



# SIĆUŠNI ZAGREBAČKI SALON

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Galerija Forum, 29. 1. - 20. 2. 2021.





**S I Ć U Š N I  
Z A G R E B A Ć K I  
S A L O N**

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## SIĆUŠNI ZAGREBAČKI SALON

Feda Gavrilović

Početna ideja ove izložbe bila je odbaciti sve pretenciozne izložbene koncepte u korist intuitivne komunikacije između umjetničkih radova. Slika *Seder u Trnskom* Đure Sedera možda najbolje pokazuje neumornost iskonske slikarske energije. Umjetnikov autoportret u Novom Zagrebu prizor je starca koji ne odustaje od svih mogućnosti slikarstva. Sličnu energiju osjetio sam i u vitalističkim radovima Vatroslava Kuliša, od kojih je jedan, nedavno naslikan, izložen ovdje. Takav intenzitet ima i slika *Previše zbilje* Luke Kuševića – intenzitet kojim se u specifičnom jeziku slikarstva pokušava izraziti posve osobna zbilja.

Djelo Petre Šabić već svojim imenom *Śūnyatā* (preuzetim iz budističke filozofije) sugerira apsolutnu cjelinu iz koje proizlaze sve pojedinačnosti. Dva manja platna Domagoja Rogine možemo shvatiti kao potragu slikara za vlastitim identitetom u divljini stvarnosti kojoj se potrebno (ponekada i bolno) prilagodavati. Slična je potraga prikazana i na crtežu pastelom Ivana Fijolića *Ja bi ko ti*, na kojemu simpatični i naivni lik sanja o veličanstvenoj umjetnosti, gledajući Picassov portret Dore Maar.

Fotografija Ivana Posavca *Narcis na počinku* poziva se na junaka mita o opasnosti poistovjećivanja s egom, odnosno s varkom o postojanju nekog posebnog „ja“. Ali, ovoga puta Narcis nije zaljubljen u sebe, već kao da je odbacio tu opasnu iluziju i prepustio se čistom užtku u prirodi u kojoj postoji. Udvajanje njegova lika na fotografiji upućuje nas na to kako je stvarnost sama po sebi odraz i iluzija uma koji spoznaje. Istom su beskonačnom lakoćom kao i Posavčev Narcis prožete i male nudistice Helene Ohnjec, čija gola tijela nježno miluje topao, mekan i sitan pijesak neke plaže, kojemu se podaju njihovi skladni oblici. Vrlo slično prepuštanje vidimo i na seriji fotografija Mije Vesovića. Detalji vagine dame koja masturbira lijepo korespondiraju s temom koja se na neki način provlači kroz cijelu ovu skromnu izložbu – u svim izloženim radovima, kao i u ovom Vesovićevu, gledamo istovremeno buđenje i negaciju svijesti o sebi; to jest koncentraciju na vlastitu ličnost i paralelno s njome pokušaj nadilaženja, odnosno potpunoga gubitka te ličnosti. Svi ovdje prisutni autori pokušavaju pretvoriti ono što doživljavamo osjetilima u estetsku senzaciju koja nadilazi svakodnevno iskustvo.

