

An abstract painting by Josip Tirić, featuring a vibrant and complex composition of colors. The upper portion is dominated by deep blues and purples, with a large, dark, circular shape in the top left. Below this, there are bold strokes of red, orange, and yellow, interspersed with darker, more muted tones. The overall effect is one of dynamic energy and emotional intensity.

JOSIP TIRIĆ
NA GRANICI

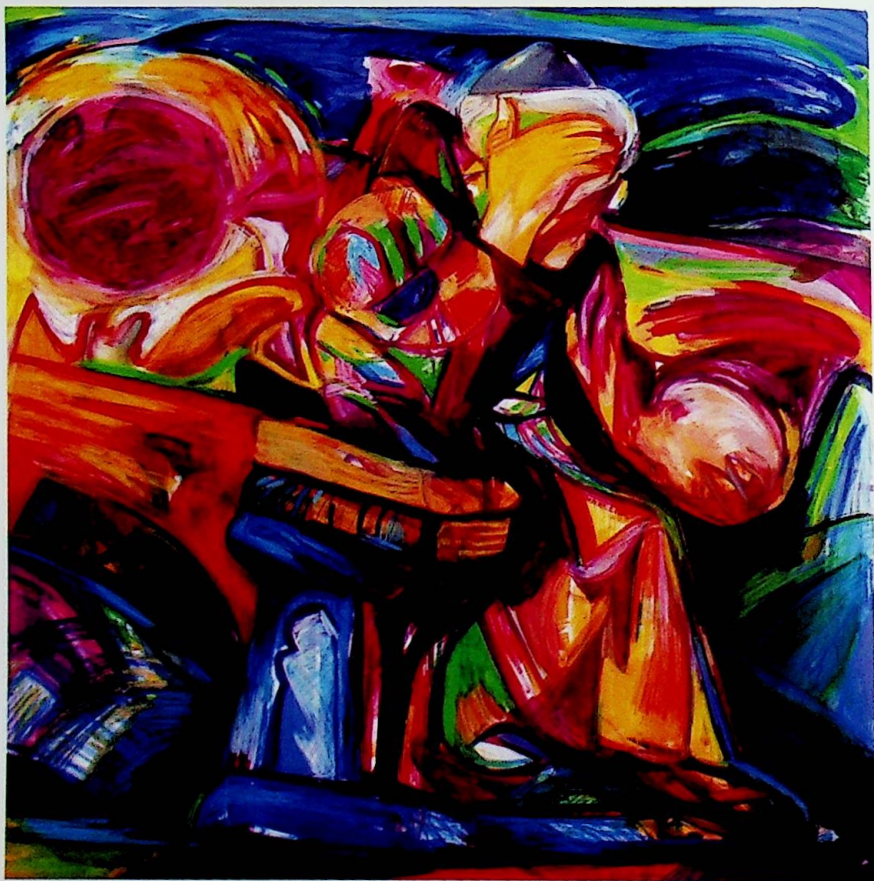
Galerija Forum, 30. 11. - 22. 12. 2018.



