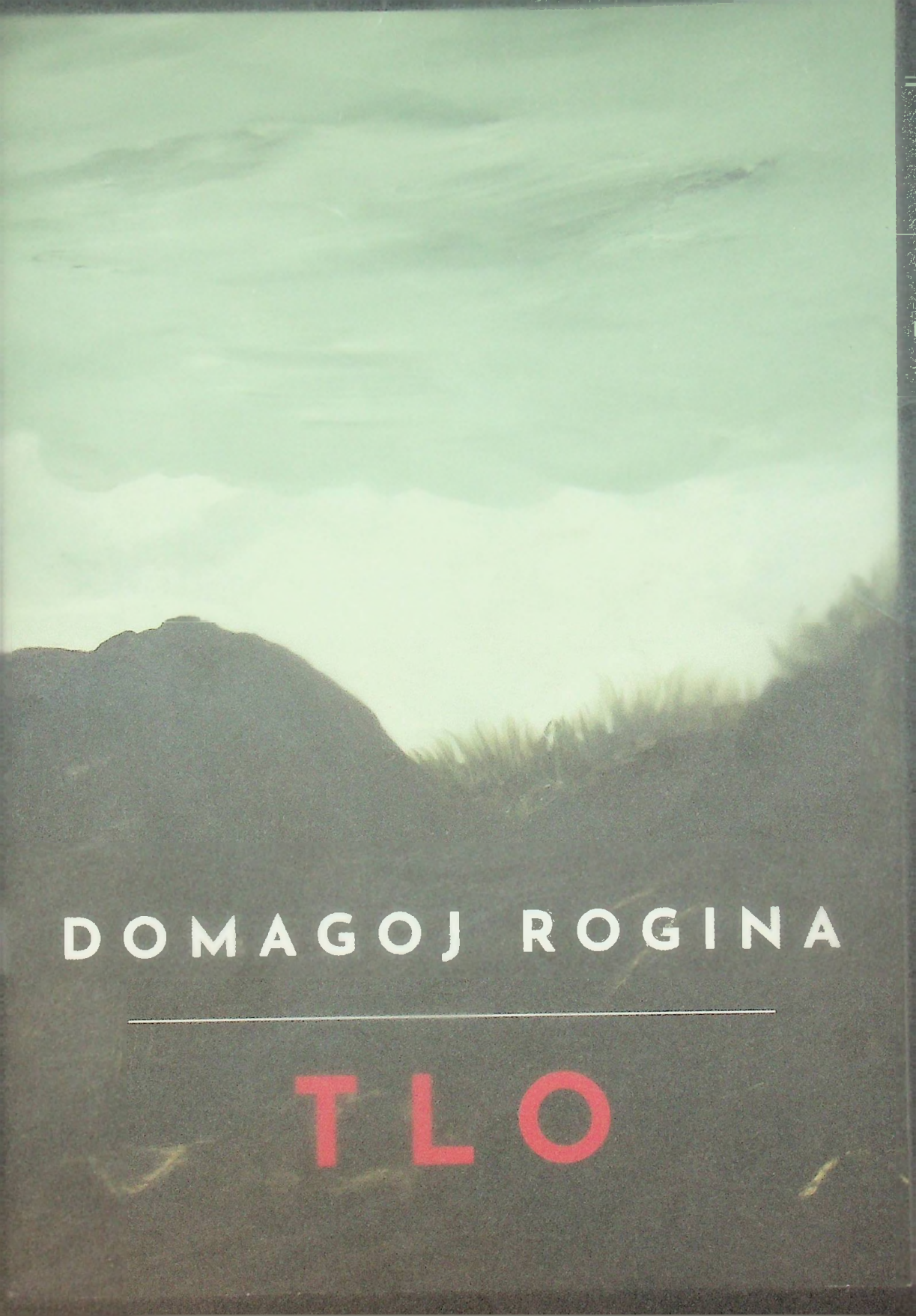


A landscape photograph showing a grassy hill in the foreground, with a bright, hazy sky above. The sky is filled with soft, white clouds. The hill is dark and silhouetted against the bright sky.

