RADIĆ

davorin

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GALERIJA FORUM

DAVORIN RADIĆ

SLIKE / PAINTINGS
1995./96.

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Slike krajolika su raznolike i kažu da jedne više sliče iskustvu povijesti umjetnosti, a druge su izravan doživljaj prirode same. Ovako ili onako, izrasta i narasta svijest kako prvo pripada *individualnom*, dok drugom je dom *univerzalno*. Lažni se proroci bore za prošlost i budućnost, jer riječ je o svjetlu i tmini, o nebu i zemlji, stijenama i živinama koje u svemu tome borave. A one su tome sadržaj!
I opet svi su tu: Apolon prijatelj muza, njihova majka Mnemosina i izvor Hippokrene u kojem se kćerke gole kupaju. Premda više nitko ne mari za Burckhardov *Mit ponovnog rođenja antike*, niti će pritom itko pomisliti na *poetizaciju nade*. Niti će Herbert von Einem - onaj isti koji je Homera nazvao krotiteljem bogova i ljudi - išta napisati nadahnut Carstensovim slikama. Anton Raphael Mengs - inače Winckelmannov dobar prijatelj - neće oslikati plafone i zidove Ville Albani u Rimu. Parnas će još neko vrijeme odolijevati uz napuštene žrtvenike i ruševine Campagne uistinu već opčinjen visokim stijenama i vodenim brzacima St. Gotthарda. I napokon, Carusov prizor: *Goetheov spomenik!* Na stranicama, samo u knjigama, nakon svega poneki će pisac ustanoviti ponešto o zrelom klasicizmu, obnovi herojskog pejzaža i imati što kazati o bolesnome romantizmu.

Slike pripadaju svojem podrijetlu i odgovaraju zvukovima njihova zaziva. I vidjelaštvo o kojem se tvrdi i ovo i ono, uvijek i nepogrešivo potvrđuje ili opovrgava neprestanu slikarsku sadašnjost. Planovi i obzori, uzlazi i nizhodi, planinski zaravanci i gorska jezerca - sve to ništa ne predstavlja, nije ni više ni manje od naslikana okvira kroz koji drvo života se uzvija i od podzemnoga kroz zemaljski svijet do nebeskoga izraslo uvis provodi njegovo stablo. Da nevjernost uzdrži ili progna, istodobnost njihovu da ne uništi. Fragmente, sve same krhotine i ostatke spomenika u počast nepoznatog podignutu, koji će bez opiranja i uzmaka propasti. I nitko ga više neće vidjeti. Moći će ga samo zamišljati. Njega slikati i njegovoj se neponovljivosti diviti.
Razotkrivene su slikarske strasti, očišćene su do gole stvarnosti znamena. U strogosti i potpunosti odnosa koji slikar nudi, a motritelj u njegovoj slici pronalazi. Čita ovdje i ondje, sve što se vidi i ne vidi! Što nema veze sa znanjem i neznanjem, ali niti s mitološkim, već s dodirivanjem metafizičkoga.
Sve priče o ljudima i bićima koja svijetu i ne pripadaju, ali njemu se nadaju. Nalaze svoje mjesto u slikama: *Et in Arcadia Ego!* Otvore se, da snage uđu, nezahvalnošću izagnane. Jednostavno *pietas*, koja zatvoreno otvara i sluti nadstvarno. Jer slikarstvo je započelo iz posvudašnjosti i usto - iznutra. Iz ishoda i usuda prihvaćene i neuzvraćene ljubavi: *Paradiso terrestere*. Ushod mitske slike ili povijesno sjećanje, i sve tako kao da govor nije o *toposu* koji slikar poznaje i bolje i dublje od svakog drugoga, i k tome koji se uvijek doimlje različitim.
Blizak, bliži ili posve sljubljen s njegovom izgubljenom preteklošću. Vertikalno i horizontalno, vijugavo i serpentinasto nije samo *logos* kojem se predaje, niz riječi, boja, oblika i međusobnih odnosa, nije duh vremena, zbir pravila i mjera, znakova i zakonitosti slikanja. Premda, svaka je slikarska istina drukčijeg logosa, ali u središtu svake iskonske cjeline mjesto je *logosa*. Može se kazati: takva slika prerasta u dramu!
Radićeve su slike slikane na način *sutri*. Tajno pismo sastavljeno od znakova, iskonskih odnosa i zagonetosti. Može li se takva slika, kojoj je oblik inicijastički a sadržaj metafizički, uopće ostvariti. U punoći koja se postiže kao mogućnost slikanja samog, kao individualno *(slikarski osobno)* i univerzalno *(simbolički sveopće)*. I to upravo na razini svega onoga što slikarstvo je kao svoju sposobnost izgubilo i tome će se teško ili nikako vratiti.
A slikar ne iskorišćuje ni riječi, ni rečenice kojima je smisao probuđen i umu otvoren, nego boje, oblike i odnose kojima utisak i učinak je osjetilan. Proširuje on granice osjetljivosti, primičući se tajnovitosti, zgusnutosti, očišćenosti od suvišnoga i ozbiljnosti dodira magijskoga kakav je povijesno čovječanstvo ostvarilo u porukama, gnomama i mudrim izrekama.

Mističko pred očima ili odista naglasak je na smislu i sadržaju simbola. Premda, svaki odnos ili izazov pobuđuje različitost značenja. Međusobnost koja stvara oblike, i još više, nudi sintetičnost slikarskog iskaza. U izgovaranju nepoznatoga i njegovu izricanju. U prožetosti vremena i stvarnosti.

Darko Schneider

Landscape images are diverse, some bearing more resemblance to the experience of art history and others being the immediate experience of nature itself. No matter what the truth is, the consciousness is dawning: the former belongs to the individual whereas the universal is the home of the latter. False prophets struggle for the past and the future, as it goes about light and darkness, heaven and earth, rocks and beasts which sojourn in that whole. Indeed, they are the contents!
Once again, all are here: Apollo, friend of the muses, their mother Mnemosyne and the spring of Hippocrena where the daughters swim naked. Yet nowdays nobody cares for Burckhard s Myth of the rebirth of the antique and nobody would think of the poetization of hope. Similarly, Herbert von Einem, who named Homer as a subduer of gods and humans, remained uninspired by Carstens paintings. Anton Rapheal Mengs, a close friend of Winckelmann, did not paint the ceilings and walls of the Albani Villa in Rome. Parnas endured for some time, next to the abandoned altars and ruins of Campagne, but was already thrilled by the high cliffs and rapids of St. Gotthard. Finally, Caruso s scene: Goethe s monument. After all of that, some authors have commented randomly about high classicism, the renewal of the heroic landscape, and a few pages have been written on morbid romanticism.

