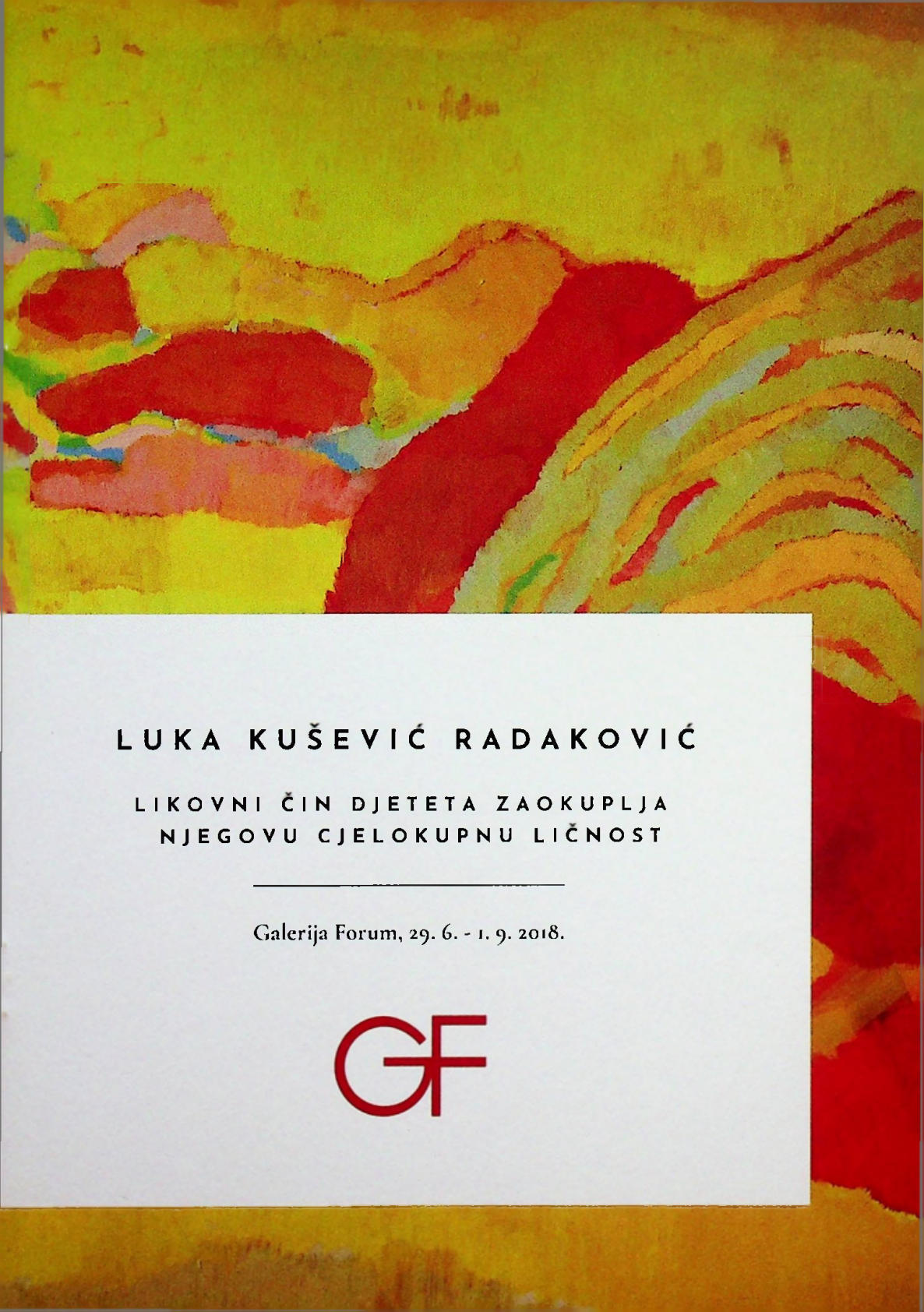




LUKA KUŠEVIĆ RADAKOVIĆ

LIKOVNI ČIN DJETETA ZAOKUPLJA
NJEGOVU CJELOKUPNU LIČNOST

Galerija Forum, 29. 6. - 1. 9. 2018.