DOMAGOJ ROGINA

TLO

T L O

Feda Gavrilović

Umjetnost je uvijek nekakvo kopanje po sebi. I od strane umjetnika i od strane publike. Identificiramo se, klasificiramo, impliciramo, poručujemo i dociramo u tom dvostrukom stvaralačkom procesu na čijoj jednoj strani stoji autor, a na drugoj, recimo, gledatelj slike. Bilo bi banalno objašnjavati zašto je Domagoj Rogina nazvao ovu izložbu *Tlo*. Gusta materija i tamne boje u formi, te tjeskobna, ekspresivno-egzistencijalna metaforika u sadržaju, vuku cijele željezničke kompozicije (ili bolje – cijele kruzere, s kazalištima cirkusima, nogometnim igralištima, kuplerajima, knjižnicama, restoranima) što osobno-psiholoških, što kulturoloških slojeva kroz koje možemo kopati. Asocijacije ovog slikarstva na zemlju preočite su da bi ih se sada razvlačilo kroz ostatak predgovora.

Hajmo probati s drugačijim pristupom. Zapitajmo se – što je s druge strane Zemlje? Do čega ćemo doći ako se sofisticiranom rudarskom mašinerijom zaputimo kroz njezino središte, na drugu stranu? Ili: što je iza visokog horizonta, koji se jedva nazire dok nas gutaju crni valovi Roginine slike; što se može vidjeti kroz rupicu na njegovom ekspresivno naslikanom zidu; što obećava intenzivno svjetlo iza oštih, crnih hridina; odnosno, što je u utrobi morskog psa? Nije to tek mračna ekspresija ljudskog života sa svim značenjskim asocijacijama koje idu uz nju, nego nešto nepoznato i neizrecivo. Ne mislim sada na neki optimizam i nadu, što bi bile očekivane suprotnosti tami, iako je Đuro Seder govorio kako je slikarstvo Rt dobre nade, kojega se oplovljava kroz nesigurnost poteza i nemirne materije, što ni ovdje nije skroz neprimjenjivo. Međutim, optimizam je samo osjećaj, svakodnevnan, banalan, jeftin (kao i svi drugi), on ne može biti pokretačka snaga koja animira likovnu umjetnost.

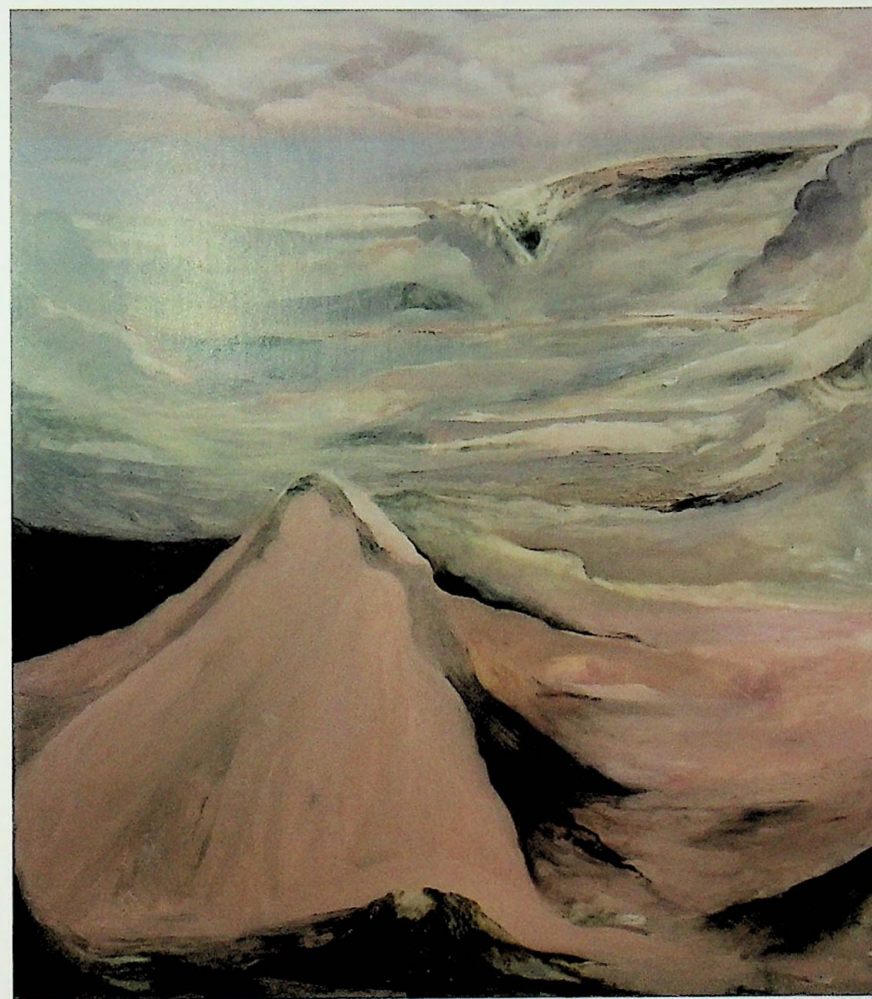
Orsarena mare.
2023., ulje na platnu,
170 x 150 cm (detalj)
Open Sea.
2023., ulje na platnu,
170 x 150 cm (detalj)