The paintings belong to their own origin and they respond to the sounds of their own invocation. Different things can be said about viewing, but the fact remains that it always and faultlessly confirms or denies the constant actuality of painting. Plans and horizons, climbs and descents, plateaus and tarns - none represent anything, it is no more and no less than a painted frame through which the tree of life is growing, its bole coming from the underworld, through the earthly world and up towards the heavens. It aims to support or banish infidelity, without destroying simultaneity. Fragments, remnants of the monument errected in the honour of the unknown, to the one who will fail without resistance and withdrawal. Nobody will be able to see the monument again. The only possibility will be to imagine it. To paint it and to admire its uniqueness.
The passions of paintings have been revealed, purified to the naked reality of the sign. It happens through the strictness and completeness of connections made by the painter and found by the viewer. The viewer reads here and there, all that is visible and invisible! Unconnected to knowledge and ignorance, nor to the mythological, it is involved instead with touching the methaphysical.
Stories about people and beings which do not belong to the world at all, but they hope for the world. They find their place in the paintings: Et in Arcadia Ego! They open themselves to let the forces in, the forces banished by ingratitude. Simply pietas - which opens what is closed and anticipates the surreal. Since the art of painting was concieved out of everywhere and in addition to that - from within. Out of the destiny of accepted and unrequited love: Paradiso terrestere. The ascendance of the myth image, or the historical memory, as if it is not the speech about topos which the painter knows better and in more depth than anybody else, topos which always gives the impression of being different.
Near, nearer or fully merged with its lost past. Vertical and horizontal, tortuously and like a serpentine, that is not only logos to which we surrender, a set of words, colours, shapes and their relations, it is not the time spirit, sum of rules and measures, signs and regularities of the painting. Every truth of painting has a different logos, but at the centre of every original wholeness there is a logos. It can be said: such painting grows into drama!
Radic s paintings are made in the same way as sutras. The secret alphabet made out of signs, primordial relations and mysteriousness. Can painting such as this with an indicial form and metaphysical content - be painted at all? The fullness which is achieved as a posibbility in the art of painting itself, works on individual and universal levels. Considering the extent of all that the art of painting has lost in terms of capacity it will hardly regain that faculty now.
The painter employs no words or sentences which appeal to the mind but uses colors, shapes and relations whose impression and effect are sensory. The painter broadens the limits of sensibility, approaching the mystery, the density, the freedom from all superfluity and comes closer to the magical touch which our ancestors bequeathed to the world in proverbs.

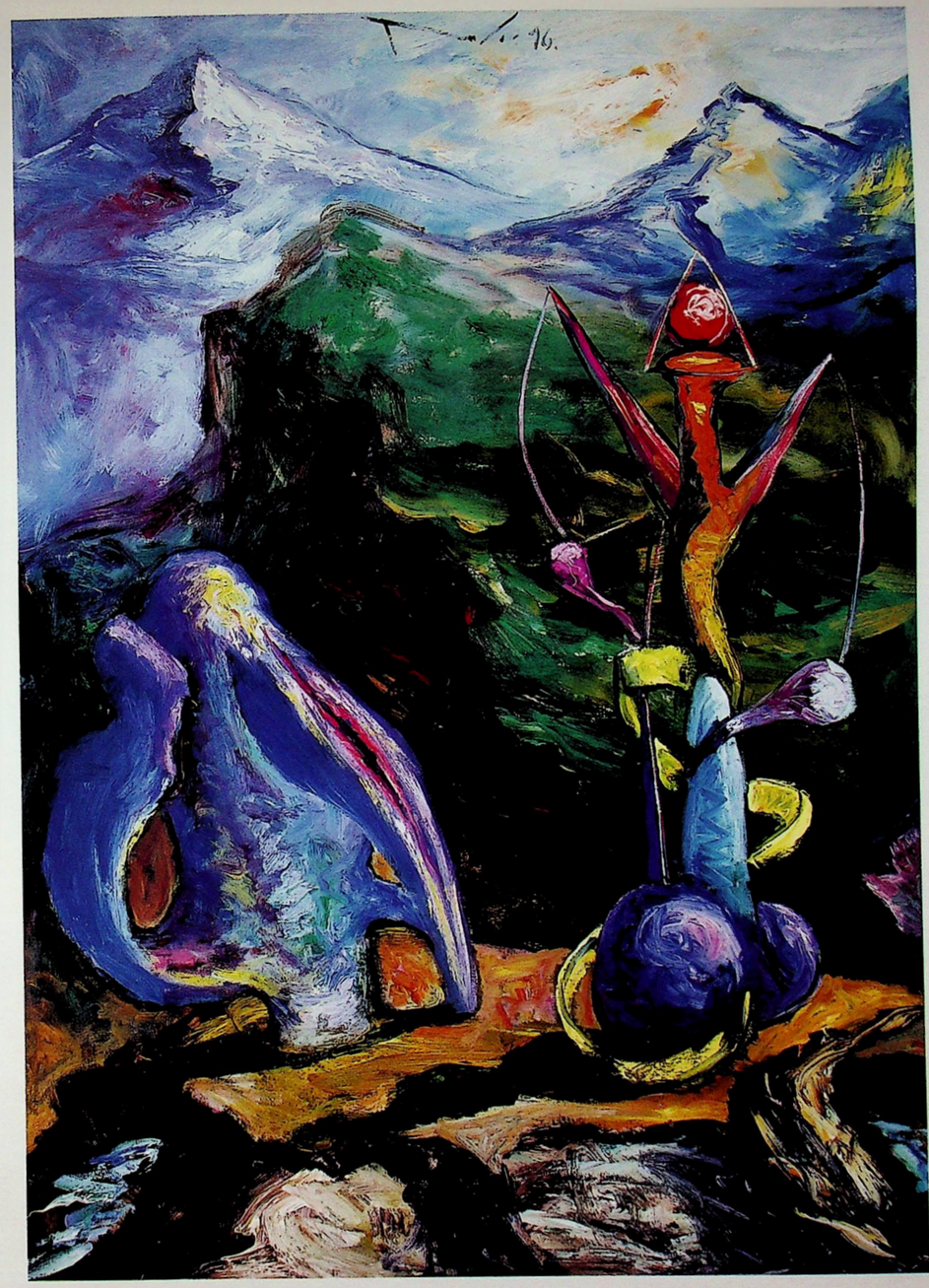
Mystical before the eyes ... the emphasis is on the sense and contents of symbols. And yet, every relation or challenge induces a diversity of meanings. The interplay which creates shapes also facilitates a synthesis of the painter s utterance. In uttering the unknown, in saying it. Time and reality intermingle.

