

GF

VEJZOVIĆ

FADIL VEJZOVIĆ

GALERIJA FORUM

CENTAR ZA KULTURU I INFORMACIJE ZAGREBA
ZAGREB, ULICA NIKOLE TESLE 16

Pred, gotovo bih rekao, organiziranim naletom likovnih nastojanja što se vraćaju doslovnoj predmetnoj percepciji i sabiru u sebi bezbrojne podatke iz tzv. vanjskoga svijeta, i onih drugih u kojima je bitna estetska gesta svedena tek na **model ponašanja**, privremeno se (u tišinu vlastite usamljenosti) povlače umjetnici kojima je ishodište u subjektivitetu, u tihom, nenametljivom zapisivanju raznovrsnih senzacija vlastite psihe, doživljajnosti i osjetljivosti. Ne radi se, nipošto, o besmislenom ustrajavanju na putu koji više ne vodi u novosti i iznenađenja (sumnjam da je jedino »novost« propusnica za doba u kojemu živimo) niti o zakašnjelim iznascima što su ih »patentirali« naši prethodnici, već je riječ o otkrivanju vlastitih svjetova izvan općega toka zbivanja kojemu smo svjedoci. Vremenu »masovnih« formula svih vrsta i oblika i dalje prkose pojedinci koji kreću **protiv struje**, protiv novih dogmi i konvencija ogrnutih u ruho isključivosti, pravovjernosti, olakog odbacivanja svega što se ne može svrstati u kalupe novih škola, sekta, mitologija. Oni se, kako se i može očekivati, ne pozivaju na programe i manifeste, ne sakrivaju **sitne projekte u maglu velikih riječi**, već se povlače u svoje radionice da bi u miru pojasnili one misaoe (i radne) pretpostavke na kojima se temelji njihov senzibilitet, osobni pristup pojavama unutarnjega života i onog bitnog (fizičkog i psihičkog) djelovanja po kojemu se čovjek razlikuje od drugih bića, kojim gradi (i mijenja) svijet primjeren sebi i svojim snovima. Upravo o takvim refleksima, krajnje pročišćenim i osjetljivim, govore djela Fadila Vejzovića, umjetnika koji je, uz pomoć šutnje, sagradio **nove zakone govora** i u smirenom poniranju iza stvari prepoznao obavezu od koje ne može odustati. Njegova nas ruka poziva na razmišljanje o, najčešće tek naslućenim, pokretima svijeta u kojemu obitavamo, otvara nam prostore jedne neobične spontanosti, samopotvrđivanja i vjerovanja u daleki put koji uvijek počinje, kako to i drevna mudrost kaže, tek jednim jedinim korakom. Fadil Vejzović je umjetnik koji kozmos otkriva u mikrokozmosu i u svakoj čestici svemira sagledava njegovu cjelinu. On nikada ne traži suputnika već srodnika, suradnika u borbi za vizije koje zastupa. U suprotnom bi slučaju razumijevanje njegova djela moglo biti dovedeno u pitanje, a time bismo počiniili ne samo pogrešku već i — nepravdu. A ovaj umjetnik zaslužuje naš trud i pozornost . . .