Na omotu / Outer coast.
Hinade.
2023., ulje na platnu,
170 x 200 cm
Mound.
2023., ulje na platnu,
170 x 200 cm

Način na koji Rogina gradi plohe tamnih planina u kontralihtu, ili bijelog, bezličnog zida pretpostavlja davanje važnosti gesti, vidljivom tragu na platnu, gotovo patetičnoj prisutnosti autora. Slika tako sadrži i temporalnu komponentu: tvrdoglavu istovremenost nečega još ne izgrađenoga, onoga što se upravo gradi i onoga što je već izgrađeno. Kompozicija se stalno stvara i razara pred nama u istom trenutku. U svakom slučaju – slika nije gotova. Ma, nije gotova ni kad je pogledamo, protumačimo i romantično se poistovjetimo s njome.

I to je ta druga strana do koje ćemo doći kopajući kroz slojeve sebe i umjetnika (uvijek prvo sebe, ne zavaravajmo se). Iza svakog djela koje je dovršeno, protumačeno, kategorizirano i klasificirano, postoji ono deformirano, nedovršeno, kvazimodovsko, nakazno. Nešto u stalnom formiranju. To je neodgovorivo pitanje, nesigurnost, sumnja, stalno rastvaranje i brojne neprimjetne mutacije, sedimentacije i transformacije (što nas, opet, povezuje s Rogininom čestom prirodoslovnom i geološkom tematikom).

Strah od neočekivanog u korijenu je svakog ljudskog iskustva, pa i onog estetskog. Baš zato ga, mazohistički, volimo nadraživati, poticati, zavirivati preko ruba nelagode. Roginine slike dobar su pokazatelj upravo toga, jer ostavljaju otvorenima rasklimana vrata prema čudovišnom, nepoznatljivom naličju stvarnosti. Ona se njišu na laganom propuhu, a šarke im cvile, morbidno nas privlačeći...



*Jutarnji pejzaž, 2023., ulje na platnu, 170 x 150 cm /
Morning Landscape, 2023, oil on canvas, 170 x 150 cm*



Crna Andis, 2024., ulje na platnu, 170 x 135 cm /
Black Andis, 2024., oil on canvas, 170 x 135 cm



Bijeli horizont, 2024., ulje na platnu, 170 x 135 cm /
White Horizon, 2024., oil on canvas, 170 x 135 cm



Crne Ande, 2024., ulje na platnu, 170 x 135 cm /
Black Andes, 2024, oil on canvas, 170 x 135 cm



Bijeli horizont, 2024., ulje na platnu, 170 x 135 cm /
White Horizon, 2024, oil on canvas, 170 x 135 cm



Lica iz mraka, 2022., ulje na platnu, 170 x 230 cm /
 Faces from the Dark, 2022, oil on canvas, 170 x 230 cm

Na stranici 8 i 9 / Pages 8 and 9 :
 Lica iz mraka, 2022., ulje na platnu, 170 x 230 cm /
 Faces from the Dark, 2022, oil on canvas, 170 x 230 cm



Humak, 2023., ulje na platnu, 170 x 200 cm /
 Mound, 2023, oil on canvas, 170 x 200 cm