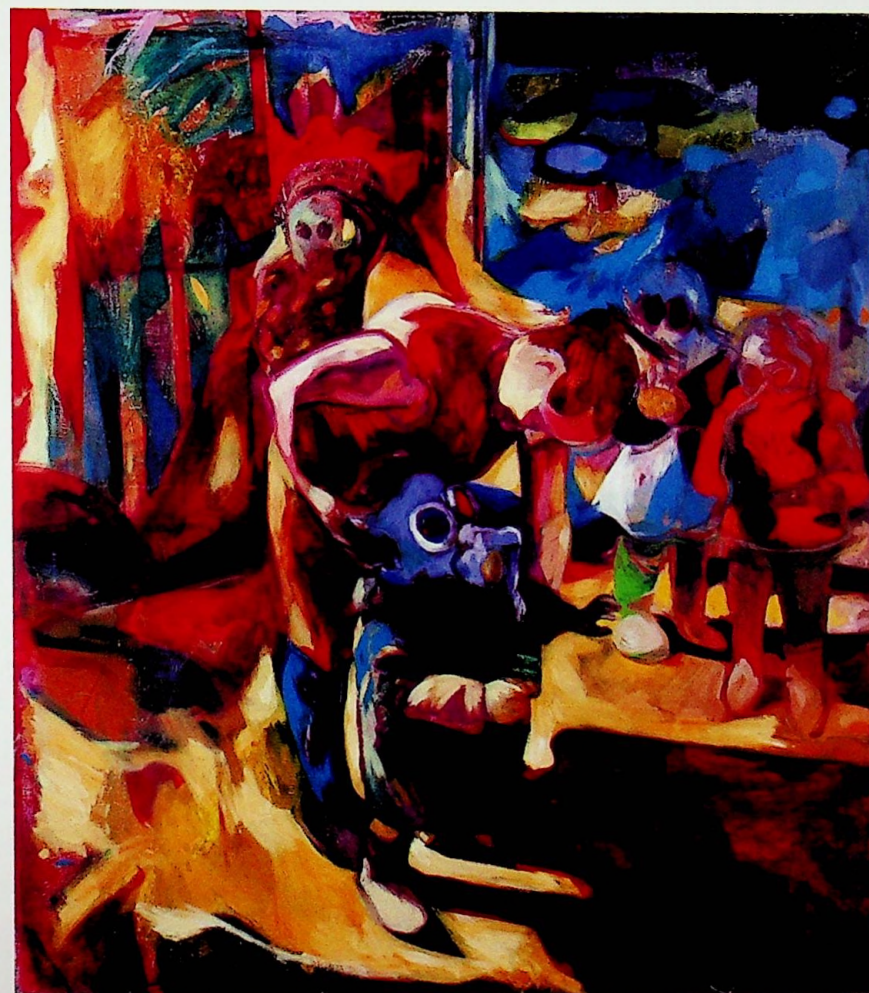
JOSIP TIRIĆ
NA GRANICI

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Teolog iz Tübingena, 2018., ulje na platnu, 150 x 150 cm /
Theologian from Tübingen, 2018, oil on canvas, 150 x 150 cm



Ured za izvanredne situacije, 2018., ulje na platnu, 160 x 140 cm /
Office for Emergencies, 2018, oil on canvas, 160 x 140 cm



NA GRANICI

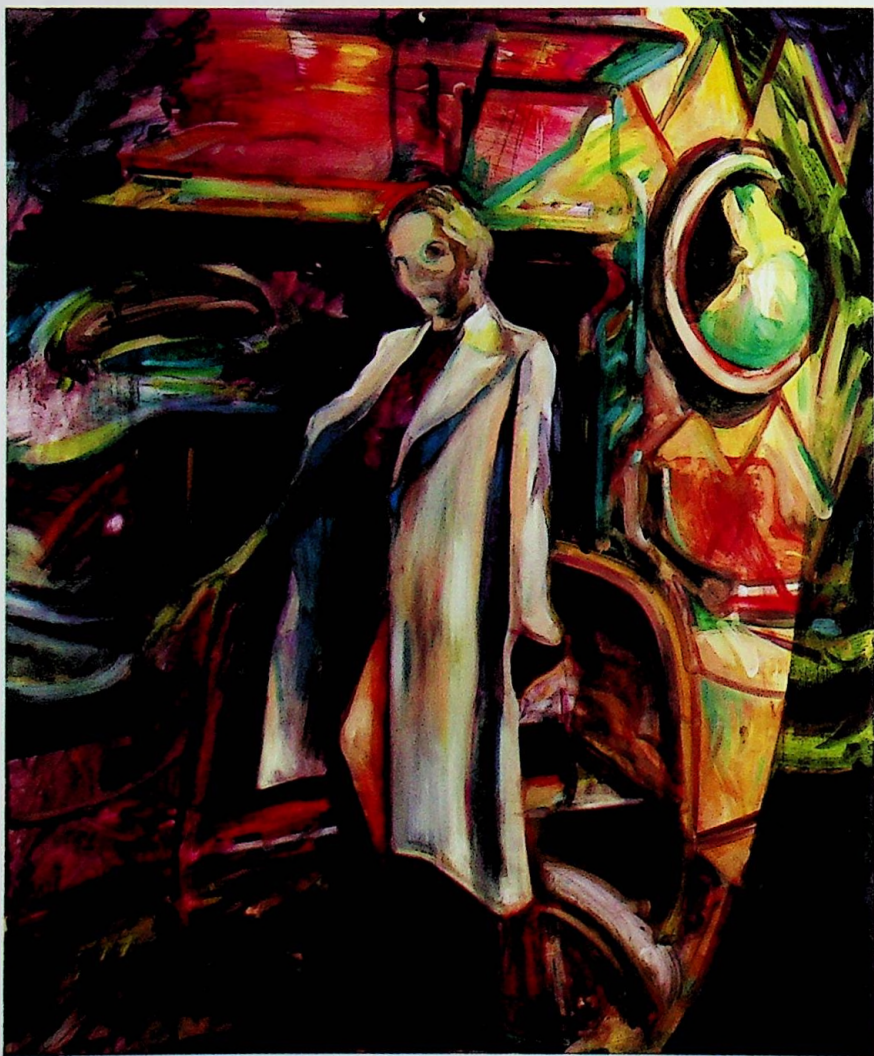
Feda Gavrilović

Često se govori da su Prvi svjetski rat i situacija u svijetu prije njega, odnosno osjećaj čovječanstva da sjedi na buretu baruta, bili poticaji za ekspresionističke i apstraktne tendencije u umjetnosti početka 20. stoljeća. Isprepletenost umjetnosti i društva je neminovna, a i jedno i drugo možda su manifestacije istog duha vremena ili mjesta. Na malo slika u današnjoj hrvatskoj likovnoj umjetnosti možemo vidjeti toliko ekspresije i divljine kao na onima Josipa Tirića. Ne bih ovdje htio uspostavljati nategnute paralele s globalnom situacijom, trenutačnim brojnim ratovima i krizama u svijetu. Vojna tematika (ljudi u različitim uniformama, s različitim naoružanjima, te paralelno s njima intelektualci i teolozi koji promišljaju apsurd svijeta) svakako čini posebnu inspiraciju za ovog slikara, ali prije negoli komentar neke političke stvarnosti, ona je tu jer odgovara njegovom slikarskom habitusu. Drugim riječima, ništa kao ratni imaginarij, opasnosti, adrenalinom nabijeni juriši na neprijatelja i suočavanje sa smrću ne odgovara njegovoj intenzivnoj paleri, likovima koji se gube u masi boje, uzburkanoj poput one na Munchovu *Kriku*.

