



Daworp
EARTHMAN
RETROSPECTIVE OF DAVOR PREIS
25. 09. - 18. 10. 2007.



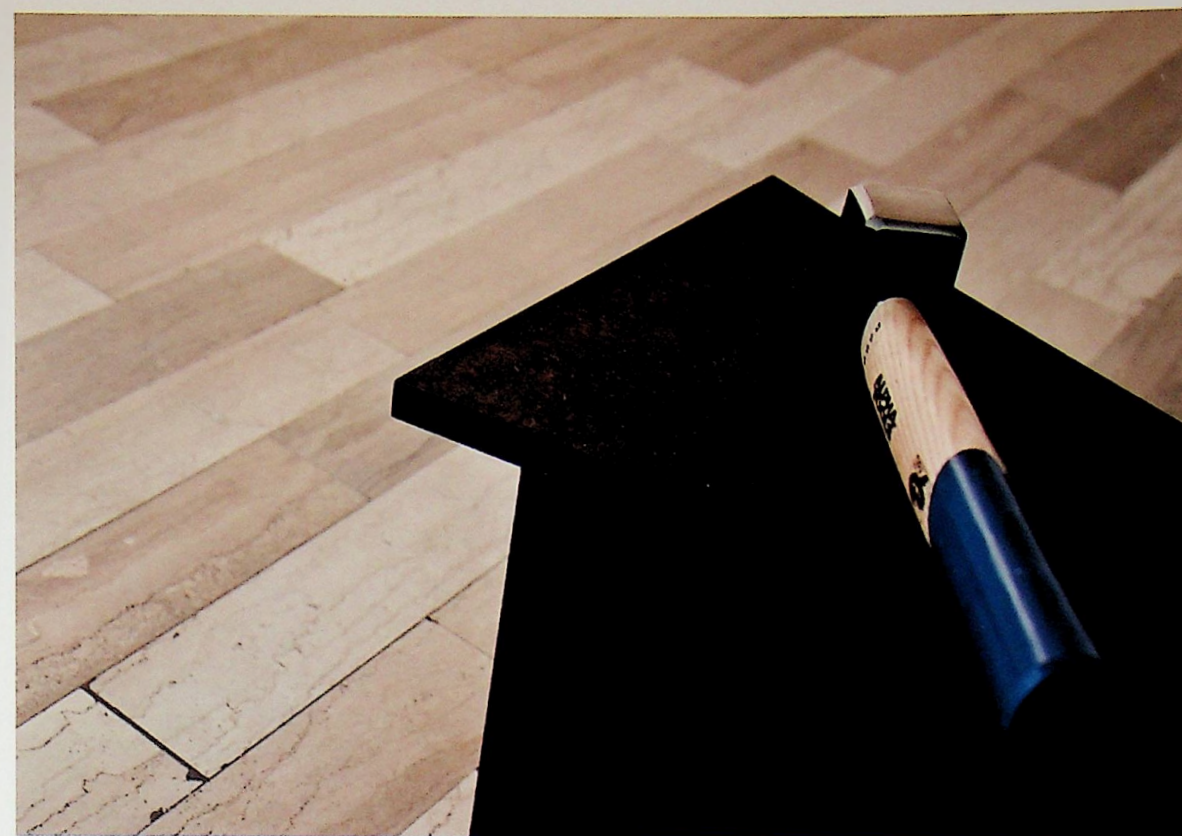
GALERIJA FORUM

RETROSPECTIVE OF DAVOR PREIS

Otprilike godinu i pol prošlo je od prvog susreta umjetnika, kustosa koji podržava njegov rad i likovnog kritičara koji podržava kustosa, u namjeri da se u jednom od najljepših malih izložbenih prostora u centru Zagreba - znamenitoj *Galeriji Forum* sa specifičnom staklenom stijenom i jednokatnom galerijom, umjetniku priredi izložba. Naziv, izložbe: *Retrospective of Davor Preis* ujedno je i autorov ironijski koncept prema svrsi retrospektivne izložbe uopće. Danas ga percipiramo kao afirmiranog predstavnika srednje-mlade generacije, ali novog imena: Daworp Earthman. To je, zapravo, njegov pseudonim, njegovo drugo ja, pozicija i uloga solidne distance između čekića i nakovnja, izgrađenog ega i alter ega, da bi se radi poumjetničenja iskristalizirala dosadašnja, tu simbolički naznačena razina vlastite egzistencije i ne posve jasnog suvremenog duha - uronjenog u današnji već tehnološki oblikovan i globaliziran svijet - koji je za ovu priliku vizualiziran i materijaliziran. Uz mnogo *kavica*, dima cigareta i verbalnih interakcija izložba je privedena realizaciji. To je ona Ecova jednostavna *istina*, kriterij moralnosti, iz humoreskne crtice *Kako predstaviti izložbeni katalog*. Ostalo je stvar gledišta, interpretacije tumača i u svijetu umjetnosti - zbog njezine sveprisutnosti, ali i hermetičnosti - već dostatno izgubljene komunikacije. Postupak je uspostavljen, karte su na stolu; slijedi ritual otvorenja: reakcija publike i onih upućenih. Kad je prije sedam godina intenzivno, iz