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DALIBOR PARAĆ

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GALERIJA FORUM

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Dalmatinski je pejzaž bio i ostaje neiscrpivo vrelo slikarske inspiracije. Od akademskih i realističkih Medovićevih peljeških krajolika, kojima su ljubičaste boje vrijesa i rumeni tonovi sutona davali lirski prizvuk prožet sjetom, preko Vidovićevih maglom obvitih zagasitih silueta Splita i Trogira u ranim zorama i smirajima dana iz kojih je izbijao duboko proživljeni osjećaj za stoljetnu kulturnu tradiciju ovoga kraja i Jobovih kolorističkih ditiramba punih životne dinamike i dramatske snage, taj je krajolik svojim specifičnim ugođajima i atmosferama, bojama i tonalitetima, ritmovima i kontrastima, oblicima i obrisima pružao umjetnicima uvijek nove izvore i poticaje omogućujući im da kroz najrazličitije transpozicije i metamorfoze izraze ne samo svoju osobnu viziju odabranog motiva, već i likovnu evokaciju vlastitih doživljaja u širem smislu s mnogo dubljim podtekstom i daleko sveobuhvatnijom dimenzijom.

I Dalibor Parać, koji se ovom izložbom predstavlja u svojoj punoj zrelosti, godinama je posmatrao, likovno doživljavao i slikao svoj zavičaj: suro kamenje mosorskih vrleti nadvitih nad njegovim rodnim Solinom koje isijava u raznim osvjetljenjima nebrojenim nijansama sivkastih tonova koji sad dobijaju sjaj staroga srebra sad prizvuke toploga okera, pa likove žena toga tla koje u sebi kriju toliko monumentalnosti, topline i tragike u isti mah, ili razigrane krošnje maslina kojima su vrijeme i vjetrovi dali skoro antropomorfne i često stravične oblike. Slikao ga je godinama, u tišini, s ljubavlju i iskrenosti.

U toku logičnog razvojnog puta platna Dalibora Paraća sve više su se udaljavala od direktne deskripcije motiva nastojeći preći k sve sintetičnijim ličnim evokacijama njegove suštine i biti. Dovedene katkad skoro do ruba apstrakcije, do simbola i znaka, a tako duboko konkretne,

svedene često na elementarno, a tako vezane uz izvorni doživljajni impuls, Paraćeve su slike posljednjih godina dobivale sve više osobni stvaralački pečat.

Ako bih tražio ključni izražajni elemenat u ovom ciklusu Paraćevih slika, nastalom uglavnom kroz posljednje tri godine, kome je direktni poticaj pružio umjetniku jedan boravak u unutrašnjosti otoka Brača, ali koji u stvari kondenzira sva njegova iskustva od ranih mladenačkih doživljaja do danas, ne bih oklijevao da ga pronađem u boji: boji intenzivnoj i žarkoj, zgusnutoj i sočnoj, nemirnoj i dinamičnoj, sad lirski intoniranoj, sad dramatski potenciranoj, ali uvijek mediteranskoj u svim svojim vidovima i odnosima. Ti kontrasti opojnih crvenila i žutila s plavim i sivim prodorima u »Žegi«, te smeđe nijanse i gradacije u kojima notu životnosti unose prizvuci oranža, plavog i bijelog u »Mokroj zemlji«, taj crveni i narančasti žar koji plamsa na pozadini »Rujna«, te razigrane igre zelenog, violeta i plavog u frenetičnoj dinamici »Gaja smokava«, te gradacije plavih sivkastih i bjelkastih odnosa na »Osamljenom kamenu« koji odskace na toplom rumenom fondu, taj »allegro« žutih, crvenih i plavih oblika na svjetlom okupanoj pozadini »Blagdana«, te diskretne škrte nijanse »Biloga briga« i ti kobalti i azuri »Svjetlosti u hladu«, ta dostojanstvena koloristička simfonija »Rodne grude«, samo su neki aspekti i fragmenti ove Paraćeve slikarske poeme zavičaju koja još jednom potvrđuje ulogu i značenje tih naših jadranskih i mediteranskih prostora ne samo za stariju već i za noviju hrvatsku umjetnost kroz nadahnuća koja su pružili i kroz stvaraoce koji su tu nikli.

KRUNO PRIJATELJ

The Dalmatian paysage has always been an inexhaustible source of painting inspiration. Starting from Medović's academic and realistic landscapes of the peninsula of Pelješac with the violet colours of heather and crimson shades of dusk which gave them a lyrical note interwoven with melancholy, through Vidović's dark silhouettes of Split and Trogir wrapped in fog of an early dawn or an evening twilight, from which emanates a deeply experienced feeling for the centennial cultural tradition of this region, and Job's coloristic dithyrambs full of vital dynamics and dramatic power, this landscape with its specific atmosphere, its colours and tonalities, rhythms and contrasts, shapes and contours, was offering always new sources and incentives to the artists enabling them to express not only their personal vision of the chosen motif through various transpositions and metamorphoses, but also the plastic evocation of their own experiences in a wider sense with a much deeper background and far more universal dimension.