Darko Schneider

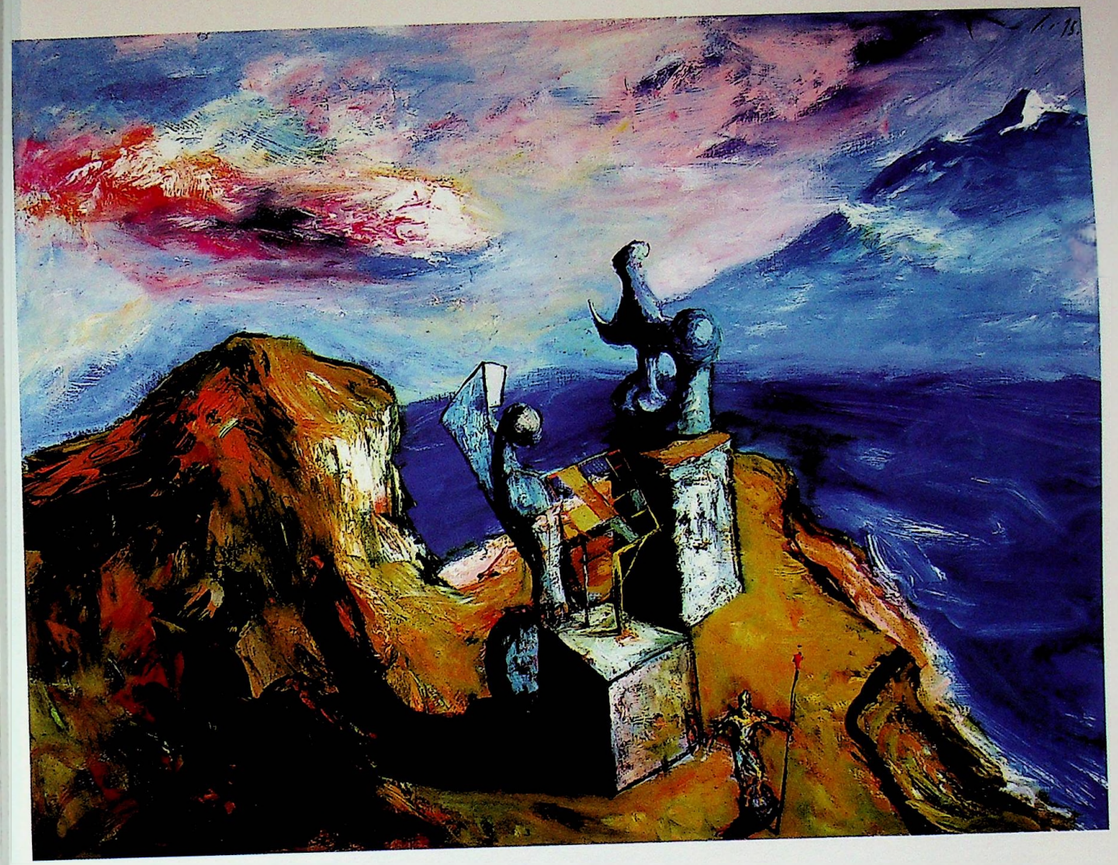


DAVORIN RADIĆ - rođen 15. veljače 1957. godine u Hrvatskoj Kostajnici. Osnovnu školu i gimnaziju završio je u Hrvatskoj Kostajnici. Akademiju likovnih umjetnosti u Zagrebu završio je 1983. godine u klasi prof. Vasilija Jordana. Bio je suradnikom Majstorske radionice prof. Ljube Ivančica i prof. Nikole Reisera u razdoblju od 1983. do 1985. godine. Profesor je na školi primijenjene umjetnosti i dizajna u Zagrebu. Živi i radi u Zagrebu. Listopadska 1.

DAVORIN RADIĆ - B. Feb. 15, 1957 in Hrvatska Kostajnica. Attended elementary and grammar school in Hrvatska Kostajnica. Graduated from the Academy of Fine Arts, Zagreb under Prof. Vasilije Jordan. From 1983-1985 attended the Master Workshop of Profs. Ljubo Ivančić and Nikola Reiser. Teaches at the School for Applied Arts and Design in Zagreb. Lives and works in Zagreb. Address: M. Resetara 29.



