

MARIO ČAUŠIĆ
IGOR ČABRAJA
MARIO MATOKOVIĆ
MIRAN ŠABIĆ
TRAG

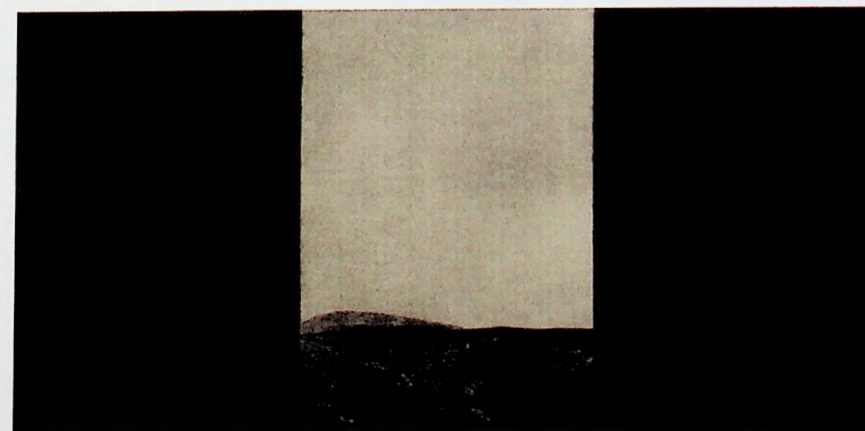
Galerija Forum, 10. veljače 2023. - 10. ožujka 2023.
Forum Gallery, February 10, 2023 - March 10, 2023





MARIO ČAUŠIĆ
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TRAG



IGOR ČABRAJA

Iz ciklusa *Zastave*, 2023., akvatinta, 28,5 x 57 cm / From the series *Flags*, 2023, aquatint, 28,5 x 57 cm

TRAG

Feda Gavrilović

Trag je indicija onoga što je prošlo, onoga što se nalazilo prije nas na nekom mjestu. Za pronicljive poznavatelje znakova, trag može ukazivati i na ono što dolazi, ono što nas tek očekuje. U radu ove četvorice grafičara – Marija Čaušića, Igora Čabraje, Marija Matokovića i Mirana Šabića – možemo vidjeti sličan spoj indicija prošlosti koju sugeriraju klasične grafičke tehnike poput bakropisa i akvatinte te budućnosti takvih izraza koju sugeriraju inovativni pristupi mediju.

Trag je, također, i nešto što svijet ostavlja u nama i što mi ostavljamo u svijetu. To može biti trag prirode na čovjeka, trag čovjeka i njegove civilizacije na prirodu, trag grafičara na ploči za otiskivanje i, konačno, trag te ploče na papiru, odnosno na otisku, ili grafičkom listu. Trag prirode na ove autore i njihov trag u prirodi jasni su u vidu zajedničke motivske i idejne inspiracije, kao i postupaka kojima su stvoreni ovi grafički listovi.

Mario Matoković pokušava povući ravnu liniju na aluminijskim pločama. Njegov neuspjeh u tom zadatku sugerira krajnju nemogućnost svodenja prirodnih procesa i sila u granice ljudske kontrole, pa čak i u granice ljudske potpune spoznaje. Tragovi te nemogućnosti otisnuti su na grafičkim listovima kao svjedočanstva brojnih nepravilnosti i iščašenosti ljudskog života koje su samo dio, za razumno biće često nepredvidivih, fenomena od kojih se sastoji svemir.

Miran Šabić naturalnom svijetu pristupa i tematski i kroz postupak. U ciklusu *Urbana prolaznost* prikazuje proces u kojemu vrijeme polagano preuzima ljudske strukture i djeluje kao najrazornija prirodna sila. Njegov ciklus *Šume, more, planine* predstavlja grafičarev pokušaj kreativne suradnje s

prirodnim silama. To čini tako što grafičke ploče izlaže prirodnim ambijentima iz naslova, da bi kasnije s njih otiskivao motive iz tih ambijenata. Tako pokušava i doslovce, barem malo, u svoj rad unijeti samu esenciju dojma koji prenosi, ako se ta esencija uopće može uhvatiti.

