

GALERIJA
KAZAMAT
H D L U
O S I J E K



H R V A T S K O
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U M J E T N I K A
O S I J E K

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BUREBARUTA P4OWERKEG

PORTRET UMJETNIKA KAO DJEČAKA / PORTRAIT OF THE ARTIST AS A BOY - MARKO PAŠALIĆ
NO FLASH, JUST LIFE! - DENIS BOŽIĆ

29. TRAVNJA - 15. SVIBNJA 2015. / APRIL 29 - MAY 15, 2015

NO FLASH, JUST LIFE!

Za razliku od nekoliko njegovih dosadašnjih izložbi u kojima je nastojao dati presjek onoga što je do tada radio (ne računajući jednu tematsku izložbu), Božić je ovom izložbom pokušao naznačiti pravce kojima se u budućnosti želi kretati.

Njegova fotografска htijenja idu k određenom spoju apstrakcije i predstavljačkoga prikazivanja. Autor čvrsto vjeruje da se fotografija nikada ne smije do kraja otuđiti od onoga što prikazuje, odnosno da treba zadržavati svoj tautološki karakter. Taj element čistog stvaranja fotografiji ujedno daje ne samo realistički, nego i metafizički i nadrealan smisao. S druge strane, fotografija ne smije ostati tek na razini objektivnosti jer je, unatoč često uvriježenom mišljenju, fotografiji nemoguće biti realističnom. Dovoljno je spomenuti da na karakter njezinoga prikaza utječe izbor filma i razvijača kao i metoda mjerjenja svjetla te se na kraju pokazuje da jedan te isti prizor na fotografiji može biti prikazan na brojne načine od kojih svaki i dalje ostaje realan prikaz stvarnosti. Glavni sadržaj fotografije treba biti upravo njezina mnogostruktost. Fotografija može i treba govoriti isključivo o sebi samoj jer ona jedino tada dolazi do punog izražaja i ostvaruje vrijednosti koje su joj imanentne.

Temelji takvom pogledu na fotografiju udareni su u međuratnom modernizmu te su se u godinama nakon Drugoga svjetskog rata pojavile tendencije koje su i na teoretskoj razini afirmirale takav pristup fotografiji. Božić upravo te modele želi razvijati na svojim fotografijama. Oni uključuju iskustva dadaizam, apstraktne umjetnosti, nadrealizam, kao i ona neodade i Fluxusa budući da, kako kaže Susan Sontag, fotografija ne može biti to što jest ako nije "nadrealistička".

Božić, nadalje, apstrakciju vidi kao vrhunski smisao, to jest proučavanje principa prema kojima je sazdan Kozmos, a koje mi ovdje u našoj sferi možemo samo s radošću spoznavati i ponavljati na bezbroj načina. „Neka nitko tko ne poznaje geometriju ne ulazi u moju kuću“, kaže Platon na jednom mjestu. Jesmo li kao vrsta postali već toliko duhovni da nam vizualno učenje i oplemenjivanje nije više potrebno? Je li nam dovoljna tek čista ideja kao zamjena vizualnome ili su nam i dalje potrebne estetske lekcije koje će nas uvijek iznova uzdići iznad razine temeljne nesvjesne egzistencije?

(...)

Budući da je fotografija vizualna disciplina, njezino je glavno sredstvo izražavanja Svjetlost. Svjetlost je i Božićeva glavna likovna preokupacija. Ona nam pruža mogućnost zaboravljanja vlastitoga ega i usredotočavanje na fenomen plasticiteta; na ono, dakle, Drugo što je izvan nas. Pokušaj zahvaćanja svjetlosti zapravo je pokušaj zahvaćanja i zaustavljanja vremena, premda treba biti svjestan da je to pomalo paradoksalan pokušaj jer je svjetlost u neprekidnom gibanju (može se reći da je ona Vrijeme samo). Fotografija svjetlost pokušava prikazatina način da zaustavi vrijeme. Na taj način ostati vezan uz komponentu svjetlosti za Božića znači čin prihvaćanja vlastite smrtnosti, a samim time i ljudskosti te životne energije koja neprestano protječe.

(...)

Konačno, fotografija je i sredstvo vizualnoga komuniciranja pa Božić ne želi zanemariti i njezinu ulogu u sublimiranju i prenošenju znakova. U suprotnom postoji opasnost od upadanja u hektičnost iz koje se teško izvući. Unutar jedine tri komponente što ih fotografija sadrži – kompozicija, svjetlost i sadržaj – posljednja je Božiću ipak najmanje važna tako da pod svaku cijenu samu fotografiju nastoji zadržati na razini znaka. Takav pristup osigurava polivalentnost značenja čime se promatraču nudi da i sam sudjeluje u izgradnji promatranih fotografija angažirano igrajući tu beskrajnu igru.

NO FLASH, JUST LIFE!

As opposed to a number of his previous exhibitions where he attempted to present a cross section of what he had done up until then (not counting one thematic exhibition), here Božić endeavored to indicate the direction he wishes to take in the future.

His volition moves towards a certain blend of abstract and representational depictions. On the one hand, the author firmly believes that photography must not completely alienate itself from the thing it depicts, i.e. that it should keep its tautological character. This element of pure creation bestows upon photography not only a realistic, but also a metaphysical and surreal meaning. On the other hand, photography should not stay on the level of objectivity because, opposite to the widely held belief, it is impossible for a photograph to be realistic. It would be sufficient to mention that the character of its representation is affected by the choice of film and developer, as well as the method of measuring light, so it becomes clear in the end that a single shot can be presented in numerous ways, all of which would still remain a realistic depiction of reality. It is its manifoldness that should constitute the main substance of photography; therefore, photography should, and can, speak exclusively about itself. Only then does its expression reach its full potential, and achieve its immanent values.

The foundations for such an outlook on photography have been set during Modernist times, between the World Wars, and only after World War II have the tendencies that affirmed such an approach to photography made themselves apparent on a theoretical level. Basically, these are the elements which Božić is trying to develop with his photographs, which include the experiences of Dadaism, abstract art, Surrealism, as well as those of Neo-Dada, and Fluxus. As far as Dadaism and Surrealism are concerned, the theoreticians (especially Susan Sontag) claim that photography cannot be itself if it is not surreal.

Furthermore, Božić perceives abstraction as meaning par excellence, i.e. studying the principles according to which the Cosmos had been built, and which we, in our sphere, can only joyfully comprehend and repeat in innumerable ways. “Let no one who does not know geometry enter my house,” Plato was reported to say. Have we, as a species, become so spiritual that we do not need any more visual learning and refinement? Is a pure idea, as a substitute for the visual, enough for us, or do we still need aesthetic lessons that will always, time and again, elevate us above the level of the basic unconscious existence?

(...)

Considering how photography constitutes a visual discipline, its main means of expression is Light. Light, therefore, is Božić's main artistic preoccupation; it gives us the ability to forget our own ego and focus on the phenomenon of plasticity, i.e. that Other which resides outside of us. Capturing light is, in truth, an attempt to capture and stop time, although one should be aware that this constitutes a somewhat paradoxical attempt, seen as how light remains in constant motion (one could argue that it is Time itself). Photography is attempting to depict light by stopping time. This way, for Božić, staying attached to the light component does not constitute giving up his own mortality, and thus his humanity, as well as the ever flowing life energy.

(...)

Finally, photography also constitutes the means of visual communication, so Božić desires to ignore its role in the sublimation and transference of signs as well. Otherwise, there is a danger of falling into a frenzy from which it would be difficult to get out. Within the only three components of photography – composition, light and content – the latter is the least important one to Božić, though, and he is attempting

Božić nastoji razviti svoje fotografiranje onako kako se to odvijalo do trenutka kad je fotografiju preuzeo "konceptualizam" počevši je tretirati isključivo kao sredstvo, a ne svrhu. Uvjeren je kako je posežući za medijem koji ne poznaje i ne priznaje, fotografija uz blagoslov "konceptualizma" krenula u posve krivom pravcu ujedno i zaboravivši samu sebe. Posljedica je toga da danas imamo veliku većinu amaterskih fotografa koji ne razumiju fotografiju jer polaze od krivih temelja, a nije zanemarivo broj umjetnika koji ne žele shvatiti fotografiju te je posve negiraju. Božić smatra da bi se fotografija trebala vratiti nekoliko koraka unatrag i nastaviti se razvijati iz tog temelja.

Što se onog narativnijeg, nefotografskog sadržaja tiče, glavna je Božićeva preokupacija Život i način kako on u postmodernom društvu rapidno nestaje iz svih sfera ljudskog bivstvovanja. Tema mu se nametnula sama po sebi postupno jačajući kroz sam proces fotografiranja, odnosno kroz njegove teškoće da u fotografiji uhvati život. Međutim, doživljavajući se fotografom izvan svih struja, Božić ističe da se ne namjerava prihvati te mesijanske zadaće, nego da jednostavno i vrlo spontano nastavlja onako kako mu osjećaj za estetiku i etiku nalaže. To je njegova prvenstvena tendencija: što iscrpnije osvijestiti proces fotografiranja kako bi njime izričao ponajviše ono nesvjesno i nadsvjesno, oslobođeno ega.

Božić o svojim fotografijama kaže: "*Samim izlaganjem u okviru tradicionalne izložbe "Bure baruta", kao i uopće u okviru galerije "Kazamat" dolazim u poziciju s koje bi se moja fotografija mogla protumačiti kao fotografija s umjetničkim pretenzijama. Međutim, on to nije. Dapače, sva je moja energija uložena u nastojanje da tome ne bude tako. Naime, umjetnička je fotografija, odnosno ono što se pod time danas smatra, podređena ideji, pa ako u nekoj fotografiji ili još bolje seriji fotografija nisu eksplicitno uključeni termini poput 'koncept', 'projekt', 'paradigma' i 'diskurs' tada se to ne smatra umjetničkom fotografijom i takva je fotografija izopćena iz galerija. Ja, naprotiv, želim raditi fotografiju koja je nadređena ideji. Ideja poništava fotografiju; ideja i fotografija nikako ne idu skupa i onaj tko je vjeran ideji radije neka piše knjige umjesto što fotografira.*"

Brancusi je rekao: „*Ljepota je apsolutna pravda (pravednost)*“. Time je želio reći da je lijepo samo ono što je istinito.”

to keep photography on the level of sign, by any means necessary. Such an approach presents him with a polyvalence of meaning which enables the spectator to himself participate in the building of the photographs he is viewing, staying actively engaged in this never-ending game.

Božić is attempting to develop his photographs the way it was done until "Conceptualism" took over photography, and started to treat it exclusively as a means and not the purpose. He is convinced that, by reaching for a medium it was not familiar with, and which it did not recognize, photography had, with the blessing of "Conceptualism," taken a completely wrong turn, forgetting about itself along the way. Thus, today we have a great majority of amateur photographers who do not understand photography because they set out from erroneous basics, as well as artists who do not want to understand photography, and deny it completely. The thing that photography, in this author's opinion, should accomplish is to go back a few steps and continue to develop from those foundations.

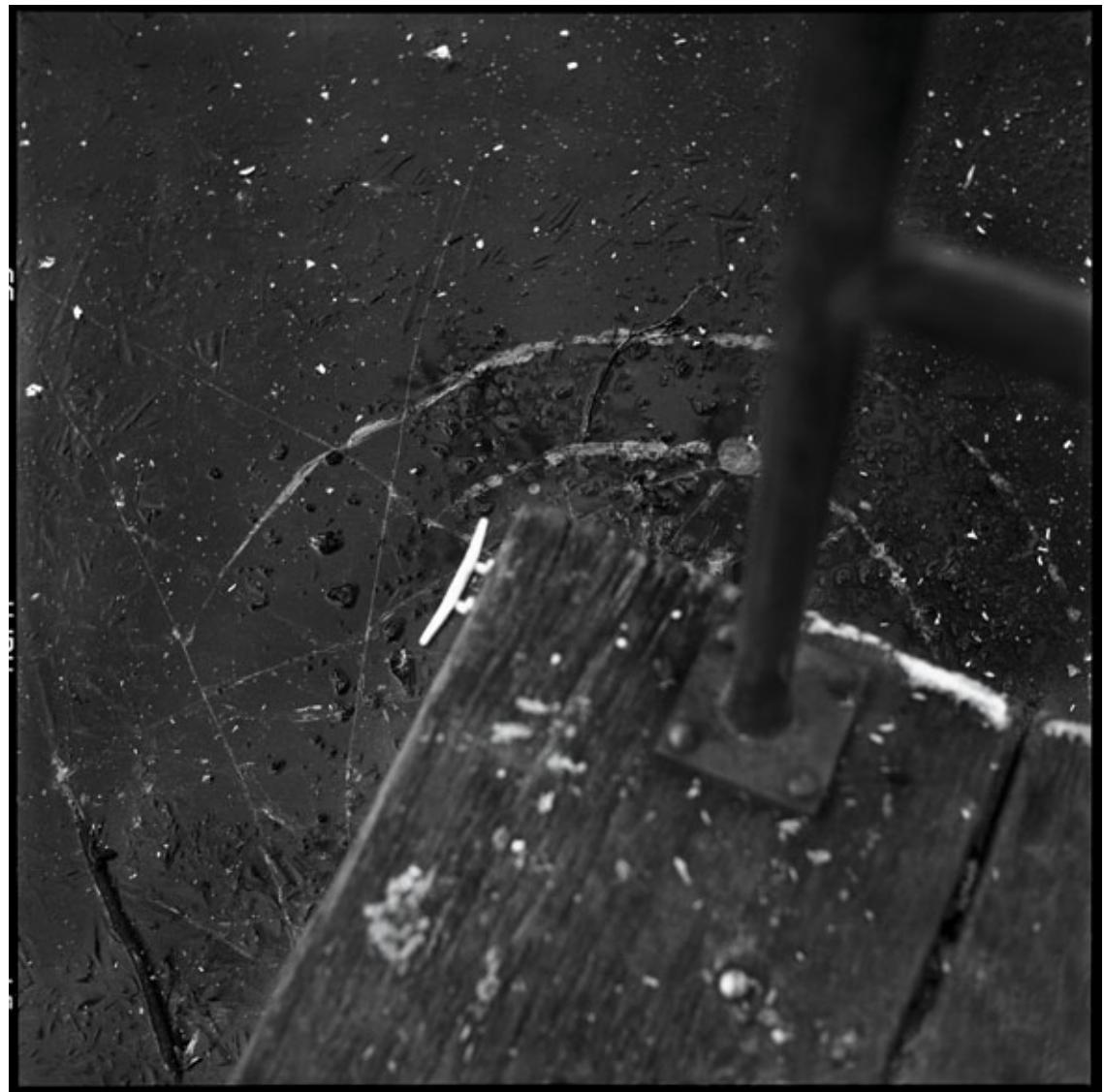
As far as the more narrative, non-photographic, content is concerned, Life and its rapid disappearance from all spheres of human essence in the postmodern society, constitutes Božić's main preoccupation. This topic imposed itself on him, gaining strength over time, through the process of photographing, i.e. through his difficulties to capture life in a photograph. However, perceiving himself as a photographer who resides outside all currents, Božić points out that he does not intend to take on this messianic task, but rather simply and very spontaneously, continue as his sense of aesthetics and ethics dictates. This, in fact, is his primary tendency: to bring the process of photographing to consciousness as completely as possible, so as to use it to, by and large, express that which is both unconscious and superconscious, devoid of ego.

Božić says the following about his photographs: "*By exhibiting within the framework of a traditional exhibition - 'Powder Keg' and generally within the framework of the Kazamat' gallery, I find myself in a position from which my photography could be interpreted as photography that pretends to art. Nevertheless, this is not the case. Indeed, all my energy has been invested into the attempt not to make it as such. Artistic photography, i.e. what is considered artistic photography nowadays, is subservient to an idea, so if a particular photograph or, even better, a series of photographs does not include the terms such as 'concept,' 'project,' 'paradigm,' and 'discourse,' then it is not considered to be an artistic photograph, and such photographs are ostracized from galleries. I, on the other hand, wish to create photographs that are above an idea. The idea negates the photograph; an idea and a photograph do not go together under any circumstances, and those loyal to ideas should sooner write books instead of taking photographs.*

Brancusi said: "*Beauty is the absolute right (righteousness).*" By this he meant that only that which is true is beautiful."







MARKO PAŠALIĆ

PORTRET UMJETNIKA KAO DJEČAKA

Popratni tekst uz performans "Portret umjetnika kao dječaka" izveden 29. travnja 2015. u Galeriji Kazamat u Tvrđi.

Ovo nije san. Sjedim u polumraku napuštene trgovine u prostoriji s velikim izlogom koji pogledom s prvog kata gleda na trg. Prostorija je prazna i ispunjena tek stolom, stolicama i velikim ogledalom koje se polukružno prostire većim dijelom zidova koji nisu izlog. Puno je prašine. Na podu vidim otiske svojih obuvenih stopala, tragovi opisuju put kojim sam prošao od izloga do stolice. Kroz velike prozore izloga s nepostojećim staklima vidim trokutasti trg s fontanom i Rondom po kojoj sam se volio penjati kad sam bio dijete. Izvana čujem zvonjavu tramvaja, iako na trgu ne vidim nijednog čovjeka. Dovlači se hladan mlječni miris nadolazeće zime. Dižem pogled prema ogledalu nasuprot kojeg sjedim i vidim odraz prostorije, ali ne vidim svoj odraz. Spuštam pogled na ruke i tijelo provjeravajući jesam li nevidljiv. Vidim svoje ruke i nekakvu knjigu na stolu. Uzimam je i dok rukavom brišem prašinu s naslovnice iz knjige curi mnogo pijeska po stolu, po meni. To je neka Joyceova knjiga koju ne znam po naslovu. Naslanjam podlaktice na pijesak i prašinu stola i počinjem čitati. Isprrva u sebi, zatim samo pomičući usne, pa tiho i na kraju na glas. Ne razumijem što izgovaram niti razabirem pojedine riječi, ali osjećam njihov ritam. To mi daje sigurnost. Dok sve glasnije i glasnije nastavljam čitati vidim kako narančasto svjetlo na podu pomiče sjenu prema zidovima. U trenutku kada osjetim njegovu toplinu na lijevom obrazu podižem pogled i vidim kako se u ogledalu kao na svježem polaroidu ukazuje moj lik.