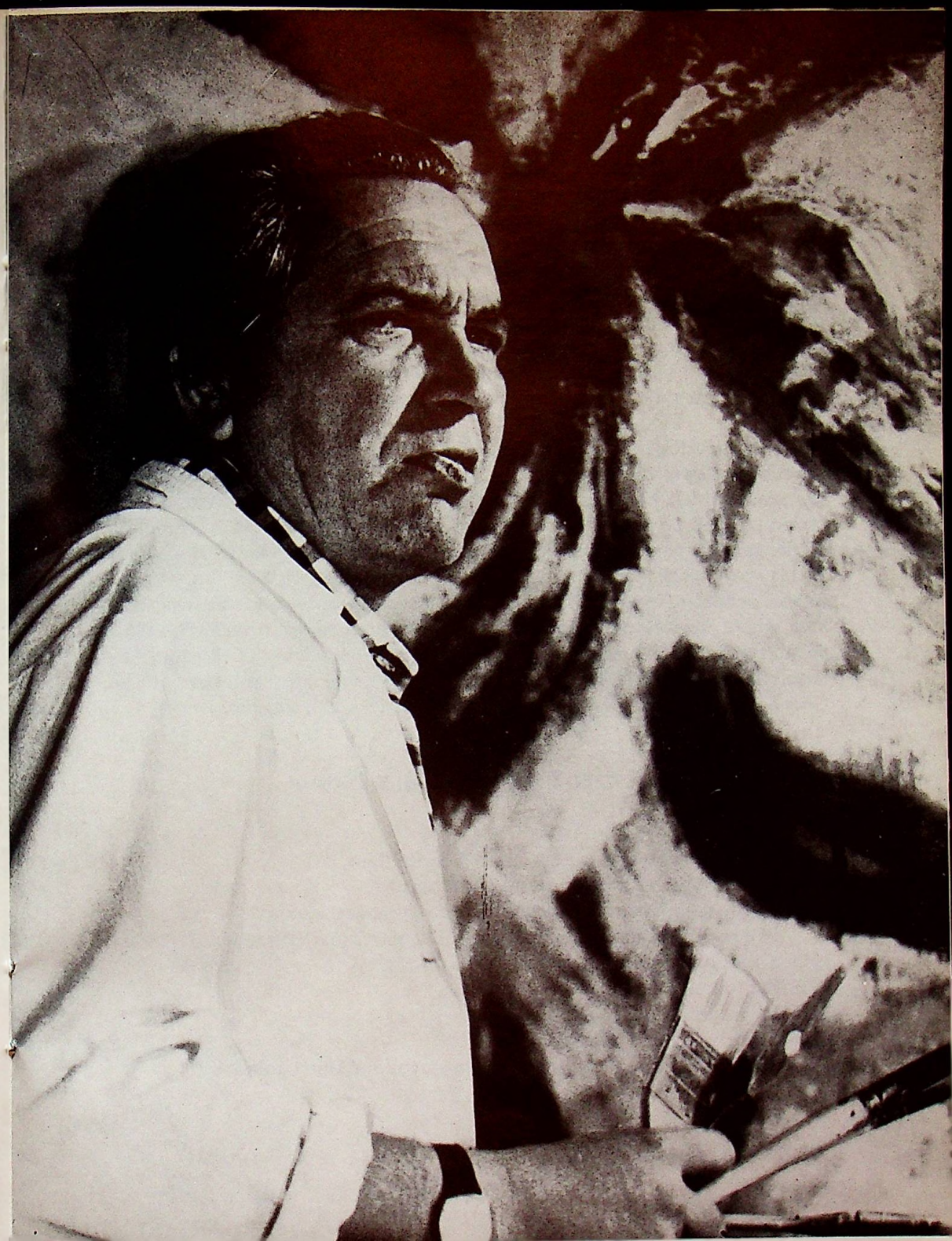
Now in his full maturity, Dalibor Parać has been observing, experiencing and painting his native landscape for years: rough rocks of Mosor cliffs overhanging his native Solin and emanating numberless shades, of grey, sometimes with a gloss of old silver and sometimes with a note of warm ochre: figures of women of this region hiding in themselves a monumentality, warmth and tragicalness at the same time, or animated branches of olive tress to which time and winds have imparted the anthropomorphous and often frightening features. He has painted it for years, in silence, with love and sincerity.