Slično se može reći i za grafike Igora Čabraje koji jedan izrazito ljudski koncept kao što je zastava interpretira na specifičan način – bez simboličnih obojenih ploha, već kroz komponirane realistične prikaze dijelova prirode (dijelova koje bi te plohe trebale simbolizirati na nacionalnim zastavama). Arbitrarno uspostavljene države i njihovi jednako arbitrarni simboli djeluju smiješno kada ih se suprotstavi sa stvarnim teritorijem i stvarnim pejzažima koje obuhvaćaju, ili koje pokušavaju simbolizirati.

Mario Čaušić pokazuje nam neobične strukture koje izgledaju kao izvanzemaljski znakovi i dijagrami. I u njihovim se oblicima mogu razaznati elementi pejzaža. Oni nas upućuju kako je fascinacija koju imamo pred krajolicima često plod teško objašnjivog procesa u našem umu (Kant je pokušavao definirati te mentalne konstrukte kao „osjećaj za uzvišeno“ i „osjećaj za lijepo“). Pred Čaušićevim grafikama i crtežima vrlo nam se jasno postavlja pitanje: koje su osnove onoga što zovemo estetika u konstituciji ljudske svijesti, odnosno kada i zašto nešto smatramo lijepim? Neodredivost njegovih motiva ovdje je sukladna neodredivosti tog osjećaja.

Realizam prikaza kod Šabića i Čabraje, kao i apstrahiranje različitih prirodnih i mentalnih procesa, kod Čaušića i Matokovića ističu čovjeka i njegov um (odnosno njegove perceptivne sposobnosti) kao nerazdvojive dijelove prirode. Čini mi se da ovi umjetnici ljudski um nipošto ne pozicioniraju iznad prirode, to jest ne daju mu ulogu njezina racionalnog klasifikatora. Naprotiv, oni pokušavaju ostvariti suživljavanje i jedinstvo čovjekove mentalne nutrine i njegova okruženja kroz likovni, u ovom slučaju specifično grafički, izraz.

MARIO ČAUŠIĆ rođen je u Osijeku 1972. Diplomirao je grafiku 2001. Temeljna preokupacija njegovog rada je istraživanje prostora te proširivanje vizualnog izraza. Članak na tu temu objavio je u američkom časopisu za grafiku *Celebrating Print* (svezak 3, broj 1) pod nazivom *Print and Space as an Enduring Challenge in Three Rooms*, travanj 2017. Organizirao je i sudjelovao u više likovno-grafičkih radionica. U sklopu Edicije „Argola“ u izdanju Kabineta grafike HAZU 2017. stvara grafičku mapu pod nazivom *Ruševine*. Od 2005. zaposlen je na Akademiji za umjetnost i kulturu u Osijeku na Odsjeku za vizualne i medijske umjetnosti. Radovi mu se nalaze u različitim zbirkama u zemlji i inozemstvu. Bavi se ilustracijom, a neki od radova su mu objavljeni i u međunarodnim časopisima kao npr. *Post (Blank)*.

Kadrovi, 2021., kombinirane grafičke tehnike dubokog i visokog tiska, 40 grafika, dimenzije pojedine grafike 20 x 29 cm

Skice, 2017., tuš, ugljen, 35 crteža dimenzija 30 x 40 cm

Proces, 2022., grafička instalacija, ugljen na zidu, kombinirane grafičke tehnike, oko 8 x 3 m

Novi krajolici 1, 2021., akvatinta, suha igla, visoki tisak, 100 x 150 cm

Novi krajolici 3, 2021., akvatinta, mezzotinta, lavirano jetkanje, visoki tisak, 100 x 213 cm

IGOR ČABRAJA rođen je u Slavonskom Brodu 1976. Diplomirao je 2006. godine na Nastavničkom odsjeku Akademije likovnih umjetnosti u Zagrebu, gdje je zaposlen danas. Djela su mu uvrštena u neke od domaćih muzejsko-galerijskih zbirki, a za svoj je rad primio više priznanja i nagrada, od kojih se ističu od koji se ističu nagrade MMSU-a u Rijeci i 4. hrvatskog trijenala grafike 2006. godine te Premija HAZU na 6. hrvatskom trijenalu grafike 2012. godine u organizaciji Kabineta grafike HAZU.