Fadil Vejzović, prije svega, posjeduje iznimno razvijen osjećaj za suptilnu (crtačku i grafičku) materiju, njegovi su ritmovi i skladovi izvanredno bogati, senzibilni i slojeviti. Ponekad smo, uz njihovu pomoć, uvedeni u prostore magičnih, imaginarnih krajolika od kojih su, pred nama, ostale samo fragmentarne asocijacije a ponekad nam, o autorovim unutarnjim raspoloženjima, govore automatski tragovi njegove ruke, osnovnog instrumenta umjetnikove misli i volje. Vejzovićeva je slika, ponajprije, beskonačan **prostor spontanijh ljudskih tragova** koji nose različita značenja i poruke: lirske, ironične, dramatične... Podjednako je rječita i »punoća« i »praznina«, obrađeni i neobrađeni dijelovi svake kompozicije. Uzbudena, pokrenuta ruka i ravna površina papira (ili grafičke ploče) u neprekinutom su dijalogu a djelo se pojavljuje u onom trenutku kada taj dijalog preraste u otpor, u plodotvoran sukob što se ne može okončati. Zbog toga Vejzovićevi radovi nastaju u nizovima i ciklusima, poput sukcesivnih snimaka jednog jedinstvenog (ali razdvojenog) događanja, podjednako prisutnog u prostoru i vremenu. Svaka je površina bogato i intenzivno organizirana, iako se mjestimice (ritmički pravilno) ponavljaju identične morfološke sekvence a »seizmografski« impulsi ostavljaju tragove što svjedoče o jednom trajnom unutarnjem nemiru u kome se svaka emocija opredmeđuje u poseban znak i pokret. Vejzovićeve su vizije, vrlo često, blage i prozračne, upućene na **otkrivanje trajnoga u prolaznome**, onog što se vraća u onome što nestaje. U njima se mnogo više »čuje« nego »vidi«, mnogo više »naslućuje« nego »prepoznaje«. To, također, svjedoči o naglašenij fantastičkoj (iako ne-predmetnoj) imaginativnosti umjetnika, vječnog putnika u nepoznato. Na tome putu, za Fadila Vejzovića, odsudnu ulogu ima i **slučajnost**, nekontrolirani rezultati (svjesnih i podsvjesnih) akcija i činova koji »dezorganiziraju« oblike da bi, nasuprot njima, organizirali zvukove, zapise, pismena jednog novog jezika što ga moramo naučiti. To su pokrenuta, povišena stanja osjetljivosti, popraćena neobičnom psihomotoričkom energijom, neposrednim podsticajima kojima se raščlanjuje sve što je stalno, čvrsto, nepokretno. Na Vejzovićevim radovima ništa ne miruje, u njima nema predaha niti odmora. Umjetnik se neprestano pita, čudi, sakriva među znacima što ih je sâm ozakonio, bez prestanka proširujući vlastite izražajne mogućnosti. Fadil Vejzović ne opaža predmete već bilježi njihove tragove i odjeke, ne opisuje »objektivnost« već minucioznom načinom ispituje subjektivne, unutarnje treptaje svojih iskustava i svoga života. Svakim svojim djelom on želi proširiti granice spoznatog i izrecivog, nastoji progovoriti o onome što se ne može iskazati riječima. Zbog toga gradi novi jezik, novo pismo, novi govor a njegovi crteži i grafike zapravo su TEKSTOVI, ispisane stranice kojima se samo najpozornijim motrenjem može razabrati pravo značenje, otkriti im suština i smisao. Prirodno je da se zapitamo za izvore i ishodišta Vejzovićevih shvaćanja: na koji je način ovaj umjetnik do njih došao?

Kako znamo, najužu vezu između **pisanja i crtanja** uspostavili su već stari Kinezi koji su slikarstvo smatrali jednom vrstom pisma. Oni su razlikovali nekoliko varijanata ukrasnog pisma i nazivali ih metaforičkim imenima (npr. pismo oblaka, pismo klase, pismo kamena) a jednu vrstu brzog kurzivnog pisma, što je bilo posebno rašireno, nazivali su »pismom trave«. To su bili spontani kaligrafski zapisi što su nosili u sebi i bitne karakterne osobine onoga tko ih je stvarao, sažeti psihogrami ličnosti koja se u njima otkrivala. Spomenute odnose analizira L. Klages u svojoj knjizi »O rukopisu« (Die Handschrift des Menschen). On drži da je pisanje oduvijek bilo jedna od bitnih egzistencijalnih gesta, važna i nezamjenjiva transmisija unutarnjih poriva i saopćavanja. Ono uspostavlja veze, gradi (ali i ugrožava) mostove među ljudima, razdobljima, svjetovima. To su znali i mnogi moderni slikari, od Tobeya (white writing) do Hartunga, Twomblyja, Michauxa, Mathieu-a i drugih. Spomenutoj struji, na slobodan i izvoran način, pridružuje se i umjetnik kojega predstavljamo ovom izložbom. S takvim tumačenjem i provedbom CRTANJA-PISANJA došlo je do dezintegracije klasične ikoničke perceptivnosti i do posve novog shvaćanja likovnog djela. Ono je, istodobno, nalik partituri jedne nove glazbe, zasnovane na ritmovima i vibracijama u prostoru (Vejzovićeva je muzička »inspiracija« očigledna) kao što je i pouzdana karakterološka slika autorove osjetljivosti, pokrenute »apsolutnim« znacima svjetlosti, daljine, beskonačnosti. Fadil Vejzović je uvijek usredotočen na jednu osnovnu misao koju ponekad **gradi** a ponekad **razgrađuje** te možemo reći da je na nekim njegovim djelima **proces poništavanja stvorenog** izjednačen sa procesom stvaranja. Pred nama su, ukratko, posebni znaci otpora ništavilu i usamljenosti, bogati prostor tišine koju valja saslušati. A ona će nam pružiti odgovor i zaklon, rastvoriti odjednom svoju dubinu i tada nas, bez ostatka, primiti...