During the logical development course Parać's canvases deviated more and more from the direct descriptions of a motif trying to achieve the more synthetic personal evocations of its substance and reality. Some-

times brought to the margin of abstraction, to a symbol or a sign and still so deeply concrete, reduced often to the elementary and so connected to the original experience impuls, Parać's paintings in the recent years have obtained a more personal creative seal.

If I were to find the basic element of expression in this cycle of Parać's paintings that were mainly created in the last three years and inspired directly by the artist's stay in the inland of the island of Brač, but also condensating all his experiences from the early juvenile days till today, I would not hesitate to find this element in colour. The colour of his paintings is intensive and dazzling, concentrated and luscious, restless and dynamic, sometimes lyrically modulated, sometimes dramatically intensified but always Mediterranean in all its aspects and relations. These contrasts of the intoxicating red and yellow with penetrations of blue and grey in the »Heat« and shades and gradations of brown with notes of orange, blue and white giving a vital note to the »Wet Soil«, this red and orange glow that flares in the background of »September«, these animated plays of green, violet and blue in the phre-netic dynamics of the »Fig Orchard«, these gradations of blue, greyish and whitish relations on the »Lonely Rock« which is accentuated on the warm crimson base, this »allegro« of yellow, red and blue shapes in the background of the »Festivity« full of light, these discreet shades of the »White Hill« and these cobalts and azures in the »Light in the Shade«, this dignified coloristic symphony in the »Native Soil«, are only a few aspects and fragments of Parać's painting poem dedicated to his native landscape, which confirms once more the role and meaning of our Adriatic and Mediterranean regions not only for the older generation but also for the recent Croatian art, through the inspirations they offered and through the artists born there.

KRUNO PRIJATELJ



DALIBOR PARAC rodio se 24. lipnja 1921. u Solinu. Akademiju likovnih umjetnosti upisao je u Zagrebu 1940. Studij je prekinuo 1941. i nastavio na istoj Akademiji 1945. Diplomirao je u klasi profesora Ljube Babića 1948. i nastavio studij u specijalki profesora Ljube Babića 1948 — koji je završio 1950. Suradnik je Majstorske radionice profesora Krste Hegedušića od 1950—1952. Od 1952. do 1961. radi na Školi primijenjene umjetnosti u Zagrebu kao profesor crtanja i pisanja, gdje je od 1959. do 1961. direktor. U jesen 1961. izabran je za docenta na Pedagoškom odjelu Akademije likovnih umjetnosti u Zagrebu. Izvanredni je profesor na Grafičkom odjelu Akademije likovnih umjetnosti u Zagrebu.

DALIBOR PARAC was born June 24th 1921 at Solin. He joined the Zagreb Academy of Plastic Art in 1940. During war-time he interrupted his study which he resumed in 1945. Graduated under professor Ljubo Babić in 1948 he spent the next two years on specialization in the class of the same expert. He was collaborating with professor Krsto Hegedušić in his own workshop from 1950—1952. From 1952 to 1961 he worked in the School of Applied Art in Zagreb as calligraphy and drawing master where he was assuming the duty of head-master from 1959—1961. In autumn 1961 he was elected Docent at the Academy of Plastic Art, Department of Pedagogy. He is actually the Associate professor at the Graphic Department of the Academy of Plastic Art in Zagreb.

VAŽNIJE SKUPINE IZLOŽBE — NOTABLE GROUP EXHIBITIONS

- 1944 Hvar: Izložba crteža i fotografija iz NOB-a
- 1944 /1945 Split: Izložba umjetnika partizana
- 1945 Dubrovnik, Zagreb: Izložba umjetnika partizana
Rijeka, Ljubljana: Izložba umjetnika partizana Hrvatske
- 1953 Subotica: Revijalna izložba LIKUM-a
- 1955 Zagreb: XI izložba ULUH-a
- 1956 Dubrovnik: Izložba ULUH-a
- 1957 Zagreb: XIV izložba ULUH-a
Slavonski Brod: Izložba ULUH-a povodom Dana mladosti