Iz ciklusa *Zastave*, 2023., akvatinta, tri formata 28,5 x 57 cm

MARIO MATOKOVIĆ rođen je u Osijeku 1985. godine. Diplomirao je 2010. na Umjetničkoj akademiji u Osijeku na Odsjeku za likovnu umjetnost. Profesionalno se bavi umjetničkom djelatnošću u području suvremene vizualne i likovne prakse kroz medij grafike, videa, instalacije te umjetničke fotografije. Godine 2017. nagrađen je 3. nagradom na 5. bijenalu suvremene umjetnosti u Novorosijsku u Rusiji za rad *Zastava*, godine 2018. nagrađen nagradom ex aequo na 26. slavonskom bijenalu u Osijeku, te 2022. nagrađen na Međunarodnoj izložbi grafika i knjiga umjetnika GrafičARI u Rijeci. Inicijator je umjetničke rezidencije u sklopu projekta MMML studija koji je zamišljen kao platforma za vizualna istraživanja u vidu kratkih umjetničkih rezidencija i projekata koji doprinose unaprjeđenju kreativno-kritičkog mišljenja unutar zajednice.

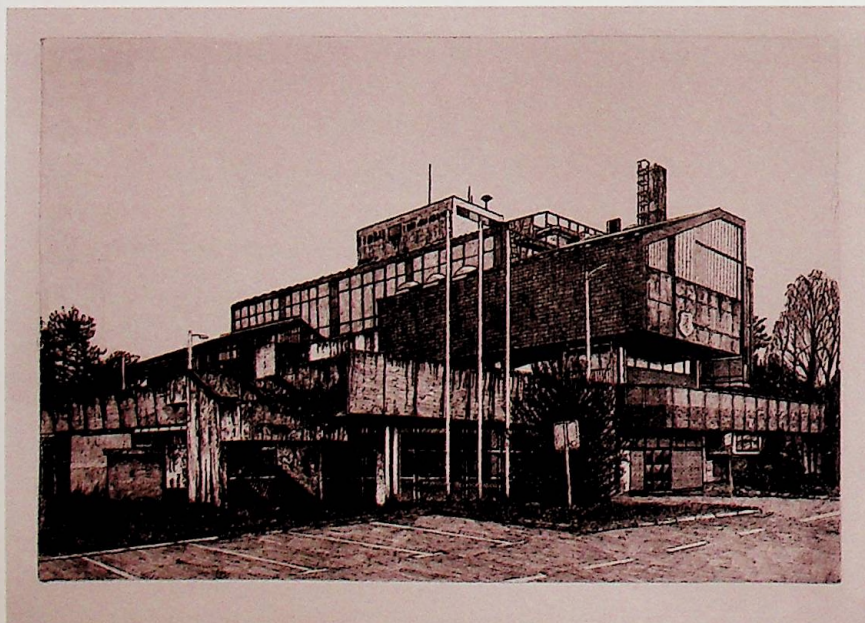
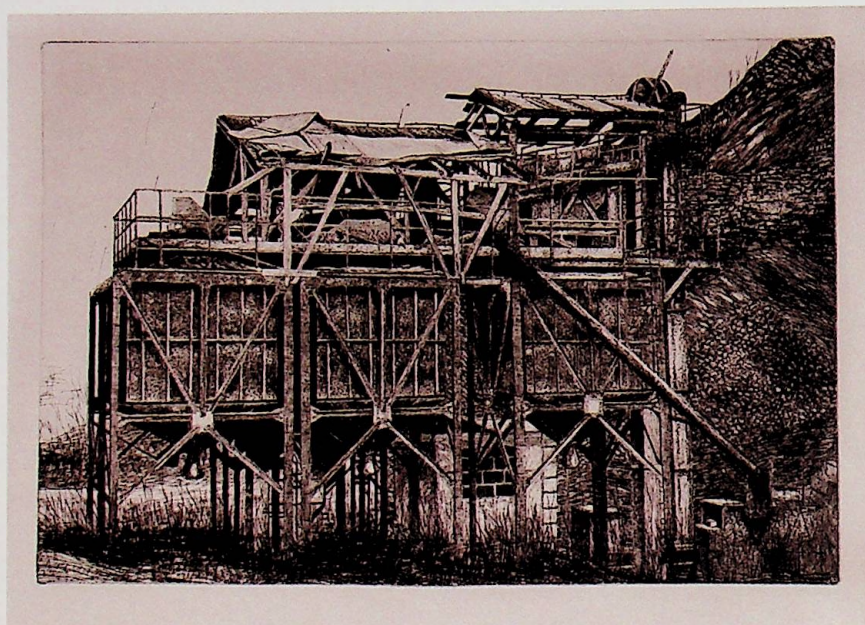
Zemlja – nemogućnost ravne linije, 2021., monoprint, 12 grafičkih listova otisnuto u različitim bojama, 96 x 96 cm