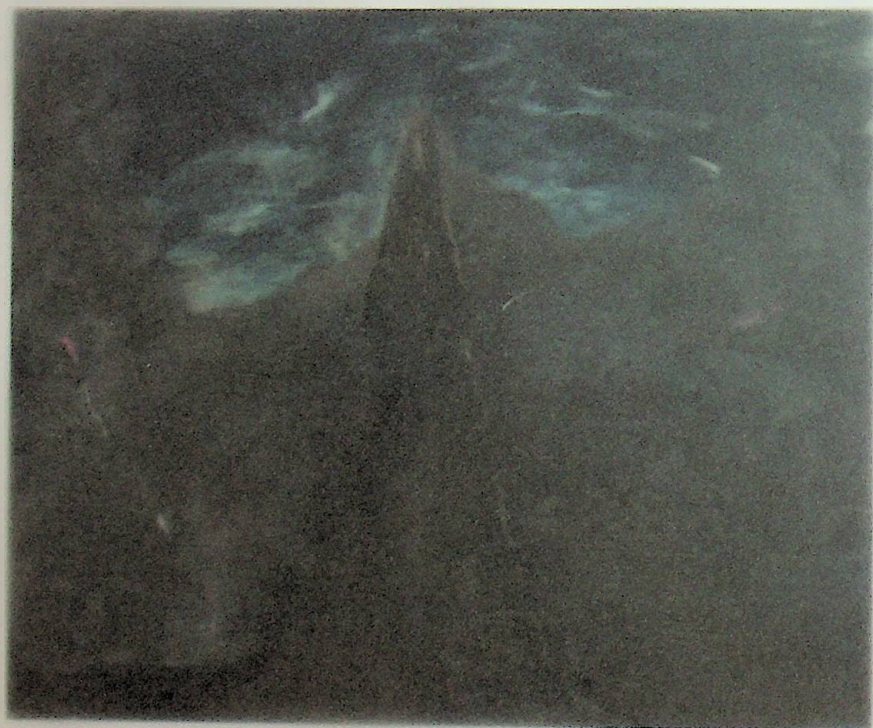
*Otvoreno more, 2023., ulje na platnu, 170 x 150 cm /
Open Sea, 2023, oil on canvas, 170 x 150 cm*

*Na crvenici 8 i 9 / Pages 8 and 9:
Lica iz mraka, 2023., ulje na platnu, 170 x 230 cm /
Faces from the Dark, 2023, oil on canvas, 170 x 230 cm*

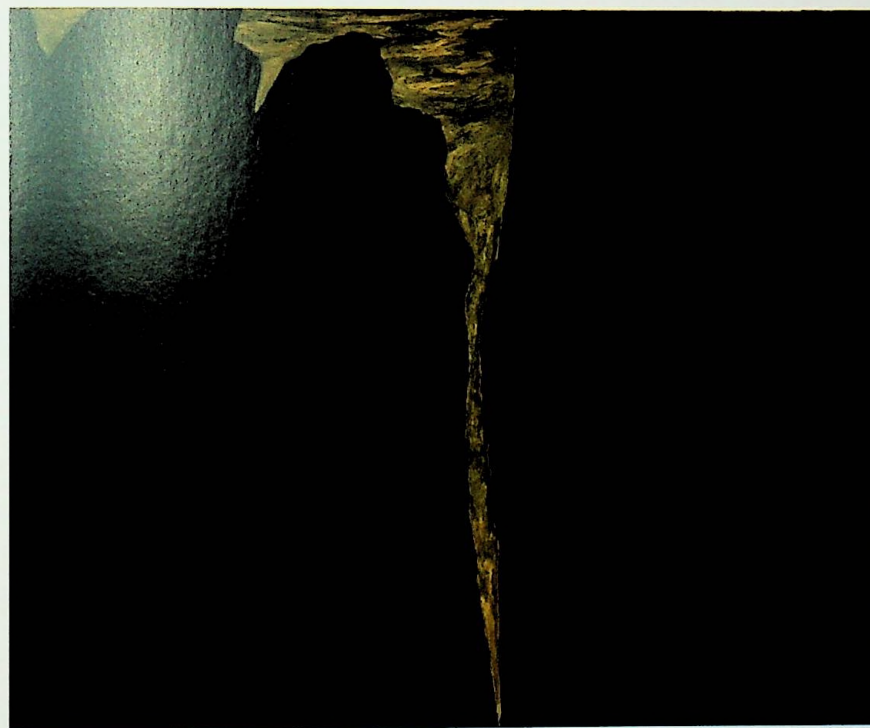


*Na crvenici, 2023., ulje na platnu, 170 x 230 cm /
Na crvenici, 2023, oil on canvas, 170 x 230 cm*





Rascep, 2023., ulje na platnu, 155 x 190 cm /
The split, 2023., oil on canvas, 155 x 190 cm



Rascep, 2023., ulje na platnu, 155 x 190 cm /
The split, 2023., oil on canvas, 155 x 190 cm



Peraja u magli, 2023., ulje na platnu, 155 x 190 cm /
Fin in Mist, 2023, oil on canvas, 155 x 190 cm