MARKO PAŠALIĆ

PORTRAIT OF THE ARTIST AS A BOY

The accompanying text to the "Portrait of the artist as a boy" performance, performed on 29 April, 2015, in the Kazamat Gallery in Tvrđa.

This is not a dream. I am sitting in the semidarkness of an abandoned store, in a room with a big storefront, with a view of the square seen from the first floor. Aside from a desk, a chair, and a great mirror which spreads out along the greater part of the walls, which constitute everything that is not the storefront, the room is empty. There is a lot of dust. On the floor, I see the footprints of the shoes on my feet, the footprints that trace the path I have traversed from the storefront to the chair. Through the big windows of the storefront, with non-existent glass, I see a triangular square with a fountain and the Rondel I used to like climbing when I was a child. I hear the chiming of the trams outside, although I cannot see a single person on the square. A cold, milky smell of the coming winter creeps in. I raise my gaze towards the mirror opposite which I am sitting and see the reflection of the room, but I cannot see my own reflection. I lower my gaze towards my hands and body, checking whether I am invisible or have vanished. I see my hands and some kind of book on the desk. I lift it up and, while wiping the dust from the cover page, an abundance of sand pours from the book onto the desk, on me. It is some book of Joyce's, whose title I am not familiar with. I lean my forearms on the sand and dust on the table, and start reading. At first silently, then just by moving my lips, then quietly, and then out loud. I do not understand what I am articulating, nor do I make out individual words, but I feel their rhythm, which gives me confidence. While I continue to read louder and louder, I see how the orange light on the floor makes the shadow shift towards the walls. In the moment I feel its heat on my left cheek I raise my gaze and see my figure appearing in the mirror, as if on a fresh Polaroid.



PUBLIKA - DJELO - KONTEKST

AUDIENCE - WORK - CONTEXT

IZLOŽBA ČLANOVA HDLU-a / EXHIBITION OF HDLU MEMBERS
M. BLAŽEK / I. BOGOVIĆ / D. BUDUMIR / M. ČAUŠIĆ / K. DUNDOVIĆ / V. FILIPOVIĆ
R. FIŠER / V. FRELIH / R. GRGIĆ-ĐAKOVIĆ / V. GRUBIČEVIĆ / B. IVANDIĆ / J. KANIŽA
L. KLJUČARIĆ / J. KOVAČEVIĆ / T. MATIJEVIĆ / I. MATIJEVIĆ CAKIĆ / M. MATOKOVIĆ / L. PETRAK
A. PETROVIĆ / M. POKORIĆ / D. SUŠAC / I. ŠEREMET / D. TOMIĆ / Z. KOZINA

KUSTOS / CURATOR
IGOR LOINJAK

1. - 12. SRPNJA 2015. / JULY 1 - 12, 2015

„Vidjeti nešto kao umjetnost, zahtijeva nešto što oko ne može zamijetiti – atmosferu umjetničke teorije, poznavanje povijesti umjetnosti: umjetnički svijet.“

Arthur Danto

PUBLIKA - DJELO - KONTEKST

Započeo sam tekst o izložbi „Publika – djelo – kontekst“ citatom iz Dantoova članka „The Artworld“ u kojem američki estetičar pojašnjava da je svijet umjetnosti kompleksan fenomen koji ne se sastoji samo od umjetnika, njihovih djela i konzumenata. U sklopu ove izložbe I njezina naziva na Glasak se stavlja na riječ KONTEKST. Razlog je vrlo jednostavan. PUBLIKU koja će posjetiti izložbu najvećim dijelom čine ljudi koji posjećuju i druge umjetničke izložbe. Izložena su DJELA karakteristični umjetnički radovi koji se mogu postaviti i u bilo kojem drugom galerijskom prostoru. Međutim, što je s KONTEKSTOM? Izložba je postavljena u tzv. roh bau građevini koja nema uvjete poput uređenih izlagачkih prostora. Ispalo je to kao sretna okolnost jer se time dodatno uspjelo naglasiti ne-izlagачki karakter izložbe. U sklopu ove izložbe još je jedna stvar ostala vrlo važna, a direktno se tiče odnosa posjetitelja prema umjetničkome radu koji možda nije dovršen ili je postavljen na način na koji ga sam autor nikada ne bi postavio. No, i u tome slučaju umjetnički rad ostaje upravo ono što jest. „U onom momentu“, kazuje Danto, „kad se nešto smatra umjetničkim djelom, ono postaje predmetom interpretacije. Ono tome duguje svoje postojanje kao umjetničko djelo, i kada je njegova pretenzija na umjetnost poblijena, gubi svoju interpretaciju i postaje puka stvar.“ George Dickie piše: „Umjetničko djelo u klasifikatornom smislu jest 1) artefakt, 2) na koji je neki skup određenih aspekata prenio status kandidata da ga cijeni neka osoba ili osobe koje djeluju u ime određene društvene institucije (umjetnički svijet).“ Marcel Duchamp radi sljedeće – uzima industrijski predmet, postavlja ga u galerijski prostor i proglašava umjetničkim djelom. Kako je to moguće? John L. Austin, filozof analitičke linije, govori kako u jeziku nisu svi iskazi jednaki. Na tome tragu razlikuje KONSTATIV i PERFORMATIV. Konstativ je iskaz koji ništa ne mijenja nego tek preslikava moguće činjenično stanje – „Vani pada kiša.“ Performativ je iskaz koji na materijalnoj razini ništa ne mijenja, ali poslije njega stvari ne ostaju kao prije – „X, ja te krstim u ime Oca i Sina i Duha Svetoga!“ Duchampov je iskaz performativan i mijenja stanje stvari (u što nas je povijest umjetnosti uvjerila). Industrijski predmet kojega on proglašava umjetničkim djelom doista i postaje umjetničkim djelom. Intencija je ove izložbe KONSTATIVNA. Već samim odabirom predmeta koji su napravljeni da bi bili umjetnički, naglašava se činjenica da ono što publika gleda jest umjetnost. Međutim, KONSTATIV ove izložbe u manjoj mjeri sadrži i PERFORMATIVNI element jer gledatelja pokušava potaknuti da razmisli o onom što gleda, da si postavi pitanje o „umjetničkosti“ radeva koje vidi u nekarakterističnom KONTEKSTU. I konačno, zašto publika ne bi imala ulogu Dickieovih osoba-procjenitelja umjetnosti koje, doduše, u ovome slučaju NE „djeluju u ime određene društvene institucije“, ali im nitko ne može oduzeti pravo da djeluju u svoje osobno ime.

Igor Loinjak

“To see something as art requires something the eye cannot descry — an atmosphere of artistic theory, a knowledge of the history of art: an artworld.”

Arthur Danto

AUDIENCE - WORK - CONTEXT

I began the text on the “Audience – Work – Context” exhibition with a quote from Danto’s article “The Artworld,” where the American aesthetician explains how the world of art is a complex phenomenon that does not only consist of the artist, their work, and the consumer. Within this exhibition and its title, the emphasis is put on the word CONTEXT. The reason is very simple. The AUDIENCE who will attend the exhibition, in most part, consists of people who attend other art exhibitions as well. The exhibited WORKS are typical artworks that can be mounted in any other kind of gallery space. However, what about CONTEXT? The exhibition is mounted in a so-called Rohbau building, which does not meet the conditions of the more organized exhibition spaces. This turned out to be a favorable circumstance because it helped to potentiate the non-exhibition character of the exhibition even further. Furthermore, another question regarding this exhibition remained important, and it directly concerns the attitude of the attendee towards the artwork which is perhaps unfinished, or which had been exhibited in a manner that the artist himself would never have done it. Nevertheless, even if this is the case, the artwork remains exactly what it is. “The moment when something is considered an artwork,” writes Danto, “it becomes subject to an interpretation. It owes its existence as an artwork to this, and when its claim to art is defeated, it loses its interpretation and becomes a mere thing.” George Dickie writes: “A work of art in the classificatory sense is 1) an artifact 2) upon which some person or persons acting on behalf of a certain social institution (the artworld) has conferred the status of candidate for appreciation.” Marcel Duchamp does the following – he takes an industrial object, mounts it in a gallery space, and declares it an artwork. How is that possible? John L. Austin, an analytic philosopher, tells us that not all utterances are the same. Guided by this, he differentiates the CONSTATIVE from the PERFORMATIVE. The constative is an utterance which does not change anything, which merely takes note of the factual state – “It is raining outside.” The performative utterance is that which does not change anything on the material level, but after it things are not as they had been before – “X, I baptize you in the name of the Father, the Son, and the Holy Spirit!” Duchamp’s utterance is performative, and it changes the state of the thing itself (which history has proved to us). The industrial object which he declares an artwork really becomes an artwork. The intention of this exhibition is CONSTATIVE. The selection of the objects which were made to represent artworks, accentuates the fact that what the audience is looking at is art. However, the CONSTATIVE of this exhibition also contains a minor PERFORMATIV element, because it is attempting to stimulate the viewer into thinking about the thing he is viewing, to question the “artness” of the works he is viewing in an uncharacteristic CONTEXT. Finally, why should the audience not take on the part of Dickie’s art appraiser persons who, in this case however, do NOT “act on behalf of a certain social institution,” but from whom nobody can take away the right to act in their own name.

Igor Loinjak

IZA KULISA

Ulazeći u prostor u kojemu prihvaćamo "udarce umjetnosti" (jer sve što naša osjetila primaju u prostoru posvećenom umjetničkim djelima nerijetko nam i izoštava i otupljuje primanje osjetilnih informacija), netko je za nas izabrao kompletan (naš?) uvid u umjetnički red i kaos, netko nas je okrenuo prema onom dijelu prostorije u kojoj je baš taj i taj izložbeni primjerak te je, "uredivši" nam tako i samu prirodu perspektive, manje ili više ciljano, kronološki ili nekim drugim nevidljivim zakonom, odredio našu konzumaciju nečije (umjetničke) prakse, procesa stvaranja nečijega svijeta, tog od-do satkanog od nečijih neprospavanih noći.

Nerijetko u tom mimohodu umjetnikovim krvarenjem njegove osobne vizure u vidljiviji, opipljiviji svijet zaboravljamo ili (ne)namjerno ostavljamo postrani pitanje prirode toga procesa, izgleda tih pojedinih "malih" koraka koji uvelike utječu na našu prosudbu, na naše upijanje konačnog izgleda umjetničkog djela, na naš željno iščekivan, a paradoksalno iznenadujuć oh!-efekt. Pitanje "kako?" i dalje ostaje u sjeni onoga "tko?", "što?" i uvelike onoga "zašto?".

U današnjem svijetu mnoštva aktivnosti i popratnih informacija umjetničke institucije čine ono što mi, zaokupljeni svakodnevnicom u kojoj je vrijeme posvećeno umjetnosti, njezinom promišljanju ili, ako ćemo ići još dalje, stvaranju, luksuz za koji najčešće nemamo dovoljno vremena: vrijeme koje nemamo vremena izrodit preuzimajući drugi. Kazališta imaju svoj promišljeno sastavljen repertoar, radijske postaje svoje urednike koji određuju koju ćemo glazbu i kada slušati, televizijske emisije svemu tomu dodaju i vizualne kadrove koje ćemo upijati, a svjesno odlaženje na umjetničku izložbu nije ništa manje negoli to: idemo vidjeti što se nudi i pritom vlastitu aktivnost ulaženja dublje u svijet te "ponude" svesti na najmanji energetski minimum. No ono je što se nudi tek vrh sante leda u kojoj upravo onaj nevidljivi dio, one etape tijekom njegova izlaganja u kojima ne sudjelujemo jer dohvaćamo cijeli taj kozmos tek u njegovom finalnom koraku stvaranja, ne vidimo iza kulisa i katkad nas, samo katkad, zanima koji je zapravo naš udio u tom procesu.

Je li umjetničko djelo oživjelo onoga trenutka kada je došlo na mjesto koje mu je namijenjeno, dobilo svoj redni broj i naslov te cijenu ulaznice? Što se događa s njegovim značenjem, njegovom energijom u trenutku kada bilo koja od nevidljivih etapa zakasni, zakaže? Osjećamo li se kao da smo nepozvani pristigli na zabavu u kojoj još nisu poslužena pića, nije očišćen prostor za ples ili se zastor u kazalištu još nije spustio prije odrade finalnih priprema? Jesmo li provirivanjem iza kulisa dodali ili oduzeli išta onoj magiji, onom užitku i katarzi na koju računamo, koja nam, po navici i vremenu koju smo za nju ipak odvojili pripada?

U konačnici, ukoliko vojerski želimo ući u svaku poru trijade autor-djelo-njegov konzument, nisu li nam niti koje sačinjavaju poveznice među navedenim točkama upravo ono što nam svojim skrivanjem i izmicanjem stvara, približava i udaljuje hvatanje onoga što teško razumom obuhvaćamo ili (nedajbože) objašnjavamo, pa se i maleno grebanje ispod površine svijeta umjetnosti nadaje kao avantura u kojoj će se okušati samo najhrabriji istraživači?

Izložba je ovo koja će nam ukazati na smjer kojim inače ne koračamo te dodijeliti našoj percepцији umjetničkog djela nešto na što ni ono samo nije računalo. U tom je slučaju djelo oživjelo na način koji ranijim podizanjem zastora provocira razmaženo postmodernističko oko konzumenta.

Tko ima oči, neka vidi.

Marina Tomić

BEHIND THE SCENES

Entering the space where we receive the "punches of art" (because everything our senses receive in a space dedicated to artworks often both sharpens and dulls the reception of sensory information), someone had selected (our?) complete insight into the order and chaos of art for us; someone had steered us towards the part of the room where a particular exhibited piece had been placed, chronologically, or by some other law, "arranging" the very nature of our perspective, more or less with a prearranged goal, and determining our consummation of someone's (artistic) practice, i.e. the process of creating someone's world, that "from-to" woven from someone's sleepless nights.

Often in this procession through the artist's bleeding of their own vision into the visible, palpable world, we forget or, (un)intentionally neglect, the question of the nature of this process – the appearance of these individual "small" steps which influence our judgment to a great extent, our assimilation of the final form of the artwork, our eagerly awaited, but paradoxically surprising "oh!-effect." The question of "how?" still remains in the shadow of "who?", "what?", and to a great extent "why?"

In today's world of a multitude of activities and supplementary information, art institutions carry out what we cannot. Preoccupied as we are with our everyday lives in which the time we dedicate to art, to reflect on it or, if we would venture even further, create it, represents a luxury for which we more often than not do not have the time – this time that we do not have the time to bring into being is taken over by these others. Theaters have their own thoughtfully arranged repertoires, radio stations have their editors who determine what music we should listen to and when, television shows include visual shots for us to absorb, and a deliberate attendance of an exhibition is nothing more than that – we go there to see what has been offered and, in so doing, reduce our own activity in penetrating deeper into the world of this "offer" to the lowest possible minimum of energy output. However, that which is offered represents merely the tip of the iceberg, in which that very part which is invisible – those stages of its exhibition that we do not participate in, because we only arrive to that whole cosmos in the final step of its creation – is the thing we cannot see behind the scenes, and sometimes, only sometimes, we are interested in what our part in this process really is.

