

SGF

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**VLADIMIR
KATIĆ**



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Divna kravata jednog prolaznika

Rješeno da ustrajava na slikovitosti i na jednom obliku kolorističke osjećajnosti, na rafiniranosti koja poznaje i pretjerivanja, na zavisnosti od svijeta ma koliko mu se opire, slike Vladimira Katića problematiziraju cijeli niz odnosa (slika-okvir, detalj-cjelina, slikarsko-ornamentalno), a ponajviše odnos samog djela i njegove okoline. Prije svega riječ je o uvažavanju okvira (rame) kao organskog i nedjeljivog entiteta slike. Pritom je u ranijim djelima taj dijalog između slike i okvira ostao u granicama organskog jedinstva u kojem su koloristički akcenti slike bili ponovljeni i njezinim okvirom dok se principom kolorističkih analogija djelo doimalo jedinstvenim i koherentnim. U novijim radovima osjeća se stanovita dihotomija između duboko profiliranih i jakih okvira s mnoštvom ornamentalnih uresa i reljefne kolorističke forme (ljudski lik-glava). Pritom se između slike i okvira u pravilu umeće svijetla traka koja još više podcrtava tu osamljenu i samovoljnu dimenziju djela koje živi u nekom obliku izolacije u odnosu na

svijet drugih formi. Time se naravno gubi organsko jedinstvo slike i okvira ranijih djela, a pretjerana ornamentika, floralna i botanička raskoš okvira, precizna i minuciozna elaboracija najsitnijih detalja potencira novi vid samodovoljnosti djela i njegove neosjetljivosti na svijet okoline.

Naravno to su formalna iščitavanja jednog djela. U smislu značenja slika je Vladimira Katića otvorena čitanjima. Između ostalog može se poput nizozemskih kolega govoriti i o »ironiji«, o »problematiziranju kiča« ili o »kreiranju mita« pri čemu se za svaku tvrdnju pronalaze dobri razlozi. Na razini samog jezika ova djela mogu označiti i stanoviti konceptualni model koji ne uvažava samo jedinstvo slike i okvira nego taj odnos širi i na odnos slika – svijet ili da budemo grubi jedan predmet naspram drugih predmeta. Moć okvira sa svojim plićim i dubokim profilima ima svoj rezistentni reljefni i skulptorski kvalitet koji predstavlja aktivnu dimenziju djela, ne samo u odbrani od svijeta okoline nego i očuvanja autonomnosti djela i njegove definitivnosti.

To su dvije okosnice ovog djela koje ne odgovaraju samo kronologiji nego i shvaćanjima slike i okvira, uloge motiva i ornamenta. U jednom primjeru riječ je o stanovitoj pomirljivosti sa svijetom u želji da se ostane estetski predmet (lijep ili uljepšani), u drugom se naglašava poziciju zasebnog ekskluzivnog entiteta.

Ukoliko i zanemarimo tu dihotomiju (svijet djela i okoline, slika i okvira) uočiti nam je vanredno senzibilno i karakteristično pismo koje i osigurava slikarstvo i koncept naglašavajući zajednička mjesta ironije i kičenosti i svih onih provokacija koje u suvremenoj umjetnosti ne pate od samoće.

Zanemarimo li pomalo i tvrdnje o »kreiranju mita« i ne ulazeći u sve implikacije tog kreiranja, recimo da je ironija naglašena vrlina ovog Katićevog angažmana. Kažemo **angažmana**, a ne djela ili slike jer je ta slika i pojmova, a ne samo gramatička. Ona je zavisna i od slučaja i banalnosti (ornament, drvene rame, tapecirani okviri i sl.) pri čemu se forme okvira »ulijevaju« u sliku noseći ponešto i autorinije u odnosu na konvencionalno poimanje jedne cjelovitosti. Ne treba niti napominjati da u ovom djelu sve nepovoljne konotacije kiča i kičenosti postaju zapravo implikacije djela bez vrijednosnog predznaka. Ali pritom treba još jednom naglasiti da se i koncept i parafraza, ironija i kičenost odvijaju na planu jednog medija koji samo problematizira svoje granice, a odbijanjem da služi jedinstvu nastoji biti predmet po sebi bez imalo volje da se sviđa drugom ili da se s njim sporazumjeva.

Ive Šimat Banov



Glava jednog prolaznika



Glava prolaznika – profil

Resolved to persevere on picturesqueness and a monoform of coloristic sensibility, on the refinement to which exaggeration is no unfamiliar quantity, on a dependency on the world regardless of the degree to which they resist, it the paintings of Vladimir Katić problemize a number of relations (pictureframe, detail-whole, painting-ornamental) but particularly the relation between the work itself and its surrounding. It is first and foremost a question of accepting the frame as being an organic and inseparable entity of a painting. It has to be borne in mind that in previous works this dialogue between picture and frame remained within the limitations of the organic unity in which the coloristic accents of the painting were repeated in its frame, while according with the principle of coloristic analogies the work appeared unified and coherent. In more recent works a certain dichotomy can be observed between deeply profiled and strong frames laden with ornamental decorative elements and relief coloristic forms (human figure – head). At the same time a light band is inserted between the borders of the painting and its frame, which emphasises even further the solitary and arbitrary dimension of the work existing in some kind of isolation in relation to the world of other forms. Of course, the result is the loss of the organic unity of the painting and its frame – which characterized earlier works, while the over-stressed ornamentation, floral profusion and luxuriousness of the frame, with its precision and elaboration of even the most minute detail highlights a new aspect of self-complacency with the work and its insensibility to the surrounding world.