- Zagreb: Izložba primijenjene grafike
- Zagreb: XV izložba ULUH-a
- 1958 Ljubljana: Izložba Državne majstorske radionice prof. K. Hegedušića
- 1962 Zadar: Plavi salon
- 1963 Zagreb: Izložba ULUH-a
- 1964 Zagreb: Akvizicija II
Zadar: Plavi salon
Vis — Komiža: Jubilarna izložba
Beograd: 2. trijanale likovnih umetnosti
Zagreb: Izložba ULUH-a
- 1965 /1966. Zagreb: Likovna umjetnost u narodnoj revoluciji
- 1966 Zagreb: 2. zagrebački salon
Zagreb: Izložba ULUH-a u čast Dana Republike
- 1967 Tuzla: Izložba jugoslovenskog portreta
Zagreb: Izložba ULUH-a
Split: Jubilarna izložba ULUH-a
Zagreb: ULUH povodom 50-god. SKJ i SKOJ-a
- 1968 Caracas: Pintura Yugoslavia del Taller Hegedušić
- 1969 Sisak: Izložba partizana
- 1970 Zagreb: 5. zagrebački salon
Zagreb: Jubilarna izložba ULUH-a
Kutina: Maj 70.
Zadar: 6. plavi salon
Sisak: Otkupljena djela
Rovinj: Grisija 70.
- 1971 Split: Umjetnici Auto-cesti Zagreb—Split
- 1972 Kragujevac: Likovna svedočanstva slikara partizana Hrvatske
- 1973 Zagreb: 8. zagrebački salon
Split: Splitski umjetnici za Spomen-dom u Kumrovcu
- 1974 Zagreb: Likovna umjetnost u NOB-u Hrvatske
Komiža (Vis): Jubilarna izložba





KATALOG

1. Svjetlost u hladu	1972 kombinirana tehnika	110 × 140 cm
2. Izlomljene stijene	1972 ulje	110 × 140 cm
3. Kamenje na ledini	1972 ulje	140 × 140 cm
4. Oštro kamenje	1972 ulje	97 × 132 cm
5. Žega	1972 ulje	110 × 140 cm
6. Zvuci u modrilu	1972 ulje	140 × 140 cm
7. Skrto raslinje	1973 ulje	70 × 58 cm
8. Laporasta stijena	1973 ulje	58 × 70 cm
9. Blagdan	1973 ulje	110 × 140 cm
10. Crljenica	1973 ulje	140 × 140 cm
11. Vrt	1973 ulje	65 × 86 cm
12. Ljubičasti kamen	1973 ulje	140 × 140 cm
13. Limuni dida Čiče	1973 ulje	110 × 140 cm
14. Smiraj	1973 ulje	140 × 110 cm
15. Rujan	1973 ulje	86 × 64 cm
16. Male škrape	1973 ulje	69 × 95 cm
17. U jutro	1973 ulje	140 × 140 cm
18. Gaj smokava	1973 ulje	140 × 140 cm
19. Osamljeni kamen	1973 ulje	95 × 69 cm
20. Bili brig	1974 ulje	140 × 140 cm
21. Rodna gruda	1974 ulje	140 × 182 cm
22. Ugođaj	1974 ulje	95 × 136 cm
23. Mokra zemlja	1974 ulje	97 × 131 cm
24. Baština	1974 ulje	110 × 140 cm
25. Crvena slika	1974 ulje	68 × 95 cm
26. Rana jesen	1974 ulje	69 × 95 cm
27. Podne	1974 ulje	110 × 140 cm
28. Velike škrape	1974 ulje	140 × 182 cm
29. Svježi dan	1974 ulje	140 × 140 cm
30. Crteži i akvareli		

CATALOGUE

1. Light in the shade	1972 combined technique	110 × 140 cm
2. Broken cliffs	1972 oil	110 × 140 cm
3. Rocks in the lawn	1972 oil	140 × 140 cm
4. Sharp rocks	1972 oil	97 × 132 cm
5. Heat	1972 oil	110 × 140 cm
6. Sounds in the blue	1972 oil	140 × 140 cm
7. Scarce growth	1973 oil	70 × 58 cm
8. Marly rock	1973 oil	58 × 70 cm
9. Festivity	1973 oil	110 × 140 cm
10. Terracotta	1973 oil	140 × 140 cm
11. Garden	1973 oil	65 × 86 cm
12. A violet rock	1973 oil	140 × 140 cm
13. Grandpa Čiča's lemons	1973 oil	110 × 140 cm
14. Dusk	1973 oil	140 × 110 cm
15. September	1973 oil	86 × 64 cm
16. Small cracks in limestone	1973 oil	69 × 95 cm
17. In the morning	1973 oil	140 × 140 cm
18. Fig orchard	1973 oil	140 × 140 cm
19. Lonely rock	1973 oil	95 × 69 cm
20. White hill	1974 oil	140 × 140 cm
21. Native soil	1974 oil	140 × 182 cm
22. Atmosphere	1974 oil	95 × 136 cm
23. Wet soil	1974 oil	97 × 131 cm
24. Garden	1974 oil	110 × 140 cm
25. A red painting	1974 oil	68 × 95 cm
26. Early autumn	1974 oil	69 × 95 cm
27. Noon	1974 oil	110 × 140 cm
28. Large cracks in limestone	1974 oil	140 × 182 cm
29. Chilly day	1974 oil	140 × 140 cm
30. Drawings and watercolours		

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