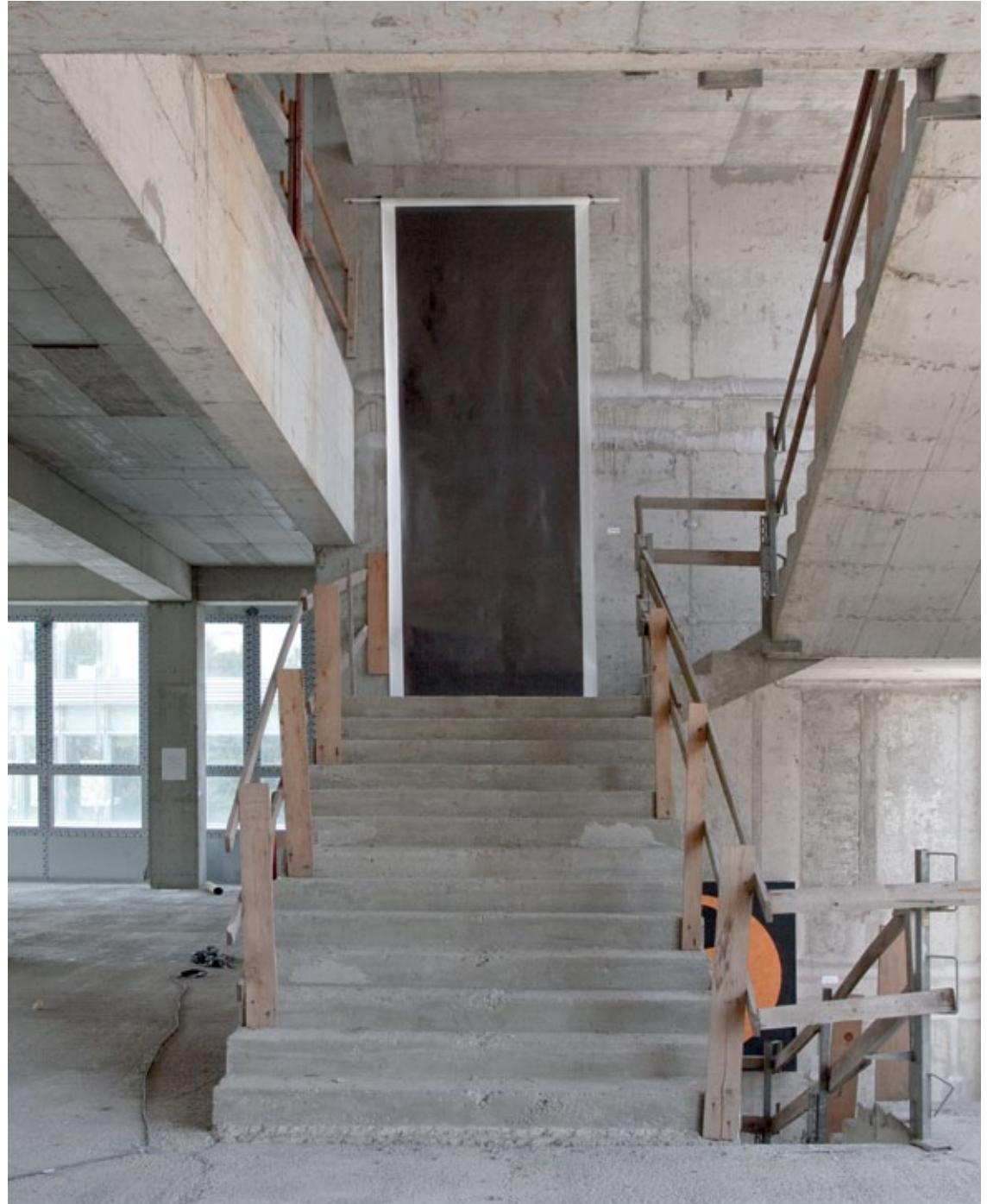
Was the artwork brought to life the moment it arrived to its designated place and received its ordinal number, its title, and had been given the price of admission? What happens to its meaning, its energy in the moment when any of the unseen stages are delayed, or fail? Do we feel as if we came to a party uninvited, before the drinks had been served, before the room for dancing had been cleared, or before the curtain in the theater had been lowered before final preparations have been performed? Have we, by taking a peek behind the scenes, added or taken away anything from that magic, that pleasure and catharsis which we count on, which, by force of habit and the time we have set aside, belongs to us?

In the end, if we wish to penetrate into every pore of the "author-work-it's consumer" triad as a voyeur, are the strings that constitute the links between the aforementioned points not the very thing which, by hiding from us and eluding us, creates, brings closer, and alienates the grasping of that which is difficult to comprehend by means of reason, or (God forbid) understand, so even a small scratch of the surface of the world of art seems an adventure in which only the bravest of explorers will take part?

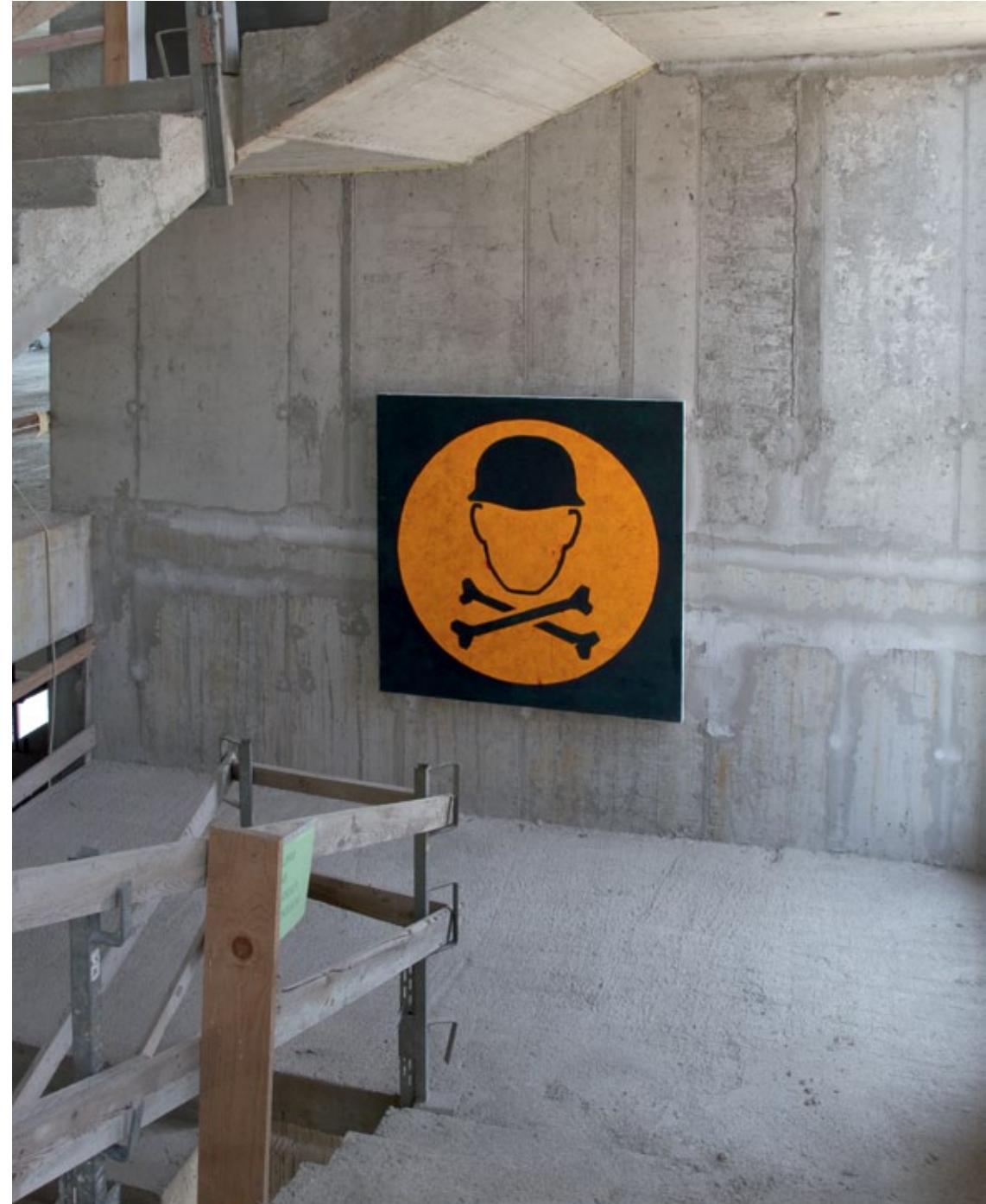
This exhibition will indicate the path we normally do not traverse, and imbue our perception of an artwork with something it has not been counting on. In that case, the work has indeed been brought to life in a way that, by way of prematurely raising the curtain, provokes the pampered eye of the consumer.

He who has eyes, let him see.

Marina Tomić



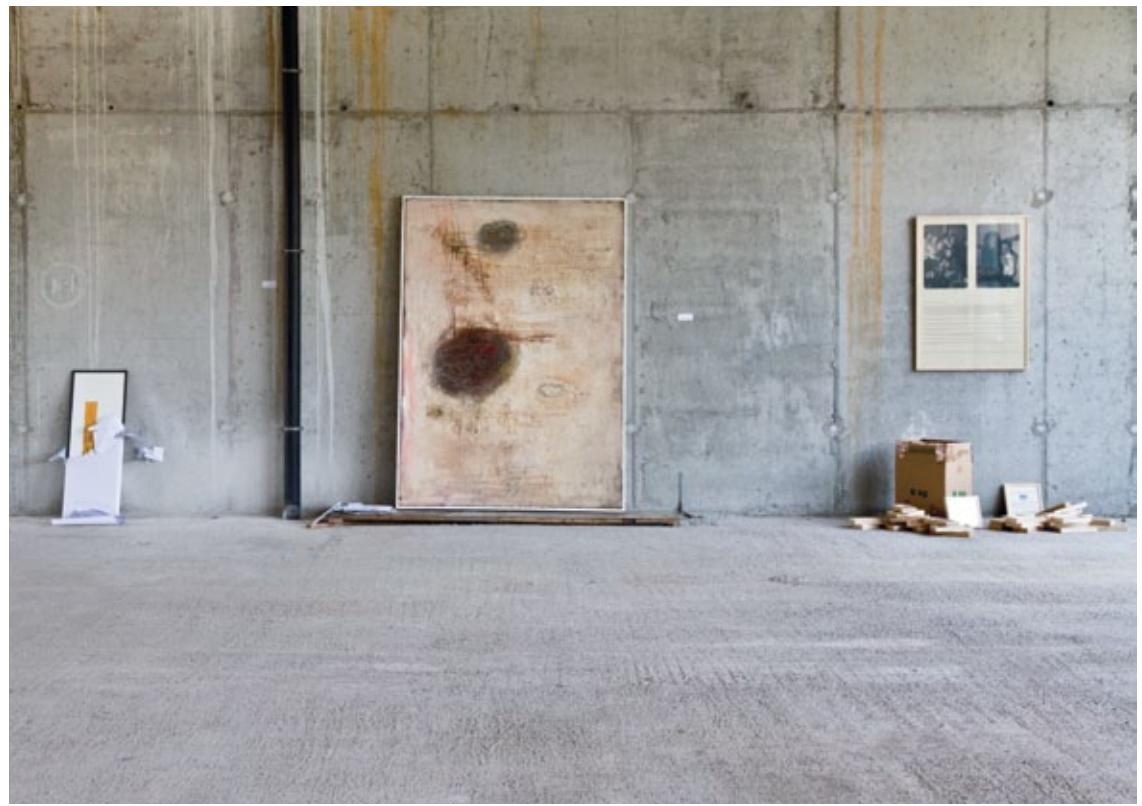
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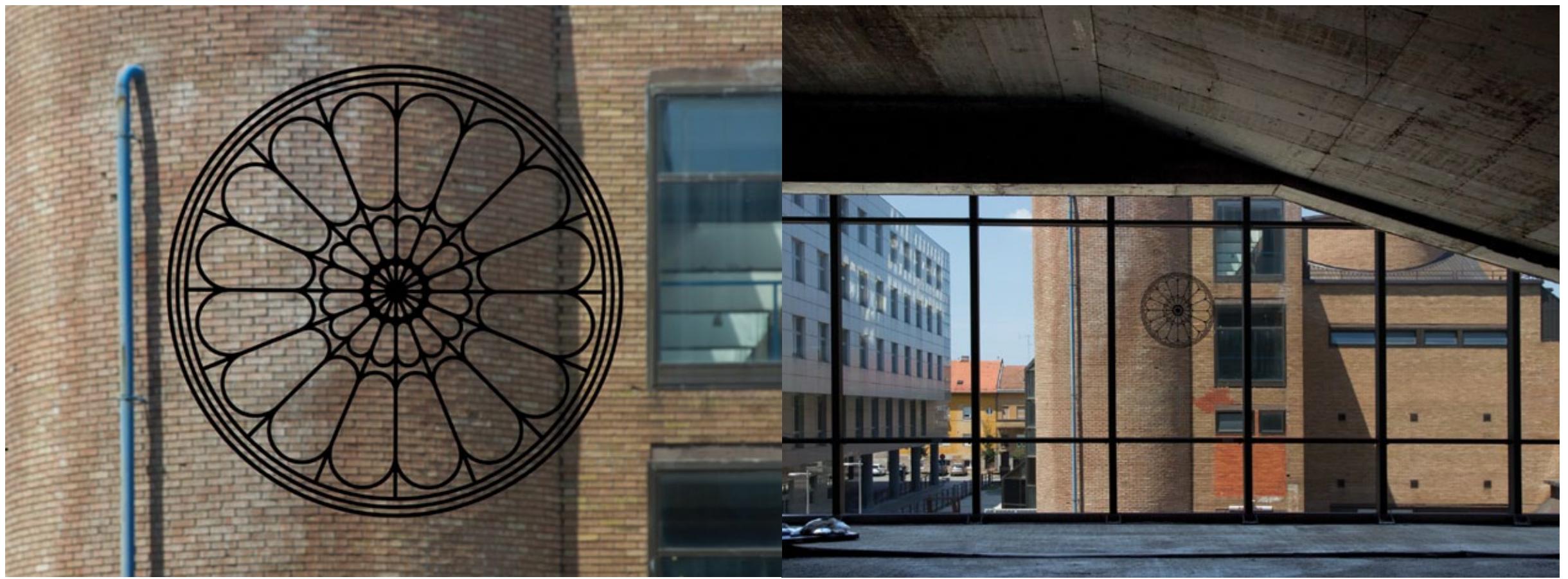
ZLATKO KOZINA / IVAN BOGOVIĆ



LUKA PETRAK / BORIS IVANDIĆ / JELENA KOVAČEVIĆ



RENE GRGIĆ-ĐAKOVIĆ / ANA PETROVIĆ / INES MATIJEVIĆ CAKIĆ / TIHOMIR MATIJEVIĆ



MIRAN BLAŽEK,



DOMAGOJ SUŠAC

MNOGOSTRUKOSTI MULTIPLICITIES

IZLOŽBA ČLANOVA HDLU-a / EXHIBITION OF HDLU MEMBERS
A. ATILA / M. BLAŽEK / R. GRGIĆ-ĐAKOVIĆ / R. FIŠER / V. FRELIH
H. JANEČIĆ / J. KANIŽA / L. KLJUČARIĆ / L. PETRAK / A. PETROVIĆ
M. POKORIĆ / D. SUŠAC / R. TRDIN / N. ZANETTI / M. ŽIVKOVIĆ

KUSTOSI / CURATORS
IGOR LOINJAK / ZLATKO KOZINA

5. - 20. RUJNA 2015. / SEPTEMBER 5 - 20, 2015

SLIKARSTVO - MNOGOSTRUKE

Slikarstvo vjerojatno nikada u povijesti nije proživljavalo turbulentnije razdoblje nego u prošlom stoljeću. Nije ga se odmah pokušalo istisnuti, ali ga se u nekoliko navrata nastojalo „obezvrijediti“. Netom nakon ulaska u 20. stoljeće poslije kristova vremena, slikarski se medij našao pred brojnim problemima. Još od Platonova spisa „Politeia“ umjetničko je umijeće bilo optuženo za oblikovanje pseudostvarnosti i iznošenje pseudoistina. Platon piše: „Pa onda obično govorimo da svaki zanatlja (demiourgos), koji izrađuje i jednu i drugu od tih stvari [krevete i stolove, op.a.], čini to tako što, ugledajući se na njihov oblik (idea), jedan za naše potrebe pravi krevete, a drugi stolove, kao i sve ono što je tome slično. Ideju pak ili oblik po sebi zanatlja ne pravi, niti bi ijedan zanatlja tako nešto mogao napraviti.“ U nastavku rasprave Platon nastavlja vlastito promišljanje u dijaloskoj formi zaključujući kako slikar neminovno oponaša stvari iz svijeta koji ga okružuje. Bog, reći će Platon, stvara ideju kreveta, a stolar tu ideju realizira u konkretnoj stvarnosti utiskujući je u materiju. Slikar samo oponaša krevet koji je stolar izradio što će reći kako Bog posjeduje spoznaju o istinskoj stvarnosti, stolar, realizirajući ideju u materiji, proizvodi privid istinske stvarnosti, a slikar, gledajući stol i slikajući ga, stvara tek privid privida. Mimetička, odnosno oponašajuća uloga slikarstva (ali i ostalih plastičkih umjetnosti), nije bila ozbiljnije dovedena u pitanje sve do 19. stoljeća. Iako se tada još uvijek nije odustalo od činjenice da slikarsko platno treba prikazivati (ili simulirati) svijet kakvim ga vidimo (ili možemo vidjeti) vlastitim očima, pojedini su slikari postali svjesni da slikarsko platno ima vlastiti život i pravila prema kojima funkcioniра. S platna odjednom nestaje vjerodostajan ili pomalo iskrivljeni prikaz svijeta. Reduciranjem se elemenata slika sve više „čisti“ i osloboda ovisnosti o vanjskom svijetu. No, nije se stalo samo na toj točki. Maljević počinje inzistirati na slikarstvu koje će prikazivati nepredmetnost. Radilo se, dakle, o radikalnom preokretu pri čemu je osnovna moć slike da oponaša predmete posve zatomljena, dok je platno stavljen u službu prikaza NEpredmetnosti. Kao što je Duchamp kroz veliki dio prošloga stoljeća bio referentna točka brojnim umjetnicima oslojenjima na model konceptualizacije umjetnosti, tako je Malević bio nit vodilja brojnim slikarima koji su ga slijedili ili opovrgavali. Ubrzo nakon Maljevićeva „Bijeloga kvadrata na bijelom“, Rodčenko radi monokrome i dolazi, kako kaže teoretičar Tarabukin, do „posljednjih“ slika. Naravno da Rodčenkove posljednje slike nisu bile posljednje te da su predstavljale tek jedan u nizu uspona i padova slikarstva u posljednjih dvjestotinjak godina. Problem je slikarstva činjenica da je taj medij vrlo dugo vremena u opticaju i gledajući ga kroz model dugoga trajanja nosi obilježe tradicionalnoga/klasičnog/nesuvremenog medija. Zdenko Rus, spominjući slikaricu Cecily Brown u tekstu „Kraj slikarstva?“, parafrazira njezinu izjavu u kojoj se tada mlada slikarica žali da se nalazi u velikoj dilemi jer ne zna je li ispravno povoditi se za vlastitim osjećajem koji joj otkriva „uživanje u slikanju“ ili se treba prikloniti raširenome stavu koji bavljenje slikarstvom smatra sramotnim. Nakon što su novi mediji, a onda i digitalna umjetnost, počeli uzimati sve više maha podastirući se umjetnicima kao jedina opcija za „svremeni pristup“, slikarstvo je zaista zadobilo patinu old school pristupa. Nerijetko se, međutim, zaboravlja kako odabir svremenog medija ni u kom slučaju ne mora osigurati „svremenost“, a kamoli kvalitetu rada. I obratno, odabir klasičnoga medija ne znači da će umjetnički rad nužno biti „nesuvremen“. Unatoč tome, neki od problema učenih u raspravu o slikarstvu i dalje ostaju aktualni. Osvrćući se na suvremenu hrvatsku umjetničku scenu, može se uočiti da brojne generacije umjetnika ne odustaju od slikarstva. Ali, isto se tako na izložbama posvećenim slikarstvu može vidjeti da je situacija prilično disperzna te da je teško dati zaokruženi stav o trenutnom stanju slikarstva kod nas. Željko Kipke ističe kako je slikarstvo uvjek nositelj određenoga usuda jer ono samo oponaša, proizvodi brojne privide i lažne istine, ali to ne znači da ga treba odbaciti. Štoviše, njegovu „nemoć treba prihvati punim plućima.“ Pitanje je samo na koji se način uhvatiti u koštac sa spomenutom nemoć media

