



GALERIJA FORUM

KULTURNO INFORMATIVNI CENTAR ZAGREB

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BORIS BUĆAN

Likovno djelo kakvoćom određuje pažnju kojom zaokuplja publiku, no zaokupljenosti doprinosi i načinu poimanja djela. Prije svega na to potiče oprostorenost djela, nalik ambijentu, kao što je to slučaj sa novim ciklusom radova Borisa Bućana. U njima se napuštaju svojstva crteža, te se prelazi na složeno predočenje slikarsko–ambijentalnog tipa. Umjesto dosadašnjeg površnog pregleda promatrač je u njegovom novom radu gotovo prisiljen na prepoznavanje i uspoređivanje, te produbljivanje svog odnosa prema djelu.

No djelo se spram promatrača odnosi u ovom slučaju nešto drugačije. Kao i u nedavno ozbiljenim Bućanovim crtačkim cjelinama prepoznaje se hardwere u gotovo standardiziranim uvjetima prepoznatim i preuzetim iz realnosti s tumačenjem. Nasuprot tome software je samo naslućen u zbilji, a u djelu je više nego protumačen, te navodi publiku na domišljanje značenja.

Prepoznavanje povjesnih obrazaca za rješavanje perspektive u romaničkom, ali i u baroknom zidnom slikarstvu, proširuje svijest o Bućanovim sferama zanimanja. Iskorišteno povjesno iskustvo podržava njegovo vidjenje superponirane perspektive u naglašeno vertikalnom, gotovo eleviranom prostornom postavu likova kao i u motivu bliskom povjesnim prikazima crkvenog interijera s vjernicima, na slikama kojima su obloženi zidovi galerije. Uvijek drugačije postavljene stepenice ili drugačije »izšrafirane« klupe, premda naoko shematizirane, kao i prostori među njima, pokriveni energičnom gestom nanesenim gustim bjelinama, podjednako služe za što bolje isticanje tamo postavljenih lica i likova. Glave, poprsja i polufigure reducirane geste tek se nagibom upućuju promatraču da bi ovaj usmjerio pažnju prvenstveno na lice i okružje lica. Raznolikim potezima i udarcima kista individualizirane obrazine povezane su izjednačenim izrazom suzdržane komunikacije i nedopuštaju dublje prepoznavanje pojedinačnog lika. Nema prepoznatljive geste kao koda humanog med uodnosa, ali niti bahate izoliranosti, ni znatiželjne obraćenosti. Ti su likovi najčešće izdvojeni u redovima i okrenuti sami sebi. Usamljeni, oni kao da dosežu neku drugu razinu komunikacije, u unutrašnju, nužno izjednačenu s autorovim preokupacijama.

Posegne li se za Bućanovim ozbiljenim i predočenim radovima glede približavanja aktualnog postupka, moguće je podsjetiti na ranu »Rastvorenu sliku« (ambijent stvarne sobe presvučene slikarskim platnom 1975. godine) kao primjer sličnog slobodnog raščlanjenja i autorove naglašene prisutnosti. No korisnije su usporedbe s novijim crtačkim ciklusima – u nastavku kojih je i ovaj uobličen. Ozbiljeni crteži u ovom ciklusu, naslovljeni Stupovi i Redovi, a to su motivi spiralnog stubišta i paralelnih klupa, stvaraju okvir za unesene događaje, za uzbuđenost posebne vrste, kako likova tako i samog autora. Njihovo, a tako i njegovo stremljenje kojim su okupirani, ili htijenje koje ih određuje, glavna je osobina baš ovih radova, za razliku od bijega pred zbiljnošću u »Nedjelji na selu« iz 1987. ili oslobođenih emocija u »Crtežima« (zvanim i Palas Hotel iz 1989. godine). Vjerujem da je to htijenje – ona osobina svojstvena i nama publici, te ju stoga uspijevamo prepoznati.

Dok su u spomenutim ciklusima lica ili zakrivena ili se razabiru iz ornamenata i mrlja – u ovom ciklusu ne samo da su uobličena gotovo sasvim jasno, nego su i obogaćena prepoznatljivim ikonografskim detaljima. Komponenta portretnosti sebi najbližih kao i samoga sebe, u najrazličitijim naznakama ili samo tragovima, također je prisutna. Tu su u crtežima bliski, a nikad citirani elementi dostojanstvenosti Velasquesovih likova, kao i horor raspršenosti Goyinih, levitacije Tiepolovih, pa i navirivanja po balustradi Veroneseovih likova. Te reminiscencije pak samo pomažu da se Bućanove pojave učine prepoznatljivim, ali ne i pristupačnim. Tuđa kao i vlastita iskustva omogućuju Bućanu da se u ovom složeno zamišljenom zadatku slobodno i sebi svojstveno ponaša. Djelujući na osnovu mašte, memorije, potaknut izravnim zapažanjima – sada manje otkrivalački, ali zato spoznajno sposoban, Bućan ovladava likovima određujući ih. On nastupa prema njima kao onaj koji je shvatio i uobličio vlastito viđenje sebe i svijeta uokolo sebe, po svojoj mjeri.