nutarnje nužnosti i potrebe za kreacijom tadašnji Preis ušao kao *Outsider* u svijet suvremene umjetnosti, pridruživši još jednu nizu uloga koje obavlja u svakodnevnom životu, nitko od kritičara nije znao za njega. Danas je situacija izrazito povoljnija. Mnogi izvan umjetničkih krugova upoznati su sa zagrebačkim planetarnim sustavom oko Kožarićeva *Prizemlnog Sunca* istog tog autora. No, svaki njegov dosadašnji projekt (primjerice, *Landscapers*, 2001, *What can man do with one finger*, 2002. i zagrebačka urbana instalacija *Nine Views* 2004) aktivno je uključivao u završnu izvedbu i izložbeni prostor. Bilo da je - kao ovdje - riječ o unutrašnjosti geometrijske bijele kocke, bilo o ambijentu grada. Štoviše, sada je izložbeni prostor s obzirom na minimalističku koncepciju izložaka, djelomično prazan ili ispražnjen poput etera koji povezuje predmete, ali ujedno dominantan i aktivan. Rekapitulirajući Preisov lik i djelo, Earthman u ulozi umjetnika/kustosa izlaže i kritički komentira zapravo sakupljačku strast za običnim predmetima svoga prethodnika, njegovu opsjednutost ready-made-om. To nije ništa novo. Svjetska suvremena umjetnost (60-65 %) prožeta je duhom njegova tvorca, i mnogi teoretičari postmoderne umjetnosti poput Michauda sjažu se da je svojom dosjetkom, smicalicom ili revoltom Duchamp proizveo Pandorinu kutiju koju u današnjoj globalnoj, kakofoničnoj industriji vizualne kulture u raznorodnim inačicama, svi kusamo. No, osim već opće poznate, promjene prirodnog konteksta upotrebnog predmeta njezinim premještanjem u posvećeni prostor, u ovoj predmetnoj instalaciji iskazana je također aluzivna i simbolička komponenta na relaciji:

znak-značenje. Italo Calvino u *Gradovima i znakovima* poetski opisuje bit te posredne komunikacije: (...) Sve ostalo je nijemo i međusobno zamjenljivo; drveće i kamenje su pak samo ono što jesu. (...) Oko ne vidi stvari nego slike stvari koje predstavljaju druge: kliješta upućuju na zubarevu kuću, vrč na krčmu, oštroperac na stražarnicu, vaga na piljaricu. (...) Na analogan način Earthman u postavu izložbe tretira izložene upotrebne predmete. Sagledani su iz izrazito *muške perspektive* i nešto su više od onog što vidimo na prvi pogled. Postavljeni na crno obojene i geometrijski oblikovane objekte-postamente, razvijaju se u niz kritičkih relacija; prema ženi: majka/prostitutka, prema svakodnevnom radu, potom stvaralačkom impulsu i poslovnoj karijeri, prema izložbama, napose osobnim nagnućima kao i rascjepima. U suprotnosti sa sterilnom bjelinom prostora galerije, upečatljiva i rijetka crnina tih formi pruža oku vizualnu stanku i cenzuru od mnoštva detalja, upućujući pogled na sam znak i uzdižući te pronađene utroške civilizacije na razinu svetih predmeta postavljenih na svojevrsni žrtvenik ili postindustrijski oltar. U posve jednostavnim kompozicijama na niskoj, poput lijesa položenoj plohi, redaju se ženski atributi; istrošeni sifon i dvije žičane mišolovke označavaju ženu kao majku/roditeljicu, a drvena kutija s *hranom* i staklenom posudom za piće te kavezom punim bezvrijednih novčanica njezin značenjski ekstrem - prostitutku. To je radikalna doživljaj žene. Potom, sjekira položena u usjekotini drveta ili čekić na nakovnju iskazuju *potentnu* mušku radničko/ratničku društvenu funkciju, a palica za golf i nogometna lopta njezin suprotstavljeni elitno/narodski vid zabave i slobodnog vremena. Vrhunac izložbe visoka je monolitna trostrana prizma koja se kao kakav totem uzdiže od prizemlja do stropa galerije i oblikovno-sadržajno povezuje sve dosadašnje elemente kroz tri vida muškarčeva *uspjeha* i nedostižnih stremljena. U *Cheapshopu* ukrašavaju ih poredane u komparativnim i razlikovnim trijadama: medalje, alkohol i knjige, odnosno ukoričeni - biografija, radovi te autorovi stavovi. Na jednoj se strani prizme, potencijalni promatrač zrcali pred raznobojnim pićem. Tuga? To možemo tumačiti kao niz psihološko-socijalnih odnosa karakterističnih za vrijeme i prostor u kojem živimo, ali kao i potragu za osobnošću i osvješćivanjem složenih mehanizama koji nas pokreću, iskazanih tu posve simbolički. S druge strane, umjetnik je mrtav - živio umjetnik.

Željko Marcijuš



Retrospective of Davor Preis, 2007.