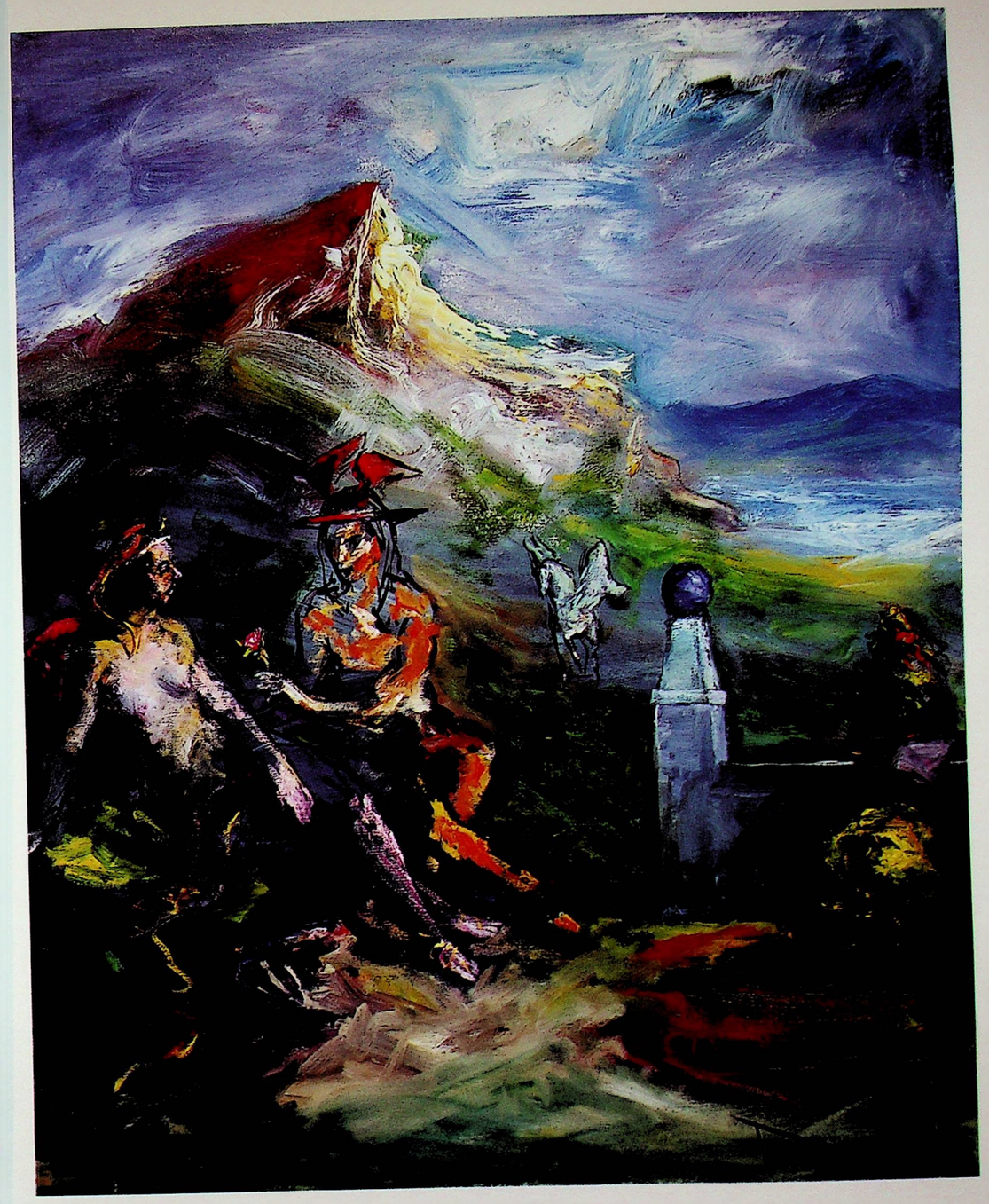
CONCETTO DIVINO, ulje na platnu 140x100



BEZ NAZIVA, ulje na platnu, 100×120



MERKUR JOŠ LETI, ulje na platnu, 130×100



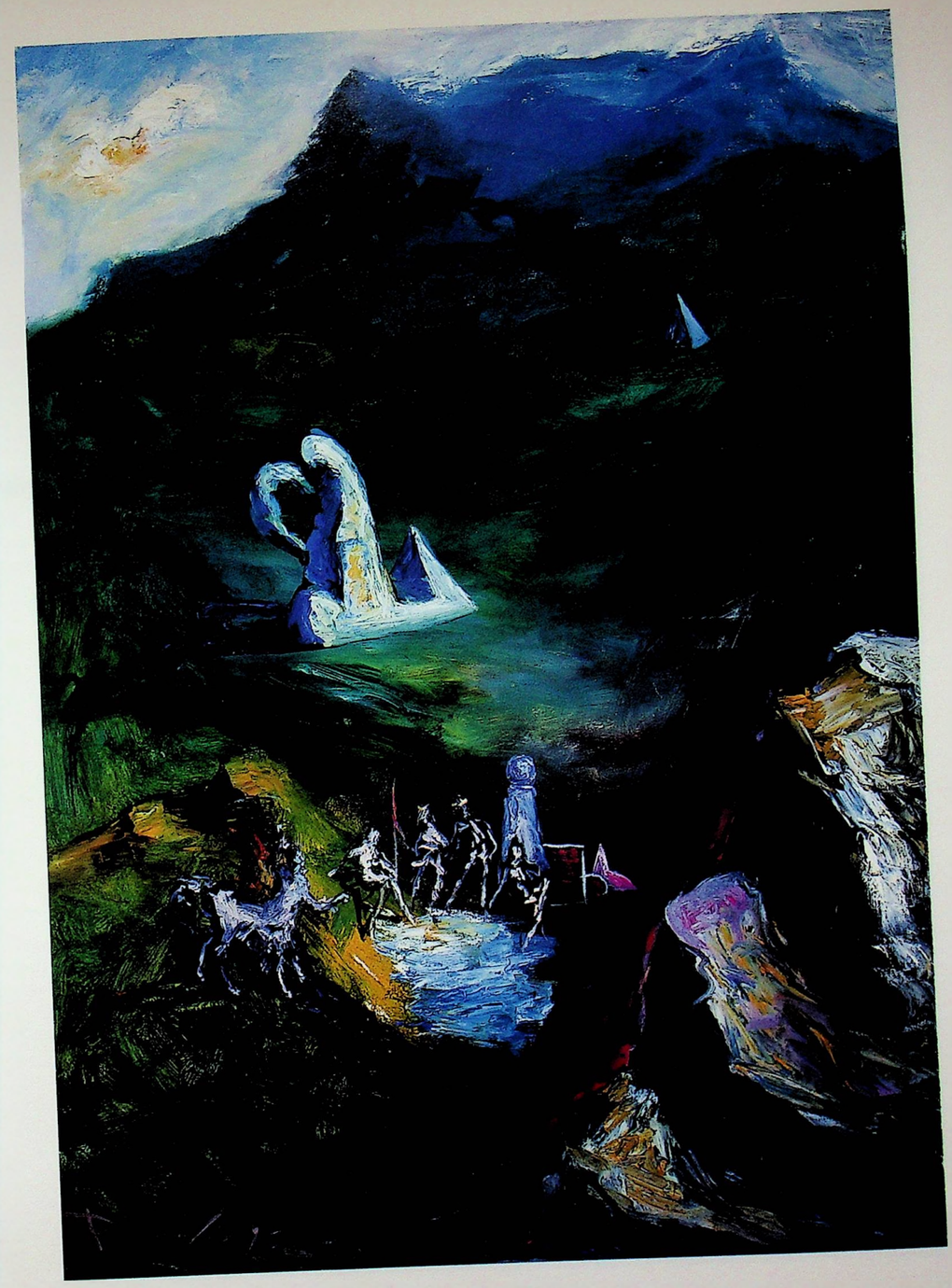
MERKUR I VENERA, ulje na platnu, 90×70



PRVO DVOJE, ulje na platnu, 120×100