Iako je prisustvo Bućanovih likova u ovom interpretativnom kontekstu jedina sigurna veličina ili obilježje – oni su ipak, vjerujem, nosioci temeljne misli: htijenja koje prate individualne šutnje i međusobne nesporazume. Jer očiti su isključivo individualizmi, možda i do mjere egoizma – zaokupljenost samim sobom i samodovoljnost u suzdržanosti njegovih likova postoji i u cjelini ovog rada, otežavajući publici da ude u doživljajno značenjski nivo ovog ambijenta – slike, makar ju privlače. Na osnovu samodostatnosti slike i naglašena prisustva – uvućenost i intrigiranost publike kao da se mijenja i prelazi u dojam suvišnosti. Po samozadovoljstvu likova i ambijenta–slike u cjelini, ovo je rad svojstven ovom vremenu u kojem se egoizam i bavljenje sobom poistovjećuju sa vlastitim vjerovanjem.

Davor Matičević

The quality of a work determines the degree of attention with which it arouses the interest of the public. But the interest aroused is also the result of the way in which the work was conceived. Above all else, this is due to the contribution of the spatial quality of the work, with its ambience–like quality, as is the case with this new cycle of works by Boris Bućan. In these works we see a departure from the characteristics of drawings and a transition to a complex depiction of a painterly ambience–type of work. Instead of being given, as was the case up to now. a superficial general view. the observer is in the case of these new works almost forced to make recognitions and comparisons, as well as being made to deepen his or her attitude towards the work.

However, the relationship of the work towards the observer is in this case somewhat different. As in the case of Bućan's recent cycles of sketches, one recognizes the hardware in almost standardized conditions recognized and taken from reality together with their interpretation. In contrast to this, the software is only hinted at in reality, while in the work it appears as more than just on an interpretation, and leads the public to think hard about its meaning.

The recognition of historical patterns for solving the problem of perspective in romanesque as well as in baroque frescoes expands the awareness of Bućan's spheres of interest. The utilized historical experience supports his interpretation of superimposed perspective in a pronounced vertical, almost elevated spatial arrangement of figures on pictures which line the walls of the gallery, as in the motif close to the depictions of church interiors with worshippers. Staircases which are always differently arranged, or benches which are differently shaded. although at first sight schematic, as well as the spaces between them which are covered by an energetic gesture executed by dense layers of white – all these to an equal extent serve to make more prominent the faces and figures which have been placed there. The heads, busts and half–figures with reduced gestures only with their inclination serve to direct the observer to focus his attention primarily on the face and its surroundings. Various types of strokes and hits of the bruch the individualized masks are linked by an equal expression of restrained communication and do not allow a deeper recognition of individual figures. There is no recognizable gesture as a code of human interrelationships, nor is there any arrogant isolation or curious conversion. These figures are mostly isolated in rows and refer only to themselves. In their loneliness they seem to reach a different level of communication. An inner communication which is necessarily equated with the author's own preoccupations.

If we turn to Bućan's exhibited works with the aim of gaining closer understanding of his current method, we can look back to one of his early works. »The open painting« (the environment of an actual room covered with a painter's canvas from 1975) as an example of the author's pronounced presence. However, more useful are comparisons with his more recent cycles of sketches, as a continuation which this curren cycle was formed. The exhibited sketches, titled Rows and Columns,with their motifs of a spiral staircase and parallel benches form the framework for the incorporated events, for a special type of excitement, both on the part of the figures and the author himself. Their and indeed his aspiration, the will which determines them, is the main feature of these works. This appears in contrast the escape from reality in the »Sunday in the country« from 1987 and the released emotions in the Palace Hotel sketches from 1989. I believe that this will is a characteristic shared by the public and we recognize it as such.

While the faces in the previous cycles were either covered or are only hinted at behind ornaments and smudges, in this cycle they are not only featured almost completely clearly, but are also enhanced by recognizable iconographic details. The portrait–like component, not only in relation to those closest to one, but also of one's self in the most diverse features or only in traces is also present in the works. These are the close, but never directly quoted elements of dignity of Velasquez' characters, as well as the horror of dispersion in Goya, the levitation in Tiepolo, as well as the looking over the balustrade in Veronese. However, these reminiscences only help to make Bućan's characters more recognizable while remaining inaccessible. His own experience, as well as that of others, enable Bućan to approach this complexly conceived task freely and in his own characteristic manner. Acting on the basis of imagination and memory, and moved by direct observations, to a lesser extent revealing, but primarily cognitive, Bućan masters his characters by defining them. He approaches them as one who has understood and formed his own vision of himself and the world around him according to his own standards.