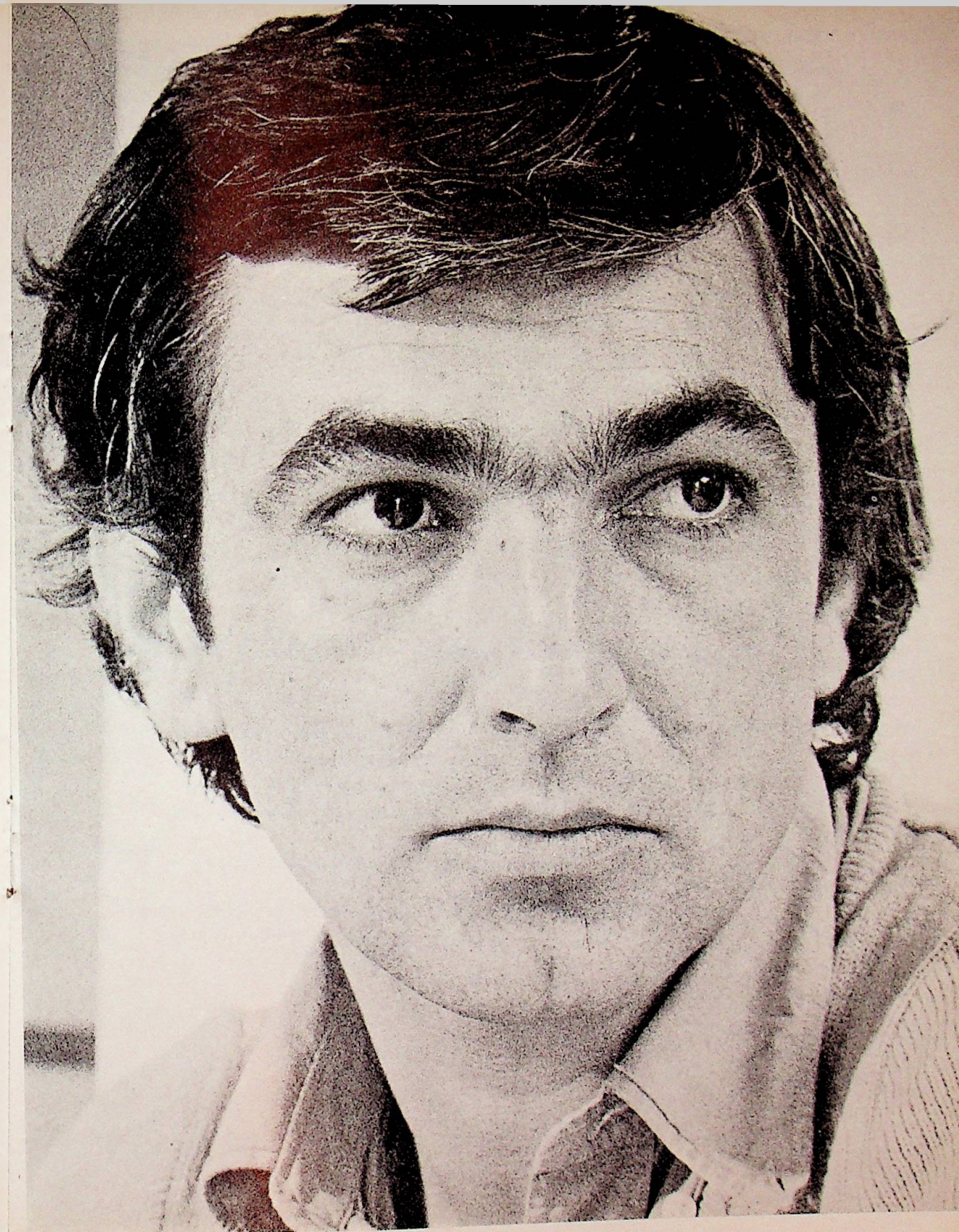
ŽELJKO SABOL

Under the organised rush of the artistic strivings that reestablish the literal perception of the object and collect in themselves innumerable data from the so called outside world, and the others in which the essential aesthetic gesture is reduced to the **model behaviour** only, some artist, having their origin in subjectivity, in the silent and unobtrusive recording of various sensations of their own psyche, experience and sensibility, withdraw temporarily into the silence of their own seclusion. It is by no means a matter of an irrational persistency on a path which no longer leads to originality and surprises (I doubt whether »originality« alone is the password for the age we live in), nor a matter of delayed inventions »patented« by our predecessors. Here we witness the revealing of individual worlds outside the general course of events. The time of »mass« formulas of all kinds and forms is still being challenged by individuals who go against the current, against new dogmas and conventions wrapped in the attire of exclusivity, orthodoxy, easy rejection of anything that cannot be squeezed into the moulds of new schools, sects and mythologies. They, as can be expected, do not refer to programmes and manifestoes, they do not hide **tiny projects behind a cloud of big words**, but they withdraw into their studios in order to clarify in peace those contemplative (and working) presumptions on which they base their sensibility, their personal approach to the phenomena of the inner life and that essential (physical and psychic) functioning by which man is distinguished from other creatures, by which he builds (and changes) the world appropriate to himself and to his dreams. The works of Fadil Vejzović speak of these very reflexes, purified and sensitive to a high degree. Through silence he has built **new laws of speech** and, by quietly immersing himself in things, he has recognized the obligation which he cannot avoid. His hand invites us to ponder about the anticipated movements of the world we live in, it opens to us the expanses of an unusual spontaneity, self-confirmation and belief in a long journey which — according to the ancient saying — always begins with one single step. Fadil Vejzović is an artist who reveals the cosmos in the microcosmos, and in every particle of space he perceives its completeness. He never seeks a fellow traveller but a congenial person, a collaborator in the fight for the visions he defends. Otherwise, the comprehension of his work could be questioned, and this would be not only a mistake but an injustice. And this artist deserves our efforts and attention...