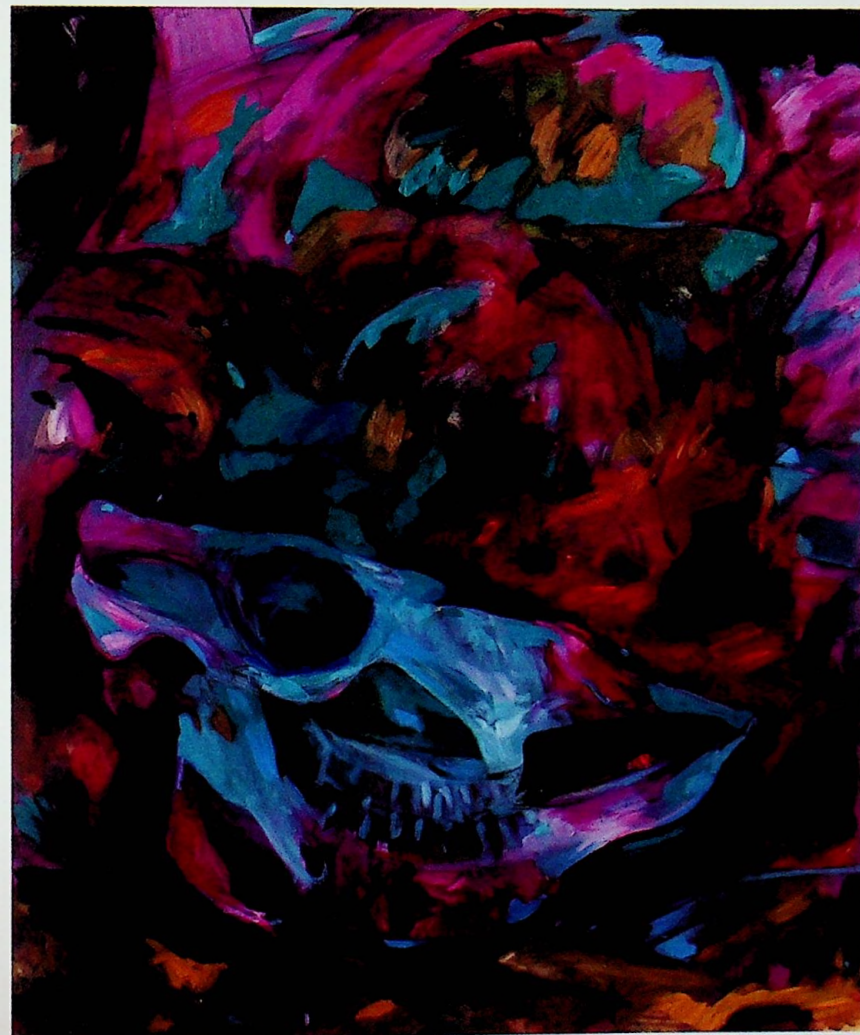
Kao dosljedan sljedbenik ekspresionizma on slika Krležin „plameni vjetar“ i „krvavi talas“, kaotično i tjeskobno stanje jednog uma koji ne vidi nikakvo rješenje niti izlaz iz pozicije u kojoj se nalazi, osim apsolutne destrukcije svijeta, pa i sebe u njemu. Tu je možda dolazak na granicu iz naslova – granicu razuma, prikazivačkog smisla ili estetike. Naoružana gospoda na njegovim slikama nisu samo prikazi stražara, zagledanih u neprijateljske pozicije ili u zemlju kojoj polažu svoj život, nego graničari na limesu carstva kaosa. Bolje rečeno – kao jedine uhvatljive i spoznatljive figure na ovim platnima, oni ih čuvaju od potpunog rasapa u intenzivnu i vrišteću materiju boje, u kaos i patnju u koju se tako lako može preokrenuti svaki ljudski život.