Although the presence of Bućan's characters in this interpretative context is the only unquestionable parameter of characteristic, they are nevertheless in my opinion the carriers of the basic underlying thought: of the will which indicates individual silences and mutual misunderstandings. This is because we obviously have exclusive individualisms, perhaps even to the extent of egoism. The fascination with one's own self and the self–sufficiency and the restraint of his characters is present in the whole of this cycle, thus making it difficult for the public to enter the level of experience and meaning of this ambience–image itself, and this in spite of the fact that they are attracted by it. On the basis of the self–sufficiency of the image and its pronounced presence, the involvement and the entanglement of the public seems to change and transfer to a feeling of superfluousness. With respect to the inner self–satisfaction of the characters and the ambience–image as a whole, this is a work characteristic of this time in which egoism and self–indulgence is equated with personal creed.

Davor Matičević





















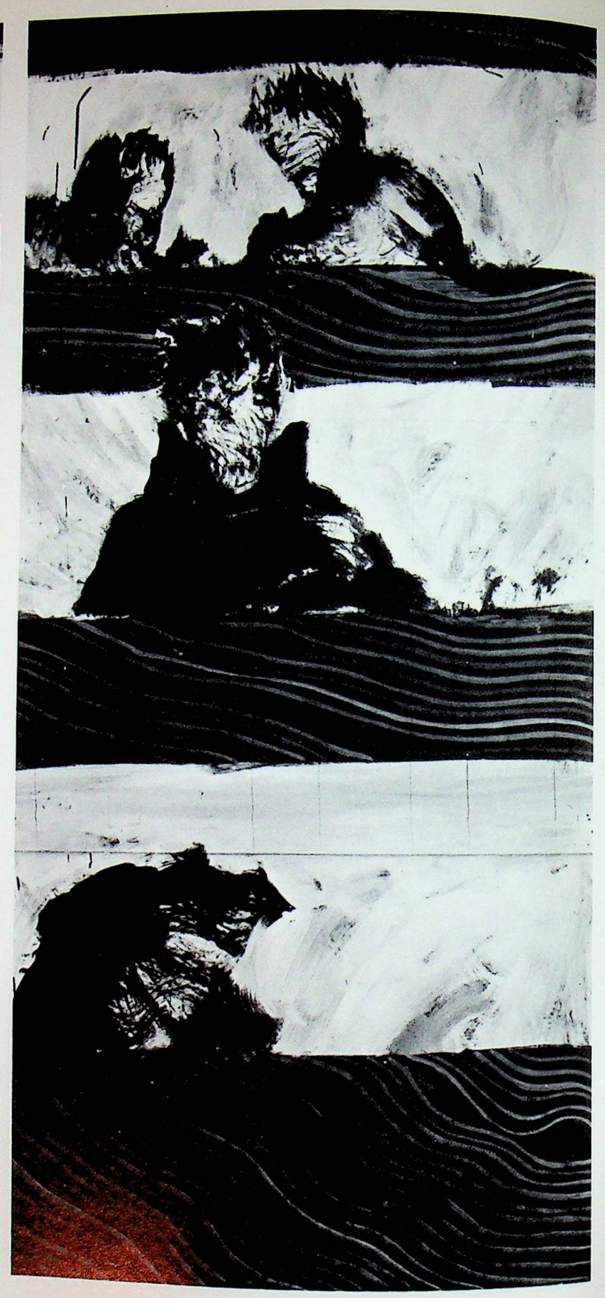


























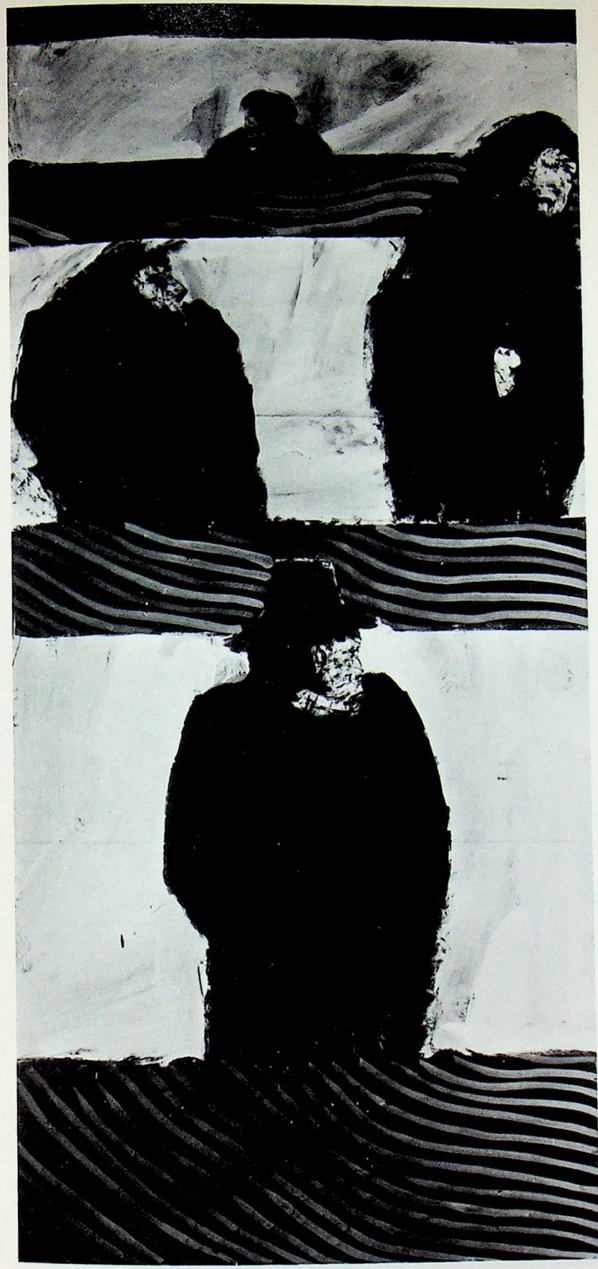






















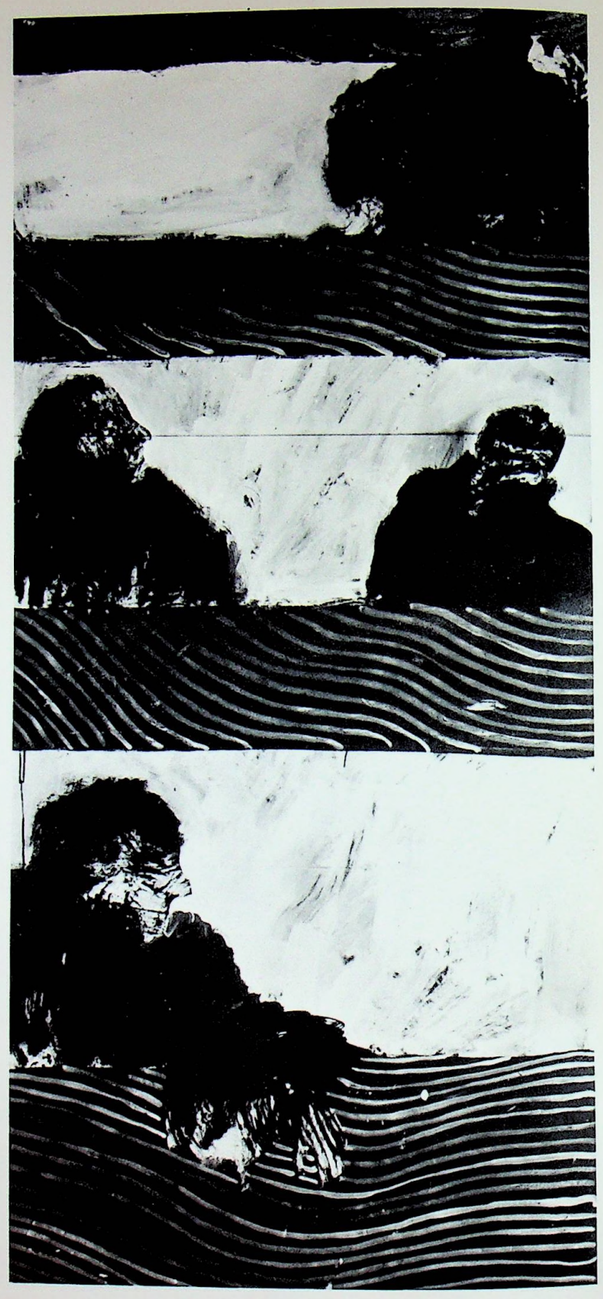


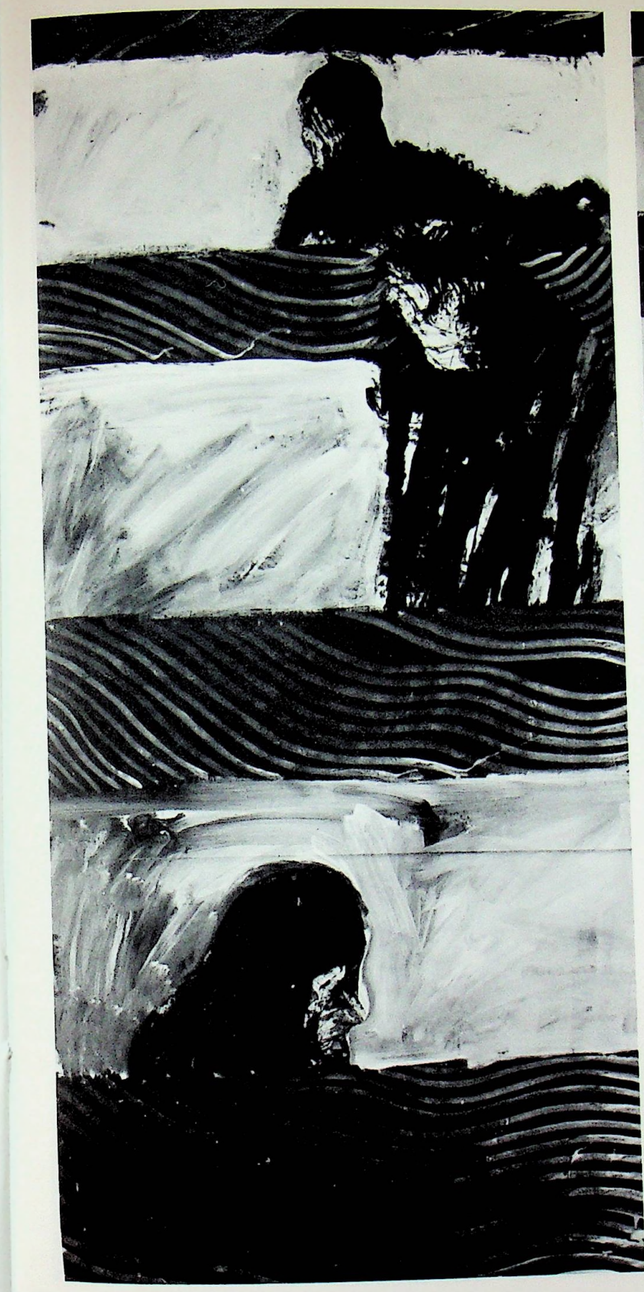






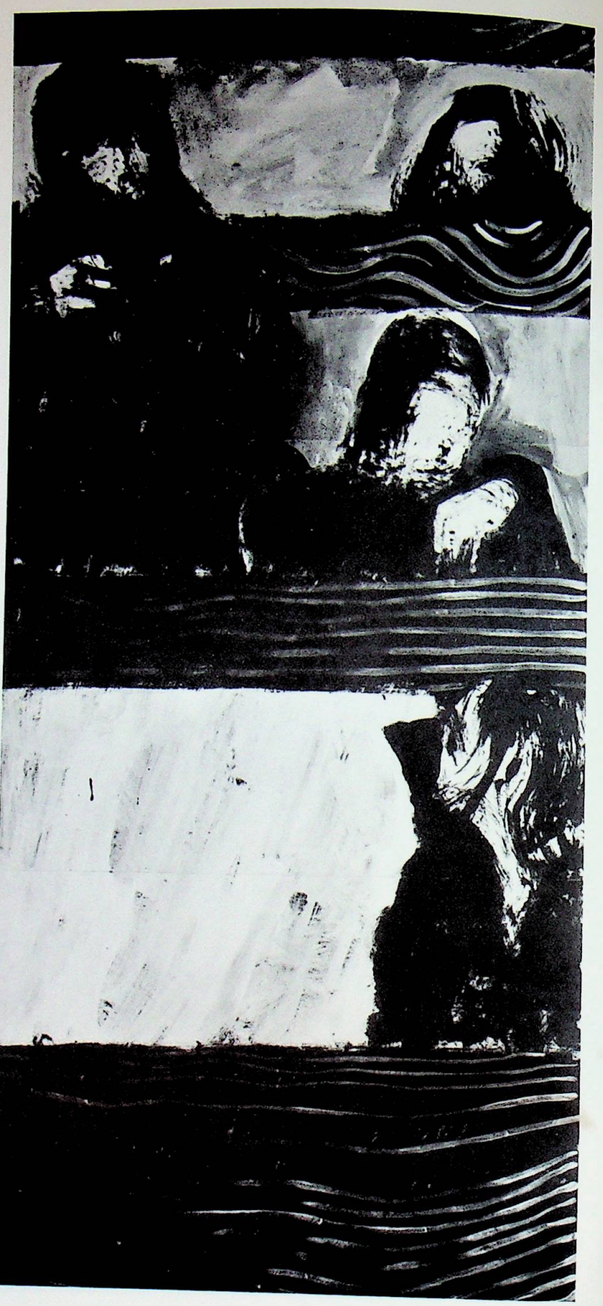