PAINTING - MULTIPLICITIES

Never in its history has painting probably lived through a more turbulent period than it has in the previous century. Pushing it out completely had not been immediately attempted, but its “depreciation” had been attempted on several occasions. Immediately after entering the 20th century of the post-Christ times, the medium of painting found itself facing numerous problems. Ever since Plato's writings in “Politeia,” artistic skill was accused of creating a pseudoreality and speaking pseudotruths. Plato writes: “We usually say that every craftsman (demiourgos), who creates both of these things [beds and tables, A/N], does so by emulating their form (idea); one of them creates beds according to our needs, and the other creates tables, as well as everything else resembling them. However, the idea, or the form as such, is not created by the craftsman, nor would any craftsman be able to create something like that.” In the following discussion, Plato maintains his observation in the form of a dialogue, drawing the conclusion that a painter inevitably imitates the things from the world that surrounds him. God, Plato would claim, creates the idea of the bed, and the carpenter brings this idea to life in the concrete reality, imprinting it into matter. A painter only imitates the bed that the carpenter had made, which would mean that God possesses the cognition about the true reality; the carpenter, by materializing the idea, creates an illusion of the true reality; and the painter, by looking at the table and painting it, creates only the illusion of the illusion. The mimetic, i.e. emulative role of painting (but of other plastic art forms as well), has not been seriously brought into question until the 19th century. Although the fact that the canvas should depict (or simulate) the world as we see it (or in accordance with our ability to perceive it) with our own eyes still had not been given up on, some painters became aware that the canvas possesses a life of its own, as well as the rules according to which it functions. The canvas suddenly lost the credible, or the slightly skewed depiction of the world. By reducing the number of its elements, the painting is “cleaned” and released from its dependence on the outside world. However, it has not stopped there. Maljević starts to insist on painting depicting non-externality. This, therefore, represented the case of a radical turn by which the fundamental power of the painting to imitate objects had been completely suppressed, while the canvas was given the function of depicting NON-externality. Just as Duchamp has, throughout a great part of the last century, served as a reference point to numerous artists leaning on the concept of conceptualizing reality, so has Maljević represented the guideline to numerous painters who either followed in his footsteps or refuted him. Soon after Maljević's “White on White,” Rodčenko does monochromes as well and reaches, as the theoretician Tarabukin claims, the “last” of paintings. Of course, Rodčenko's paintings were not the last, they simply represented one in a series of rises and falls of painting in the last two hundred years, or so. The problem with painting lies in the fact that the medium has been in circulation for a very long time and that, by perceiving it through the model of longevity, it possesses the characteristics of a traditional/classical/non-contemporary medium. Talking about the painter Cecily Brown in the text “End of Painting?”, Zdenko Rus paraphrases her statement in which the then-young painter complains that she finds herself in a great dilemma because she does not know whether it is right to follow her own feeling which reveals to her the “enjoyment of painting,” or whether she should conform to the widely-accepted view which deems painting disgraceful. After the new media, and digital art after them, had started to gain momentum, presenting themselves to artists as the only option for a “contemporary approach,” painting has really found itself under the taint of the old school approach. Often, however, it had been forgotten that the selection of a contemporary medium by no account ensures the “contemporariness,” let alone the quality, of the work. The other way around, as well, the selection of a classic medium does not mean that the artwork will be “non-contemporary.” Regardless of this, some of the problems brought up in the

o kojem Kipke govori. U današnjem se svijetu urnebesnom brzinom reproducira novi vizualni materijal tako da se promjenom vizualnosti mijenja i svijet slikarstva. Sve oko sebe gledamo, tumačimo i shvaćamo kroz slike. Hans Belting će reći: „Mi živimo sa slikama i razumijevamo svijet u slikama.“ Ako se vratim Platonovu stavu da je slika privid privida i pročitam Beltingovu rečenicu iz prethodne rečenice, mogu zaključiti da mi „zapadnjaci“ živimo u pseudosvjetu u kojem je sve toliko lažno da je savršeno istinito. Kada slika reproducira određenu stvar, samu sebe poriče pa se može reći da poziv klasičnoga slikara može biti izjednačen pozivu ikonoklasta. Slika je postala autonomna, a slikarstvo autonomnije tek kada su slikari „defenestrirali“ platno i počeli ga svoditi na ono što ono zapravo jest. Upravo su u tome mnogi vidjeli početak smrti slikarskoga medija, premda do smrti nikada nije došlo. Ontološki i spoznajni aspekt slike i dalje je ostao predmet za raspravu, a slikarstvo praksa o kojoj će se i dalje mnogo razgovarati. Razlog tome iščitavam u spomenutom Rusovu tekstu u kojem zaključno stoji: „Slikar kao i bilo koji njemu alternativni umjetnik reagira na svijet koji se radikalno mijenja i poprima obrise hiperstvarnosti koja ga očarava i istodobno uništava, budući ono što je do sada bilo umjetnost i estetska fascinacija danas zapravo vlada posvuda. U grozniči podijeljenih osjećaja između ‘vječnosti’ slikarstva i njegova upitnog, ‘smrtnog’ položaja ipak se najviše spore teoretičari, dok sami slikari, iako svjesni svoga položaja i položaja slikarstva, kao da ne haju o svemu tome, i dalje slikaju s podijeljenim osjećajima užasa i užitka.“ Godišnja izložba članova HDLU-a Osijek posvećena mediju slikarstva svojom raznolikošću to samo dodatno potvrđuje.

Igor Loinjak

discussion about painting still remain current. Reviewing the contemporary Croatian art scene, it can be noticed that many generations of artists have not given up painting. Nevertheless, exhibitions dedicated to painting show that the situation is quite dispersed, and that it is hard to formulate a well-rounded opinion on the current state of painting in our parts. Željko Kipke points out that painting has always been a medium which bears a certain judgment because it merely imitates, i.e. produces many illusions and false truths, but this does not mean that it should be abandoned. On the contrary, its “impotence should be accepted with open arms.” The question is how to tackle the abovementioned impotence of the medium Kipke is talking about. In today’s world, new visual material is reproduced at ludicrous speed, so the change of visuality catalyzes the change of the world of painting. Everything we see around us, we interpret and understand through images. Hans Belting would say: “We live with images, we comprehend the world in images.” Should I return to Plato’s observation that a painting constitutes an illusion of an illusion, and read Belting’s above-mentioned statement, I would draw the conclusion that we “westerners” live in a pseudoworld where everything is so completely false that it becomes perfectly true. When a painting reproduces a particular object, it denies itself, so we could say that the calling of a classical painter reciprocates that of an iconoclast. Painting has become autonomous, and the art of painting even more autonomous when painters “defenestrated” the canvas, and started reducing it to the thing it actually is. This is precisely what many have perceived as the beginning of the death of the medium of painting, although this death never occurred. The ontological and cognitive aspects of painting still remain open to discussion, as has painting stayed a practice which would remain the topic of numerous debates. I find the reason for this in the aforementioned text by Rus, which he concludes with the following: “A painter, like any other artist who could represent his alternative, reacts to the world which is radically changing and taking the shape of hyperreality, which both captivates it and destroys it at the same time, seen as how the thing that was once considered to be art and esthetical fascination can be found everywhere nowadays. The dispute created in the fever of mixed feelings between the ‘eternity’ of painting and its questionable ‘mortal’ position, however, is mostly between theoreticians, while painters themselves, although they are aware of their position and the position of painting, seemingly do not concern themselves with it all, and continue to paint with equal feelings of dread and delight.” The yearly exhibition of the members of the Croatian Association of Visual Artists (HDLU) Osijek, dedicated to the medium of painting, additionally corroborates this.

Igor Loinjak

SLIKARSTVO SVIMA. A NE SAMO NJIMA!

Marcel Duchamp je još davno zaključio kako ne želi biti „glupi slikar“, a ekscentrik i slavni nadrealist Salvador Dali je u jednom intervuu, u svojim poznim godinama na neki način to isto ponovio: „Ja sam previše inteligentan da bih bio dobar slikar. Biti dobar slikar znači biti pomalo glup.“ Naravno, pitanje je koliko je umjetnik bio iskren u vezi te izjave budući da ga je upravo vrhunsko baratanje tradicionalnim slikarskim tehnikama proslavilo u svijetu umjetnosti. S druge strane, slavni arhitekt Frank Gehry (projektirao muzej Guggenheim u Bilbau) izjavljuje: „Slikarstvo smatram, najvišim oblikom ljudske djelatnosti.“ Govoreći o svom vlastitom iskustvu Luc Tuymans smatra da je marginalna pozicija slikarstva trenutačno njegov najveći adut. Međutim, ono što je za današnjeg slikara (posebice mlađeg!) bitno je to da ga sve ove izjave ne trebaju obvezivati ni na koji način. Svaki slikar/ica ima samo jednu obvezu, na trenutak zasjati vlastitim bljeskom u moru prostora i vremena. Svakako svijest o tome da sam slikarski čin može imati atribute radikalizma, ako je isto s namjerom (Kipke) ne prijeći neke druge umjetnike u otvaranju novih polja slikarskih apstrakcija.

Od najranije dobi dijete bez imalo straha uzima olovku ili kist i prati vlastiti trag i uživa u tom procesu, kako vizualnom još i više taktilnom, bez želje za kontrolom (ona dolazi kasnije). Tko si to tada ne može „priuštiti“ biva isfrustriran čitav život te cijelo vrijeme govori o „smrti“. Čak i slikarstva.

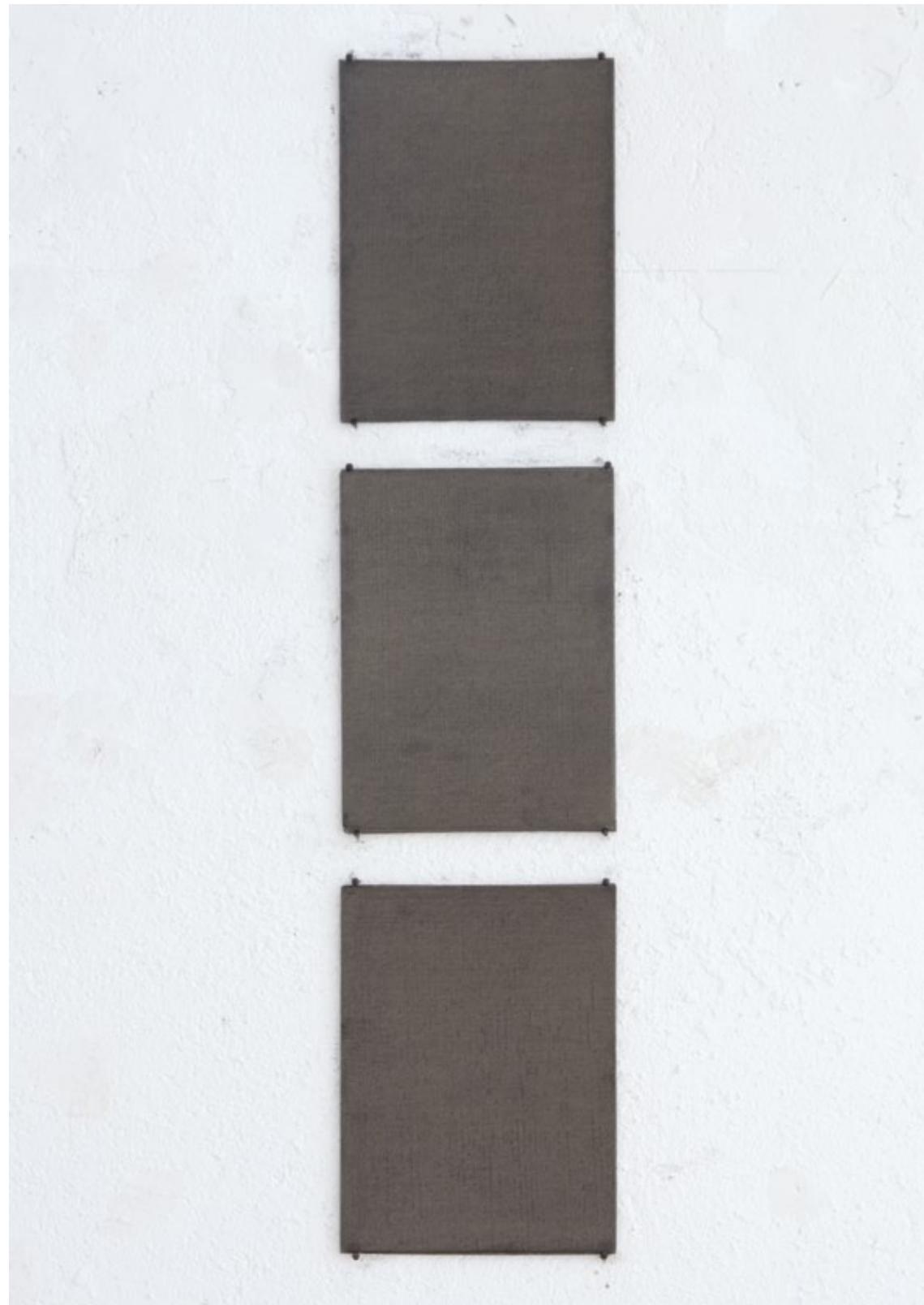
Zlatko Kozina

PAINTING TO ALL, NOT JUST THEM!

Marcel Marcel Duchamp has concluded a long time ago that he did not want to be a “stupid painter,” and the famous eccentric surrealist Salvador Dali has in one of his interviews in his late years repeated this in his own fashion: “I am too intelligent to be a painter. To be a good painter you have to be a bit stupid.” Of course, the question of how honest the artist was regarding this statement remains, seen as how it was his mastery of the traditional painting techniques that made him famous in the world of art. On the other hand, the famous architect Frank Gehry (who designed the Guggenheim Museum in Bilbao) says: “I consider painting to be the highest form of human activity.” Talking about his own experience, Luc Tuymans considers the marginal position of painting to be its biggest trump card. However, the important thing for contemporary painters (especially younger ones!) is not to be bound by these statements in any way. Every painter has but one obligation – to shine for a moment with their own incandescence in the sea of space and time. The awareness that the act of painting itself can possess features of radicalism if it is also done with premeditation (Kipke), does not prevent other artists from exploring areas of abstract painting.

From its earliest age, a child takes up the pen or the paintbrush without a trace of fear, following its own trace, and finding joy in that process, even more so tactually than visually, without the wish for controlling it (this comes later). Those who cannot “afford” it at that age, remain frustrated throughout their lives, talking about death the whole time. Even the death of painting.