Konstrukcije tih likova duguju puno sjevernjačkim školama slikarstva – od klasičnog, već spomenutog ekspresionizma 20. stoljeća do neoekspresionističkih pokreta u Njemačkoj 1970-ih i 1980-ih, i nekih njemačkih autora koji su stvarali kasnije, poput Daniela Richtera. Ipak, kod nas je danas teško naići na tako bezobrazno slikarstvo. Bezobrazno po žestini svoga pristupa, po lakoći kojom formira i deformira svoje likove i po svojoj tematici. Naime, iako je ikonografija ove izložbe uskladena kao niz scena na neki način povezanih s ratom ili niz slikarovih izraza ljudskih sukoba, politička razina (a rat je politička stvar *par excellence*) zapravo posve nedostaje. Izmiješane uniforme i likovi s različitim fotografija, ironija (u aureolu iznad glave zapovjednika na slici *Presvijetli*) i patetika (u lubanji na slici *Ostaci dana*) ne odnose se na konkretne ratove. Barem ih ja tako ne želim čitati. To su kreativni bljeskovi koji iskaču iz osobnih tjeskoba, sukoba u individualnoj svijesti koji svoje oblike, i s njima trenutačno olakšanje, dobivaju u ispuštanju intenzivne boli u sliku na platnu.

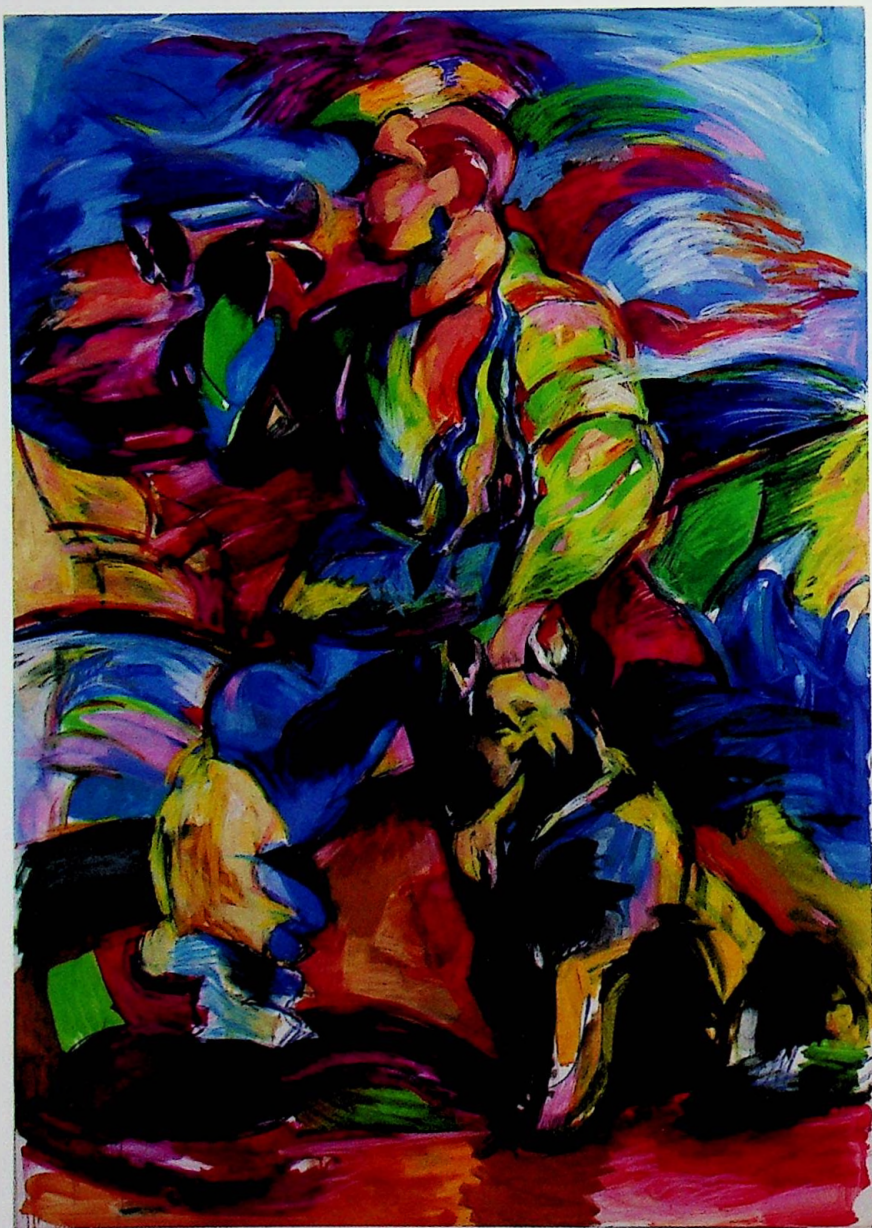
Ninočka, 2018., ulje na platnu, 120 x 100 cm /
Ninotchka, 2018, oil on canvas, 120 x 100 cm