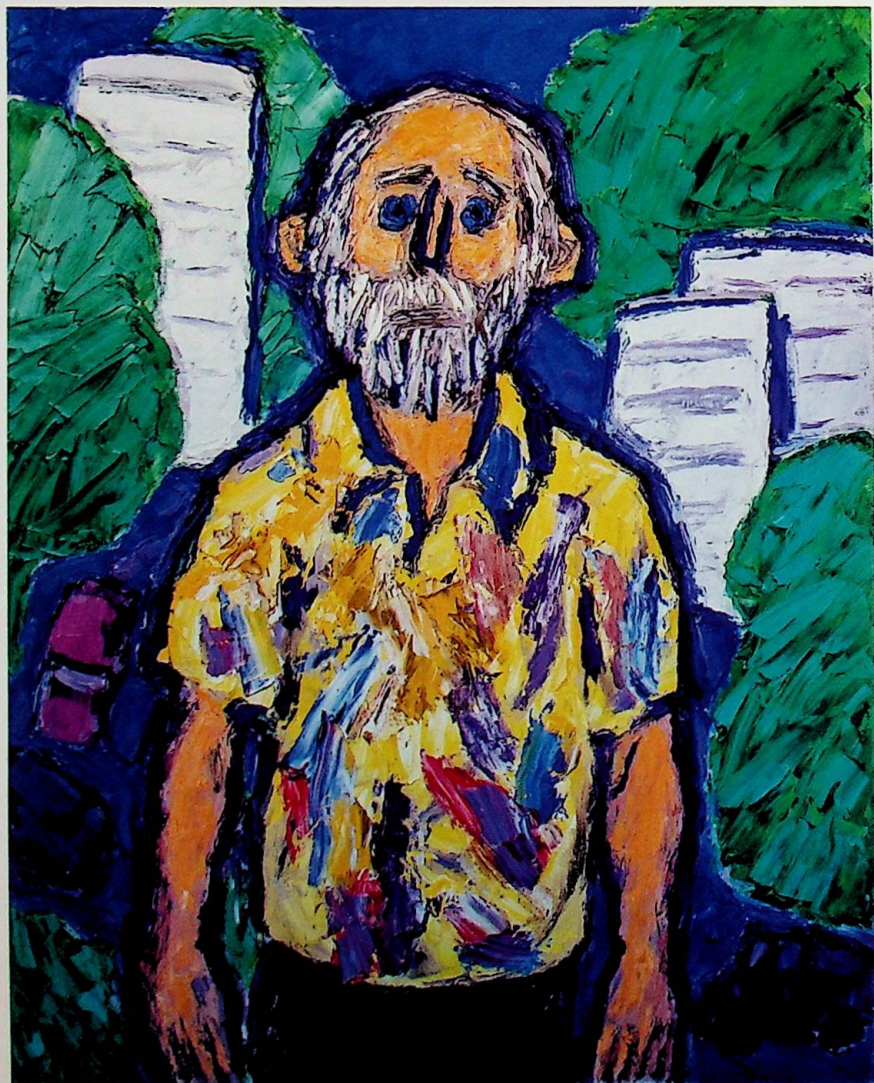
Odgovornost za izbor izloženih radova u potpunosti je na meni. Pri odabiru sam pokušao slušati intuiciju i ne robovati nikakvu konceptu, no kao što smo vidjeli, neka se poveznica sama kristalizirala. Kada se likovnoumjetnička djela pronadu zajedno, ona vrlo brzo otkriju neki međusobni jezik, te došapnu njegov ključ svakome tko ga želi čuti. Naravno, umjetnost je rabota vječno fluktuirajućeg duha, pa je glupo očekivati da postoji samo jedan jedini ključ za njezino razumijevanje. To je dubinska logika svih grupnih izložaba koju komentira i ovdje predstavljena nova tabla iz zen stripa *Zlatousti*, Nenada Perkovića i Davora Krelje:

„Zlatousti? Kako si dobio izložbu? – Na lutriji.“

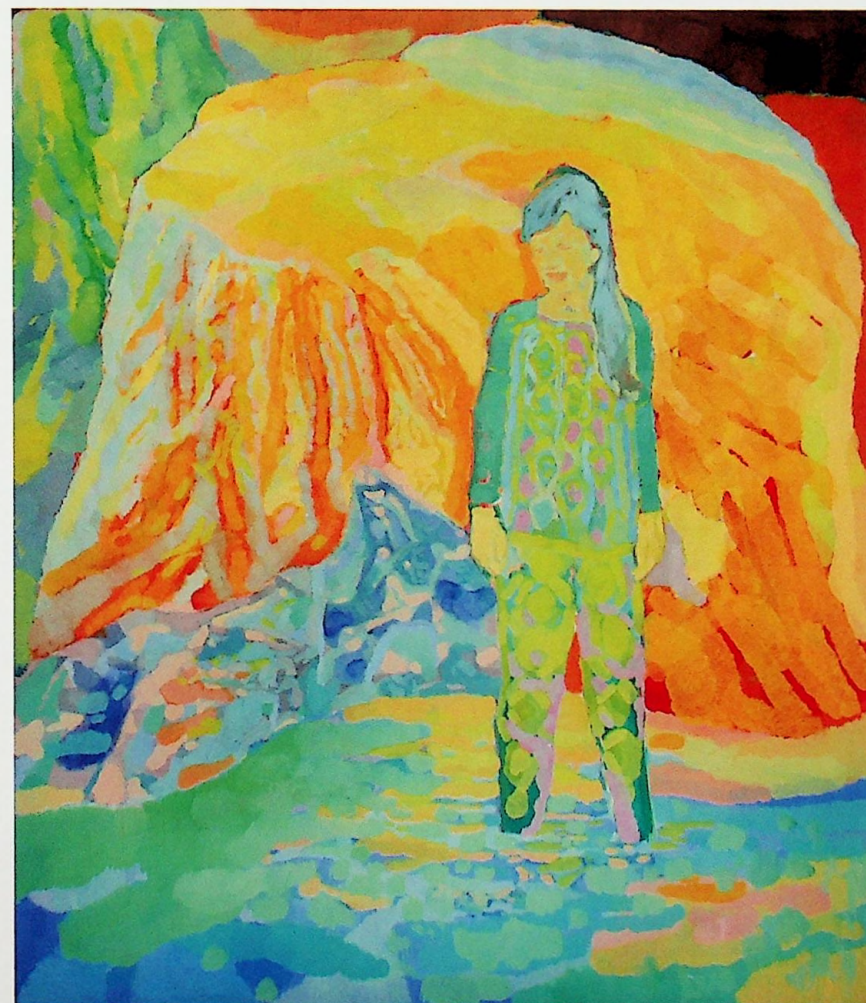


**ĐURO SEDER**

*Seder u Trnskom*, 2017., ulje na platnu, 130 x 105 cm /  
*Seder in Trnsko*, 2017, oil on canvas, 130 x 105 cm

**LUKA KUŠEVIĆ**

*Previše zbilje*, 2020., ulje na platnu, 203 x 175 cm /  
*Too Much Reality*, 2020, oil on canvas, 203 x 175 cm