Zlatko Kozina



JOSIP KANIŽA, 1/3, 2015.
grafitna olovka na platnu / graphite lead on canvas



HELENA JANEĆIĆ, Ljudska priroda, 2014.
akril na platnu / acrylic on canvas



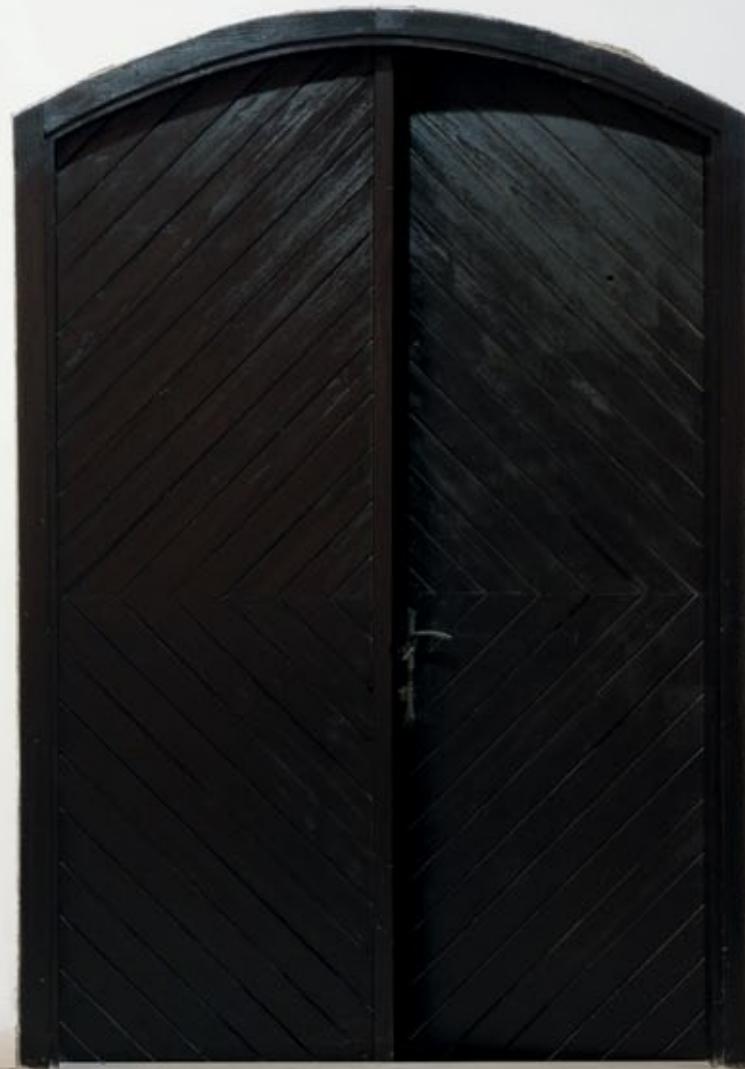
MIRNA POKORIĆ, 0550, 2015.
kombinirana tehnika / mixed media



DOMAGOJ SUŠAC, Work in regress, 2005.- 2015.
kombinirana tehnika / mixed media

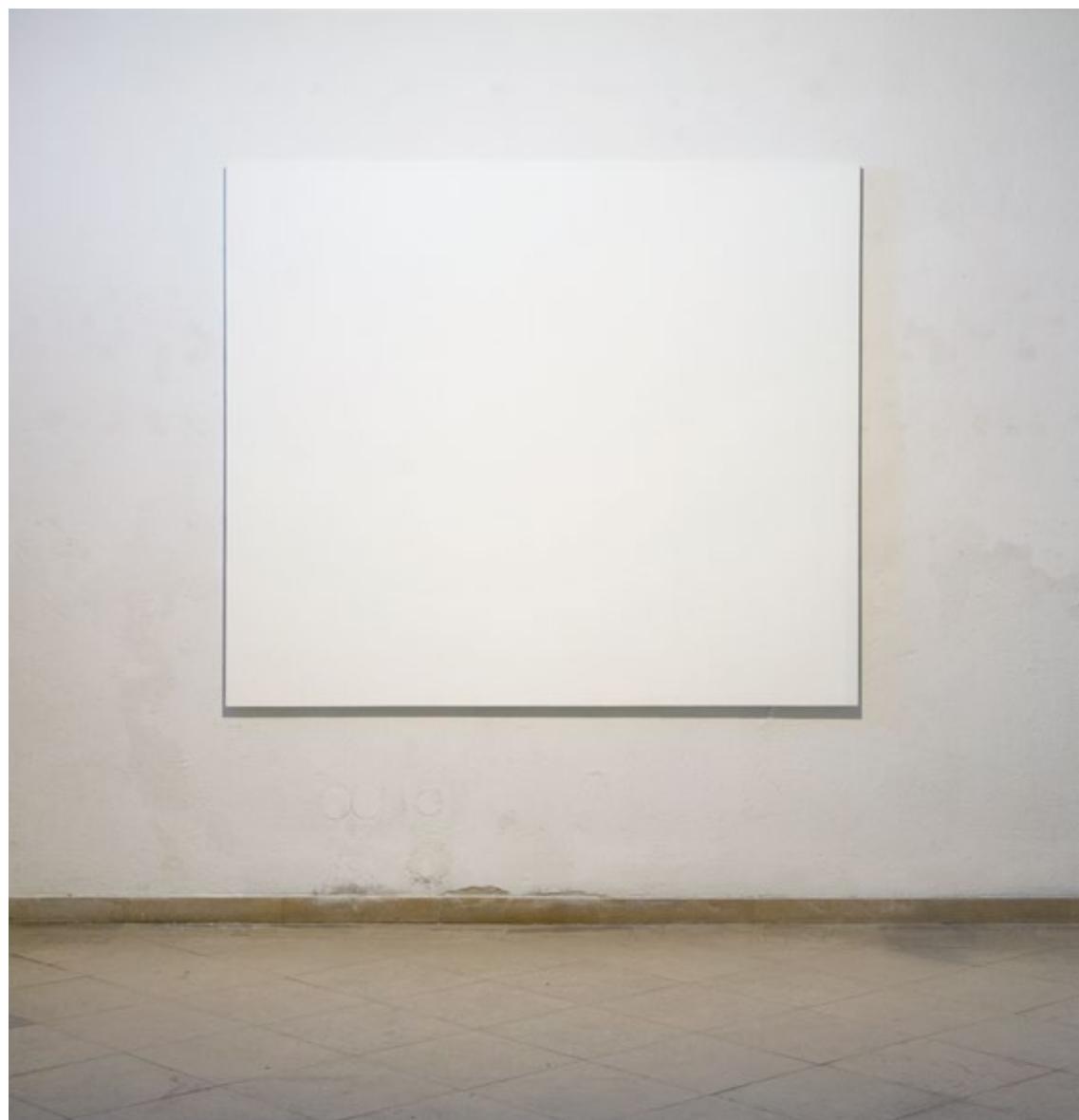


ANA PETROVIĆ, Poor, 2015.
akril na platnu / acrylic on canvas



NIKOLINA ZANETTI, Purple Bidemeier, 2015.
ulje na platnu / oil on canvas

LANA KLJUČARIĆ, Šumski duh, 2015.
akrilni marker na papiru / acrylic marker on paper



ROBER FIŠER, Bezimena površina 9, 2015.
ulje na platnu / oil on canvas



VLADIMIR FRELIH, Sve o slikanju, 2015.
kombinirana tehnika / mixed media



MIRAN BLAŽEK, Matrica, 2015.
kombinirana tehnika / mixed media

TEMA SOCIAL

GORAN DESPOTOVSKI

10. - 28. LISTOPADA 2015. / OCTOBER 10 - 28, 2015

TEMA SOCIAL**U POTRAZI ZA POJEDINCEM**

Kada sam prilikom prepiske povodom izložbe pitao gospodina Despotovskog kako je naslovio svoju najnoviju izložbu, rekao mi je da je radove nastale u posljednjih nekoliko godina okupio pod nazivom Tema Social. Gledajući kataloge prethodnih Goranovih izložbi, uočio sam kako je izložba koju nam predstavlja svjestan (i usudio bih se reći logičan) nastavak njegova ranijega rada te da ni ovoga puta ne odustaje od problematizacije pitanja koja već duži niz godina nadražuju njegovu savjest. U tekstu pisanim za beogradsku „Politiku” o izložbi Gorana Despotovskog u Gradskoj galeriji Užice, Ljiljana Ćinkul ističe kako je umjetnik „odrastao i školovao se tokom devedesetih godina, a ta naša dijabolična decenija načinila je i dubok trag u njegovoj umetnosti. Tako, već desetak godina svog rada on posvećuje ovim osetljivim temama preispitujući suštinske probleme i dileme individue [op.a.] čiji je status socijalnog bića istinski ugrožen.“ Doista, premda nas naslov Goranove izložbe može zavarati i usmjeriti nas da pomislimo kako se radi o još jednom sociološkom pristupu stvarnosti, težište je zapravo stavljeno na drugi kolosijek. Smatram, a u nastavku ču teksta pokušati i potkrijepiti vlastiti stav, da nam Goran Despotovski ne priča riječnikom sociologije, nego ontologije. Njega ne zanima društvo, masa, gomila, raja. Zanima ga čovjek kao pojedinac, individua koja spletom okolnosti gotovo uvijek biva upletena u mrežu društvenih odnosa.

Čovjekova je pozicija malo problematična jer je on biće odnosa ili društvena životinja, kako je rekao Aristotel, a u isto je vrijeme jedinka – pojedinac opskrbljen duhom koji mu daje samostalnost i samosvojnost u odnosu prema okolini/svijetu. Max Scheler kategoriju je duha smatrao isključivo čovjekovom svojinom i upravo je duh to što čovjeku daje moć da vlastitoj okolini (točnije svijetu; njem. Welt-u) pristupa otvoreno za razliku od životinja čija je okolina (njem. Um-Welt) vrlo uska i zatvorena kategorija. Unatoč tome što je samostalan, samosvojan i otvoren prema svijetu, čovjek je osuđen na zajedništvo jer mu u sklopu mentalne otvorenosti nije moguće nadići zatvorenost u kulturu. „Tek unutar kulturno oblikovana okvira opstanka“, piše Helmut Plessner, „nalazi čovjek svoj dom.“ Međutim, čovjek i u takvim okolnostima ostaje pojedinačan entitet, „jedinka koja egzistira sama za sebe“, kako kaže Karl Löwith. Iako Despotovski na općem planu ulazi u socijalnu tematiku baveći se ugroženošću individue u društvenim okolnostima i prividno stavljajući naglasak na kulturno-socijalni aspekt, on se prije svega pita: „Tko je to Čovjek?“

Prije gotovo stotinu godina španjolski filozof i eseist José Ortega y Gasset objavio je esej pod nazivom „Dehumanizacija umjetnosti“ u kojemu iznosi tezu kako je suvremena umjetnost sve udaljenija od običnoga čovjeka. Hans Sedlmayr cijelu studiju posvećuje temi „gubitka središta“ dotičući se brojnih aspekata nečovječnosti kojima obiluje moderna i suvremena umjetnost. I brojni su drugi autori pisali o sličnim temama, bilo da su smatrali kako je (suvremena) umjetnost nečovječna jer je hermetična i nije namijenjana širokim masama bilo da su držali kako je iz umjetnosti isčezao čovjek i ljudska komponenta. Danijel Dragojević sažima ovu problematiku na sljedeći način: „Postoje tri momenta u modernoj umjetnosti koja mi se čine tragičnima i na koja se vjerojatno odnosi moja nelagoda. Poslije kojih osjećam da na površini slike ne mogu ostati i smiriti se. Za mene tri tragična događaja jesu ova. Prvi je kad je početkom 19. stoljeća u klasicizmu Krist sišao sa slike i umjetnosti inače. Drugi je kada je, već u našem stoljeću, sa slike sišao čovjek, a treći je kada je, bez čovjeka i Krista i ikakva objekta, umjetnost okrenula leđa čovjeku...“ Gdje je tu smješten Goran Despotovski? Ili, o kojoj vrsti dehumanizacije progovaraju njegovi radovi?

Gledajući Goranove lutke jedna od prvih misli koja mi je prošla kroz glavu bila je: „Pa ovo je kao de Chirico!“ Obezličene lutke koje Despotovski izlaže svakako prizivaju u pamćenje manichine s de Chiricovih slikarskih platana. Razlika je, međutim, što Talijan lutke ostavlja ogoljene, one bivaju tek postavljene u

TEMA SOCIAL**SEARCHING FOR THE INDIVIDUAL**

When, through correspondence regarding the exhibition, I asked Mr. Despotovski what title he gave his newest exhibition, he told me that he had assembled the works created in the last few years under the title Tema Social. Going through the catalogues of Goran's previous exhibitions, I have noticed that the exhibition he is currently presenting represents a conscious (and I would dare to say – logical) continuation of his earlier work, and that this time as well, he does not give up on problematizing the questions which have been irritating his conscience for years now. Writing the text for the exhibition held in June in the City Gallery of Užice, Ljiljana Ćinkul pointed out that Despotovski “had grown up and was schooled during the nineties, and this diabolical decade of ours has made a deep imprint in his art. Consequently, for about ten years now, he has been dedicating his work to these sensitive subjects, questioning the essential problems and dilemmas of the individual [A/N] whose status as a social being became truly endangered.” Indeed, although the title of Goran's exhibition can trick us into thinking that we are dealing with another sociological approach to reality, in truth, the emphasis is leaning towards a different track. I believe, and in the rest of the text I shall attempt to corroborate my stance, that Goran Despotovski does not talk to us in the vernacular of sociology, but rather that of ontology. He is not interested in society, masses, crowds, or commonality. He is interested in a person in the form of the individual, the individual who, by the set of circumstances, nearly always gets entangled in the web of social relations.

Man's position is somewhat problematic, seen as how he constitutes a being of relationships or a social animal, as Aristotle put it, but remaining an entity at the same time – an individual imbued with spirit that makes him independent and autonomous in his relation to his surroundings/the world. Max Scheler considered the category of spirit to be exclusively the domain of man, and that his spirit is what gives man the power to approach his environment (more precise – the world; Ger. die Welt) openly, as opposed to animals, whose environment (Ger. die Umwelt) constitutes a very narrow and uninviting category. Despite being independent, autonomous, and open towards the world, man is condemned to community because his mental openness does not transcend his enclosure in culture. “Only within culturally wrought framework of survival,” writes Helmuth Plessner, “does man find his home.” However, even in those circumstances does man remain a single entity, “an entity which exists solely for itself,” as Karl Löwith says. Although, generally speaking, Despotovski touches upon social themes by dealing with the vulnerability of the individual in social circumstances, and seemingly puts the emphasis on cultural and social aspects, he is, however, more than anything, asking himself: “Who is Man?”

Almost one hundred years ago, the Spanish philosopher and essayist José Ortega y Gasset published an essay titled “The Dehumanization of Art” where he proposes a thesis that contemporary art is increasingly distancing itself from the common man. Hans Sedlmayr dedicates a whole study to the topic of “the loss of center,” touching upon numerous aspects of inhumanity, which are abundant in modern and contemporary art. Numerous other authors, as well, have wrote on similar topics whether they considered (contemporary) art to be inhumane because of being hermetic and because it was not intended for wide audiences, or whether they considered that man and the human component had disappeared from art. Danijel Dragojević summarizes this problem as follows: “There are three moments in modern art that seem tragic to me and to which my discomfort probably refers; after which I feel that I cannot stay on the surface of the painting and settle down. For me, the three tragic occurrences are these. The first one is when, at the beginning of the 19th century, during Classicism, Christ came down from the painting and art in general. The second one is when, already in our century, man came down from the painting, and the third one is when, without man,

prostor kako bi unijele dozu sablasti, kako bi ukazale na bītnu prazinu tih tijela. Despotovski, pak, lutke stavlja u prostor galerije; on ne radi imaginarnе prostore koje boja dozom snovitosti i sablasnog; on svoje lutke odjева u svečana odijela čime im daje stanovitu dozu identiteta. Ali, identitet je njegovih lutki tek naznačen jer one ostaju obezličene, lišene unutrašnjosti koju se ne može nazrijeti kroz njihove oči jer ih nemaju. U radu Selection izložene su lutke koje su čovjek-masa – postavljene u prostor i zarobljene u trenutak one bezglavo i besciljno lutaju bespućima sociologije. Može li čovjek-masa biti izbrisani? Njemački je slikar Anselm Kifer u promišljanju egzistencijalnih turbulencija u Njemačkoj nakon Drugog svjetskog rata izložio „knjige“ koje je spalila ista vatra koja je bjesnila na njemačkim oranicama i u tamnošnjim gradovima. Kifer, dakle, govori o brisanju iz registra nekad živućih ljudi; ljudi s licima koji su koračali njemačkim tlom. Goran Erased također briše, ali ne ljudе koji su u nekom trenutku bili stanovnici našega planeta. Goran briše (ili kroz spomen brisanja dovodi pod znak upitnika) mogućnost za „biti pojedinac“. Svjestan je on latinske izreke koja kaže da „habit ne čini monaha“, odnosno odijelo čovjeka. Možda baš iz toga razloga odabire svečana odijela, koja u našem kulturnom krugu predstavljaju znak uglađenosti, i u njih oblači svoje lutke i u Selection i u Erased. Odijela koristi i u drugim radovima, primjerice u foto-instalaciji Coat čime neprestano suprotstavlja pojedinca masi i masu pojedincu.

Zaključno bih se osvrnuo na jednu misao Sørena Kierkegaarda koji u svojoj „Bolesti na smrt“ ističe kako uvijek treba tražiti pojedinca izdvojenoga iz gomile jer „gomila kao etički i religiozni sudac jest laž...“ U izloženim radovima Goran Despotovski upravo to čini, on traži pojedinca, ali ga ne nalazi. Mislim kako njegova potraga nije usmjerenja konačnom cilju – pronalasku pojedinca – već da ga zanima uloga postavljača pitanja ili tragača. U potrazi koju je sam odabrao, Goran iskače iz sociologije i ulazi, kako sam prethodno spomenuo, u područje ontologije ili se u najmanju ruku prema tome području intenzivno kreće. A kamo će ga to kretanje dovesti i kamo će dovesti nas kao posjetitelje njegove izložbe, teško je reći.

Igor Loinjak

Christ, and any other kind of object, art turned its back on man..." Where do we find Goran Despotovski in regards to this? Or, what type of dehumanization do his works speak out about?

Looking at Goran's puppets, one of the first things that came to my mind was: "This is like de Chirico!" There is no doubt that the faceless puppets Despotovski puts on display bring to mind the manichinas from de Chirico's canvases. The difference, however, being in that the Italian leaves his puppets bare – they are merely placed in a space to convey a certain amount of eeriness, so as to point out the lack of being in those bodies. Despotovski, on the other hand, displays his puppets in a gallery space; he does not create imaginary spaces that he imbues with a certain amount of dreaminess and eeriness, he dresses his puppets up in formal attire, imbuing them with a certain amount of identity. Nevertheless, the identity of his puppets is found only in traces, because they remain faceless, with their empty insides, which cannot be glimpsed through their non-existent eyes. In the work Selection the exhibited puppets represent man-crowd – put on display in a space and trapped in the moment, they heedlessly and aimlessly wander the wasteland of sociology. Can man-crowd be erased? Contemplating the existential turbulences in Germany after the Second World War, the German painter Anselm Kifer exhibited "books" which had been burned by that same fire which raged across German fields and cities. Kifer, therefore, talks about the erasing of the once living people from the register; people with faces, who once walked on German soil. Goran's Erased also erases, but not the people who have, at some point, lived on our planet. Goran erases (or, by mentioning erasing, brings into question) the possibility of "being an individual." He is very much aware of the Latin proverb which claims that "the habit does not make the monk," i.e. the suit a man. Perhaps this is precisely the reason why he chooses formal attire which, within our cultural circle, represents refinement, and dresses his puppets up in them in Selection as well as in Erased. He uses such attire in other works as well, for instance, in the photo-installation Coat, constantly contrasting the individual against the crowd, and the crowd against the individual.