*Ovu izložbu posvećujem uspomeni na velikog danskog
slikara Pera Kirkebyja (1938. – 2018.)*

*I dedicate this exhibition to the memory of the great
Danish painter Per Kirkeby (1938-2018).*

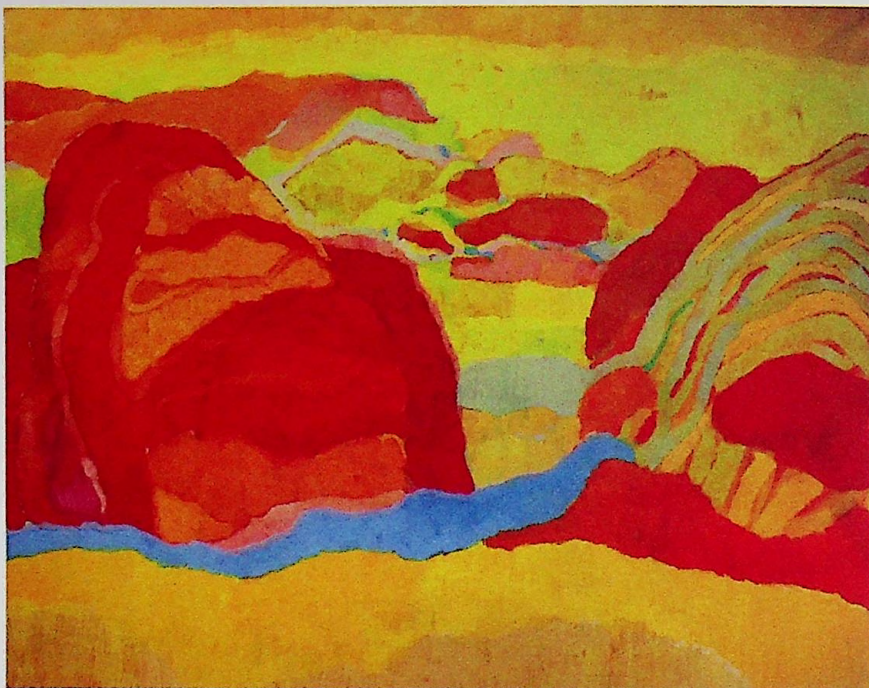
Luka Kušević Radaković

LIKOVNI ČIN DJETETA ZAOKUPLJA NJEVOU CJELOKUPNU LIČNOST

Feda Gavrilović

Sjedio sam u antikvarijatu u KIC-u sa slikarom Lukom Kuševićem Radakovićem dok je on listao monografiju *Crvena Trešnjevka* iz 1982. Fotografije u boji oživljavale su ne tako davna vremena, koja su se zbog prikazane odjeće, tehnologije i interijera činila dalekima i egzotičnima. „Likovni čin djeteta zaokuplja njegovu cjelokupnu ličnost“, promrmljao je odjednom. Pomislio sam da, po svome običaju, iz dosade trabunja o Uspenskom i mističnim uzdizanjima ljudske svijesti. Međutim, on mi je preko stola dodao knjigu i pokazao fotografiju u njoj – djeca vrtičke dobi okupljena su oko odgajateljice, a u centru prizora djevojčica pokazuje svoj crtež. U duhu knjige, stvorio sam pretpostavku da je to dječji pogled na politički miting ili slet: vertikale s krugovima predstavljale bi, prema tom tumačenju, ljudska tijela s glavama gledana iz perspektive malog čovjeka, kojemu je to jedino iskustvo grandiozne manifestacije državne moći.

Neobičan potpis pod slikom, kao i crtež raden u jednostavnim plohama intenzivnih boja na rubu apstrakcije, u istom su mi trenutku korespondirali sa svime što znam o Kuševićevu euforičnom karakteru i kolorističkom senzibilitetu, te nije čudno da mu je ta fotografija zapela za oko. Tu se već isprepliću različite predodžbe, odnosno doživljaji posredovani suočavanjem naše svijesti s izrazom nečije tuđe svijesti: predodžbe prošlosti koju bude šarene fotografije u kvalitetnom tisku, moja interpretacija prikazanog crteža kao pogleda na društvo iz rakursa djevojčice, neobično slično shvaćanje slikarstva i slikarskoga poslanja koje dijele ta malena kreativka i ovaj mladi slikar, kao i moje uočavanje i isticanje te navodne sličnosti.