Fadil Vejzović, first of all, possesses an exceptionally developed feeling for refined material (drawing and graphic), his rhythms and symmetry are extraordinarily rich, sensible and structured. They sometimes introduce us to the expanses of magic and imaginary landscapes of which only fragmentary associations are left to us, and sometimes the automatic traces of the artist's hand, as the basic instrument of his mind and will, speak of his inner moods. Vejzović's picture is primarily an infinite **expanse of spontaneous human traces** which bear various meanings and messages: lyric, ironic, dramatic... The »fullness« is as eloquent as the »emptiness«, the treated and untreated parts of each composition. The excited hand in motion and the smooth surface of the paper (or of the printing plate) are in a continuous dialogue, and the work appears at the movement when that dialogue is transformed into opposition, into a fruitful conflict which has no end. Therefore, Vejzović's works appear in lines and cycles, like successive snapshots of a unique (but separate) happening, equally present in space and time. Every surface is richly and intensively organised, although, here and there (in a regular rhythm), identical morphologic sequences are repeated, and the »seismographic« impulses leave traces which provide evidence of a continuous inner restlessness in which every emotion becomes a special sign and gesture. Vejzović's visions are very often gentle and airy, intended to **reveal the constant in the ephemeral**, the thing that remains in what is disappearing. In them one can »hear« more than one can »see«, one can have a presentiment of things rather than recognize them. This also confirms the accentuated fantastic imaginativeness of the artists, an eternal traveller into the unknown. On that journey, **coincidence** plays a very important role for Vejzović, the uncontrolled results of conscious and subconscious actions and acts that »disorganise« forms in order to organise the sounds, recordings and writing of a new language we have to learn. Those are the elevated states of sensibility set in motion and accompanied by an unusual psychomotor energy, by direct impulses that divide into parts everything constant, firm and fixed. In Vejzović's works nothing is still, there is neither pause nor rest in them. The artist continuously questions himself, he wonders and hides among the signs he legalized himself, all the time enlarging his own expressive possibilities. Vejzović does not notice objects but he notes their traces and resonances, he does not describe »objectivism«, but he accurately examines the subjective, internal vibrations of his experience and his life. With each of his works he wishes to extend the borders of the perceived and the pronounceable, he tries to speak about something that cannot be expressed by words. Therefore, he builds a new language, a new writing, a new speech, and his drawings and prints are really SCRIPTS, the fully written out pages, and only by the most attentive observation one can grasp their real meaning and discover their essence and significance. It is only natural to ask ourselves what are the sources and origins of Vejzović's conceptions: how has the artist adopted them?