To conclude, I would go back to a notion of Søren Kierkegaard's who, in his "Sickness unto Death," points out how we should always look for an individual who is separated from the crowd, because "the crowd as an ethical and religious judge is a lie..." In his exhibited works, Goran Despotovski does exactly that, he searches for the individual, but does not find him. I believe that his search is not aimed towards an ultimate goal – the finding of the individual – but rather that he is interested in the role of the inquirer or searcher himself. In the search he has himself chosen, Goran leaves the confines of sociology and enters, as I have previously mentioned, the domain of ontology or, at the very least, he determinedly moves in the direction of that area. Where will this journey lead him, and where will it lead us as attendees of his exhibition – this is not easy to predict.

Igor Loinjak







Nata lica su čudna. Obejali su nam i tele. Evo na... Goli
ostrogani i sami. Polako počnemo da govorimo Šeško imu neko
pitanje, ali niko nema odgovor. Hodamo... Razgovaramo... Ne
usluđeno se do ...¹ Nema ogledala, ali vidimo
svoje odre
lica, Stotine jadiš
lotača.
služi²



GRAY

MARIJA MIKULIĆ BOŠNJAK

30. LISTOPADA - 8. RUJNA 2015. / OCTOBER 30 - SEPTEMBER 8, 2015

GREY

Bio je to Walter Benjamin koji je ustvrdio da gledatelj apsorbira umjetničko djelo u sebe poput arhitekture koja je ujedno u stanju proizvesti simultanu kolektivnu recepciju. Upravo se takvom čini prostorna instalacija naziva „Grey“ mlade autorice Marije Mikulić Bošnjak, aktivne sudionice izrazito vitalne osječke suvremene umjetničke scene, koja navedenu taktilnu i vizualnu recepciju stvara „zamjenom mesta s kojeg se gleda mjestom u koje se gleda“.

Rad je, naime, kreiran za specifičnu arhitekturnu situaciju te je njegova veličina prilagođena prostoru; odnosno radi se o „podnom“ crtežu na papiru čije velike dimenzije (otuda i nemogućnost prvotnog „čitanja“ motiva) preuređuju i redefiniraju ovaj galerijski prostor u čemu autorica vidi dobru priliku za „preuzimanjem“ i osnivanjem self-made galerijskog prostora gotovo nalik art squat-u.

Posjetitelj galerije je, prije nego uoči motiv crteža, suočen sa sivim grafitnim odsjajem poda po kome je nužno gaziti provokirajući neizbjježno dijalektičko razmišljanje između slike golemyih razmjera i male fragmentarne situacije te ono o nepovrednosti i „svetosti“ umjetničkog djela u izložbenom prostoru. Potenciranje psihološke dimenzije velikim, tehnički besprijeckornim, apstraktnim crtežom koji se pruža cijelokupnom površinom poda te ima karakter all-over efekta izdiciće, odmaknemo li se dovoljno, lik. Motivsko određenje inspirirano je osobom/događajima iz naše nedavne prošlosti. Portret druga Tite za nas i autoricu (iako generacijski udaljena od direktnog iskustva) nosi specifično značenje te neiscrpan izvor imaginacije kao i iluzija te slojevita i danas često kontradiktorna značenja iz čega bi se mogla iščitati politička i socijalna angažiranost ove prostorne instalacije. Udaljena od tradicionalno mišljena „spomenika“ sa duhovitim pa čak i irealnim karakteristikama provocira naša vlastita promišljanja, povijesti i mitologije koje definiraju naš realni i imaginarni život.

Samo pozicioniranje crteža; portreta, rekreirane ikone naše povijesti, provocira političko društvo, ironizira, karikira i sardonizira autoritete te nužno vodi ka neizbjježnoj transformaciji i mutaciji postepenog uništenja crteža, istodobno motiviranim i dokumentiranim kamerama postavljenim na zidovima galerije i projiciranim na screen, te ujedno sadrži i jednu drugu jednakovrijednu paralelnu realnost; intrističku kvalitetu crteža olovkom na papiru, fragilnost, mirnoću i kontemplativnu ljepotu dobivenu polaganom i strpljivom gradnjom milijunima repetitivnih gotovo meditativnih poteza.

Karmela Puljiz

GREY

It was Walter Benjamin who started that the viewer absorbs the piece of art as an architecture, which is also capable of creating a simultaneous collective perception. This is exactly what the spacial installation by the name of "Grey" seems like, the work of the young author Marija Mikulić Bošnjak, who is an active participant of the distinctly vivacious contemporary art scene in the city of Osijek. The author creates the above mentioned tactile and visual reception by "switching the point of view with a point to view". This work has been created for a specific arhitectural situation, and its size has been adapted to the given space; that is, it is a "floor" drawing on paper, whose gigantic proportions (which makes it impossible to "make out" the motif at first), rearrange and redefine the gallery hall, which the author sees as a good opportunity to "take over" and create a self - made gallery space, almost like an art - squat.

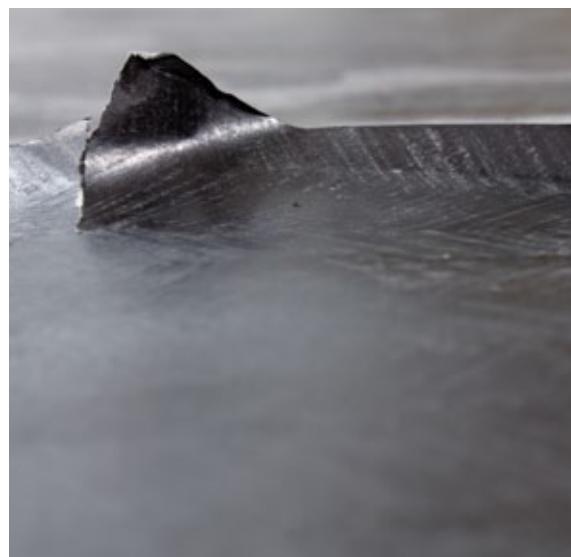
The visitor of the gallery is, before discovering the motif of the drawing, faced with the gray, graffiti reflection of the floor, which is necessary to be stepped onto, provoking the inevitable dialectic question of a picture of enormous proportions and a tiny fragmental situation, as the question of the inviolability and "sanctity" of a work of art in an exibit hall. The emphasis on the psychological dimension by means of a gigantic, technically infallible, abstract drawing, which takes over the entire floreal space, evoking an all-over effect, will, eventually, if we move sufficiently away from it, reveal a character. The motif has been inspired by a person/event from our recent past. The portrait of commeade Tito has a specific meaning for us, as for the author (who is generationally distant from direct experience, though), and it presents not only an inexhaustible source of imagination and illusion, but also a stratified and, even today, contradictory meanings, where the political and social engagement of this spacial installation can be seen from. Distinct from the traditional figure of "a monument" with witty and even surreal characteristics, it challanges our own opinion of the history and mythology, which define our real and imaginary life.

The positioning of the drawing itself; a portrait, a recreated icon from our history, challanges the political society, it ironizes, caricatures and sardonizes authorities and, inevitably, leads to a transformation and mutation as the drawing, gradually, gets destroyed. Simultaneously, motivated and documented by the cameras on the walls of the gallery, projectng on a screen, the portrait holds both, equally valuable parallel realities; the intrinsic quality of a pencil drawing on paper, the fragility, tranquility and the contemplative beauty, created by the slow and patient process of construction by millions of repetitive, almost meditative strokes.

Karmela Puljiz

PRIJEVOD / TRANSLATION - Slavica Cvitanušić, prof. engleskog i njemačkog jezika





DETALJ / DETAIL



KADROVI IZ VIDEA / FRAMES FROM VIDEO

PIPLMASTRASAS

TIHOMIR & BUDIMIR
KAMARAD KUNST WORKERS

18. - 29. STUDENOG 2015. / NOVEMBER 18 - 29, 2015

PIPLMASTRASAS

JIM JARMUSCH (?) – PIVO I CIGARETE (x')

Kada se uoči otvorenja izložbe PIPLMASTRASAS umjetničkoga kolektiva „Tihomir & Budimir Kaarad Kunst Workers“ upriličio razgovor s umjetnicima, jednaje od zanimljivijih izjava kolektiva glasila kako umjetnost treba biti dostupna razumljiva i pripadati svima, čitavom društvu. Gledajući rade spomenutog kolektiva, uočava se da izneseni stav nema tek gramatičko, već i leksičko značenje kao i opravdanost u izvanjezičnoj zbilji. No, o tome nešto kasnije.

„U početku bijaše Riječ (...)“ [ἐν ἀρχῇ ἦν ὁ λόγος], zapisat će Ivan Evandelist na početku jedinoga nesinoptičkog evanđelja. I upravo iz te Riječi, toga λόγος-a, biješe proisteklo sve stvoreno. Da λόγος ne znači samo riječ, govor, tvrdnju, mjeru, računanje, mišljenje, uzrok, razlog, nego i svjetski zakon po kojem „se sve zbiva“ i koji je u osnovi svega, naveo je Heraklit u svom prvom fragmentu. Kod „Tihomira & Budimira K. K. W.“ u početku doista bijaše riječ, izgovorena riječ, no ovoga puta pisana malim slovom. Točnije, početak se umjetničkoga rada „Tihomira & Budimira K. K. W.“ može sažeti ovako: „U početku bijaše [umjetnički] razgovor [o umjetnosti] (...).“ Zamislimo sljedeću situaciju. Jednoga dana Tihomir Matijević i Dražen Budimir igrom slučaja postaju sustanari. Navedeni protagonisti kao punopravni članovi osječkoga HDLU-a bez prethodnog međusobnog dogovora dobivaju zajedničku prostoriju predviđenu za umjetnički studio u sklopu gradskoga Kazamata. „Umjetnički je studio (samo) umjetnički studio“, reklo bi se tautološki. Često je, međutim, funkcija toga prostora šira i obuhvatnija nego što misli prosječan građanin. Studio nije samo radni prostor u kojem je umjetnik fizički djelatan, on je ujedno i mentalni prostor umjetnika u kojem se nerijetko radi i na nematerijalnom definiranju konačnoga umjetničkog rješenja. Nije stoga nepoznat slučaj da umjetnik vlastiti studio tretira kao umjetnički rad vrijedan izlaganja. U praksi su to, između ostalih, primjenili umjetnici poput Dietera Rotha ili Ivana Kožarića. „Tihomir & Budimir K. K. W.“ također „izlaže“ studio jer on nije samo prostor u kojem je izložba nastala, nego je i prostor u kojem se poetika spomenutoga umjetničkog kolektiva utemeljila i razvila u smjeru koji je ovom izložbom predstavljen. Uz slike, kistove, ostatke boje i ostale artefakte svojstvene umjetničkom atelju, nalaze se tu i još „svojstveniji“ predmeti poput ispraznjenih boca Osječkoga piva i kutija cigareta te opušaka.

Kako su (umjetnički) razgovori o (umjetnosti) počeli? Kamo su (od)vodili? U njihovoj osnovi leži blago (?) nepovjerenje kolektiva prema institucionalnim obrascima koji diktiraju i najčešće kvalitativno klasificiraju umjetničku produkciju. Nepovjerenje postoji i prema retorici suvremenih umjetničkih teoretičara koji se često postavljaju kao nadinstitucionalna kategorija s ciljem da iz te pozicije razumijevaju, prepoznaju, spoznaju, klasificiraju, standardiziraju, kanoniziraju (...) produkte individualnoga umjetničkog rada. Dok se takva retorika oslanja na termine koji su postali neizostavni dio većine tekstova o umjetnosti (poput intermedijalnosti, interdisciplinarnosti, subjektivnog ili kulturološkog diskursa, multimedijalnog pristupa radu, proširenog rada, instalacije, performansa, vizualne umjetničke prakse i slično) i dalje ostaje nejasno što je umjetnost, a još više što je dobra umjetnost. Nedobivanje odgovora na prvo pitanje ne treba nas toliko ni žalostiti jer je umni Ludwig Wittgenstein rekao da je davanje konačne definicije pojma umjetnosti epistemološki neprihvatljivo. Moguća se ispravnost spomenutih razgovora otklanja vještim uvedenjem „literature“ koja implicitno legitimira poziciju kolektiva kao pictor doctus. Ispod kutije „Domačice“ (prepisujem č sa slike, premda se radi o č) poredane su Merleau-Pontyjeva „Fenomenologija percepcije“, „Art at the Turn of the Millennium“ urednika Burkharda Riemschneidera i Ute Grosenick te „Kič“ Gilla Dorflesa. Uz spomenute se knjige nalazio „The cosmological pictures“ Gilberta & Georgea. Referencija se na famozni britanski umjetnički dvojac uvodi slučajno te nije prisutna samo i isključivo na ovom radu. „Tihomir & Budimir K. K. W.“ nisu (moguća) inaćica Gilberta & Georgea, oni su njihov antipod, sve što pravi Gilbert & George nisu. Markantna odjeća ugađenih Britanaca zamjenjena je radnim

PIPLMASTRASAS

JIM JARMUSCH (?) – PIVO I CIGARETE (x')

At the opening of the PIPLMASTRASAS exhibition, by “Tihomir & Budimir Kamarad Kunst Workers” artist collective, a conversation with the artists took place, where one of the interesting statements made by the collective was that art should be available and understandable to everyone, the whole society. Looking at the works of the said collective, it becomes apparent that the stated attitude does not only have a grammatical meaning, but it possesses a lexical one too, as well as having legitimacy in the extralinguistic reality. However, we shall touch upon this a little further on.

“In the beginning was the Word (...)“ [ἐν ἀρχῇ ἦν ὁ λόγος], John the Evangelist wrote at the beginning of his non-synoptic gospel. And it was this Word, this λόγος-a, beverything was created from. That λόγος does not represent a mere word, speech, statement, measure, reckoning, opinion, cause, reason, but that it also represents a worldly law, according to which “everything occurs,” and which can be found in the foundation of all things, was stated by Heraclites in his first fragment. When it comes to “Tihomir and Budimir K. K. W.” the (spoken) word has indeed been in the beginning, as the flactus vocis of Anselm of Canterbury; however, this time it had been written with a lowercase letter. To be precise, the beginning of the artistic work of “Tihomir & Budimir K. K. W.” can be summarized with the following: “In the beginning was the [artistic] conversation [about art] (...).” Let us imagine the following situation. One day Tihomir Matijević and Dražen Budimir become roommates by chance. The said protagonists, as full members of HDLU (Croatian Association of Artists) in Osijek, are given a shared room intended as an art studio within the city’s Kazamat gallery, without their previous mutual agreement. “An art studio is (merely) an art studio,” as it would be tautologically stated. Often, however, the function of this space is wider, and more encompassing than the average person would think. The studio does not only represent the workspace where the artist conducts physical activities, it is also the artist’s mental space where work is also often done on the immaterial defining of the final artistic decision. It is, therefore, not uncommon that the artist treats his or her own studio as an artwork worthy of exhibiting. Among others, artists such as Dieter Roth and Ivan Kožarić have utilized this in practice. “Tihomir & Budimir K. K. W.” “exhibits” their studio as well, because it does not merely represent the space where the exhibition had originated from, but it is also the space where the poetics of the said artist collective had been founded, and where they had taken the course presented in this exhibition. In addition to paintings, paintbrushes, remains of paint, and other artifacts characteristic of an art studio, even more “characteristic” items can be found there, such as emptied bottles of Osječko beer, as well as empty boxes of cigarettes, cigarette butts...

How have the (artistic) conversations (about art) begun? Where have they led (to)? In their essence they display a mild (?) distrust of the collective towards the institutional patterns that dictate, and usually qualitatively classify artistic production. There is also a distrust towards the rhetoric of the theoreticians of contemporary art, who often consider themselves to be a category which is above the institutions, having the intention to understand, recognize, comprehend, classify, standardize, canonize (...) the products of individual artistic work from that position. While this type of rhetoric relies on terms which have become an indispensable part of the majority of texts on art (such as intermediality, interdisciplinarity, the subjective or cultural discourse, multimedial approach to work, broadened work, installation, performance, visual artistic practice, etc.) it is still unclear what art really is, and even more so what constitutes good art. Not getting the answer to the first question should not grieve us so much, seen as how the intellectual Ludwig Wittgenstein said that providing a final definition of the term of “art” is epistemologically unacceptable. The potential meaninglessness of the aforementioned conversations is removed by skillfully introducing “literature” which implicitly legitimizes the position of the collective as pictor doctus. Under a box of “Domačica” cookies (I have copied the “č” from the painting, despite the correct spelling which features a “ć”), there are Merleau-Ponty’s “The Phenomenology of Perception,” “Art at the Turn of the Millennium,” edited by Burkhard Riemschneider

odijelima, pivom i cigaretama, kao što je i naizgled ugađeno ponašanje Gilberta & Georges-a sada predstavljeno ne ugađenim dijeljenjem cigareta dijeci ili klanjem Pikachu, Štrumfa i Teletubbiesa.