Needless to say, these are formal readings of a work. As far as the meaning is concerned, the paintings of Vladimir Katić are open to interpretations. Among other things, one may speak – as Dutch colleagues have done – of «irony», of the «problemizing of kitsch», or of «creation of a myth», and each claim is supportable by good

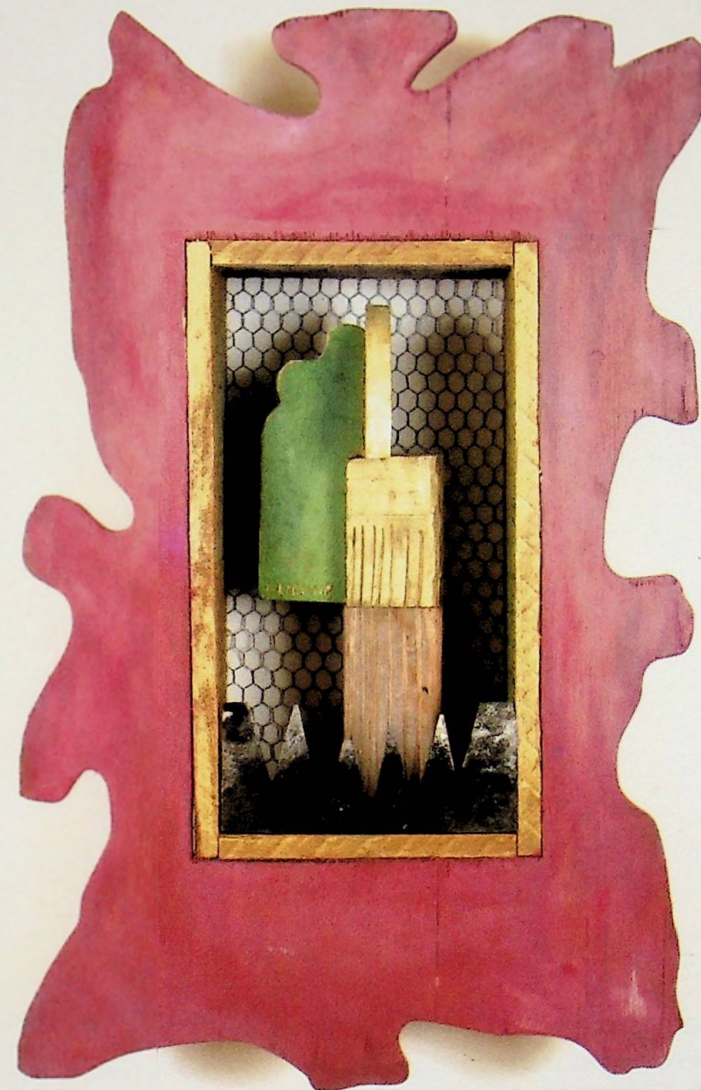
argument. At the level of the language itself, these works can define a certain conceptual model which takes into consideration not only the unity of the painting and its frame, but also extends this attitude to the relation between a painting and the world – or more directly – a single object face to face with other objects. The strength of the frame, with its shallower and deeper profiles has its resistant relief and sculptural quality which represents an active dimension of the work, not only in defending it from the surrounding world but also in preservation of its autonomy and definitiveness.

These are the two outlines of this work, which not only correspond to the chronology but also to the understanding of the painting and its frame, the role of the motifs and ornaments. In one example the problem is a certain conciliatoriness in relation to the world in a desire to remain an aesthetic object (beautiful or beautified), while in another the position of an individual and exclusive entity is stressed.

Even if we decide to ignore the dichotomy in question (the world of the work and the environment, and the world of the painting and its frame) we must still notice the remarkably sensitive and so very characteristic expression which safeguards both the art of painting and the concept, underlining the common areas of irony and gaudiness and all those provocative aspects which do not live a solitary life in modern art.

Were we also to disregard the claims regarding the «creation of a myth» and without going into all the implications of such a creation, let us just say that irony is a prominent quality of this commitment by Katić. We specifically use the word 'commitment' and not 'work' or 'painting' since this painting is not only grammatical but also ideal. It is equally dependent upon chance and the banal (ornament, wooden frame, padded frame, etc.), where the shape of the frame «integrates» with the painting, bringing to it a degree of self-irony in relation to the conventional concept of entity. It does not need to be said that in this work all unfavourable connotations of kitsch and gaudiness actually become implications of this work with no sign of value. However, it must be restressed here that both the concept and the paraphrase, the irony and the gaudiness unfold within a medium, which merely problemizes its own limitation, and by refusing to serve unity it endeavors to be an object by itself, with no desire to be liked by another or to find a way of communication with it.

Ive Šimat Banov



Monument za jednog prolaznika

BIOGRAFIJA

VLADIMIR KATIĆ (rođen 1951)

Akademiju likovnih umjetnosti studirao u Zagrebu, a zatim na Kraljevskoj Akademiji za likovne umjetnosti (Rijksakademie van Beeldende kunsten) Amsterdam, gdje diplomira u klasi prof. Engelman.

NAGRADA

1978. Amsterdam, Artists select art

IZLOŽBE

- 1981. Frankfurt/Main (Galerie M & S)
Laren (Holland) Ton Willdeboer
- 1982. Zagreb (Ljeto u Maksimiru)
- 1983. Frankfurt/Main (Galerie Savigny)
Amsterdam (Rijksakademie)
- 1987. Amsterdam (Artists select art)
- 1988. Amsterdam (Galerie Meervond)
- 1989. Iwolle (Galerie Delfi)
- 1989. Zagreb (Studio galerije Forum)

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Tehnička postava izložbe
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Umnožavanje kataloga
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Naklada

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