Peraja u magli, ulje na platnu, 155 x 190 cm /
Fin in Mist, oil on canvas, 155 x 190 cm



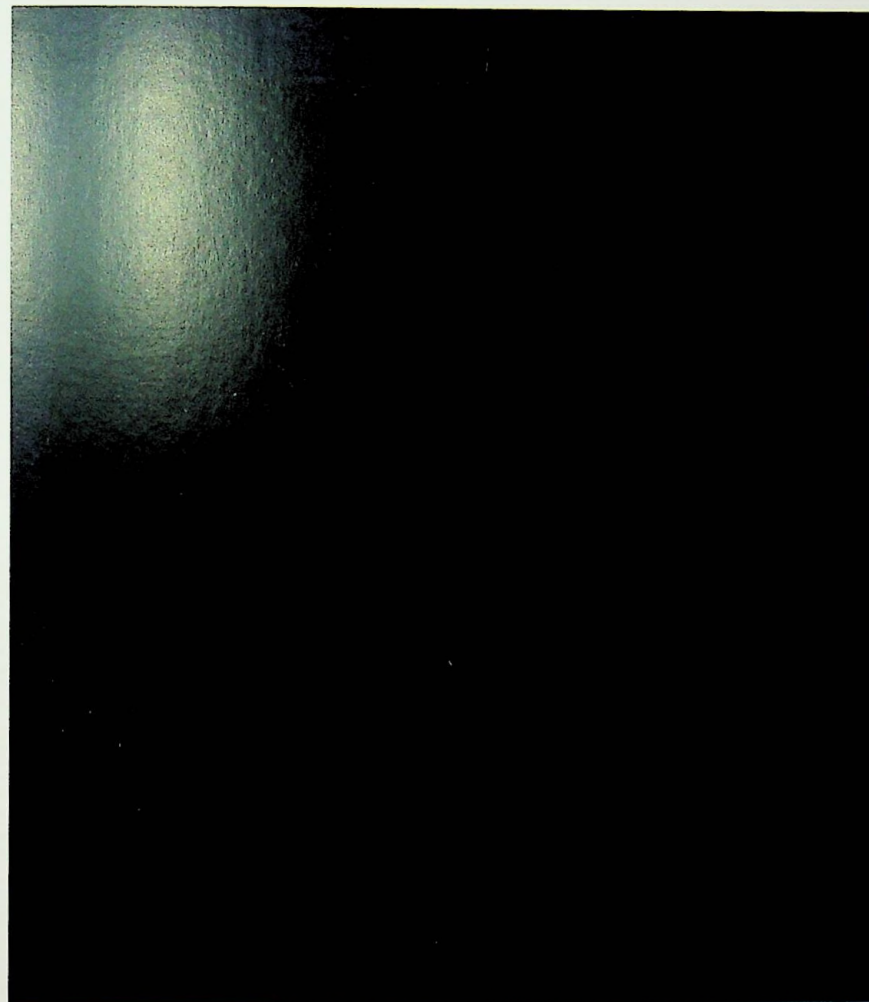
Zid s pogledom, 2023., ulje na platnu, 170 x 150 cm /
Wall with a View, 2023, oil on canvas, 170 x 150 cm



Kamen, 2023., ulje na platnu, 170 x 150 cm /
Stone, 2023, oil on canvas, 170 x 150 cm



Zid s pogledom, 2023., ulje na platnu, 170 x 150 cm /
Wall with a View, 2023, oil on canvas, 170 x 150 cm



Korov, 2023., ulje na platnu, 170 x 150 cm /
Weed, 2023, oil on canvas, 170 x 150 cm

GROUND

Feda Gavrilović

Art always involves a form of self-exploration, both by the artist and the audience. We identify, classify, imply, instruct, and patronize in that dual creative process, with the artist on one side, and, let's say, the viewer on the other. It would be trite to explain why Domagoj Rogina titled this exhibition *Ground*. The dense matter and dark colors in form, along with the anxious, expressively existential metaphorical content, evoke entire railway compositions (or better yet — whole cruise ships, with theaters, circuses, football fields, brothels, libraries, restaurants), encompassing layers of personal-psychological and cultural depth for us to excavate. The associations of earth in this painting are too apparent to dwell on further in this preface.