*Predodžba intenzivnog trenja, 2018., ulje na platnu, 165 x 209 cm /
Conception of Intensive Friction, 2018, oil on canvas, 165 x 209 cm*

Dječja vizija, neopterećena zakonitostima prikaza ili uzusima slaganja boja, nedostupna je odraslom čovjeku, školovanom slikaru, ličnosti koja se svjesno teži umjetnički izraziti. Neposrednost takvog izraza ovaj umjetnik pokušava postići kroz velike plohe intenzivnih boja, kroz njihov sjaj koji obuzima i promatrača i autora. Obuzetost pretpostavlja poistovjećivanje. Luka Kušević od svojih slika želi stvoriti demonske ili božanske entitete koji, na tragu likovnih postavki klasičnih američkih apstraktnih ekspresionista poput Marka Rothka ili Barnettta Newmana, kroz mekane i međusobno skladno prožimajuće plohe prenose njegovu umjetničku energiju, njegovu generalnu maniju, odnosno intenzitet kojima pristupa životu i njegovu opsesiju kolorističkom tvari na recipijenta djela. Te su slike, prema tome, pokušaji stapanja nekoliko ličnosti, odnosno kao što sam već istaknuo, predodžbe, koje svoje djelovanje kanaliziraju kroz ljudski senzibilitet za estetsko.

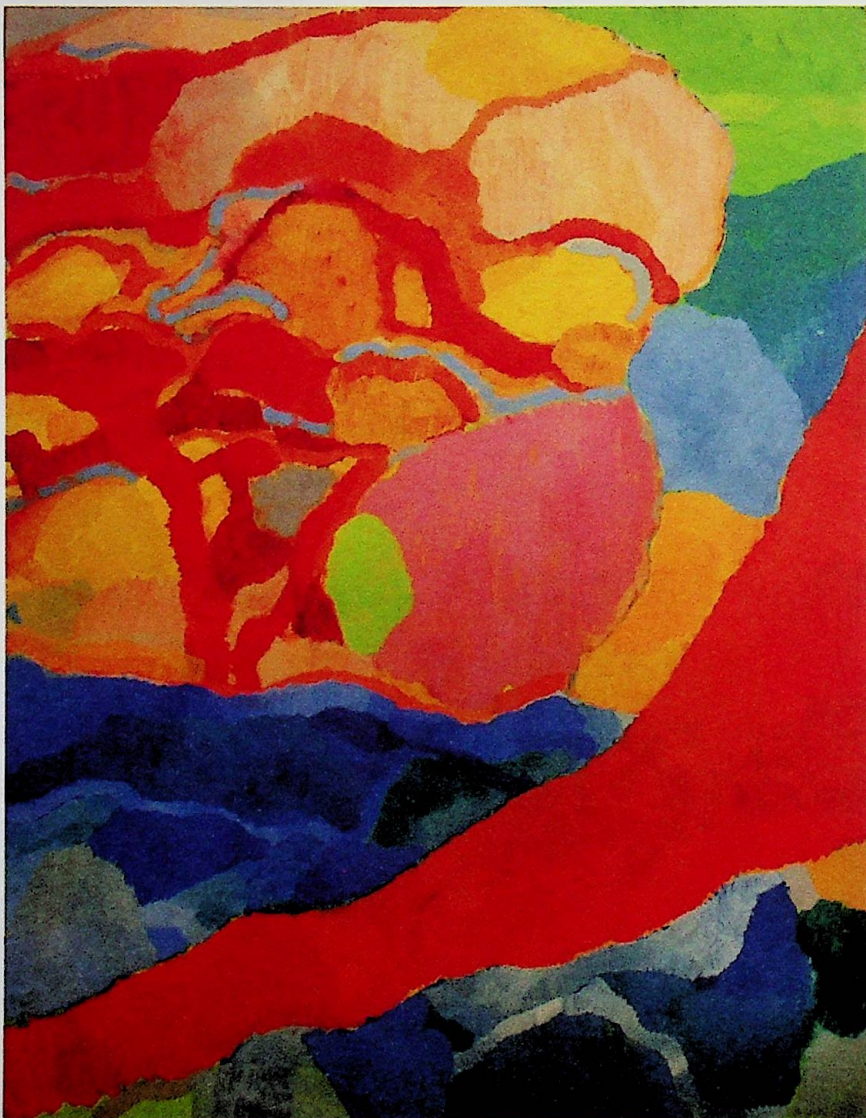
Estetika se danas proganja iz razgovora o umjetnosti, bijesom kojim je Krist gonio trgovce iz Hrama (kao da Hram trgovcima ne pripada možda i više nego njemu), ali poput njih, koji su svojim lukavim bogaćenjem taj Hram i njegovu moć sazdali, i estetska je spoznaja nerazdvojna od umjetničkog djela, jer ona predstavlja njegovu bit. Umjetnička djelatnost obraća se upravo mentalnim ili duhovnim receptorima za estetsko iskustvo.