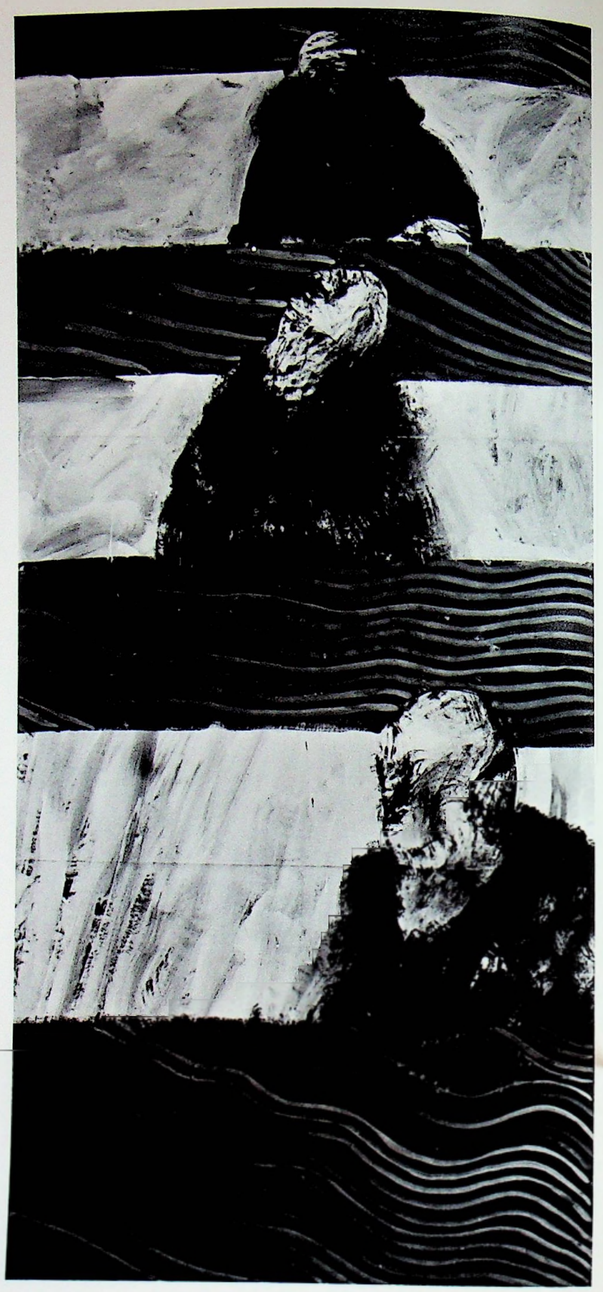




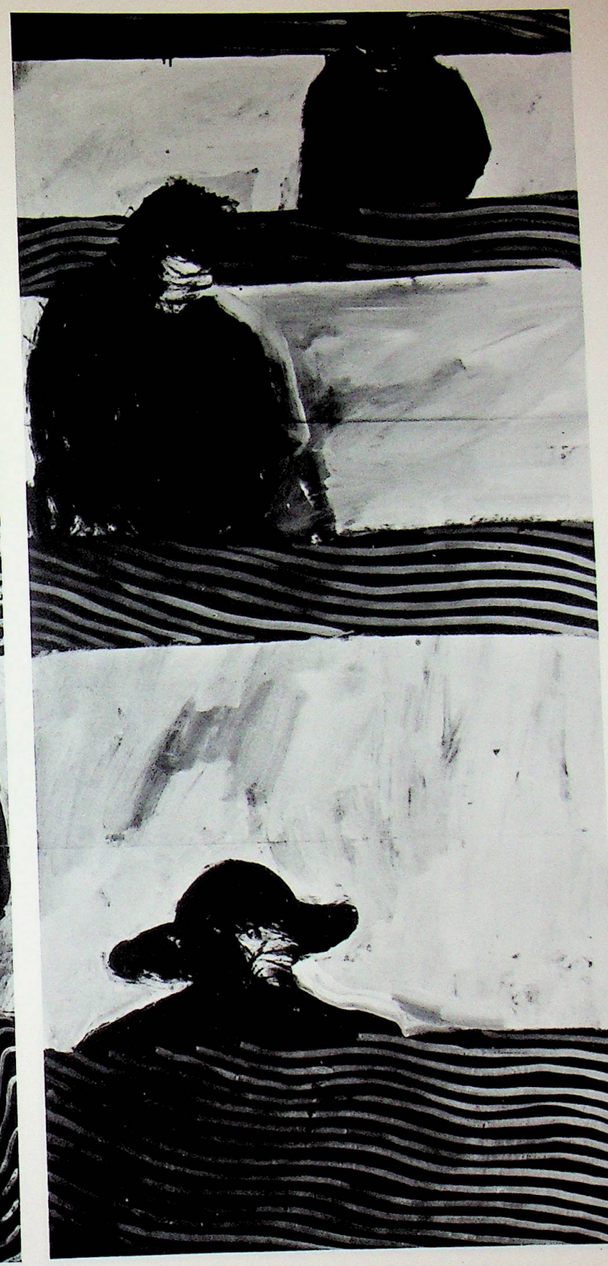


























Biografija

Rođen 1947. u Zagrebu. Završio Školu primijenjene umjetnosti 1967. u Zagrebu. Diplomirao na Akademiji likovnih umjetnosti u Zagrebu 1972. godine.
Adresa: Ilica 150
tel. 574–916

Biography

Born in Zagreb 1947, graduated from the School of Applied Arts, Zagreb, 1967. Graduated from the Academy of Fine Arts, Zagreb, in 1972.