RETROSPECTIVE OF DAVOR PREIS

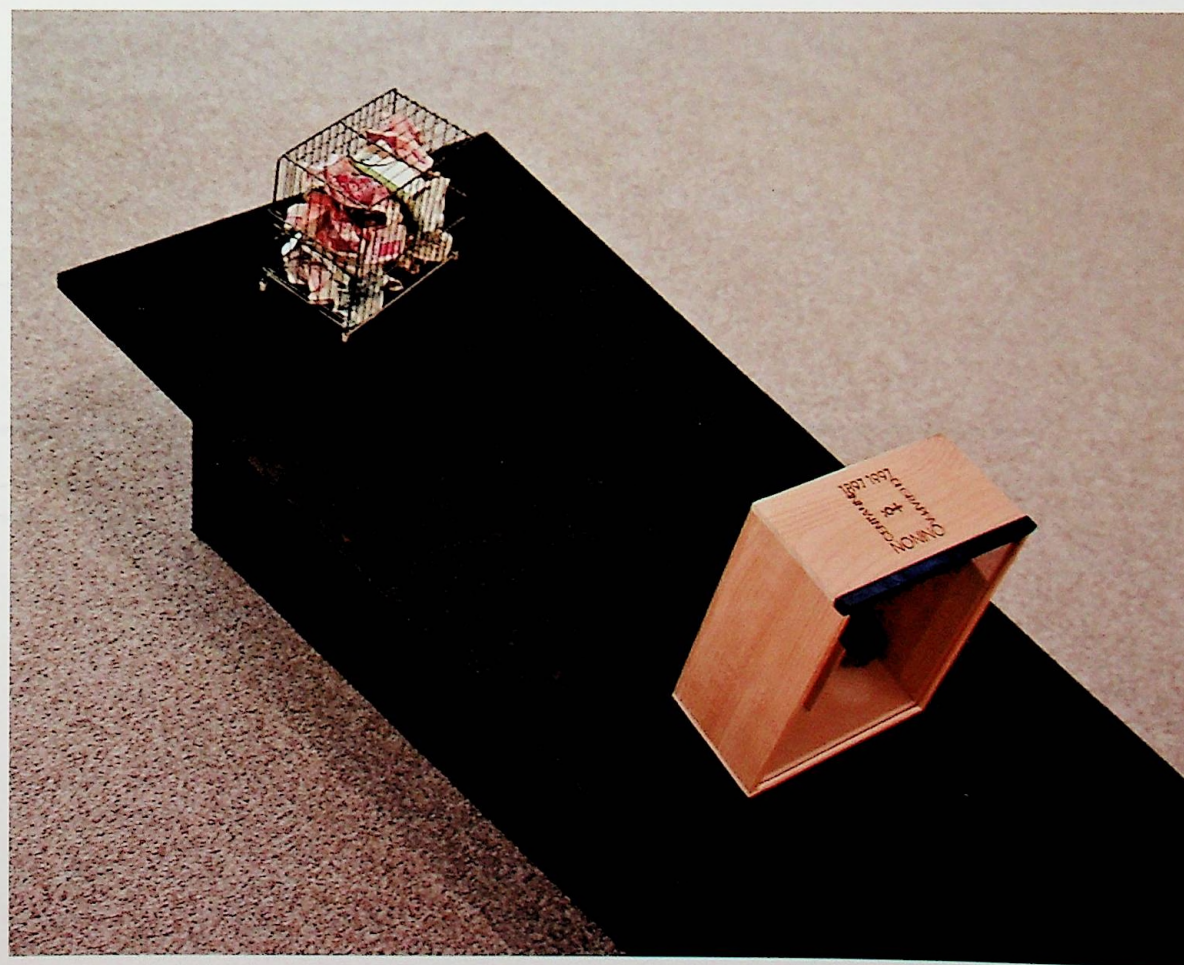
About a year and a half have passed since the first encounter of artist, of curator who supports his work and of art critic that supports the curator, the purpose of which was to put on an exhibition of this artist in one of the finest small exhibition venues in the centre of Zagreb - the Forum Gallery with its distinctive large window and first floor gallery. The name of the exhibition - Retrospective of Davor Preis - derives from the author's own ironical considerations about the general purpose of the "retrospective". Today we perceive him as a well-reputed representative of the middle-to-young generation, but with a new name: Daworp Earthman. This is in fact his pseudonym, his second me, a position and role at a decent distance between rock and hard place, developed ego and alter ego, there for the sake of crystallising out the artistic treatment of the level of his own existence, hereby symbolically indicated, and the not entirely clear contemporary spirit - immersed in the now already technologically formed and globalised world - which is for the occasion here visualised and materialised. With a good deal of caffeine, cigarette smoke and verbal interactions, the exhibition was brought to the level of accomplishment. This is that simple truth of Eco's, the criterion of morality, from the humoresque sketch *How to Present an Exhibition Catalogue*. The rest is a matter of point of view, of the interpretation of the interpreter in a world of art that - because of its omnipresence and because of its hermeticness - has already lost a good deal of its ability to communicate. The procedure is set up, the cards are dealt out; then comes the vernissage, the reaction of the general public and those in the know. When seven years ago, the Preis of that time, out of inner necessity and the desire for creation, entered the world of contemporary art as outsider, adding one more to the whole array of roles that he carries out in everyday life, none of the reviewers knew anything of him. Today the situation is much more favourable. Many people outside art circles have become acquainted with the Zagreb planetary system around the Kožarić *Grounded Sun* by the same author. In each one of his projects to date (for example, *Landscapers*, 2001, *What can man do with one finger*, 2004 and the Zagreb urban installation *Nine Views* 2004) he actively included in the final performance the actual exhibition venue. Whether, as is here the case, the interior of the white cube, or the ambience of the city. What is more, now the exhibition space, with respect to the minimalist conception of the exhibits, is partially empty, or voided like the ether that links objects, but it is still dominant and active. Recapitulating Preis's persona and work, Earthman, in the role of artist/curator exhibits and critically comments on the collector's passion for the ordinary objects of his antecedents, his obsession with the ready-made. This is nothing new. Contemporary world art (60-65%) is suffused with the spirit of its creator, and many theorists of modern art, like Michaud, agree that with his wit, tricks and spirit of revolt, Duchamp produced the Pandora's box that in today's global, cacophonous