**VATROSLAV KULIŠ**

*Skica za flamenco*, 2019./2020., ulje i akrilik na platnu, 97 x 195 cm /

*Flamenco Sketch*, 2019 / 2020, oil and acrylic on canvas, 97 x 195 cm

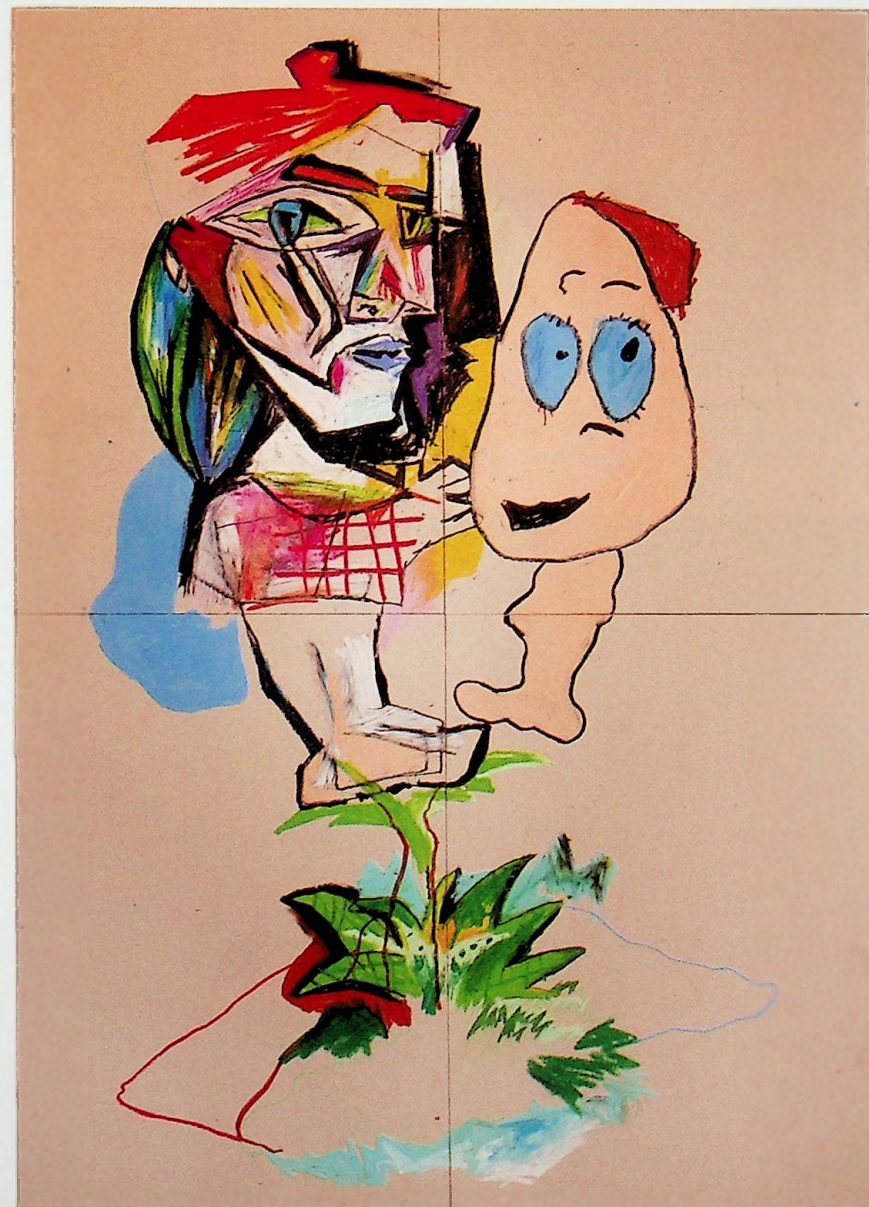


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**IVAN FIJOLIĆ**

*Ja bi ko ti*, 2020., uljani pastel na kartonu, 203 x 142 cm /

*I Wanna Be Like You*, 2020, oil pastel on cardboard, 203 x 142 cm





**MIO VESOVIC**

*Viridiana*, 1991./2020., 36 fotografija na roli, svaka 5,5 x 8,5 cm /

*Viridiana*, 1991 / 2020, 36 photographs on roll, each 5,5 x 8,5 cm

**IVAN POSAVEC**

*Narcis na počinu / Kupa puna uspomena*, 2020., fotografija, 40 x 107 cm /

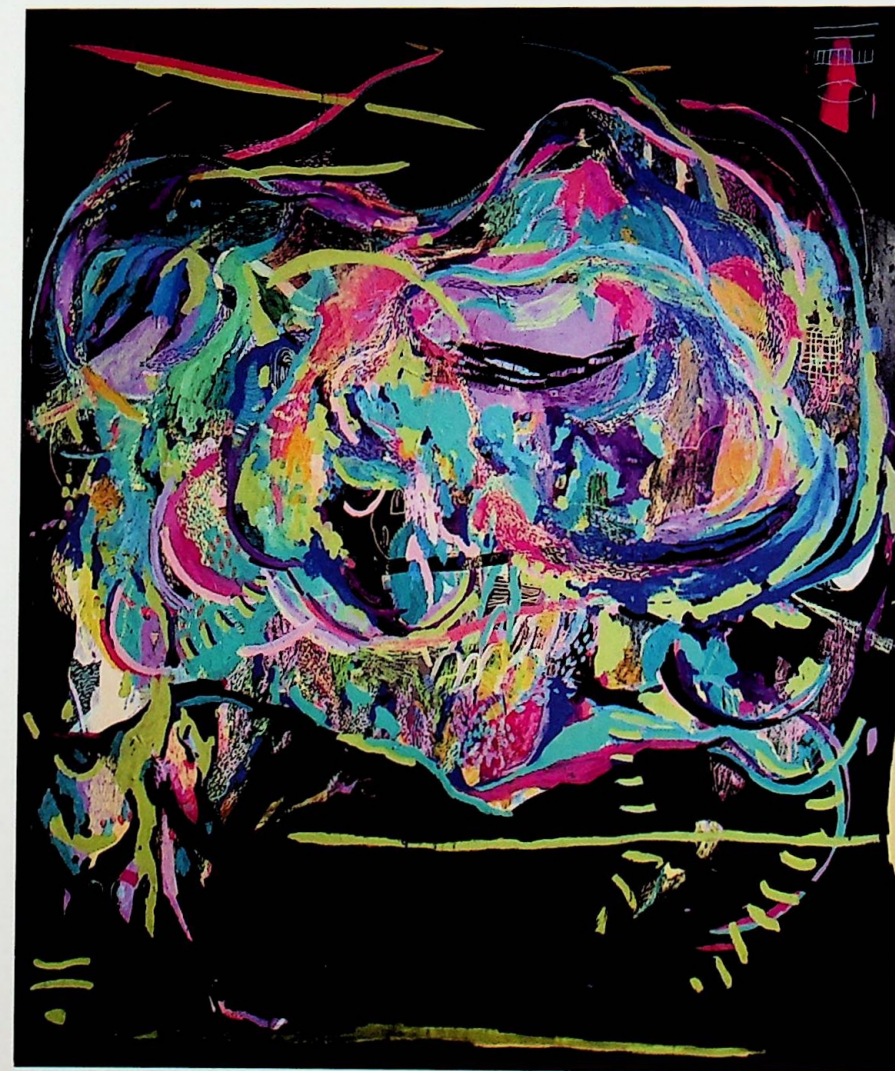
*Narcissus at Rest / The River Kupa Full of Memories*, 2020, photograph, 40 x 107 cm