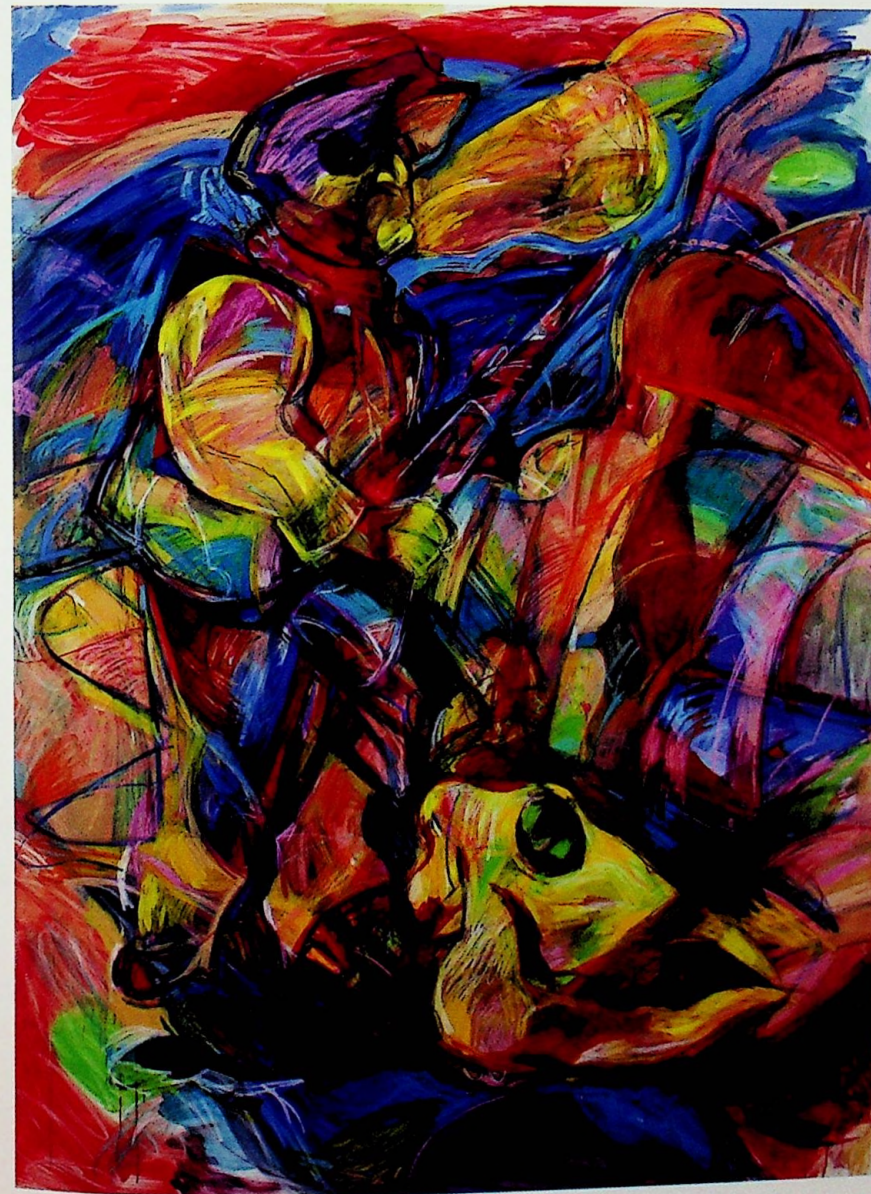
Ostaci dana, 2018., ulje na platnu, 120 x 100 cm /
Remains of the Day, 2018, oil on canvas, 120 x 100 cm



Obećana zemlja 1, 2018., ulje na platnu, 193 x 136 cm /
 Promised Land 1, 2018, oil on canvas, 193 x 136 cm



Obećana zemlja 2, 2018., ulje na platnu, 200 x 150 cm /
 Promised Land 2, 2018, oil on canvas, 200 x 150 cm