industry of visual culture in various versions we are all trying out. But apart from the already generally known change of the natural context of the use object by its being shifted into a consecrated space, in this given installation there is an also allusive and symbolic component along the sign-significance axis. In *Cities and Signs* Italo Calvino poetically describes the essence of indirect communication: "Everything else is dumb and mutually interchangeable; wood and stone are though only what they are... The eye does not see things but the pictures of things that represent others; the pincers suggest the dentist's chair, the tankard the pub, the sharp shooter the guard tower, the scales the market woman..." It is in a similar way that Earthman in the set-up of the exhibition treats the use objects exhibited. They are looked at from very much of a *guy's view* and represent a bit more than what we see in them at first view. A number of critical relations are developed, placed on black painted, geometrically shaped objects or pedestals: attitudes to woman as mother/harlot, to everyday work, then to the creative impulse and a career in business, to exhibitions, particularly to personal propensities and cleavages. In contrast to the sterile white of the gallery space, the striking and sparse blackness of these forms gives the eye a visual break from, censoring out, the mass of details, directing the gaze to the sign itself and elevating these found consumed items of civilisation to the level of objects placed on a sacrificial or post-industrial altar. In very simple compositions on a low coffin-style surface, female attributes are arrayed. A used piece of plumbing equipment and two wire mousetraps signify woman as mother/bearer of life, and a wooden box with food and a glass vessel for drink and a cage full of worthless coins are the semantic opposite - the harlot. This is a rather radical experience of woman. Then the axe fixed into a gash in wood or a hammer on an anvil represent the potent male work-and-warfare social function, and the golf club and football are the opposed elite vis-à-vis popular forms of fun and leisure activity. The climax of the exhibition is a tall, monolithic, three-sided prism that like some kind of totem rises from the ground floor to the ceiling of the gallery and in terms of form and content links all the elements seen previously through three forms of male success and impossible aspirations. In *Cheapshop* they are decorated with things arrayed in comparative and contrasting triads: medals, alcohol and books, or the bound biography, works and views of the author. On one side of the prism the potential viewer is mirrored in front of variously coloured beverages. Sadness? We can interpret this as a sequence of psychological and social relations characteristic of the time and space in which we live, as well as a search for individuality and awareness of the complex mechanisms that set us in motion, shown here entirely symbolically. On the one hand the artist is dead, on the other, vive the artist.

Željko Marčiuš



Retrospective of Davor Preis, 2007.





Retrospective of Davor Preis, 2007.



Retrospective of Davor Preis, 2007.