PRED ODLAZAK, ulje na platnu, 100x120



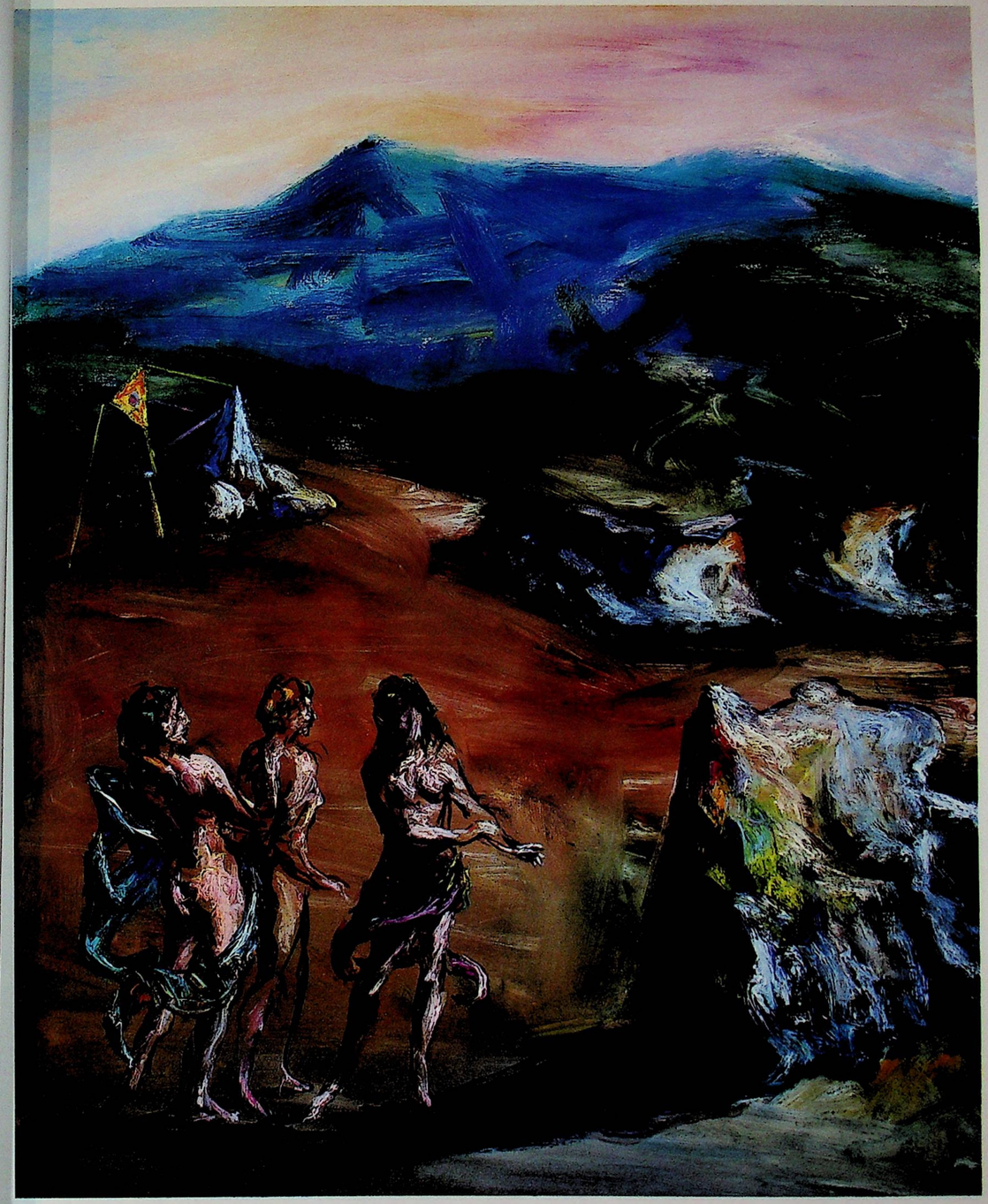
SERPENTINATA,ulje na platnu, 130x100



JEDNOROG, ulje na platnu, 130x100



DVA PUTA ISTO, ulje na platnu, 130x100



TRI GRACIJE, ulje na platnu, 90x70

JEDNOROGOV OLTAR, ulje na platnu, 90x70