ON THE BORDER

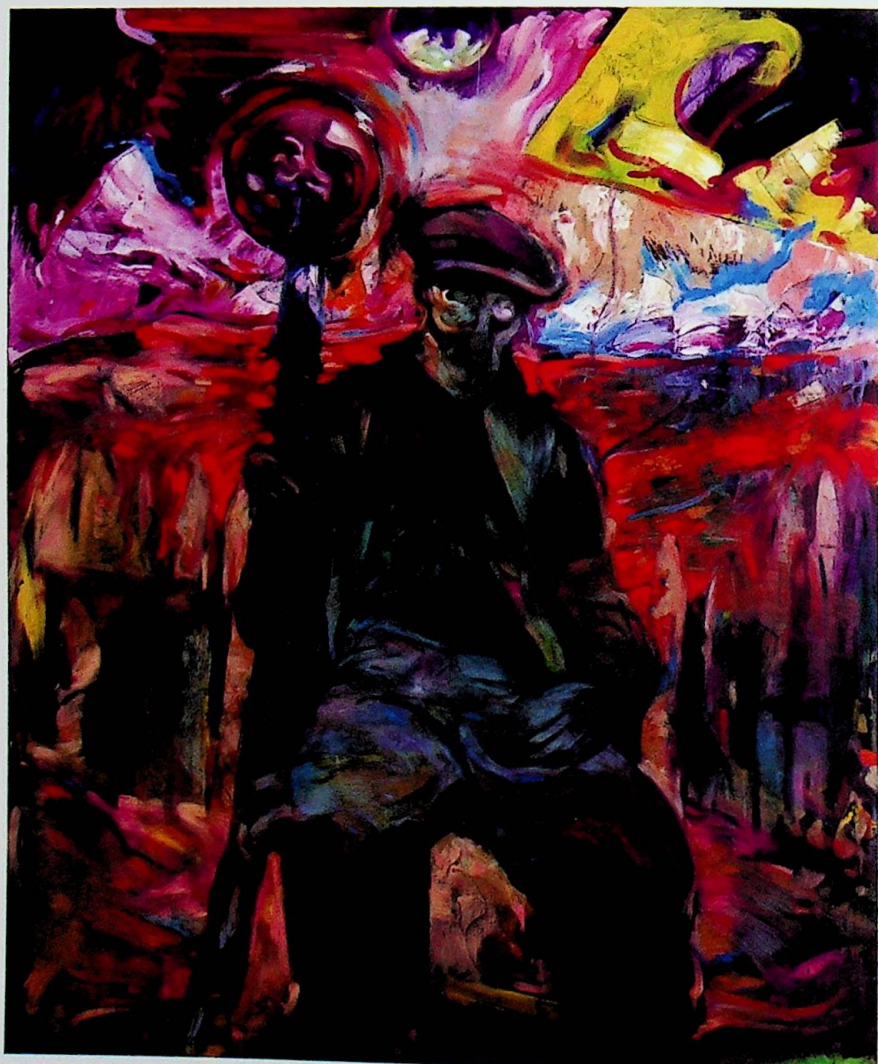
Feda Gavrilović

It is often said that World War I and the situation before it, the feeling, that is, of mankind sitting on a powder keg, was the impulse behind the Expressionist, and Abstract, tendencies in the art of the beginning of the 20th century. That art and society are intertwined is unavoidable, and one and the other are perhaps manifestations of the same spirit of the time or of the place. In few paintings in today's Croatian visual art can we see so much expression and wildness as in those of Josip Tirić. I wouldn't want here to set up any wire-drawn parallels with the global situation, with the current numerous wars and crises in the world. Military themes (people in different uniforms, with various kinds of weaponry and in parallel intellectuals and theologians in rooms thinking over the absurdity of the world) have certainly constituted a particular inspiration for this painter, but rather than being a commentary on some political reality, it is here because it suits his painterly constitution. In other words, nothing like a bellicose imaginary, danger, adrenaline-charged assaults on the foe and facing up to death corresponds with his intense palette, figures that are lost in the mass of pigment, as tumultuous and roiling as that in Munch's *The Scream*.

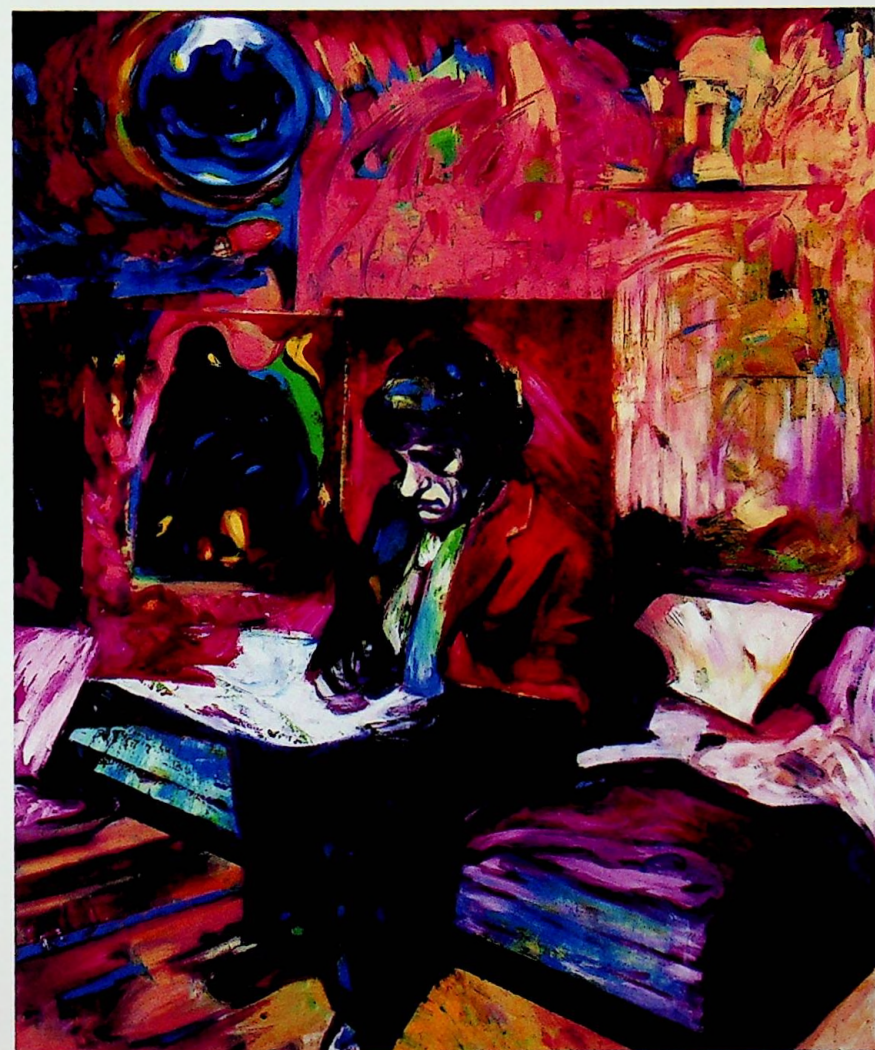
A consistent disciple of Expressionism, he paints Krležas' "flaming wind" and "bloody wave", the chaotic and angst-ridden state of a mind that sees no solution and no way out of the position in which it finds itself, apart from absolute destruction of the world, and itself within it. Here perhaps we have arrived at the border of the title above – the border of reason, of representational sense or aesthetic. The armed gentry in his pictures are not just depictions of sentries, peering out at the enemy lines, or at the country to which they lay down their lives, but borderers on the frontiers of the empire of chaos. Or to put it better, the only cognizable and intelligible figures on these canvases, guarding them against total breakdown into the intense and blaring material of the paint, into chaos and suffering into which all human life can so easily be overturned.