MIRAN ŠABIĆ rođen je 1986. u Brežicama u Sloveniji. Godine 2010. je diplomirao, a 2017. godine doktorirao na Poslijediplomskom doktorskom studiju Akademije likovnih umjetnosti u Zagrebu. Od 2009. kontinuirano izlaže u Hrvatskoj i svijetu. Izlagao je na 23 samostalne te preko 120 skupnih izložbi. Dobitnik je više nagrada i priznanja od kojih se ističu: Nagrada Vlade Republike Južne Koreje – Congressman Award, World Youth Art Festival, Seul, Južna Koreja 2017., Nagrada Muzeja suvremene umjetnosti, IMAF award, OSTEN Bijenale crteža, Makedonija 2012., Velika nagrada za grafiku, INTERBIFEP, Međunarodna galerija portreta, Tuzla, BiH, 2011., Nagrada HDLU-a, 6. hrvatski trijenale grafike 2012. Od 2012. radi na Grafičkom odsjeku, a od 2018. je prodekan za nastavu i studente na Akademiji likovnih umjetnosti u Zagrebu.

Urbana Prolaznost, 2020., serija od 5 bakropisa, 50 x 35 cm

Šume, more, planine, 2020., 3 bakropisa, 54 cm x 64 cm, video 7' 58"