Biografija

Davor Preis je rođen 1966. u Zagrebu, Hrvatska. 1993. je diplomirao na Tekstilno Tehnološkom fakultetu u Zagrebu, smjer oblikovanja. Član je HDLU-a (Hrvatsko društvo likovnih umjetnika). Živi kao Daworp Earthman na Rokovom perivoju, br 6, Zagreb, Hrvatska.
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Samostalne izložbe

Galerija Forum, Retrospective of Davor Preis, Rujan 2007.
Moderna galerija, Studio Josip Racić, Nine views, Rujan 2004.
Galerija SC, Have you ever seen Diablo? - integral, Svibanj 2003.
Škola primijenjenih umjetnosti, Sarajevo, Think about..., Travanj 2003.
Galerija Karas, What man can do with one finger?, Studeni 2002.
Galerija Švicarska kuća, Would you like...2, Rujan 2001.
Galerija Zlati ajngel, Would you like...1, Rujan 2001.
Galerija Matice hrvatske, Landscapers, Lipanj 2001.
Galerija CEKAO, ...trends are sheets..., Travanj 2001.
Klub Gjur II, Panic in Pitroid, Prosinac 2000.
Galerija VN, Outsider, Lipanj 2000.

Skupne izložbe

Vukovarski Salon, Hope & Glory II, Srpanj 2006.
Zagrebački Salon, Condor II, lipanj 2005.
Izložba likovnih umjetnika, COM, siječanj 2005.
IV Salon y Coloquio Internacional de Arte Digital, Have you ever seen Diablo? - web, Lipanj 2002.
Zagrebački Salon, Hope & Glory I, Siječanj 2002.
Zlatarska paleta, Two Panics, Travanj 2001.

About Daworp

Davor Preis was born in 1966. in Zagreb, Croatia. In 1993. he obtained a degree from the Engineering Faculty of Zagreb University. Member of HDLU (The Croatian Fine Arts Association). Live like Daworp Earthman in Rokov perivoj 6, Zagreb, Croatia.
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Solo exhibitions

Gallery Forum, Retrospective of Davor Preis, September 2007.
Modern gallery, Studio Josip Racić, Nine views, September 2004.
Gallery SC, Have you ever seen Diablo? - integral, May 2003.
Secondary School of Arts, Sarajevo, Think about..., April 2003.
Gallery Karas, What man can do with one finger?, November 2002.
Gallery Swiss House, Would you like...2, September 2001.
Gallery Zlati ajngel, Would you like...1, September 2001.
Gallery of Matrix Croatica, Landscapers, June 2001.
Gallery CEKAO, ...trends are sheets..., April 2001.
Club Gjur II, Panic in Pitroid, December 2000.
Gallery VN, Outsider, June 2000.

Group exhibitions

Zagreb Salon, Condor II, June 2005.
Exhibition of visual artists, COM, January 2005.
IV Salon y Coloquio Internacional de Arte Digital, Have you ever seen Diablo? - web, June 2002.
Zagreb Salon, Hope & Glory, January 2002.
Zlatar palette, Two Panics, April 2001.

Izloženo djelo / Exhibited work

RETROSPECTIVE OF DAVOR PREIS, 2007.
instalacija / installation
kombinirana tehnika / mixed media



Izdavač / Publisher
**KULTURNO
INFORMATIVNI CENTAR**
Zagreb, Preradovićeve 5
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Za izdavača / For the publisher
Goran Pavletić

Urednik kataloga / Editor
Milan Bešlić

Savjet galerije / Gallery Council
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Igor Zidić
Milan Bešlić
Ante Kuduz
Eugen Kokot
Andrej Smrekar
Dominique Narran

Likovni postav izložbe /
Exhibition set-up
Daworp Earthman

Fotografije / Photographs
Daworp Earthman

Dizajn / Design
Sting design, Zagreb
Antun Židić

Lektor / Proof-reader
Salih Isaac

Prijevod / Translation
dr Graham McMaster

Na naslovnici / Front page
Retrospective of Davor Preis, 2007.

Tisak / Print
Šolta, Zagreb

Naklada / Edition
150 primjeraka / copies

Zagreb, rujan/listopad 2007.



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