Samostalne izložbe od 1984. godine

1984. Ljubljana, Cankarjev dom
Edinburgh, Art College
Venezia, La Biennale 84
1985. Sarajevo, Collegium Artisticum
Shanghai, Art Gallery Shanghai
Ankara, Develt Günzel Santiar Galerisi
1986. Zagreb, Muzejski prostor
1987. Melbourne, Westpac Gallery, Vicktorian Art Centre
1988. Glassboro, New Jersey, Hollybush Festival
Arhus, Kunstbygning, Danmark
Copenhagen, Kastrupgardsamlingen, Kunstmuseum
Melbourne, Ufitzi Galleries
Adelaide, Festival Centre, Australia
Bennala, Bennala Art Gallery, Australia
Jerusalem, The Israel Museum
1989. Melbourne, Performing art Museum, Moomba Festival
Melbourne, Gallery Gabriele Pizzi
Dordrecht, Pictura, Holland
Zagreb, Umjetnički Paviljon
1990. Wiesbaden, Nassauischer Kunstverein

Nagrade od 1984. godine

1984.
Ljubljana, BIO 10, Zlatna medalja
Zagreb, ZGRAF 4, Prva nagrada

1985.
Zagreb, Nagrada grada Shanghai–a
Novi Sad, Zlatna plaketa 5. Trienala jugoslavenskog pozorišnog plakata Zagreb, Nagrada »Vladimir Nazor« u kategoriji plakata za 1984. godinu Portorož, Grand Prix za plakat – festival tržišnih komunikacija

1986.
Ljubljana, Časna pohvala, BIO 11
Portorož, Grand Prix za plakat, Festival tržišnih komunikacija

1987.
Osnabrück, Druga nagrada, Internationaler Theatarplakat Wettbewerb Bitola, Prva nagrada 6. Trienala suvremene jugoslavenske grafike

1988.
Novi Sad, Zlatna plaketa za plakat, 6. Izložba jugoslavenskog pozorišnog plakata
Ljubljana, Zlatna medalja, BIO 12

1989.
Sao Paulo, Priznanje žirija, 20. International Biennal

1990.
Ljubljana, Priznanje žirija, Alpe–Adria – Crtež

Kolektivne izložbe od 1984. godine

1984. – Los Angeles, Posters from Yugoslavia, Pacific Design Centre
Paris, O.H.S., »Ruke«
Zagreb, Minimalizam
Rovinj, Likovna kolonija »Rovinj 83«
Orlans, Cinema Festival on Posters
Zagreb, 18. Zagrebački salon
Warszawa, Internacionalni Bienale plakata
Zagreb, ZGRAF
Ljubljana, BIO 10

1985. – Lahti, 5. Poster Biennale
Knokke, Confrotation, Casino Art Gallery
Novi Sad, 5. Trienale jugoslavenskog pozorišnog plakata
Novi Sad, Retrospektiva jugoslavenskog pozorišnog plakata
Poreč, 25. Anale, Sjećanja – suvremenost, Galerija Poreč
Zagreb, Od monokromija do novog ekspresiviteta, Galerija Karas
Rovinj, Likovna kolonija, Zavičajni muzej Rovinj
Toyama, 1.Poster Triennale
Colorado, The Colorado International Invitational Poster Exhibition, Colorado State University
Kecskemet, Jugoslavenski kulturni plakat, Katona Jóef Múseum
Putbus, Internacionalni plakat, Rangerie Putbus

1986. – Pecs, Jugoslavenski kulturni plakat, Pesci Galeria
Beograd, Jugoslavenska grafika, Muzej suvremene umetnosti
Zagreb, Jugoslavenska grafika, Galerija suvremene umjetnosti
Zagreb, Skulptura kao iskustvo prostora, Galerija Karas
Ljubljana, Biennale industrijskog oblikovanja 11, Cankarjev dom
Zagreb, Dubrovnik, Osijek, Pisana riječ u Hrvatskoj
Miskolci, Jugoslavenski kulturni plakat, Miskolci Galeiaban
Zagreb, 30 godina Galerije suvremene umjetnosti, Muzejski prostor
Postdam, Internacionalni plakat, Galerie im Kulturhaus, »Hans Marchwitza« am alten Markt
Dresden, Internacionalni plakat, Galerie Mitte
Paris, Retrospektiva jugoslavenskog kazališnog plakata, Jugoslavenski kulturni centar
Paris, UNESCO, Internacionalni plakat, Grand Palais

1987. – Osnabrück, Internationaler Theaterplakat Wettbewerb, Städische Bühnen Zagreb, Zagrebački Salon
Zagreb, ZGRAF
Bitola, 6. Trienale suvremene jugoslavenske grafike

Udine, Internationale Intergraf Alpe–Adria, Castello di San Giusto Colorado, The Colorado InternationalInvitational Poster Exhibition, Colorado State University
Lahti, 7. Poster Biennale

1988. – Beograd, Trienale jugoslavenske likovne umjetnosti
Toyama. 2. International Triennal of Posters
Novi Sad, 6. Izložba jogoslavenskog kazališnog plakata
Ljubljana, BIO 12
Pecs, Pecsi Galeria
Budapest, Design Center
Debrecen, Klte Galeria
Kecskemet, Erdei Ferenc Möuelödeci Központ
Zagreb, Venecijanski Biennale i jugoslavenska umjetnost, Galerija suvremene umjetnosti
Emmerich, Stadttheater Emmerich
New York, The modern Posters, Museum of Modern Art