TRAG GIGANTA, ulje na platnu, 100×150

TRAG GIGANTA, ulje na platnu, 100×150

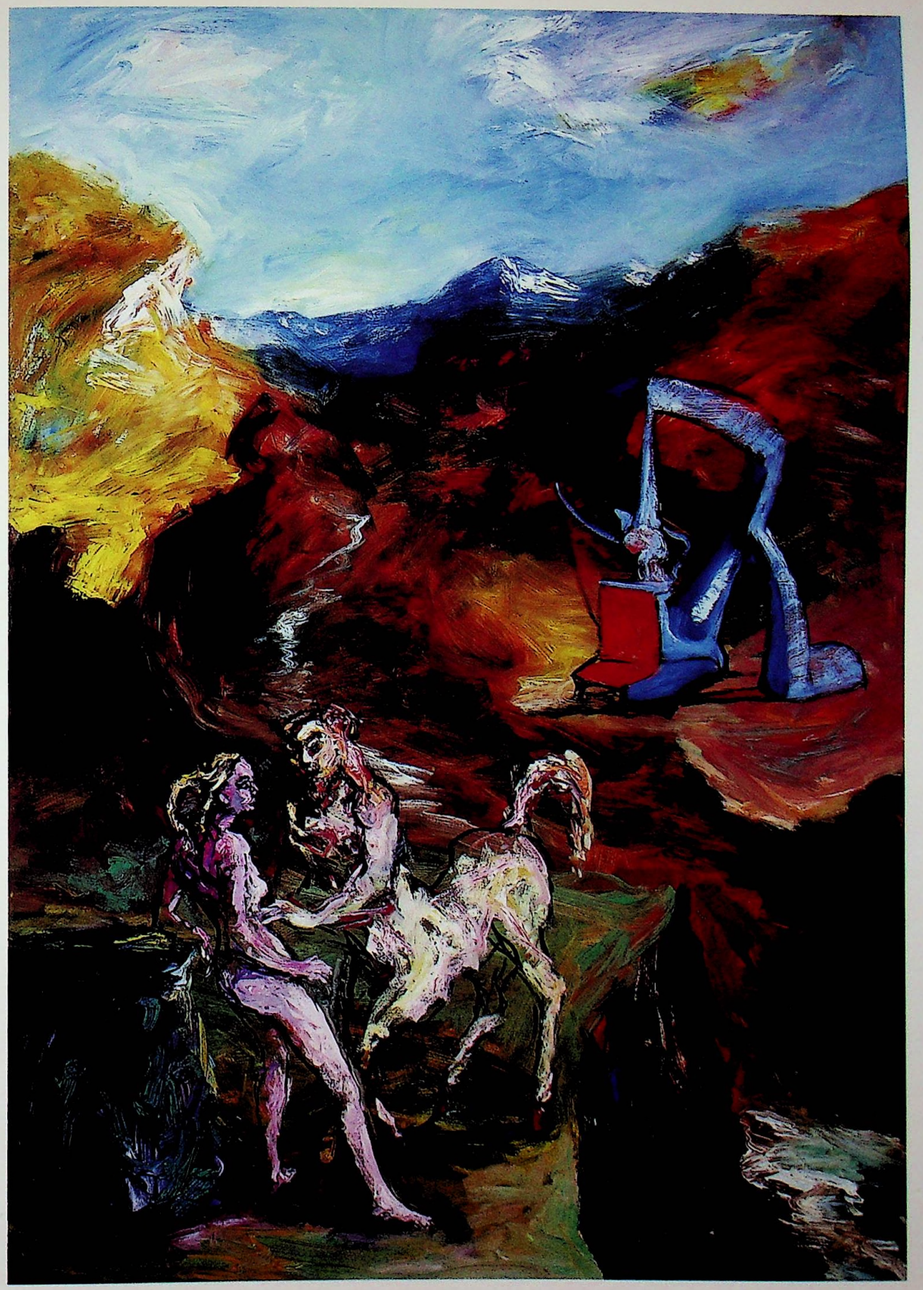


OSAMLJEN, ulje na platnu, 90x70

1 2 3, ulje na platnu, 140×100



TU BI SE MORAO POJAVITI, ulje na platnu, 120×100



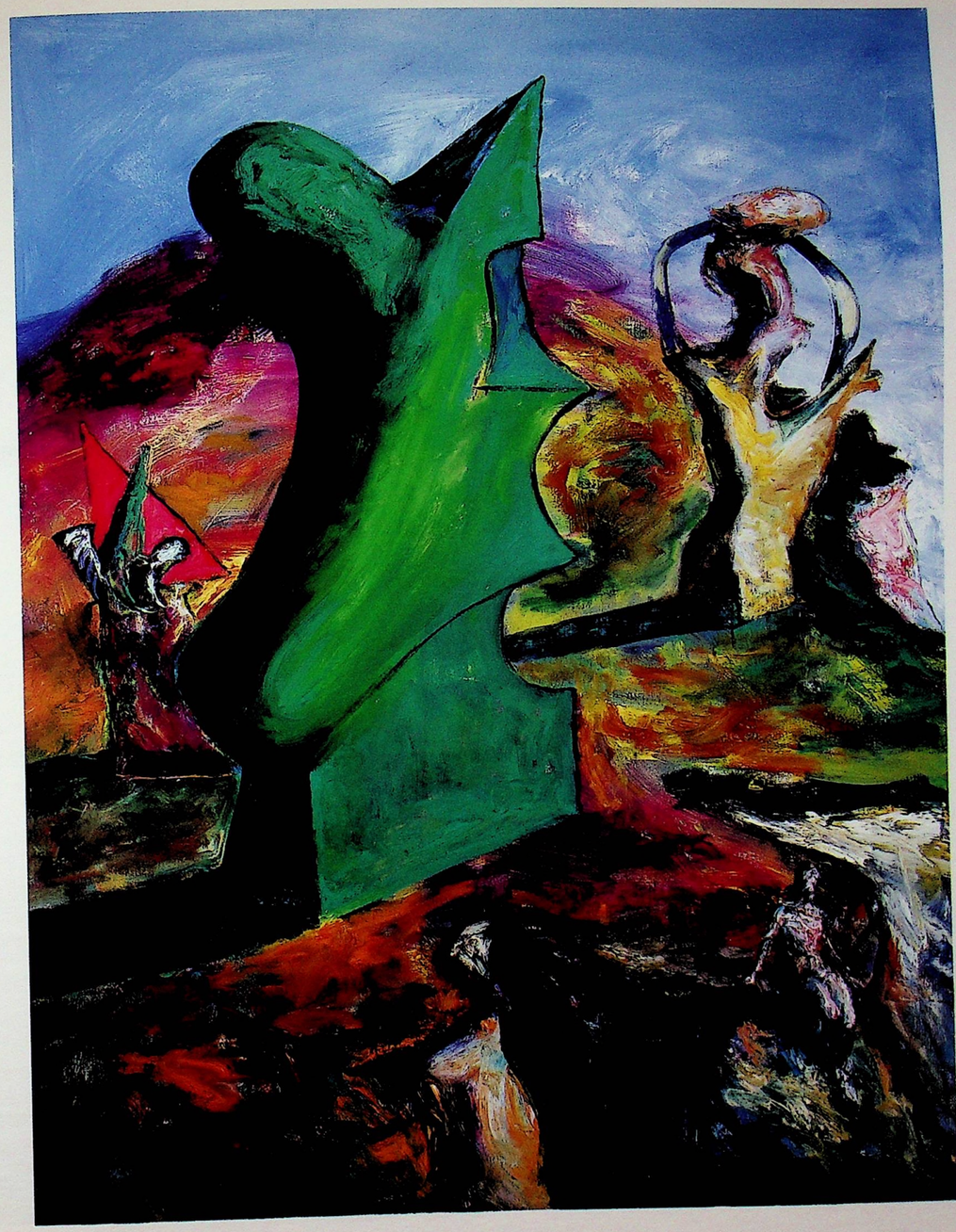