Mentalne slike 2022./2023., serija grafika različitih dimenzija



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MIRAN ŠABIĆ

Urbana Prolaznost 1, 2020., bakropis, 50 x 35 cm /

Urban Transience 5, 2020., etching, 50 x 35 cm

Urbana Prolaznost 5, 2020., bakropis, 50 x 35 cm /

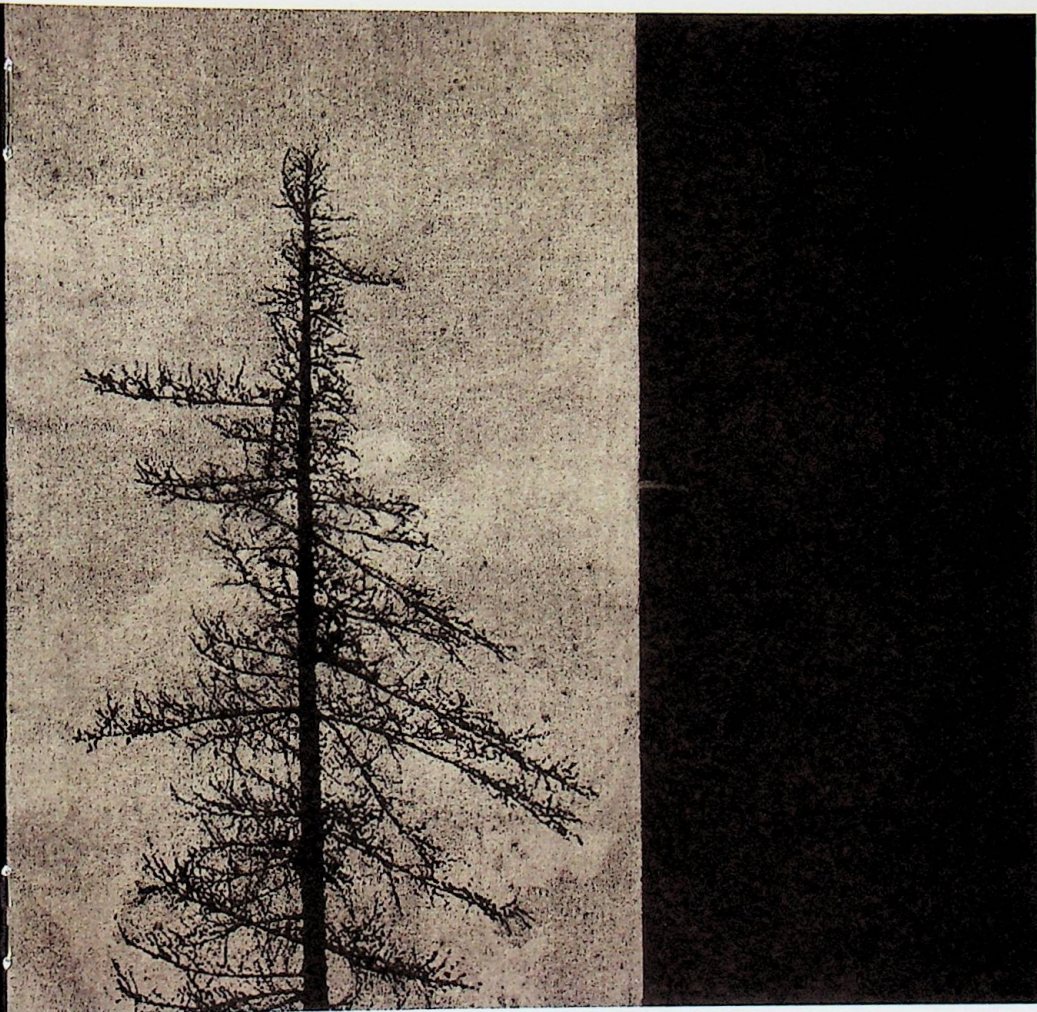
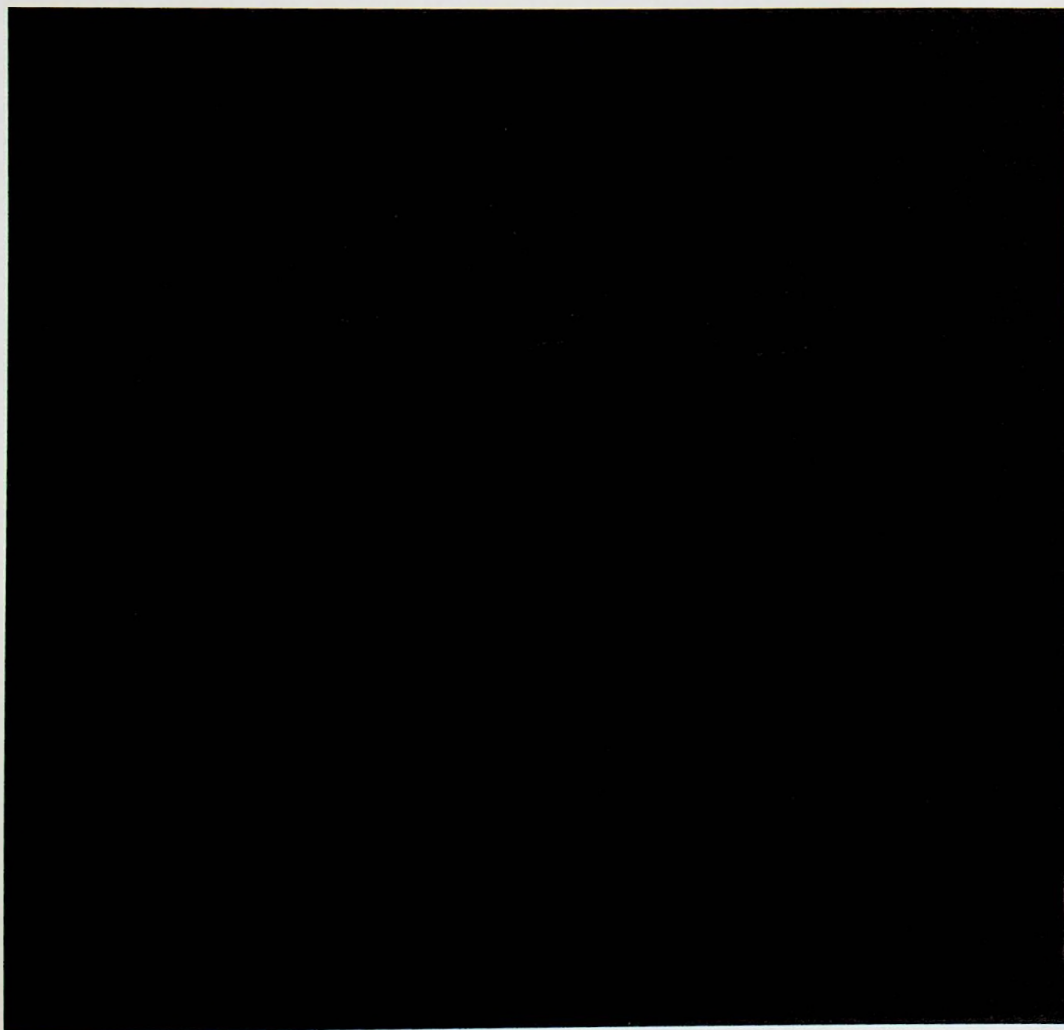
Urban Transience 5, 2020., etching, 50 x 35 cm