1989. – Paris, Saga 89
Paris, For Human Rights
Zagreb, Zagrebački Salon
München, 1. International Biennal Exhibition of advertising pillar art
Colorado, The Colorado international Invitational poster Exhibition,
Colorado State University
Sao Paolo, 20. International Biennal of Sao Paolo
Lahti, 7. Poster Biennale

1990. – Paris, Saga, Grand Palais
Pécs, Plakatok '90, Internacionalna pozivny izložba
Warszawa, International Poster Biennale
Brno, XII Bienale grafičkog dizajna
Seul, Jugoslavensko slikarstvo, Muzej moderne umjetnosti, Seul
Maribor, Zagreb, Suvremeni hrvatski i slovenski crtež
Sarajevo, Osamdesete godine u hrvatskoj umjetnosti, Colegium Artisticum
Ljubljana, Grand Prix, Alpe–Adria
Jerusalem, »Self image«, The Israel Museum
Tokyo, »Self image«, Axis gallery, Roppongi
London, »Self image«, Design Museum

Crteži su nastali u jesen 1990.
Crteži, nazvani »Stupovi« su veličine 420 x 100 cm.
Crteži, nazvani »Klupe« su veličine 210 x 100 cm. Označeni su redovima od jedan do pedeset.

The sketches were made in the autumn of 1990
The sketches »Columns« are 420 cms by 100 cms
The sketches »Benches« are 210 cms by 100 cms and are numbered in rows from one to fifty.

GF

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EUGEN KOKOT
ANTE KUDUZ
FERDINAND KULMER
IVAN LOVRENČIĆ
EDO MURTIĆ
DALIBOR PARAĆ
ŠIME PERIĆ
OTON POSTRUŽNIK (1900–1978)
ZLATKO PRICA
NIKOLA REISER
MARIJA UJEVIĆ-GALETOVIĆ
GORANKA VRUS-MURTIĆ

U GALERIJI FORUM IZLAGALI SU
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LAZAR VOZAREVIĆ
JOAN MIRO
NIKOLA REISER
EDO MURTIĆ
IVAN LOVRENČIĆ
ZLATKO PRICA
IVO ŠEBALJ
VASKO LIPOVAC
ANTE KUDUZ
ŠIME PERIĆ
ACHILLE PERILLI
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VIRGILIJE NEVJESTIC
MILIVOJE NIKOLAJEVIĆ
LOJZE SPACAL
TONI BENETTON
BOŠKO PETROVIĆ
LJUBOMIR PERČINLIĆ
GORANKA VRUS-MURTIĆ
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NIKOLA KOYDL
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SPASE KUNOVSKI
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PIERO TARTICHIO
VLADIMIR STRAŽA
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PETAR MAZEV
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EUGEN KOKOT
ŽIVA KRAUS
MARIJA UJEVIĆ-GALETOVIĆ
MAJA DOLENČIĆ-MALEŠEVIĆ
DRAGO TRŠAR
ANDREJ JEMEC
ELIZABETH FRANZHEIM
SUVREMENA UMJETNOST KOSOVA
JEAN MESSAGIER
TADEUSZ LAPINSKI
IVO KALINA
MATKO TREBOTIĆ
GRUPA MLADIH AUTORA IZ ZAGREBA
ANTE MARINOVIĆ
MUSLIM MULLIQI
AGIM CAVDARBASHA
OLGA JANČIĆ
ZLATKO KESER
ĐURO PULITIKA
SLAVKO KOPAČ
SHYQRI NIMANI
LUKŠA PEKO
BORIS DOGAN
DORA KOVAČEVIĆ
SOFIJA NALETILIĆ-PENAVUŠA
GLIGOR ČEMERSKI
JOSIP BIFFEL
KUZMA KOVAČIĆ
STANKO POSAVEC
ENGJELL BERISHA-BEFRE
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ŠPANJOLSKO KIPARSTVO MULTIPLA
TRINAEST SOVJETSKIH GRAFIČARA
MIRO VUCO
RODOLJUB ANASTASOV
CARLO CIUSSI
KAŽIMIR HRASTE
KLAVDIJ TUTTA
GIORGIO BORDINI
ZLATKO KAUZLARIĆ-ATAČ
VATROSLAV KULIŠ
STEVAN LUKETIC
IVAN LESIAK
JAPANSKA GRAFIKA
ZLATKO ŠIMUNOVIĆ
METKA KRAŠOVEC
NELLA BARIŠIĆ
NANE ZAVAGNO
ANTUN BORIS ŠVALJEK
MLADEN KARAN
MARCELA MUNGER
LJUBO BABIĆ
PERUŠKO BOGDANIĆ
VLADIMIR GAŠPARIĆ-GAPA