Elemente stvarnosti koje slika (vegetaciju, planine, potoke i rijeke) Kušević uzima od prirode konkvistadorskom silovitošću i agresijom, transformirajući ih potom u titrave, snažne i guste manifestacije svoje svijesti. Radovi koji tako nastaju podsjećaju na vizije uma pod djelovanjem halucinogenih droga, koje povećavaju uživateljovu svjesnost, osjetljivost i prisutnost u sadašnjosti. Slikarstvo je umjetnost koja se konzumira u istovremeno jednom trenutku (pogleda na sliku) i u dužem vremenu (gubljenja u slici). Zbog neobičnog, narkotičkog užitka koji pružaju ova platna, trenutak njihovog gledanja može podsjećati na trans nakon kojega njegovi sudionici realni svijet oko sebe percipiraju malo otvorenijim očima. Možda ne posve probudeni, ali svakako osjetljiviji, kao da su doživjeli akupunkturu vlastitog estetskog osjećaja.

Iz knjige *Crvena Trešnjevka* / From the book *Red Trešnjevka*
(Institut za historiju radničkog pokreta Hrvatske, Spektar, Skupština općine Trešnjevka, 1982.)



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Predodžba o labirintu, 2018., ulje na platnu, 195 x 145 cm /
Conception about the Labyrinth, 2018, oil on canvas, 195 x 145 cm



THE ARTISTIC ACT OF CHILD ABSORBS THE WHOLE OF ITS PERSONA

Feda Gavrilović

I was sitting in the second-hand bookseller's in the Culture and Information Centre with the painter Luka Kušević Radaković while he was leafing through the monograph *Red Trešnjevka* of 1982. The colour photos brought to life a time not so very distant, one that seemed, however, because of the clothing, technology and interiors shown, far off and exotic. "The artistic act of the child absorbs the whole of its persona", he murmured suddenly. I thought that, according to his custom, he was going on out of boredom about Ouspenskii and the mystic heights of human awareness. But he handed me the book across the table and showed the photo in it – children of pre-school age gathered around a kindergarten teacher, and in the centre of the scene, a little girl showing her drawing. In the spirit of the book, I assumed that this was the children's view on a political meeting or a rally: perpendiculars with circles would according to this interpretation represent human bodies with heads looked at from the perspective of a small person, whose only experience of the grandiose manifestation of state power this was.

The uncommon signature under the picture, and the drawing done in simple surfaces of intense colours on the verge of abstraction, corresponded for me to everything I know about Kušević's euphoric character and his colourist sentiment, and there was no surprise in the photograph having caught his eye. Here various images were interwoven, experiences, that is, mediated by the juxtaposition of our own consciousness with the expression of someone else's consciousness: images and impressions of the past that the colourful photographs in good quality printing had awakened, my own interpretation of the drawing shown as a view of society from the little girl's angle, the uncommonly similar understanding of painting and the painterly

⁶ mission shared by this creative little girl and this young painter, as well as my spotting and focusing on this alleged similarity.

A child's vision, unburdened with laws of representation or the conventions of putting colours together, inaccessible to a grown up, to a trained painter, a personality who is consciously aiming at artistic expression. The artist attempts to attain the immediacy of this kind of expression through large surfaces of intense colours, through a gleam that absorbs both observer and painter. Absorption implies identification. Luka Kušević wants to create out of his paintings demonic or divine entities that, along the lines of the artistic premises of the classic American Abstract Expressionists like Mark Rothko or Barnett Newman, through soft surfaces that harmoniously permeate each other, transmit his artistic energy, his general mania, the intensity with which he approaches life, and his obsession with colourist substance to the recipient of the work. These paintings, accordingly are attempts at the merging of several personalities, or, as I have already written, impressions or images, which channel their activity through the human sensitivity for the aesthetic.