The constructions of these figures owe much to the northern schools of painting – from the classic Expressionism already mentioned of the 20th century to the neo-Expressionist movements in the Germany of the 1970s and 1980s, and some German artists who came later, such as Daniel Richter. Still, in this country, it is hard to come across such presumptuous art. Presumptuous in the vehemence of its approach, in the ease with which it forms and deforms its figures and in its themes. Although the iconography of this exhibition is concerted as if it were some kind of story of war, as the painter's expression of human conflicts, actually the political level – and war is above all a political matter – is completely absent. The mingled uniforms and figures from the different figures, the irony (in the halo over the head of the commander in the picture *His Grace*) and the pathétique (in the skull in *Remains of the Day*) do not relate to any given wars. Not the way I read them, anyway. These are creative flashes that leap out of personal anxieties, conflicts in the individual consciousness, which achieve their forms, and with them momentary relief, in the discharge of the intensity of the pain into the painting on the canvas.

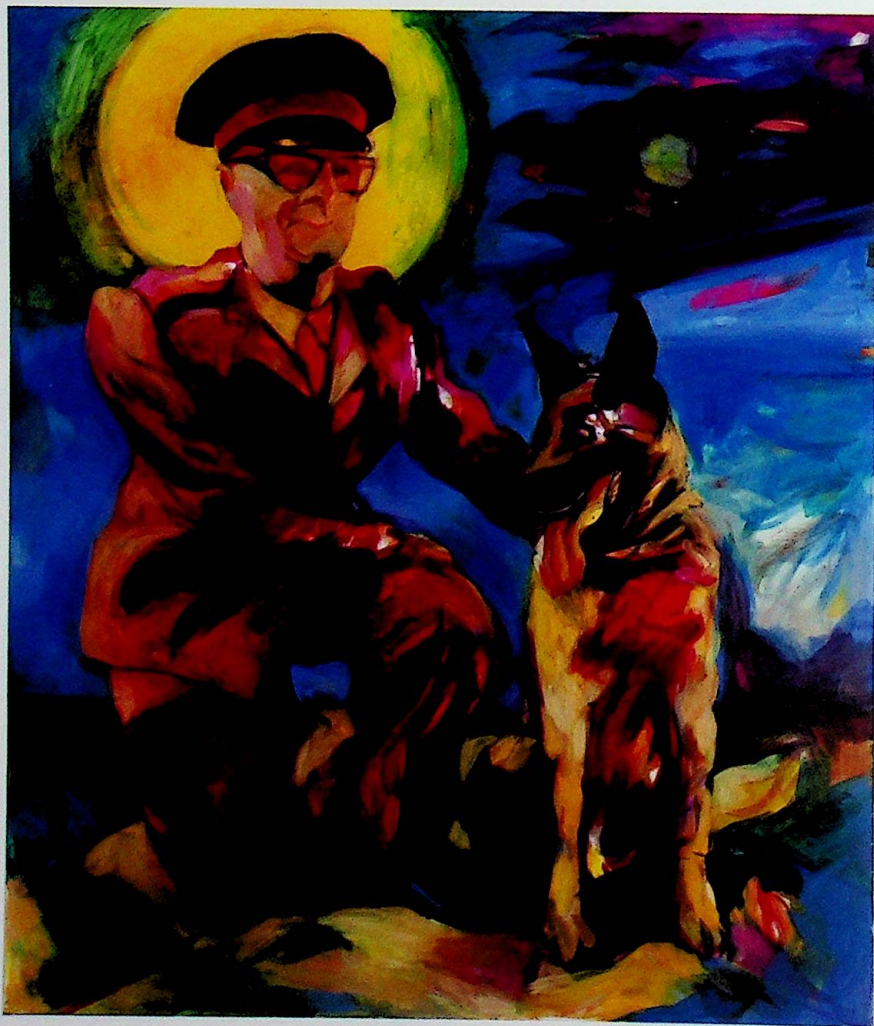
Renoir sa puškom, 2018., ulje na platnu, 120 x 100 cm /
Renoir with Gun, 2018, oil on canvas, 120 x 100 cm