Da umjetnost treba približiti svakom (zainteresiranom) čovjeku, nije nepoznata težnja. Nepoštivanje je ovoga obrasca ponekad uzrokovalo napade na određene umjetničke prakse, kao i njihovu osudu. Neke umjetničke prakse nisu „za ljudе uopće nego za posebnu klasu ljudi koji, doduše, ne moraju biti bolji od drugih, ali su, očito, drugačiji“, tužio se Ortega y Gasset. Nekoliko paragrafa dalje nastavlja: „U 19. stoljeću umjetnici su, jedno s drugim, provodili prilično nečistu modu. Oni su strogo estetske elemente svodili na najmanju mjeru i puštali da se djelo sastoji, gotovo u cjelini, od fikcije ljudskih zbiljnosti (...) Djela su te vrste samo od česti umjetnine ili umjetnički predmeti. Uživanje u njima ne ovisi o našoj moći da se usredotočimo na prozirnosti slike, moći značajnoj za umjetničku senzibilnost; ona traži samo ljudsku senzibilnost i dobru volju da suošćemo sa susjedovim radostima i brigama.“ Zahvaljujući tim obilježjima, ta je umjetnost bila popularna; ona bijaše „načinjena za mase“.

Djela „Tihomira & Budimira K. K. W.“ nisu realistična, ali su prohodna i razumljiva široj publici. Ikonografija radova proizlazi iz područja svakodnevice i popularne kulture, a na formalnoj se razini može iščitati oslanjanje na strip i ilustraciju. To se ponajviše vidi u stilizaciji ljudskih figura te redukciji pozadinskih elemenata što dodatno naglašava plakatski način tretiranja prostora slike. Čak i da ne znamo je li plošnost slike unaprijed isplanirana za prenošenje u formu plakata ili je kasnija izrada plakata proizašla iz uviđanja potencijalnosti njihove plošnosti, povezanost jednoga i drugoga, slike i plakata, odaje skladno sljubljenu cjelinu. Slika je tek osnova za plakat koji biva nadograđen tekstrom. Jedan će primjer biti dovoljan za prikaz plakatne strategije „Tihomira & Budimira K. K. W.“ Plakat pratim od gore prema dolje: a) „TIHOMIR & BUDIMIR Kamarad Kunst Workers“; b) „NJU TIME – NJU FORCE“; c) BOOK PROMOTION: „NEW STRATEGIES OF PASSIVE RESISTANCE TO THE NEO-LIBERAL, POST-CAPITALIST SOCIETY“; d) EACH DECADE HAVE HAD – ITS REBELS AGAINST THE SYSTEM – JAMES DEAN OR MARX – THEY WERE ANTI-SYSTEM – OUR REVOLUTION IS A-SYSTEM – THE SILENT REVOLUTION IS – TIHOS AND BUDOS REVOLUTION WHILE WE ARE LUGGING OUR WEARY FEET – ON THE PATH OF THIS LAZY REVOLUTION – USING PASSIVE-OFFENSIVE – GANDHIAN-BEAVES & BUTHEAD METHOD; e) 9. 11., 2001., 16H CAFFE BAR „CARPE DIEM“, NAŠIČKI BRETOVAC. „Tihomir & Budimir“ razvijaju tekst na nekoliko razina. Odmah ispod naziva umjetničkog kolektiva stavljaju naslov koji se oslanja na predizborne sloganе vodećih hrvatskih političkih stranaka. Pišući ih iskrivljeno i s djelomično kroatiziranim fonetskim zapisom ne ukazuju tek na svoju pripadnost radničkoj klasi čiju odjeću nose, nego i na vlastiti ironijski stav. Idući razinu teksta čini naziv događaja koji se plakatom oglašava – u navedenom primjeru promocija knjige. Nakon toga slijedi kratak poetski zapis u kojem se radi i stihovna podjela da bi se ukazalo na njegov poetski karakter. Posljednju razinu čini obavijest o mjestu održavanja oglašenog događaja. Povezanost se određenih razina teksta svakako osjeti, kao i njihova oslonjenost na vizualnu podlogu plakata. Predstavljeni su događaji izmišljeni, premda je na svakom plakatu razvidno da se radi o komentaru aktualnih situacija u društvu te ironijskom odnosu prema njima, osobito kada je u pitanju oslanjanje na politiku.

Na kraju bi se ove priče moglo reći da „Tihomir & Budimir Kamarad Kunst Workers“ opravdava gore parafriziranu izjavu „umjetnost svima“ jer se sve čini, čak i kada nije posve tako, jasnim i razumljivim. Izloženi radovi ne progovaraju rječnikom „teške“ teorije i „kompleksne“ vizualnosti, a opet govore. Čini se da su oni pročišćeni sažetak dugih razgovora i poentirana poetika koju kolektiv „Tihomir & Budimir K. K. W.“ njeguje.

Igor Loinjak

Igor Loinjak ➔

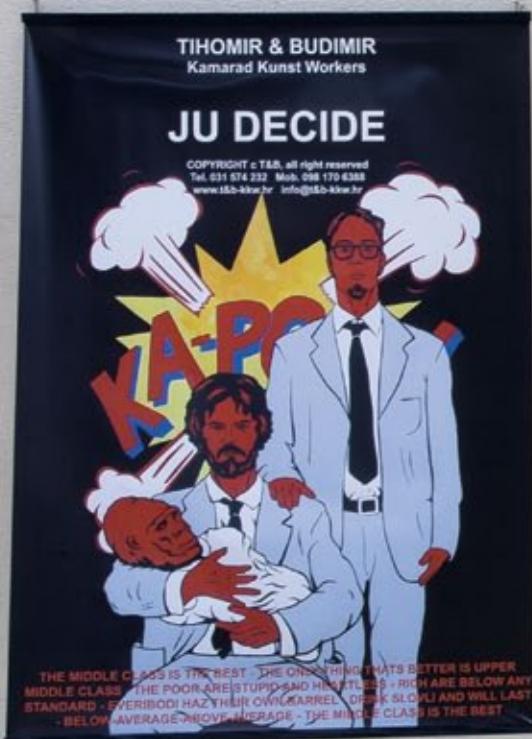
and Uta Grosenick, as well as “Kitsch” by Gillo Dorfles. In addition to the abovementioned books there is also “The Cosmological Pictures” by Gilbert & George. The reference to the famous British artist duo had not been accidentally introduced, and is not present exclusively in this work. “Tihomir & Budimir K. K. W.” is not a potential version of Gilbert & George, it is their antipode, everything that the real Gilbert & George are not. The imposing clothes of the sophisticated Brits had been replaced by work overalls, beer, and cigarettes, as has the seemingly cultured behavior of Gilbert and George now been presented by the unrefined meting out of cigarettes to children, or slaughtering of Pikachu, a Smurf, and the Telletubby Dipsy.

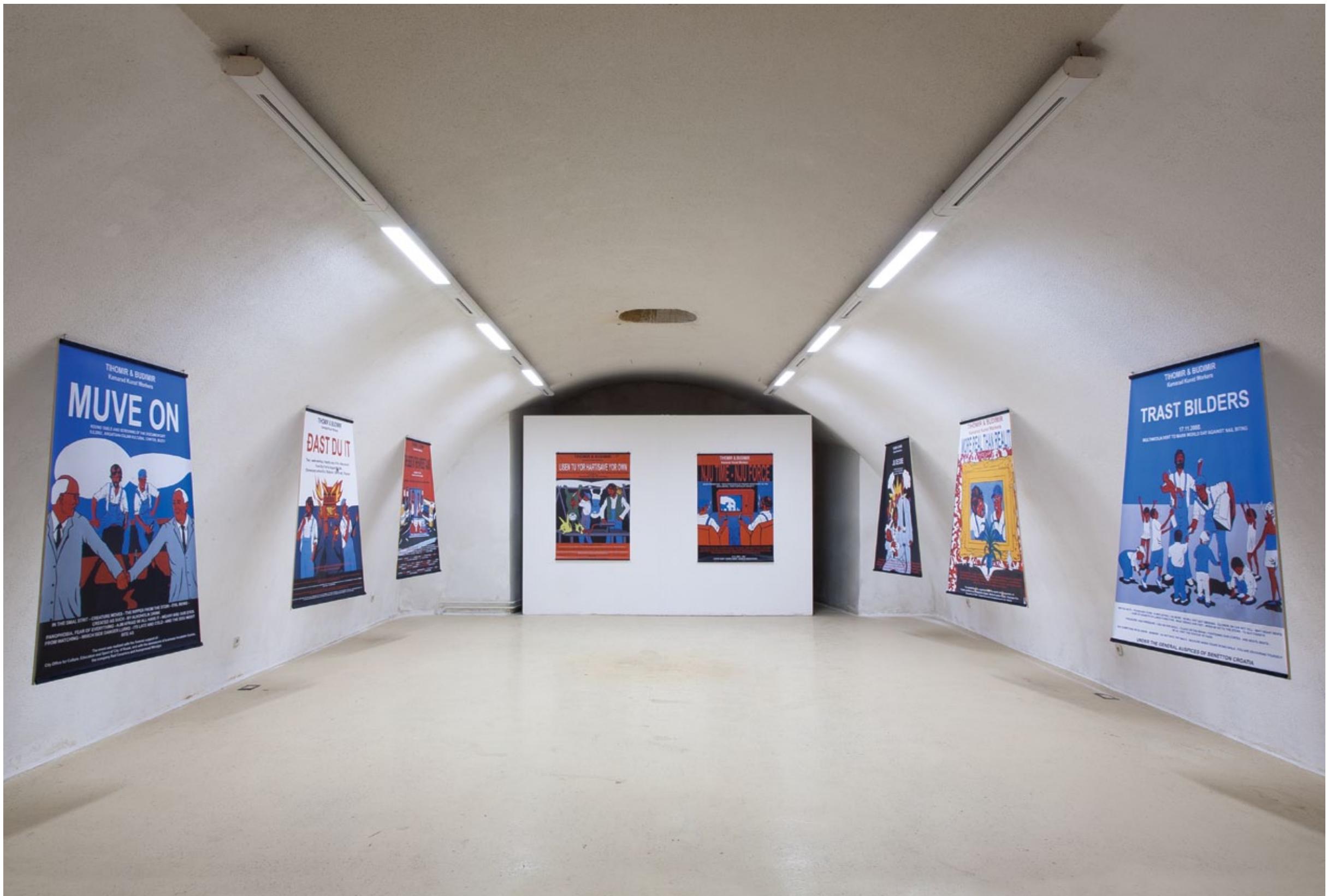
That art should be brought closer to every (interested) person, is not an unfamiliar aspiration. The unconformity towards this pattern has on occasion been the cause for attacks on particular artistic practices, even their condemnation. Some artistic practices are not “at all for men in general, but for a special class of men who may not be better but who evidently are different,” Ortega y Gasset complained. Several paragraphs later, he continues: “During the 19th century, artists proceeded in all too impure a fashion. They reduced the strictly aesthetic elements to a minimum and let the work consist almost entirely in a fiction of human realities. (...) Works of this kind are only partially works of art or artistic objects. Their enjoyment does not depend on our power to focus on transparencies and images, a power characteristic of the artistic sensibility; all they require is human sensibility and willingness to sympathize with our neighbor’s joys and worries.” Thanks to these features that type of art was popular; it was “made for the masses.”

The works of “Tihomir & Budimir K. K. W.” are not realistic, but are manageable and understandable to the wider audience. The iconography of the works stems from the area of everyday life and popular culture, and on the level of form, the reliance on comics and illustration can be discerned. This is mostly evident from the stylization of human figures, and the reduction of background elements, which further accentuates the poster-like (flat) way of treating the space in the painting. It is not important whether the flatness of the paintings had been planned in advance for the future transference into the form of the poster, or the later usage of the paintings for the visual basis of the posters had stemmed from the realization of the potency of their flatness – the interconnection of the two things, painting and poster, presents a harmoniously conjoined whole. The painting is merely the foundation for the poster, which is integrated with text. One example will suffice to demonstrate the poster strategy of “Tihomir & Budimir K. K. W.” I follow the poster from the top to the bottom: a) „TIHOMIR & BUDIMIR Kamarad Kunst Workers“; b) „NJU TIME – NJU FORCE“; c) BOOK PROMOTION: „NEW STRATEGIES OF PASSIVE RESISTANCE TO THE NEO-LIBERAL, POST-CAPITALIST SOCIETY“; d) EACH DECADE HAVE HAD – ITS REBELS AGAINST THE SYSTEM – JAMES DEAN OR MARX – THEY WERE ANTY-SYSTEM – OUR REVOLUTION IS A-SYSTEM – THE SILENT REVOLUTION IS – TIHOS AND BUDOS REVOLUTION – WHILE WE ARE LUGGING OUR WEARY FEET – ON THE PATH OF THIS LAZY REVOLUTION – USING PASSIVE-OFFENSIVE – GANDHIAN-BEAVES & BUTHEAD METHOD; e) 9. 11., 2001., 16H CAFFE BAR „CARPE DIEM“, NAŠIČKI BRETOVAC. “Tihomir & Budimir” develop the text on several levels. Right under the name of the artist collective they put a title that refers to former election slogans of leading Croatian political parties. By spelling them incorrectly, using a partially Croatianized phonetic spelling, they do not just point to their own affiliation with the working class, whose clothes they are wearing, but also to their ironical attitude towards the rhetoric of high-level politics. The next level of the text is comprised of the name of the event which is advertised by the poster – in this example a book presentation. It is followed by a short poetic inscription which is subject to being divided into verses so as to point out its poetic character. The last level is comprised of a notice about the venue of a notorious event. The interconnectedness of particular levels of the text is certainly felt, as is their reliance on the visual foundation of the poster. The presented events are fictitious, although it is clear in every poster that they are a comment on current situations in the society, and that they have an ironic attitude towards them, especially regarding the questions of relying on politics.

At the end of this story we could say that “Tihomir & Budimir Kamarad Kunst Workers” justifies the above paraphrased “art to all” statement, because everything seems clear and understandable, even when it is not exactly like that. The exhibited works do not speak in the language of “hard” theory, and “complex” visuality; nevertheless, they still speak out fluently and meaningfully. It would seem that they represent a refined summarization of long conversations and pointed poetics which “Tihomir & Budimir K. K. W.” cultivates.







RUŽA VJETROVA

WIND ROSE

HRVOJE DUVNJAK

16. - 27. PROSINCA 2015. / DECEMBER 16 - 27, 2015

RUŽA VJETROVA

Pripremajući sekciju suvremenoga hrvatskog apstraktnog slikarstva za izložbu „Apstraktno – figurativno – rasklapanje – preklapanje“, od Hrvoja Duvnjaka uzeo sam rad „Stepenište“. Slika je to koja prikazuje naizmjenično nizanje vodoravnih ploha, gazišta i čela stepeništa u pravilnom ritmu. Zahvaćajući detalj u krupnom planu, Duvnjak sliku u potpunosti lišava okoline vizualno nudeći gledatelju tek stepenište ili već spomenuto „naizmjenično nizanje vodoravnih ploha, gazišta i čela stepeništa u pravilnom ritmu“. Spajajući figurativno i apstraktно, odnosno čineći figurativan motiv u stanovitom smislu apstraktnim, slika „Stepenište“ dobila je priliku resiti naslovnicu kataloga spomenute izložbe. Serija slika koju se na ovoj izložbi može vidjeti nastala je 2013. godine, nešto više od dvanaest mjeseci prije „Stepeništa“. „Ružu vjetrova“ čine četiri platna nešto većih dimenzija. Već se ovdje osjeća „glijhinsko“ promatranje motiva na kojem je Oton Gliha inzistirao gotovo punih pedeset godina. Slikajući jadranske suhozide – gromače – ostao je Gliha na tragu pejzažnoga slikarstva istovremeno apstrahirajući krajolik, ali neprestano ostajući vjeran svome omiljenom motivu. Reći će se za njega da je bio „apstraktan slikar konkretnog pejzaža“. I Duvnjakov je pejzaž koncretan, no hod je prema apstrahiranju kod „Ruže vjetrova“ još uvijek u povođima, premda dosljedno naznačen.

Duvnjakova serija već svojim nazivom, a onda i vizualnom oštrinom, kazuje da se radi o jednoj, s umjetničke strane sasvim bezazlenoj temi – prikazu morskih valova koje ljujaju i usmjeravaju vjetrovi sa četiriju strana svijeta; ne uvijek jednakom brzinom; ne uvijek na identičan način. Unatoč uzburkanosti morske površine, kolorit radova ne otkriva napetost ili nervozu već ostavlja dojam uravnoteženosti (ako ne duševne, onda svakako kolorističke). Morski su valovi slikani iz krupnoga plana. Kroz naše oko prolazi tek plavetnilo morske površine, namreškana opna koja spaja dva svijeta – onaj ispod površine te onaj nad njom. Osim plavetnila sljubljenog s morskom pjenom ne vidimo više ništa jer bi svaki (naknadno) ubaćeni motiv remetio kolorističku ritmičnost zaigranih (ali i prijetećih) valova. Premda je u te prizore imanentno usađena aluzija na plovidbu, nigdje se ne spominje brod. Sadržajno pojednostavljenje ovim radovima daje pojačanu dozu zanimljivosti jer redukcija istodobno uključuje značenjsku slojevitost. Ipak, struganje slojeva ovisi o gledatelju koji treba biti strpljiv i pokušati raščlaniti različite aspekte ovih slika. One se na površinskoj razini mogu gledati kao vizualne činjenice koje nemaju drugu svrhu doli da zadovolje estetske težnje promatračeva optičkog aparata. Međutim, one su nešto više od toga, njihova je usmjerenost progresivna i ide dalje (s usmjerenjem prema gore) od prizemne l'art pour l'art-ističke razine.