OTMICA, ulje na platnu, 140x100



SINAJSKA GORA, ulje na platnu, 120×100



POLJEĆEMO, ulje na platnu, 140×100



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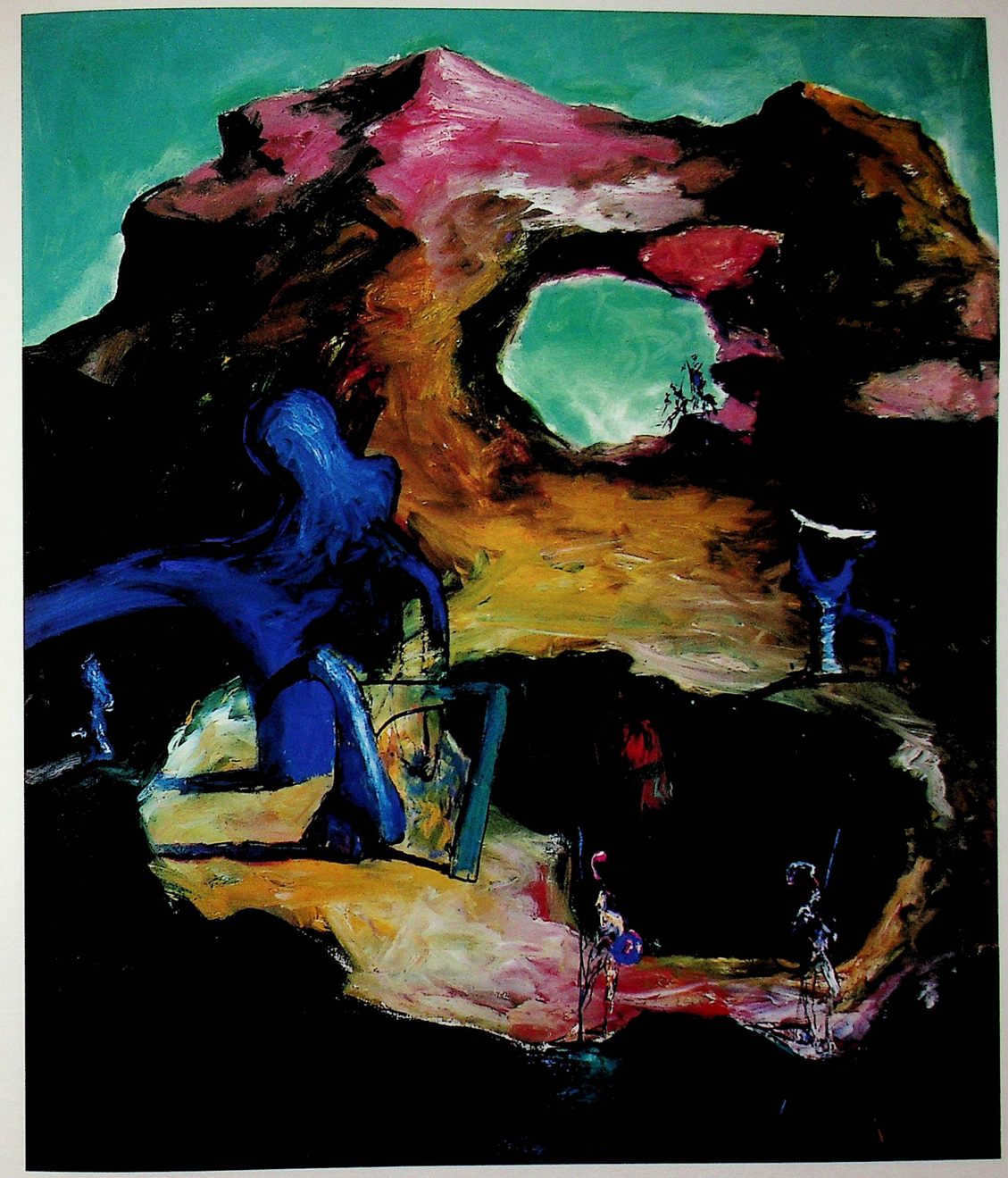
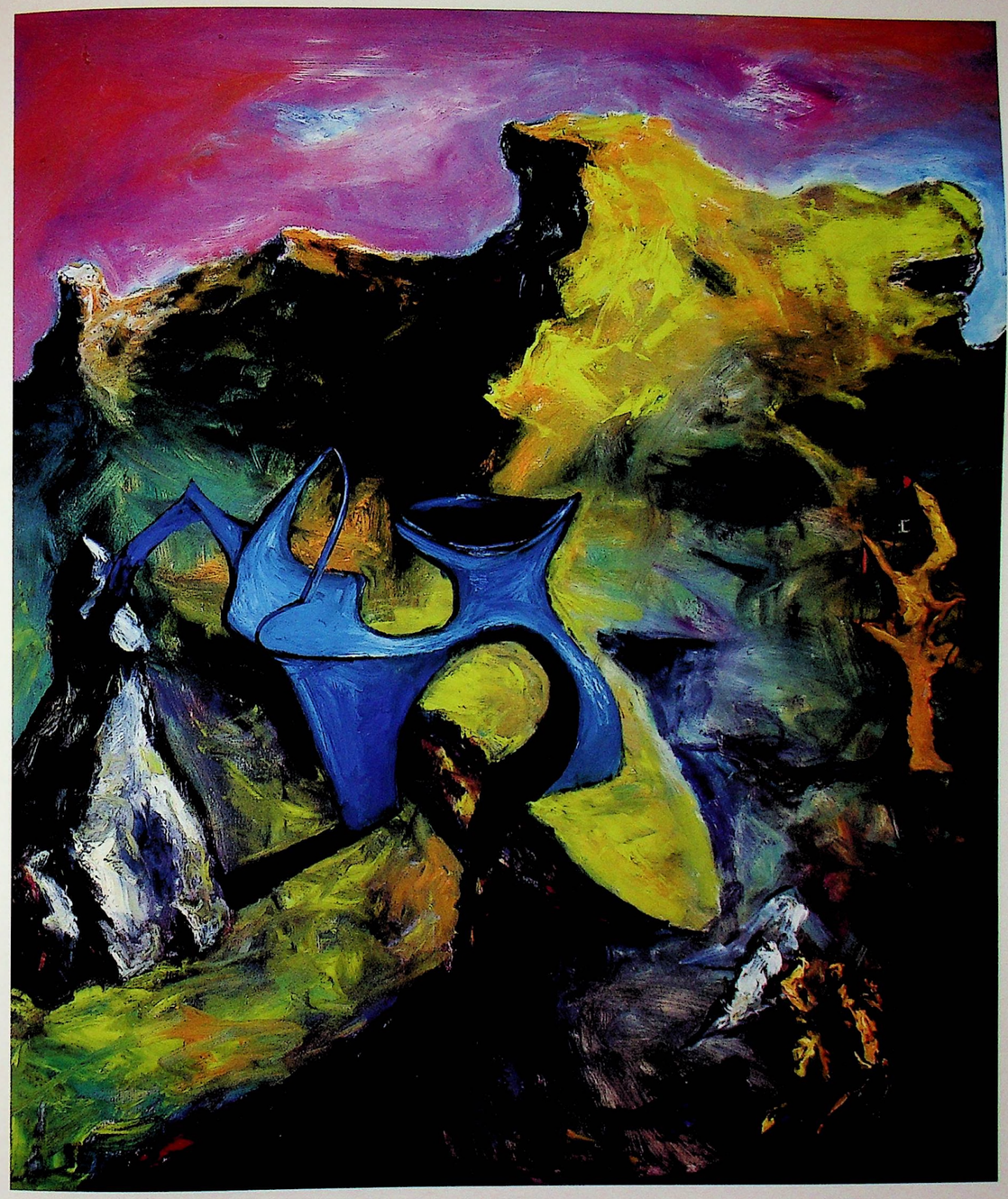
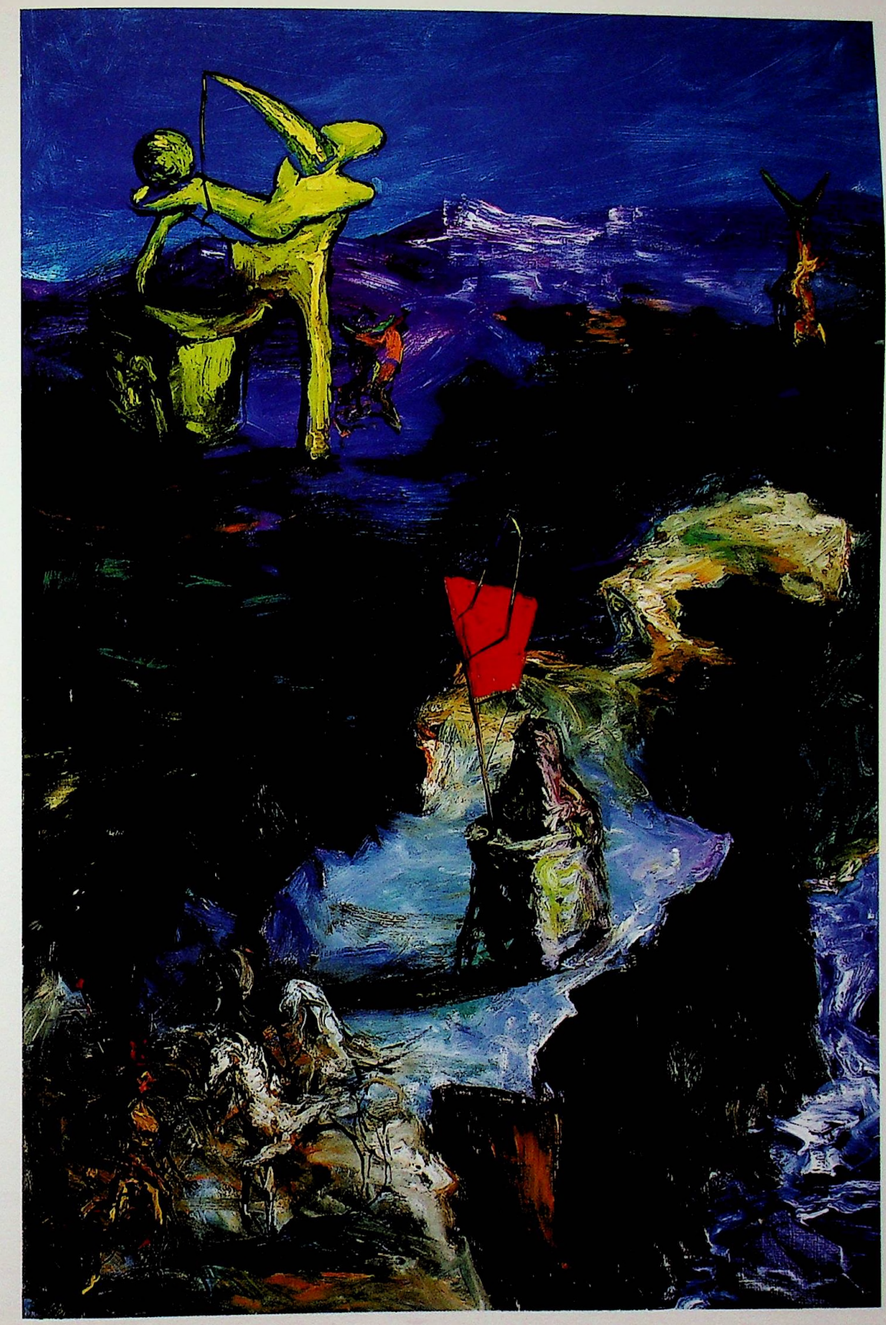