As we know, the closest connection between **writing** and **drawing** had already been established by the old Chinese who considered painting as a sort of writing. They distinguished between several variants of decorative writing and called them by metaphoric names (e.g. cloud writing, wheat-ear writing, stone writing), and a variant of a quick italic was mostly used, they called »grass writing«. Those were spontaneous calligraphic recordings which bore the essential characteristics of the man who created them, the condensed psychograms of the personality discovered in them. These relations have been analysed by L. Klages in his book »About Handwriting« (Die Handschrift des Menschen). He thinks that writing has always been one of the essential existential gestures, the important irreplaceable transmission of internal impulses and communications. Writing establishes connections, builds (but also threatens) the bridges between people, eras and worlds. This has also been known to many modern painters, from Tobey (white writing) to Hartung, Twombly, Michaux, Mathieu and others. The artist we present with this exhibition belongs to the above mentioned current in his free and original manner. This interpretation of DRAWING-WRITING has led to the disintegration of the classic iconical perceptiveness and the completely new approach to the work of art. It is, at the same time, similar to a score of new music, based on rhythms and vibrations in space (Veizović's musical »inspiration« is obvious), and the true character picture of the artist's sensibility which is set in motion by the »absolute« signs of light, distance and infinity. Fadil Veizović always concentrates on one basic thought which he sometimes builds up and sometimes disperses, so that we can say that in some of his works the **process of obliterating the creation** is equal to the creation process itself. In front of us there are special signs of opposition to nirvana and solitude, a rich expanse of silence which is worth listening to. And it will give us an answer and shelter, open its depths suddenly and then receive us completely . .

ZELJKO SABOL



FADIL VEJZOVIĆ was born in Sarajevo on 14th March, 1943. His family comes from Hercegovina (Konjic) where he attended primary and secondary school. He studied at the Academy of Fine Arts in Zagreb in the class of prof. Raul Goldoni. He is a member of Atelier Brezovica since 1968. Since 1971 he has been studying graphic art with prof. Fischer in Nürnberg. Works and lives in Nürnberg and in Zagreb.

Adress:

FADIL VEJZOVIĆ

Jakobstr. 7

NÜRNBERG

W. GERMANY

SAMOSTALNE IZLOŽBE — ONE MAN EXHIBITIONS

1973. Erlangen, Galerie der Universität

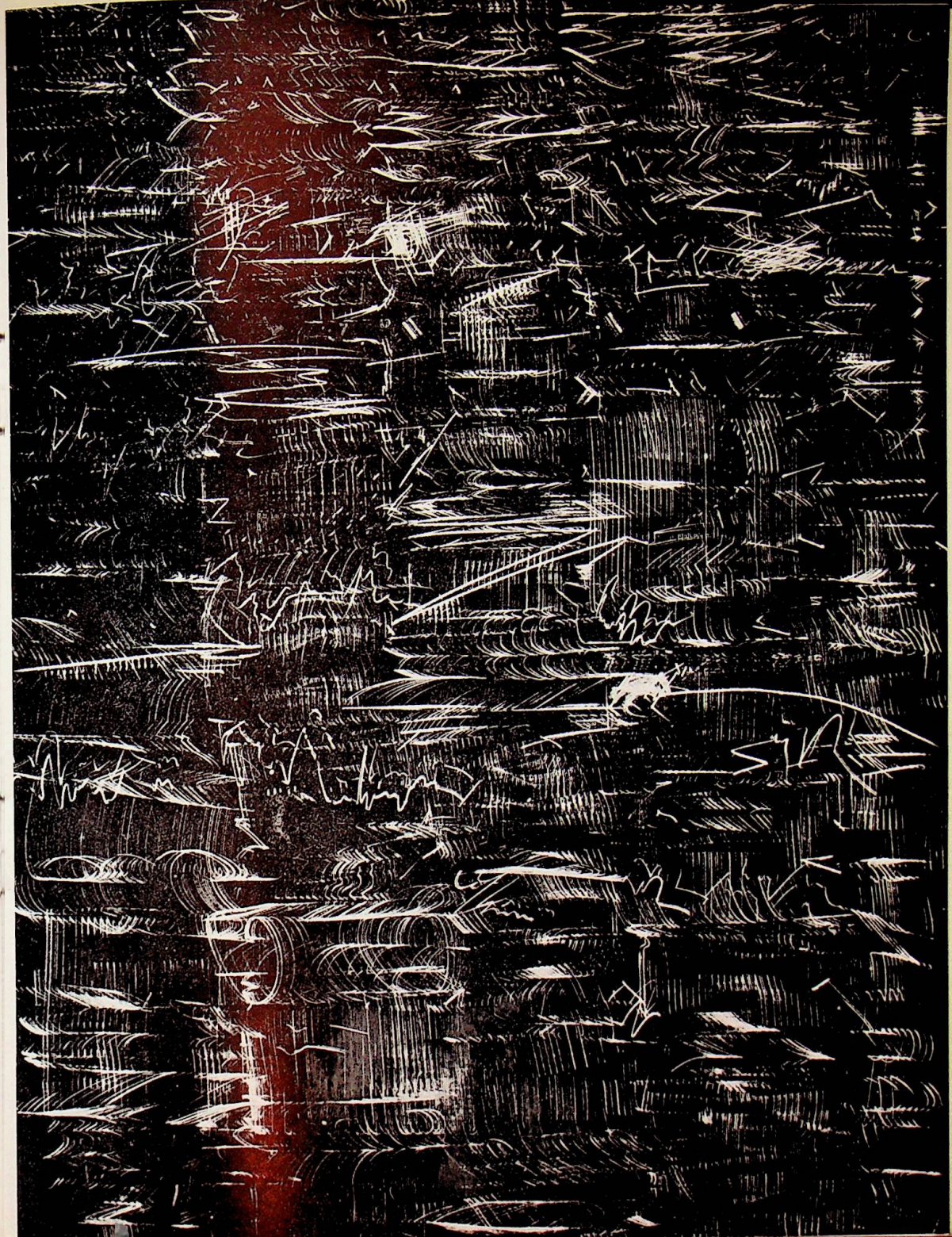
1974. Nürnberg, Foyer Opernhaus

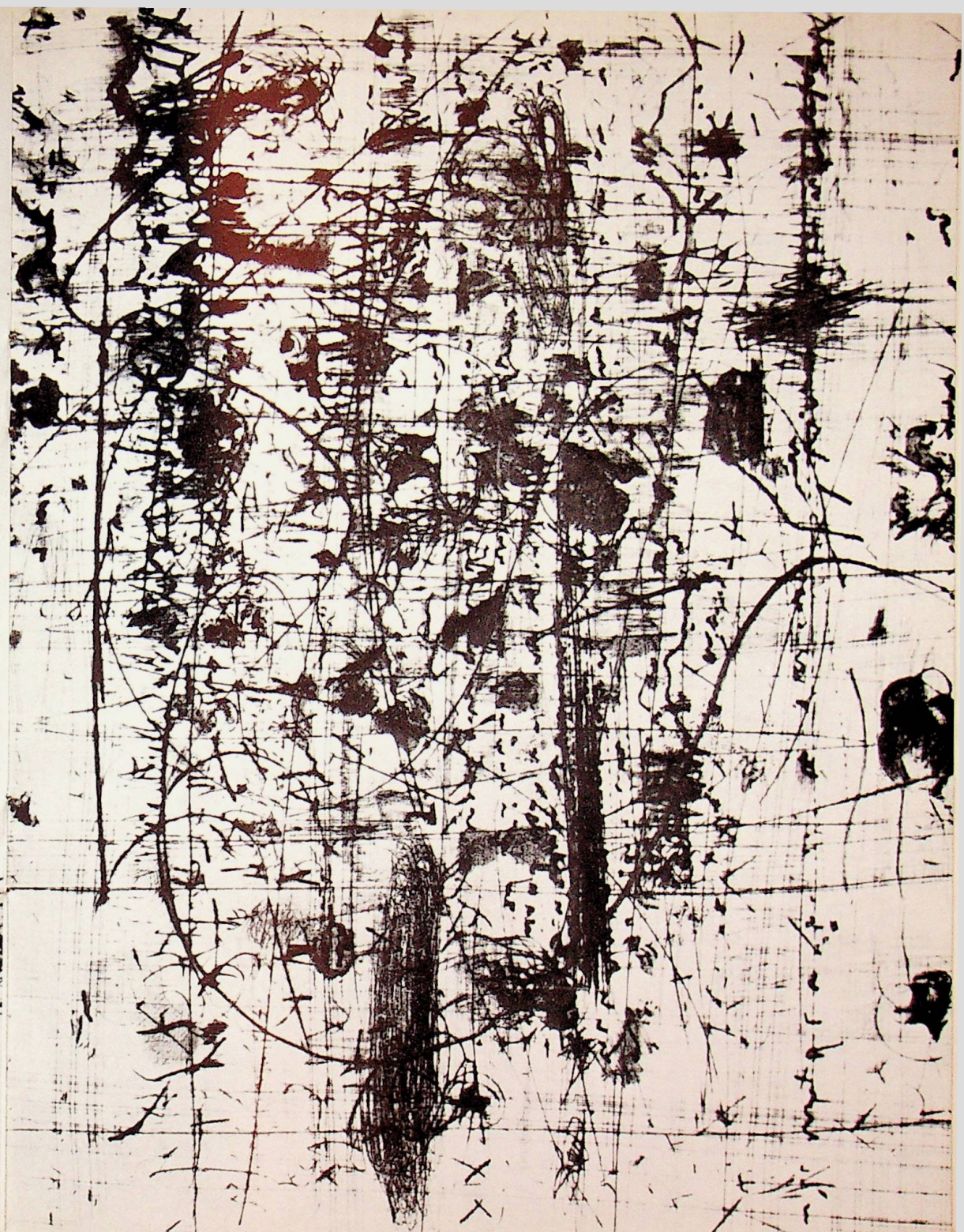
SKUPNE IZLOŽBE — GROUP EXHIBITIONS

1969. Salon mladih, Zagreb, Umjetnički paviljon
Zagrebački salon, Zagreb, Umjetnički paviljon
Bijenale mladih, Rijeka, Moderna galerija
Hiljadugodišnjica Kaira, Kairo

1970. Zagrebački salon, Zagreb, Umjetnički paviljon

1972. Nadrealizam i hrvatska umjetnost, Zagreb, Umjetnički paviljon
Zürich, Galerie Walcheturm





BIBLIOGRAFIJA — BIBLIOGRAPHY

Kunst in Zürich (Vier Künstler aus Jugoslawien)
Neue Zürcher Zeitung, 23. 8. 1972.

Vier Zagreber Künstler
Tages Anzeiger Zürich, 29. 8. 1972.

Junge zagreber künstler in Zürich
Abend Zeitung, Zürich, 23. 8. 1972.