**DAVOR KRELJA I NENAD PERKOVIĆ***Zlatousti i lutrija, 2020., prešani ugljen na papiru, 79,5 x 70 cm /**Golden-Mouthed and the Lottery, 2020, charcoal on paper, 79,5 x 70 cm*

Zlatousti? Kako si dobio  
izložbu? Na lutriji.

**PETRA ŠABIĆ***Sūnyata, 2021., kombinirana tehnika na platnu**(uljana boja, akrilna boja, suhi pastel, uljani pastel, akrilni markeri u boji), 200 x 165 cm /**Sūnyata, 2021, mixed techniques on canvas**(oil colors, acrylic colors, dry pastel, oil pastel, colored acrylic markers), 200 x 165 cm*





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# HELENA OHNJEC

Mogućnosti otoka, 2020./2021., instalacija;

13 keramiskulptura (ležeće: 35 x 12 x 15 cm; sjedeće: 20 x 12 x 15 cm), pijesak /

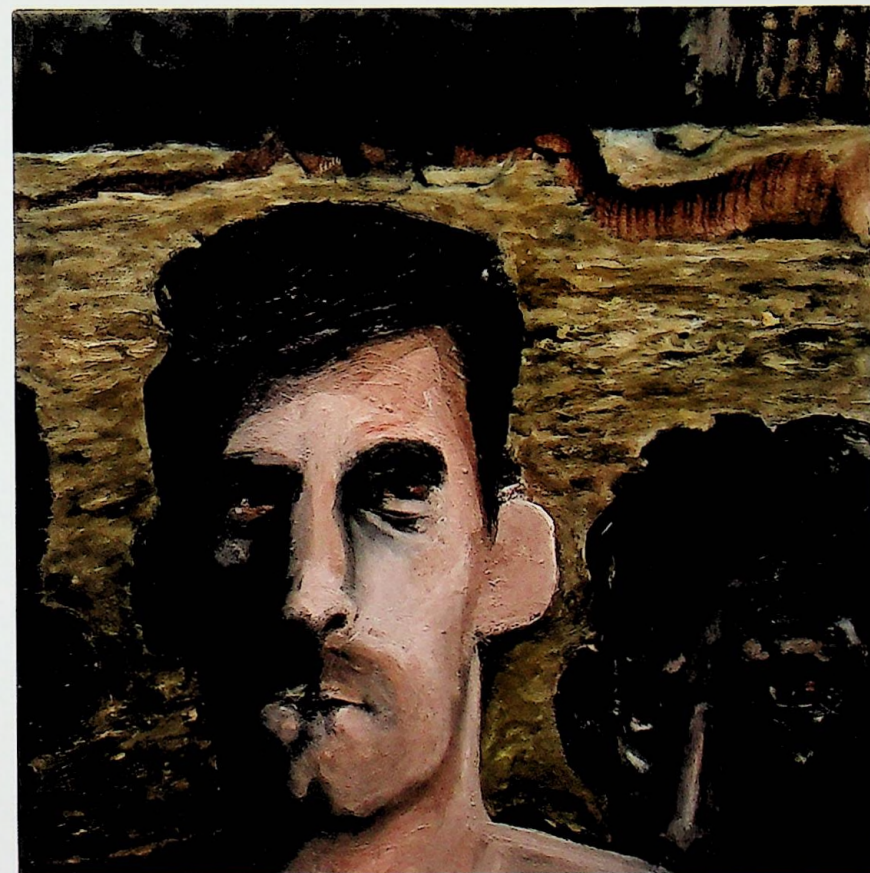
The Possibilities of an Island, 2020 / 2021, installation;