MIRAN ŠABIĆ

Planina, 2020., bakropis, 54 cm x 64 cm /

Mountain, 2020., etching, 54 x 64 cm



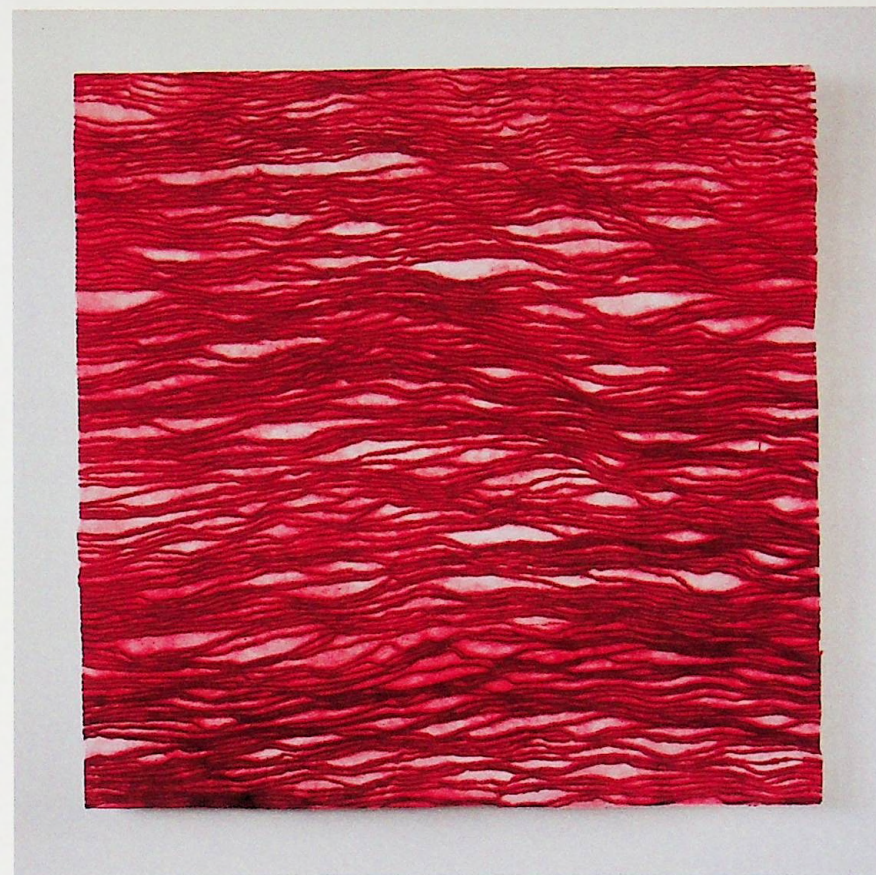
IGOR ČABRAJA

Iz ciklusa *Zastave*, 2023, akvatinta, 28,5 x 57 cm /
From the series *Flags*, 2023, aquatint, 28,5 x 57 cm