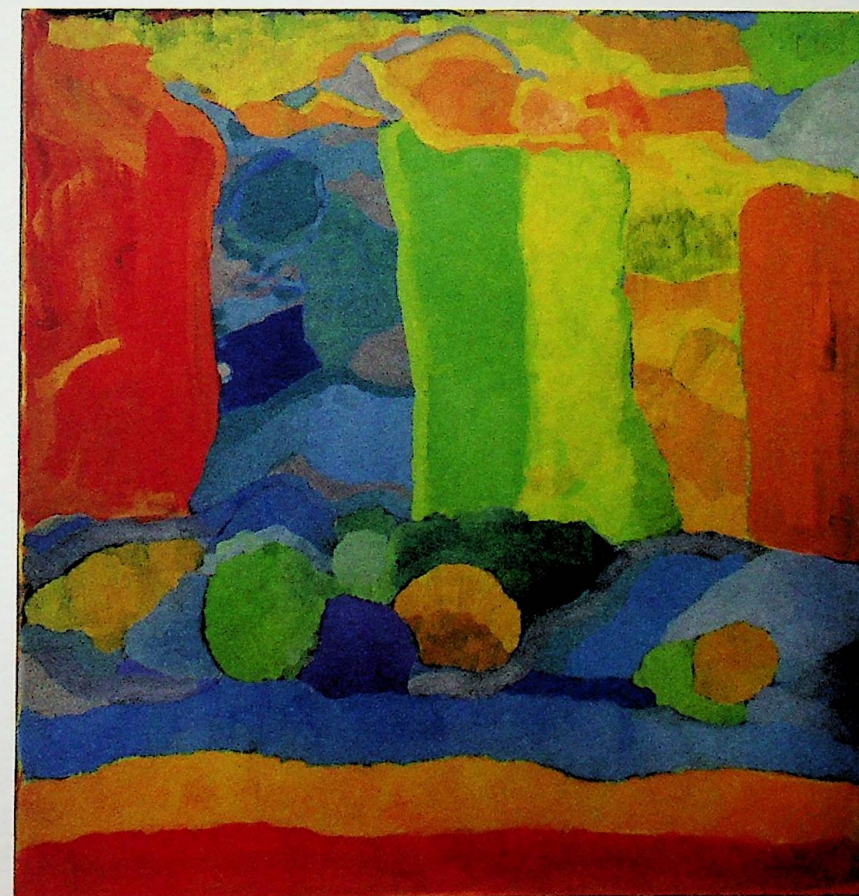
Aesthetics has been expelled today from any talk about art with the same kind of fury with which Christ drove the moneychangers out of the Temple (as if the Temple did not belong perhaps more to them than to him), but like them, who with their cunning acquisition of wealth built this temple and its power, aesthetic cognition is inseparable from the work of art, for it is its very essence. Artistic activity addresses precisely the mental or spiritual receptors of aesthetic experience.

Kušević wrests the elements of reality that he paints (vegetation, mountains, brooks and rivers) from nature as forcefully and aggressively as a conquistador, transforming them subsequently into vibrant, powerful and dense manifestations of his own consciousness. The works that thus come into being recall the visions of minds under the effect of hallucinogenic drugs that augment the awareness, sensitivity and presence in the now of those who have taken them. Painting is an art that is consumed simultaneously in a moment (looking at the picture) and

over a long period of time (being lost in the painting). Because of the uncommon, narcotic pleasure that these canvases afford, the moment of looking at them might recall a trance, after which the participants of it perceive the world around them with somewhat more open eyes. Perhaps not thoroughly awakened, but certainly more sensitive, as if they had experienced the acupuncture of their own aesthetic feelings.

Na strani 8: *Pra predodžba*, 2018., ulje na platnu, 180 x 203 cm
Page 8: *Ur-Conception*, 2018, oil on canvas, 180 x 203 cm

Likovni čin djeteta zaokuplja njegovu cjelokupnu ličnost, 2018., ulje na platnu, 220 x 214 cm /
The artistic act of the child absorbs the whole of its persona, 2018, oil on canvas, 220 x 214 cm



LUKA KUŠEVIĆ RADA KOVIĆ (Zagreb, 1993.)

1. *Likovni čin djeteta zaokuplja njegovu cjelokupnu ličnost*, 2018., ulje na platnu, 220 x 214 cm /
The artistic act of the child absorbs the whole of its persona, 2018, oil on canvas, 220 x 214 cm
2. *Predodžba intenzivnog trenja*, 2018., ulje na platnu, 165 x 209 cm /
Conception of Intensive Friction, 2018, oil on canvas, 165 x 209 cm
3. *Predodžba o labirintu*, 2018., ulje na platnu, 195 x 145 cm /
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4. *Raspršena predodžba*, 2018., ulje na platnu, 195 x 145 cm /
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Blue Conception, 2018, oil on canvas, 195 x 145 cm
7. *Anti predodžba*, 2018., ulje na platnu, 195 x 145 cm /
Anti-Conception, 2018, oil on canvas, 195 x 145 cm





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Galerija Forum / Forum Gallery

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