13 ceramic sculptures (lying: 35 x 12 x 15 cm; sitting: 20 x 12 x 15 cm), sand

# DOMAGOJ ROGINA

Divljak, 2020., ulje na platnu, 50 x 50 cm /

The Savage, 2020, oil on canvas, 50 x 50 cm





## TINY ZAGREB SALON

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*Feda Gavrilović*

The starting idea for this exhibition was to discard all pretentious exhibition concepts and achieve an intuitive communication between works of art. The painting *Seder in Trnsko* by Đuro Seder perhaps best illustrates the inexhaustibility of primal painting energy. The artist's self-portrait in Novi Zagreb shows an old man not giving up on the possibilities of painting. I felt a similar energy in Vatroslav Kuliš, whose vitalistic canvas I exhibited here. The painting by Luka Kušević also has a similar intensity. They are all trying to transform what we experience via our senses into an aesthetic sensation which transcends everyday experience.

The title of Petra Šabić's work *Śūnyatā* (taken over from Buddhist philosophy) suggests a whole from which all singularities stem. Two smaller canvases by Domagoj Rogina can be interpreted as a painter's search for his own identity in the wilderness of reality to which we need to (sometimes even painfully) adjust. A similar search is depicted in Ivan Fijolić's pastel drawing *I Wanna Be Like You*, where a loveable and naive character dreams of magnificent art by watching Picasso's portrait of Dora Maar.

Ivan Posavec's photograph *Narcissus at Rest* evokes the hero of the myth about the dangers of identification with the ego, i.e. the illusion of the existence of a special "I". However, this time Narcissus is not in love with himself, but seems to have discarded that dangerous illusion and indulged in pure pleasure in the nature in which he exists. The photographic doubling of his image leads to the conclusion that reality in itself is a reflection and illusion of the perceiving mind. The endless lightness of Posavec's Narcissus is also present in Helena Ohnjec's small nudists, whose naked bodies are gently caressed by the warm, soft and fine sand of a beach, giving in to the forms of their bodies. A similar indulgence can be seen in the series of photographs by Mio Vesović — details of a vagina of a young lady masturbating correspond nicely with the theme which is in a way present in his humble exhibition. In all the works, even in this Vesović's, we see a simultaneous awakening and negating self-awareness; i.e. concentrating on one's own personality and parallel with that, an attempt to overcome, that is, completely lose that personality.

The responsibility for the choice of the works exhibited is entirely mine. During the selection process, I tried listening to my intuition and not being a slave to any concept, but as we have seen, a link has crystallized on its own. When works of art are found together, they quickly find a mutual language and whisper its key to anyone willing to hear it. Of course, art is the toil of the ever-fluctuating spirit, so it is silly to expect there is only one key. It is the deep logic of all exhibitions which is commented by the new panel from the zen comic *Golden-Mouthed* by Nenad Perković and Davor Krelja:

"Golden-mouthed? How did you get the exhibition? - I won the lottery."



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*Divljak*, 2020., ulje na platnu, 50 x 50 cm /

*The Savage*, 2020, oil on canvas, 50 x 50 cm

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*Izložba je ostvarena uz potporu Gradskog ureda za kulturu Grada Zagreba. / The realization of the exhibition is supported by the City of Zagreb's Office for Culture.*



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