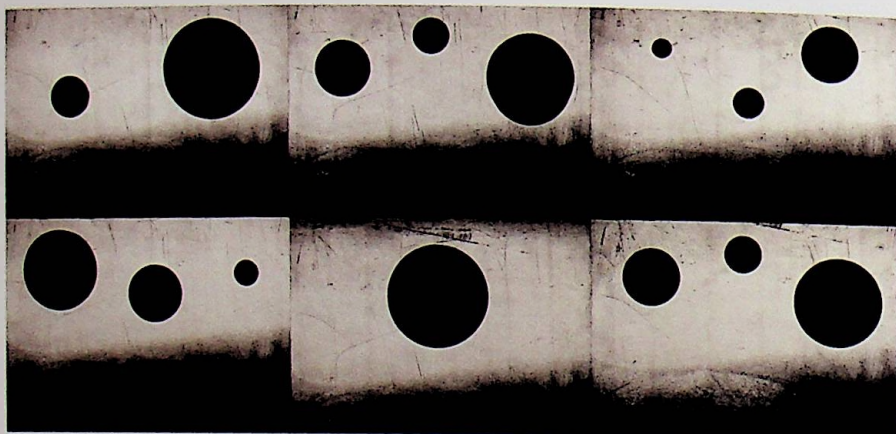
MARIO MATOKOVIĆ

Zemlja – nemogućnost ravne linije, 2021., monoprint, 12 grafičkih listova otisnuto u različitim bojama, 96 x 96 cm /
Earth – The Impossibility of a Straight Line, 2021, monoprint, 12 prints in different colors, 96 x 96 cm



MARIO MATOKOVIĆ

Zemlja – nemogućnost ravne linije, 2021., monoprint, 12 grafičkih listova otisnuto u različitim bojama, 96 x 96 cm /
Earth – The Impossibility of a Straight Line, 2021, monoprint, 12 prints in different colors, 96 x 96 cm



MARIO ČAUŠIĆ

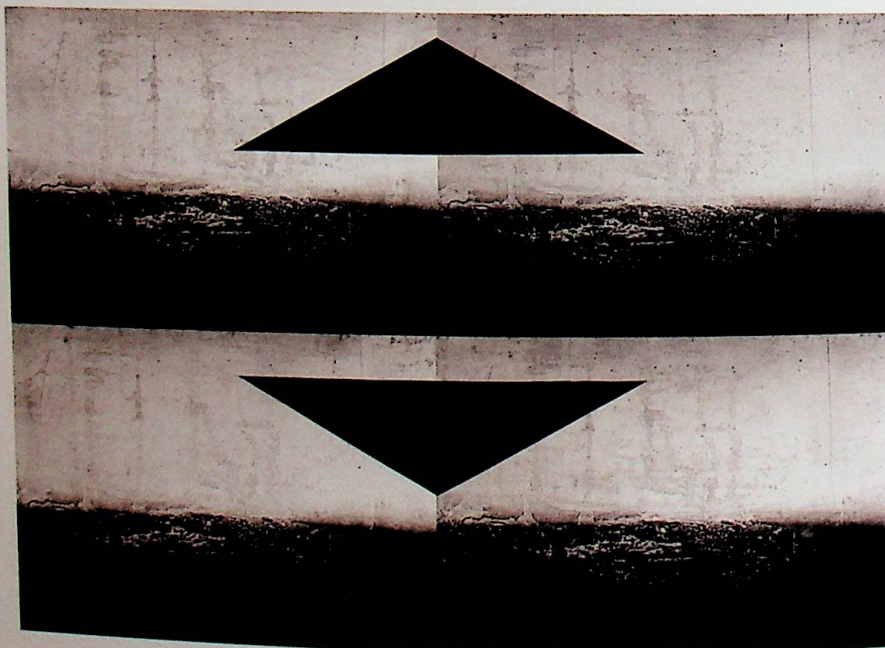
Novi krajolici 3, 2021., akvatinta, mezzotinta, lavirano jetkanje, visoki tisak, 100 x 213 cm /