Künstler auf der suche nach neuen Lösungen (Fadil Vejzović im Studentenhaus)
Erlanger Tagblatt, 23. 5. 1973.

Chiffren der Isolation
Nürnberger Nachrichten, 9. 10. 1974.

Gebaltte Nashorn Kraft
Neue Zeitung, Nürnberg, 8. 11. 1974.

Vladimir Maleković: Nova umjetnička posjetnica
Vjesnik, Zagreb, 9. 9. 1974.

Sterne der Woche (Ausstellung im Foyer der Opernhaus mit Arbeiten von Fadil Vejzović)

Abend Zeitung, Nürnberg, 17. 2. 1975.

FADIL VEJZOVIĆ rođen je 14. III 1943. godine u Sarajevu. Podrijetlom je iz Hercegovine gdje je (u Konjicu) pohađao osnovnu školu i gimnaziju. Studirao je na Akademiji likovnih umjetnosti u Zagrebu kod profesora Raula Goldonića. Član je Atelijera Brezovica od 1968. godine. Od 1971. godine studira grafiku kod profesora Fischera u Nürnbergu. Živi i radi u Nürnbergu i Zagrebu.

Adresa:

FADIL VEJZOVIĆ

Jakobstr. 7

NÜRNBERG

W. Germany

KATALOG

SLIKE

- | | | | |
|-----------------|-------|----------------|--------------|
| 1. Vibracije I | 1975. | ulje na platnu | 180 x 150 cm |
| 2. Vibracije II | 1975. | ulje na platnu | 180 x 150 cm |

CRTEŽI

- | | | |
|---------------------|----------|------------------|
| 1. Studije i zapisi | 1974/75. | crteži na papiru |
| 2. Sgraffiti | 1975. | crteži na papiru |
| 3. Profili | 1975. | crteži na papiru |

GRAFIKA

- | | | |
|--------------------------------------|----------|---------------------|
| 1. Studije o ritmovima A | 1974. | suha igla |
| 2. Studije o ritmovima
(tekstovi) | 1974/75. | kombinirana tehnika |
| 3. Studije o ritmovima B | 1975. | bakropis |
| 4. Ritmovi, vibracije | 1975. | kombinirana tehnika |
| 5. Studije i zapisi | 1975. | kombinirana tehnika |

CATALOGUE

PAINTINGS

- | | | | |
|------------------|------|---------------|---------|
| 1. Vibrations I | 1975 | oil on canvas | 180x150 |
| 2. Vibrations II | 1975 | oil on canvas | 180x150 |

DRAWINGS

- | | | |
|------------------------|---------|-------------------|
| 1. Studies and records | 1974/75 | drawings on paper |
| 2. Sgraffiti | 1975 | drawings on paper |
| 3. Profiles | 1975 | drawings on paper |

PRINTS

- | | | |
|----------------------------------|---------|--------------------|
| 1. Studies about rhythms A | 1974 | dry point |
| 2. Studies about rhythms (texts) | 1974/75 | combined technique |
| 3. Studies about rhythms B | 1975 | etching |
| 4. Rhythms, vibrations | 1975 | combined technique |
| 5. Studies and records | 1975 | combined technique |

Izdavač Publisher	GALERIJA FORUM Centra za kulturu i informacije Zagreba
Za izdavača For the publisher	Miro KRIŽIĆ
Urednik kataloga Catalogue editor	Željko SABOL
Predgovor Introduction writer	Željko SABOL
Prijevod na engleski Translation into English	Vlasta JAKIĆ
Plakat Poster design	Fadil VEJZOVIC Ivica STANČIN
Snimci Photographs	Branimir BAKOVIC
Tehnička postava izložbe Layout	Boris ŠVALJEK Duka OPAČIĆ
Likovna postava izložbe Arrangement of exhibits	Fadil VEJZOVIC Željko SABOL
Tisak plakata Printing of Posters	Sitotisak Centra za kulturu i informacije Zagreba, Preradovićeve 5
Tisak Print	Zadružna štampa, Zagreb, Dalmatinska 5
Naklada Edition	300 komada