Let's try a different approach. Let's ask ourselves — what lies on the other side of the Earth? What will we discover if we embark on a journey through its core with sophisticated mining machinery, reaching to the opposite side? Or: what lies beyond the distant horizon, barely visible as Rogina's black waves of painting engulf us; what can be glimpsed through the small aperture in his expressively painted wall; what does the intense light promise beyond the sharp, black cliffs; in other words, what resides in the belly of the shark? It is not merely a dark expression of human life with all its associated meanings, but something unknown and unspeakable. I am not referring to optimism and hope, which might be expected counterpoints to darkness, although Duro Seder once said that painting is like the Cape of Good Hope, navigated through strokes of uncertainty and restless matter, which is not entirely irrelevant here. However, optimism is just a feeling, everyday, trivial, cheap (like all others); it cannot be the driving force that animates visual arts.

The way in which Rogina constructs surfaces of dark mountains in counter light, or of a white, impersonal wall, implies giving importance to the gesture, to the visible trace on the canvas, an almost pathetic authorial presence. Thus, the painting also contains a temporal component: a stubborn simultaneity of something yet unbuilt, that which is currently being built, and that which has already been built. The composition is constantly being created and destroyed before us in the same moment. In any case — the painting is not finished. It remains unfinished even when we look at it, interpret it, and romantically identify with it.

And that is the other side we will reach by excavating through layers of ourselves and of the artist (always ourselves first, let's not deceive ourselves). Behind every completed, interpreted, categorized, and classified work, lies the deformed, incomplete, quasimodish, freakish. Something constantly in formation. It poses an unanswerable question, uncertainty, doubt, constant dissolution, and numerous imperceptible mutations, sedimentations, and transformations (which, again, connects us with Rogina's frequent natural science and geological themes).

The fear of the unexpected lies at the root of every human experience, including the aesthetic. That is why, somewhat masochistically, we enjoy provoking it, enticing it, peering over the edge of discomfort. Rogina's paintings are a good illustration of this, as they leave the creaky door open to the monstrous, unfathomable aspect of reality. They sway on the gentle breeze, their hinges creaking, morbidly drawing us in...

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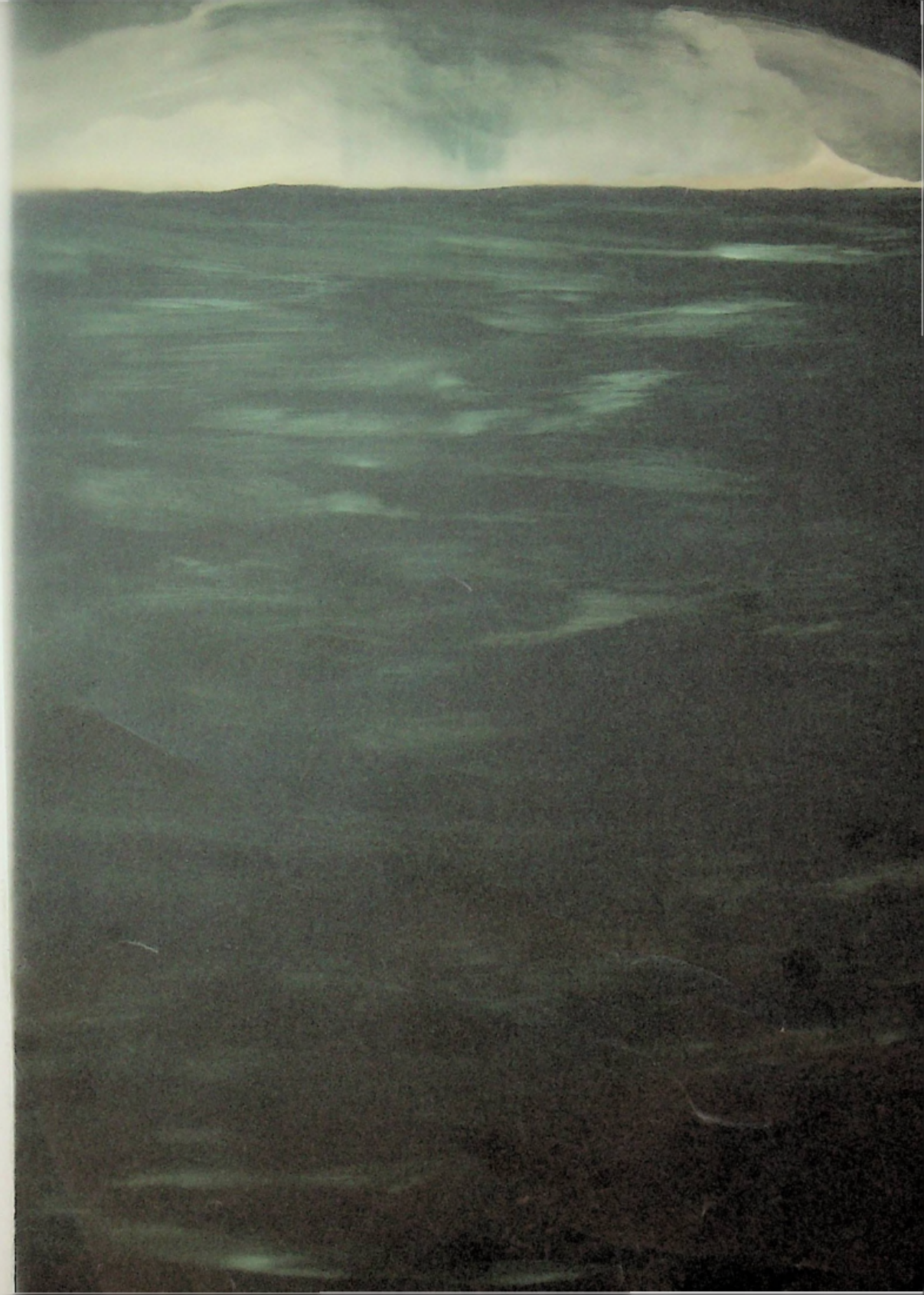
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DOMAGOJ ROGINA rođen je 1989. u Varaždinu. Diplomirao je slikarstvo u klasi Damira Sokića na Nastavničkom odsjeku na Akademiji likovnih umjetnosti Sveučilišta u Zagrebu 2017. godine. Dobitnik je godišnje nagrade HDLU-a za najboljeg mladog umjetnika 2022. godine. Dosad je izlagao na tridesetak skupnih izložbi od kojih izdvaja Bijenale slikarstva, 13. i 15. Erste Fragmente te 32. i 35. Salon mladih. Samostalno je izlagao osam puta. Od 2018. godine radi kao profesor likovne kulture u Centru za odgoj i obrazovanje *Slava Raškaj* u Zagrebu. /