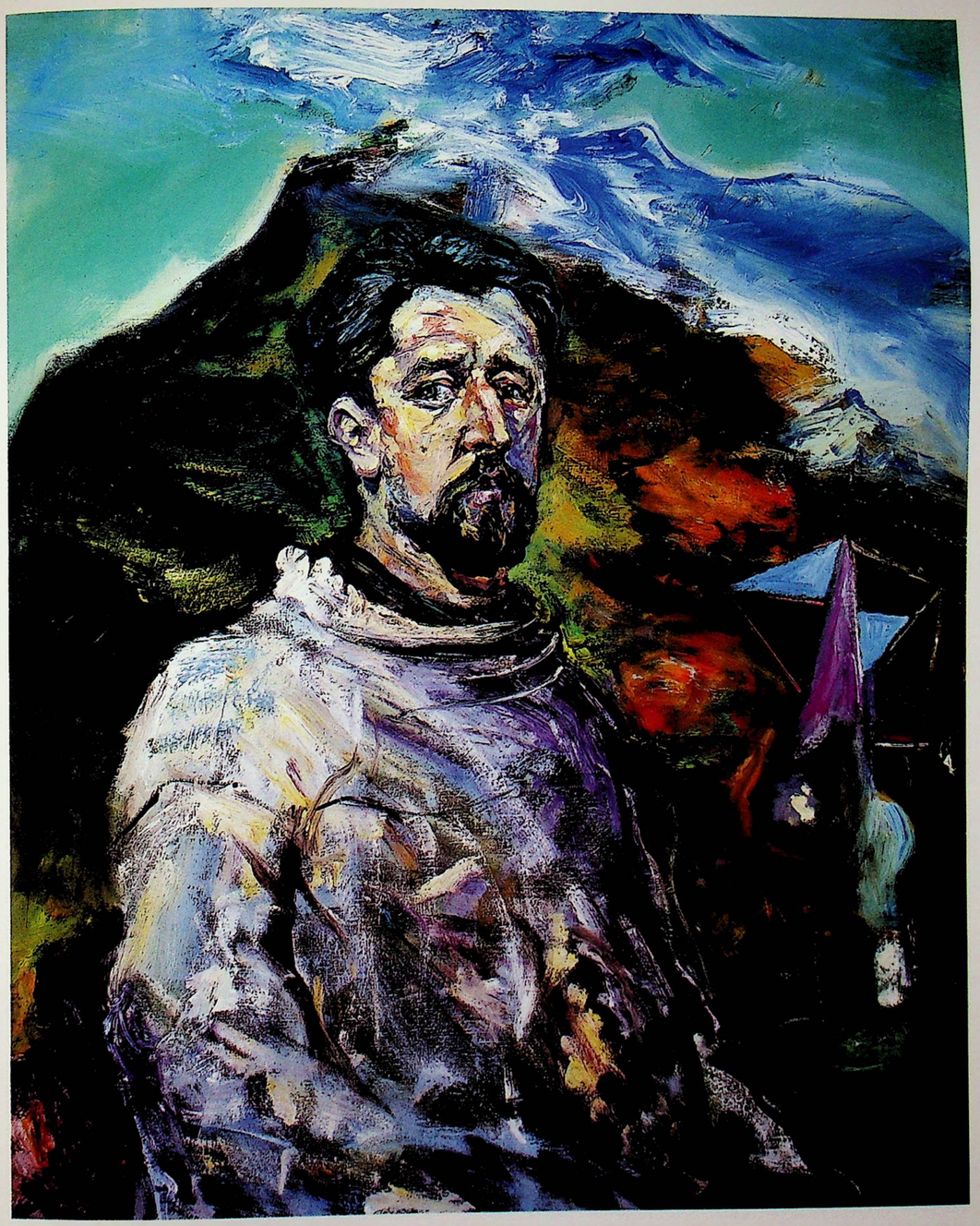
ČUVARI VELIKE TAJNE, ulje na platnu, 150×120



JAKOVLJEVA BORBA, ulje na platnu, 140×120



BEZ NAZIVA, ulje na platnu, 150x100



AUTOPORTRET, ulje na platnu, 90×70

SAMOSTALNE IZLOŽBE
(ONE-MAN EXHIBITIONS)

1981. Kostajnica

1985. Zagreb SG "Forum"

Opuzen, Likovni salon

Trpanj, Društveni salon Hotela Faraon

1986. Velika Gorica, Galerija KG.

1987. Opuzen, Likovni salon

Zagreb, Galerija Voćarska

1988. Zagreb, Galerija Zagreb (s D. Žabčićem)

1989. Zagreb, Galerija Miroslav Kraljević

1990. White Stone, USA, The Signum Gallery, Drawings

1991. Velika Gorica (Zagreb), Galerija Galženica (slike)

Zagreb, MGC Fortezza

1992. Zagreb, Muzejski prostor, Oči istine (s G. Petračem) reatna 91.

Sisak, Sisačka banka

1993. Zagreb, Muzejsko galerijski centar "Gradec"

1993. Križevci, Galerija ARS

1993. Osijek, Galerija likovnih umjetnika

1993. Vinkovci, Gradski muzej

1994. Zagreb, Muzej za umjetnost i obrt

1995. Dom hrvatske vojske, Dugo selo

1995. Zagreb, Galerija CKAO

1996. Zagreb, Galerija Croatia airlines

1996. Zagreb, Galerija Forum

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ZA IZDAVAČA
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Darko Schneider

PRIJEVOD NA ENGLESKI
Aida Bagić, Madeline Greene

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KATALOG I PLAKAT
Nikola Matijević

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PLStudio, Zagreb

POSTAV IZLOŽBE
Darko Schneider

TISAK
Frigelj Offset-tiskara, Zagreb

NAKLADA
300

INTERGRAD – PUCEKOVIĆ

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