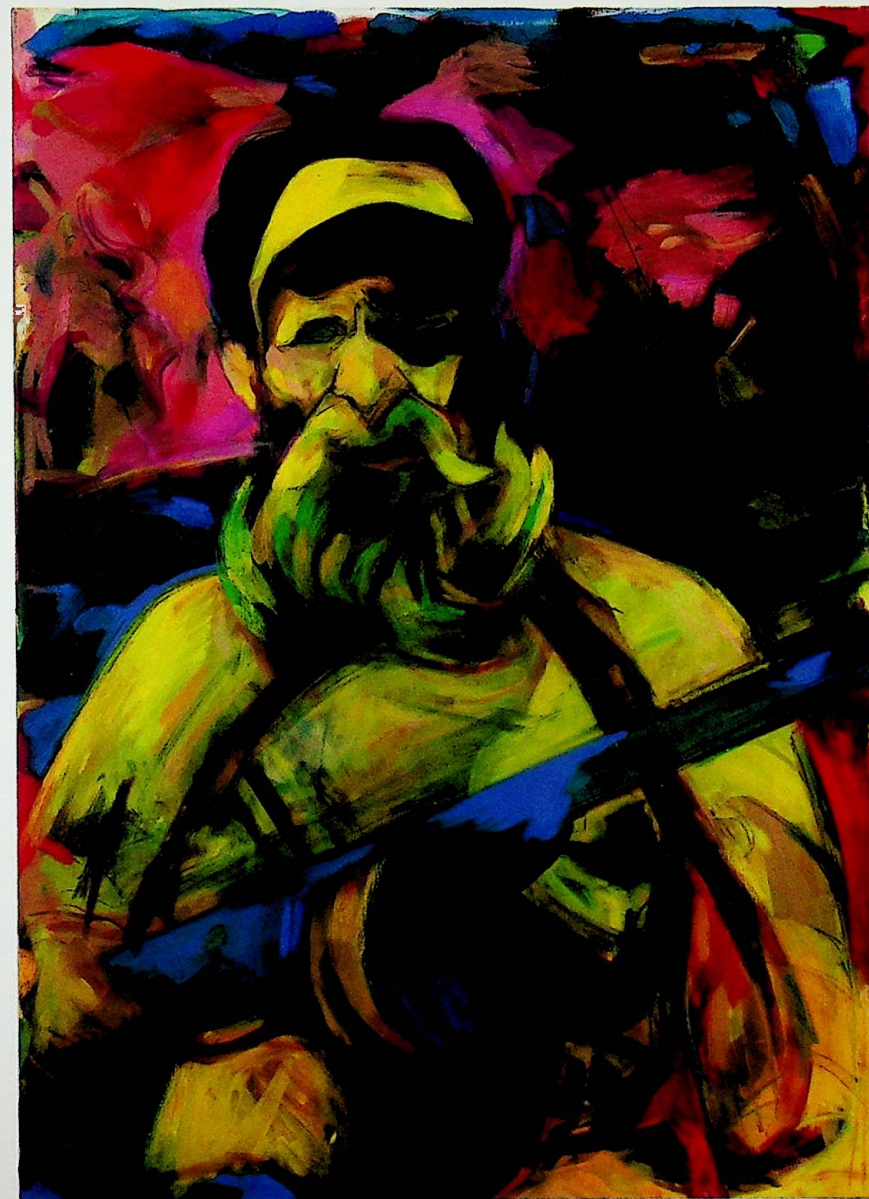
Kriš / Giacometti, 2018., ulje na platnu, 120 x 100 cm /
Kriš / Giacometti, 2018, oil on canvas, 120 x 100 cm



Presvijetli, 2018., ulje na platnu, 120 x 100 cm /
His Grace, 2018, oil on canvas, 120 x 100 cm



Žuta konjica, 2018., ulje na platnu, 100 x 70 cm /
Yellow Cavalry, 2018, oil on canvas, 100 x 70 cm



JOSIP TIRIĆ (Travnik, 1982.)

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Remains of the Day, 2018, oil on canvas, 120 x 100 cm
2. *Presvijetli*, 2018., ulje na platnu, 120 x 100 cm /
His Grace, 2018, oil on canvas, 120 x 100 cm
3. *Renoir sa puškom*, 2018., ulje na platnu, 120 x 100 cm /
Renoir with Gun, 2018, oil on canvas, 120 x 100 cm
4. *Ninočka*, 2018., ulje na platnu, 120 x 100 cm /
Ninotchka, 2018, oil on canvas, 120 x 100 cm
5. *Kiš / Giacometti*, 2018., ulje na platnu, 120 x 100 cm /
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NA GRANICI / Galerija Forum

ON THE BORDER / Forum Gallery



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