DOMAGOJ ROGINA was born in 1989 in Varaždin. He graduated in painting from Damir Sokić's class at the Department of Art Education at the Academy of Fine Arts, University of Zagreb in 2017. He received the Croatian Association of Artists' annual award for Best Young Artist in 2022. So far, he has exhibited in more than thirty group exhibitions, including the Biennial of Painting, 13th and 15th Erste Fragments, 32rd and 35th Youth Salon. He has held eight solo exhibitions. Since 2018, he has been working as an art teacher at the Slava Raškaj Education Center in Zagreb.

Popis izloženih radova / Exhibited Works

- Lica iz mraka*, 2022., ulje na platnu, 170 x 230 cm / *Faces from the Dark*, 2022, oil on canvas, 170 x 230 cm
Humak, 2023., ulje na platnu, 170 x 200 cm / *Mound*, 2023, oil on canvas, 170 x 200 cm
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Zid s pogledom, 2023., ulje na platnu, 170 x 150 cm / *Wall with a View*, 2023, oil on canvas, 170 x 150 cm
Rascjep, 2023., ulje na platnu, 155 x 190 cm / *Crevice*, 2023, oil on canvas, 155 x 190 cm
Peraja u magli, 2023., ulje na platnu, 155 x 190 cm / *Fin in Mist*, 2023, oil on canvas, 155 x 190 cm
Masiv, 2023., ulje na platnu, 170 x 230 cm / *Massif*, 2023, oil on canvas, 170 x 230 cm
Bijeli horizont, 2024., ulje na platnu, 170 x 135 cm / *White Horizon*, 2024, oil on canvas, 170 x 135 cm
Crne Ande, 2024., ulje na platnu, 170 x 135 cm / *Black Andes*, 2024, oil on canvas, 170 x 135 cm



DOMAGOJ ROGINA

TLO / *Ground* / Hrvatska Forum, 16. ožujka – 16. ožujka 2024.

GROUND / *Ground* / Forum Gallery, February 16 – March 16, 2024



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DOMAGOJ ROGINA

TLO / Galerija Forum, 16. veljače - 16. ožujka 2024.

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INFORMATIVNI
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