Nakon nekoliko spomenutih opaski do kojih promatrač uspijeva doći samim uvidom u radove, osvrnuo bih se na tekst u kojemu sam slikar objašnjava svoja platna ukazujući na osnovni poticaj koji je rezultirao onime što se može vidjeti. Duvnjak piše: „U današnjem vremenu pojedinac se guši egzistencijalnim, medijskim, kulturnim, tehnološkim, ekonomskim, globalističkim, religioznim i drugim pritiscima. Tučen je vjetrovima sa svih strana; sjevera, juga, zapada i istoka.“ Sada već priča o Duvnjakovim radovima dobiva novu dimenziju budući da vizualno biva nadograđeno jednim (ali ne i jedinim) interpretativnim obrascem. More i njegova pučina kao prostor životnoga traganja nije metafora nepoznata našem civilizacijskome krugu. To nam je vrlo zgodno dočarao Ernest Hemingway u djelu „Starac i more“. Zar na slično ne aludira i Plutarh kada u „Usporednim životopisima“, točnije u dijelu o Pompeju piše: „Navigare necesse est, vivere non est necesse“. Prizori iz „Ruže vjetrova“ potvrđuju tu činjenicu jer more nije samo izvor života; ono je život sam. Može se priznati Plutarhu da živjeti nije nužno jer se taj proces može prekinuti. Međutim, ako živimo, suđeno nam je ploviti jer život i more čine jedno; življenje i plovidba također.

WIND ROSE

While preparing the section of contemporary Croatian abstract painting for the “Abstract – figurative – dismantling – overlapping” exhibition, I had taken from Hrvoje Duvnjak his work “Staircase.” It is a painting depicting intermittently repeating horizontal planes of tops and fronts of stairs, repeating in a regular rhythm. By taking a close-up of a detail, Duvnjak completely deprives the painting of its surroundings, visually providing the viewer with just the staircase, or the aforementioned “repetition of horizontal planes of tops and fronts of stairs, repeating in a regular rhythm.” By combining the figurative with the abstract, i.e. making a figurative motif abstract in a certain sense, the painting “Staircase” was given the chance to adorn the front page of the catalogue of the said exhibition. The series of paintings that can be seen in this exhibition was created in 2013, just over twelve months before “Staircase.” “Wind Rose” is made up of four canvases of somewhat large dimensions. Here one can already feel the “Glihaesque” perception of the motifs that Oton Gliha had insisted on for almost fifty years. Painting the unmortared stone walls of the Adriatic – called gromača – Gliha had remained in the area of landscape painting, abstracting the scenery while continuously staying true to his favorite motif. One could call him “an abstract painter of concrete landscapes.” Duvnjak’s landscape is also concrete; however, the journey towards the abstract in “Wind Rose” is still in its infancy, while being consistently indicated.

Duvnjak’s series, by its title alone, as well as its visual sharpness, states that we are dealing with a completely benign topic, from the artistic point of view – the depiction of sea waves rocked by winds from the four corners of the globe; not always at the same speed; not always in the same way. Despite the tumultuousness of the surface of the sea, the coloring of the works does not reveal tension or nervousness, but leaves an impression of balance (if not of the soul, then certainly a colorist one). Sea waves have been painted in a close-up. Our eye perceives only the blueness of the surface of the sea, the rippled membrane connecting two worlds, the one under the surface, and the one above. Aside from the blueness permeated with sea foam, we do not see anything else, because any (additionally) introduced motif would disturb the coloristic rhythm of the playful (but threatening) waves. Although the scenes have immanently been imbued with the allusion to sailing, a ship is not mentioned anywhere. The simplification of the content gives these works an increased dose of interestingness, because this reduction simultaneously includes the layering of meaning. Nevertheless, the scraping of the layers depends on the viewer, who needs to be patient, and try to scrutinize the different aspects of these paintings. On the surface, they might be perceived as visual facts with no other purpose but to satisfy the aesthetic aspirations of the viewer’s optic apparatus. Nonetheless, they are something more than that; their aim is progressive, and goes further (directed upwards) than the low l’art pour l’art level.

After a number of aforementioned remarks that the viewer is able to get to by his sole inspection of the works, I would look back to the text where the painter himself elaborates on his canvases, pointing to the basic incentive which resulted in what can be seen. Duvnjak writes: “Nowadays, an individual is being suffocated by the existential, medial, cultural, technological, economic, globalist, religious, and other pressures. He is being beaten by winds from all sides; north, south, west, and east.” The story about Duvnjak’s works is now given a new dimension, seen as how the visual is being imbued with one (but not the only) interpretative pattern. The sea and the high seas in particular, as the space of life-searching, is not an unfamiliar metaphor in our civilization circle. This has been very conveniently illustrated by Ernest Hemingway in the work “The Old Man and the Sea.” Does Plutarch not allude in a similar manner when, in “Parallel Lives,” more precisely, in the work on Pompey, he writes: “Navigare necesse est, vivere non est necesse.” The scenes from “Wind Rose” corroborate this fact, seen as how the sea does not only represent the source of life; it is life itself. One may agree with Plutarch that living is not a necessity, keeping in mind that this is a process

Uvjeti plovidbe nisu uvijek isti. Ponekad se mirna opna morske vode cakli na zrakama sunca ne odajući ni tračak uzburkanosti. Duvnjak ne slika takvo more. Štoviše, on stavlja naglasak na vjetar i dramatiku aludirajući na životne bure kojima smo šibani sa svih strana zemaljske kugle, iz svih uglova društvenoga života. No, to ne znači kraj, ne treba nas to voditi u apatično stanje kojemu se predajemo jer nemamo snage ili je ne želimo/možemo naći u sebi da bismo se suprotstavili naletima vjetra. Arsen Dedić u pjesmi „Život je more“ piše: „Život je more, pučina crna/po kojoj tonu mnogi [op.a.] što brode (...)“ Tonu, dakle, mnogi, ali ne svi. Na Duvnjakovim platnima postoji strah od potonuća, ali njegovo se more mora pre – BRODITI. „Mirno more nikad nije stvorilo dobrog mornara“, kaže jedna engleska izreka. Izazovi i bure snaže i uče snalažljivosti jer spoznati prirodu valova, suživjeti se s načinom njihova funkcioniranja znači otkriti ispravan (i jedini siguran) put od kojega se argonautskom snagom ne odustaje. Slijediti takav put, prepustiti se takvom načinu putovanja često je nužno jer drugi načini plovidbe ostavljaju tek skrhani brod, a posadu skupa s mornarom u vodi ili, još češće, pod njom.

Što nam Duvnjak poručuje kada kaže da je pojedinac u današnjem vremenu tučen s vjetrovima sa svih strana? Nudi li nam odgovor? Ne bih rekao. On ne daje savjet, nego tek konstatira činjenično stanje, vizualizira vlastiti uvid u neizvjesnost čovjekove egzistencije uopće. Promatrač koji gleda njegove valove ne postaje svjestan samo njihove snage i možebitne opasnosti – on postaje svjestan i njihove grandioznosti, moći kojоj se teško suprotstaviti. Duvnjak stoga posve svjesno koristi velike formate. Kao što je Barnett Newman svojom serijom velikih formata „Who's Afraid Red, Yellow and Blue“, prema riječima Maxa Imdahla, kod promatrača želio prouzročiti „the reality of the transcendental experience“, Duvnjak slaganjem velikih formata u friz uvlači gledatelja u uskovitlanost morske površine s ciljem osvješćenja nesigurnosti životne plovidbe. I što na kraju čovjeku-mornaru preostaje... živjeti, ploviti! Čovjek je ono, kaže Sartre, što sam od sebe načini. Čovjek je, piše Jaspers, uvijek nedovršena zadaća, a njegova egzistencija projekt koji je moguće neprestano mijenjati. A more? Vjetar? Valovi? Oni su valjda tu da pokušaju usmjeravati naše egzistencijalne mijene.

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which can be stopped. Nevertheless, if we live, we are meant to sail, because life and the sea are one; living and sailing as well.

The conditions of sailing are not always the same. At times the calm membrane of sea water glistens under Sun's rays, not revealing a trace of tumult. Duvnjak does not paint the sea as such. On the contrary, he puts the emphasis on the wind and drama, alluding to the tempests of life that whip at us from all sides of the globe, from all sides of social life. Still, this does not represent the end, it should not lead us to a state of apathy, which we surrender to due to lack of strength, or due to not wanting/not being able to find it in ourselves, so as to confront the gusts of wind. In his song “Život je more” (Life is the sea), Arsen Dedić writes: “Life is the sea, the black high seas/under which many [A/N] that sail sink (...)”. Many, therefore, sink, but not all. There is a fear of sinking in Duvnjak’s canvases, but his sea must be SAILED through. “Calm seas never made a skillful sailor,” says an English proverb. Challenges and tempests strengthen us, and teach us resourcefulness, because to comprehend the nature of the waves, to absorb the way in which they behave, means to discover the right (and the only safe) course which, by Argonaut strength, one would not give up on. To follow such a course, to concede to such a way of journeying is often a necessity, seen as how other ways of sailing leave nothing behind them but a crushed ship, and the crew, together with the sailor, in the water or, which is more often the case, under it.

What does Duvnjak tell us when he says that, nowadays, the individual is whipped by winds from all sides? Does he provide us with an answer? I would not say so. He does not give advice, only affirms the state of the facts; he visualizes his own insight into the uncertainty of man’s existence in general. The viewer looking at his waves does not only become aware of their strength and the potential danger – he becomes aware of their immensity, their power which is hard to stand against. Duvnjak, therefore, uses large formats with complete awareness. Just as Barnett Newman, according to Max Imdahl, wanted to cause “the reality of transcendental experience” in the viewers with his “Who’s Afraid Red, Yellow and Blue” series of large formats, by putting the large format into a frieze, Duvnjak draws the viewer into the whirl of the sea’s surface, with the goal of bringing the uncertainty of life-sailing into consciousness. And, what is, in the end, left to the man-sailor... to live, to sail! Man is, as Sartre puts it, nothing else but what he makes of himself. Man is, Jaspers writes, always an unfinished task, and his existence a project which is possible to change constantly. And the sea? Wind? Waves? I suppose they are here so as to try and steer our existential cycles.

Igor Loinjak

PLAVI ORAČ

Davno se Martin Heidegger pobojavao da će nam se jezik odvojiti od materinskog tla, pa je tako rekao sljedeće: „Jezik je zemlja, jedno pjesničko djelo raste iz zemlje. Njegovi se korijeni ne mogu uzdići u zrak.“ Taj pjesnik katkad ima pero (ili tipkovnicu!), a katkad kist, kameru ili štogod drugo.

Pjesnik Hrvoje Duvnjak ima kist, pa iako se u smislu likovnog motiva na njegovim najnovijim slikama neće uočiti nešto tako čvrsto, teško i opipljivo kao što su zemlja i korijenje (u tematskom smislu), ono je ipak tu. (Vjetrovima unatoč!) Prisutno u načinu slikanja, prisutno u umjetnikovu uživanju u slikanju, ali i gledanju kako se prije više desetljeća izrazio Benito Oliva koji je govorio o umjetnosti slike kao procesu podvrgnutom neprestanim mijenjama. Umjetnik je ovde maksimalno reducirao kromu tek na tonove ultramarine plave, od najsvjetlijih do najtamnijih obojivši isječke morskog valova koji zauzimaju čitavu površinu slike. Tromost tih vodenih masa djeluje prijeteće. Kao da će se svaki čas pod djelovanjem vjetrova podići i postati pogibeljnima. Jesu li to mase nesvesnog koje vjetrovi svakidašnjice sa sviju strana svijeta podižu do nenadanih nagonskih provala. Borba je to u kojoj se drugi protivnik ne vidi, ali koji sve pokreće, pa i borbu samu. Tu tek dolazimo do spoznaje o neodvojivosti umjetnikovog slikarskog postupka od njegove umjetničke namjere. Naime, poznavatelji klasičnog slikarskog postupka znaju da su stari majstori na samom početku gradnje slike u smislu adaptacije preparacije nanosili srednji ton, to jest gamu. Taj postupak znan kao imprimatura u Duvnjakovom slikarstvu ima drugačiju ulogu.

U prvom redu, bogatstvo već spomenutih plavih tonova počinju djelovati na način na koji se to ne bi očekivalo – koloristički, iako je riječ o monokromiji, no zbog podslikanog sloja crvenom bojom (za razliku od uobičajenih prigušenih kromatskih vrijednosti kakve su se koristile u tradiciji) koja prosijava ispod gusto nanesene paste javlja neke vrste srebrni odsjaj. S druge strane takvo će svjetlo crvenilo Kandinski u svojoj knjizi „O duhovnom u umjetnosti“ opisati kao sjajnu, centrifugalnu, dnevnu, mušku, stimulativnu koja potiče na djelovanje i sve obasjava poput sunca neizmjernom i neodoljivom snagom, da bi odmah potom umjetnik cijelu površinu prekrio najhladnjom od svih boja, već spomenutom – plavom. I opet nas umjetnik iznenade načinom nanošenja plave rušeći paradigmatsko shvaćanje plave kao one boje koja oblicima daje lakoću, odmicanje, iščezavanje ili jednostavno ih dematerijalizira. U ovom slučaju plava tek kuca na vrata beskonačnog odmaka koji joj nije omogućen jer crvena se pretvorila u ralje čudovišta koje simbolizira čuvara blaga, teškoće i barijere koje treba svladati kako bi se došlo do blaga. Ralje su i simbol ustiju mraka, velike stidnice koja uzima i daje, proždare muškost i odbacuje život. Za razliku od naratorski usmjerjenog Gericaulta koji nam je u Splavi Meduse pokazao tragičnu priču, ali i horizont nade do kojeg se na koncu ipak dospjelo, Duvnjak iznova gleda očima nekog od mornara sa splava Meduse koji oko sebe ne vidi više ništa osim mora samog, čime naglašava i aktualnost vlastite bitke potvrđujući tezu američkog video umjetnika Billa Viole da umjetničko djelo staro i petsto godina može biti povezano s nama jer su to sve tragovi jedne svijesti. Navedeni umjetnik smatra da je ta svijest posebno izražena u umjetničkoj praksi iako ona može emanirati i u drugim djelatnostima. Stoga si postavimo pitanje: „Je li ono što on kao mornar gleda toliko drugačije od pogleda nekog orača?“ Sudeći po duvnjakovskoj slikarskoj maniri-nije.

I ne zaboravimo oranje je svagdje sveti čin, čin koji donosi mnogostrukе plodove.

Zlatko Kozina

THE BLUE TILLER

It was a long time ago that Martin Heidegger became fearful that our language would separate itself from its maternal ground, as he stated the following: “Language is the earth; a poetic work grows out of the land. It cannot raise its roots into the air.” That poet sometimes has a pen (or a keyboard), and at other times a paintbrush, a camera, or something else.

The poet Hrvoje Duvnjak wields a paintbrush and, even though something as firm, substantial, and palpable as land and roots (in a thematic sense) is imperceptible in his newest paintings, in the sense of an artistic motif, it is still present there. (Regardless of the winds!) It is present in the style of painting, in the artist's enjoyment of painting, but of observing as well, as Benito Oliva, who had talked about art of painting as a process that is subject to constant change, put it decades ago. The artist had maximally reduced the chrome here, down to the tones of ultramarine blue, from the lightest to the darkest, painting the cutouts of sea waves which take up the entire surface of the painting. The torpor of this mass of water appears intimidating. As if they will rise under the influence of winds, and become deadly at any moment. Is this a mass of the unconscious which is thrown up from all corners of the globe by the winds of daily life, until it reaches an unexpected instinctive outburst? This is a fight where the second foe cannot be seen, but who instigates everything, even the battle itself. Only here do we reach the consciousness of the inseparability of the artist's painting method and his artistic intention. In fact, aficionados of the classic painting method know that the Old Masters applied mid-tones, i.e. gamma, at the very beginning of constructing the painting, in the sense of the adaptation of preparation. This method, known as imprimatura, plays a different role in Duvnjak's painting.

Firstly, the opulence of the abovementioned blue tones begins to work in an unexpected way – in a colorist manner, even though we are dealing with monochromatism; nevertheless, due to the under-painted layer of red (as opposed to the usual, subdued chromatic values that have been traditionally used), which sifts through the thickly applied paste, a kind of silver glint occurs. On the other hand, such light redness would be described by Kandinski, in his book “On the Spiritual in Art,” as a gleaming, centrifugal, daily, male, enticing, which prompts to action, and shines on everything like the sun, with an immeasurable and irresistible strength, only to have its surface immediately covered by the coldest of colors, the aforementioned – blue, by the artist. The artist surprises us again with the manner of applying the blue, annihilating the paradigmatic understanding of the blue as the color which gives shapes their lightness, offsets them, makes them vanish, or simply dematerializes them. In this case, the blue barely knocks on the door of the infinite offset that has been denied to her because of the red, which has turned into the jaws of the monster symbolizing the keeper of the treasure, the hardships and barriers which need to be overcome in order to reach the treasure. The jaws are, at the same time, the symbol of the mouth of the dark, the big vulva, that which gives and takes away, devours masculinity, and rejects life. As opposed to the narratively-oriented Gericault who has, in his The Raft of the Medusa, shown us a tragic story together with a horizon of hope which has, despite the odds, been reached, Duvnjak looks through the eyes of one of the sailors from Medusa's raft, one who does not see anything but the sea around him, accentuating how current his own battle is, and corroborating the thesis of the American video-artist Bill Viola that a work of art, even when it is five hundred years old, can relate to us, because all of them represent traces of a single consciousness. The said artist considers this consciousness to be particularly expressed in artistic practice; however, it can also emanate from other vocations. Therefore, let us ask ourselves one question: “Is that which he, as a sailor, is looking at, so much different from the view of a tiller?” Judging by the Duvnjakesque manner of painting – it is not.

Also, let us not forget that tilling everywhere represents a sacred act, an act that brings us a multitude of crops.

Zlatko Kozina







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