New Landscapes 3, 2021., aquatinta, mezzotint, relief print, 100 x 213 cm

MARIO ČAUŠIĆ

Novi krajolici 1, 2021., akvatinta, suha igla, visoki tisak, 100 x 150 cm /

New Landscapes 1, 2021., aquatint, drypoint, relief print, 100 x 150 cm



TRACE

Feda Gavrilović

A trace is an indication of what is past, of what was there before us at a certain place. For the discerning connoisseurs of signs, a trace can also point to what is yet to come, to what awaits us. The work of these four graphic artists — Mario Čaušić, Igor Čabraja, Mario Matoković, and Miran Šabić — shows a similar combination of indications from the past which is suggested by classical printing techniques such as etchings and aquatint, and the future which is suggested by innovative approaches to the medium.

A trace is also something the world leaves in us and what we leave in the world. It can be a trace left by nature in man, a trace of man and his civilization left on nature, a trace of a graphic artist on the printing plate, and, finally, a trace of that plate on paper, i.e. on a print. Nature's trace on these authors and their trace in nature are clear through the mutual inspirations for motives and ideas, as well as the processes which created these prints.

Mario Matoković tries to draw a straight line on aluminum plates. His failure at the task suggests the utmost inability of reducing natural processes and forces within the limits of human control, even within the limits of total human comprehension. Traces of that inability are left on prints as testimonies of numerous irregularities and distortions of human life which are only a part of, to the rational being often unpredictable, the phenomena which make up the universe.

Miran Šabić approaches the natural world through both the theme and process. The series *Urban Transience* depicts the process in which time slowly takes over man-made structures and acts as the most destructive force of nature. His series *Forest, Sea, Mountain* depicts the artist's attempt at creative collaboration with the forces of nature. He does so by exposing the

plates to natural ambients from the title, from which he later prints motives of that ambients. That way he also tries to also literally, at least a bit, incorporate into his work the very essence of the impression he transmits, if that essence can be grasped at all.

Similar can be said for Igor Čabreja's prints, which interpret an extremely human concept such as a flag in a specific way — without symbolically colored surfaces, but through composed realistic depictions of parts of nature (parts which these surfaces should symbolize on national flags). The arbitrarily established states and their equally arbitrary symbols which seem ridiculous when juxtaposed with a real territory and real landscapes which they include or which they try to symbolize.

Mario Čaušić shows unusual structures which seem as extraterrestrial signs and diagrams. Elements of landscapes can also be found in their shapes. They direct us to the fact that the fascination we have before landscapes is often the result of a process in our mind which is hard to comprehend (Kant tried to define these mental constructs as "a feeling of the sublime" and "feeling of the beautiful"). A simple question arises when looking at Čaušić's prints and drawings: what is the basis of what we call aesthetics in the construction of human consciousness, i.e. when and why do we consider something beautiful? The indeterminacy of his motives is compliant with the indeterminacy of that feeling.

The realistic depiction in Šabić and Čabreja, as well as the abstraction of different natural and mental processes in Čaušić and Matoković emphasize man and his mind (that is, his perceptive abilities) as inseparable parts of nature. It seems these artists by no means position the human mind above nature, that is, they do not give it the role of its rational classifier. On the contrary, they try to achieve coexistence and unity of man's mental interior and his surroundings through artistic, in this case specifically, graphic, expression.

MARIO ČAUŠIĆ was born in Osijek in 1972. He graduated graphic art in 2001. The main preoccupation of his work is exploring spaces and expanding visual expression. He published an article on the topic in the American journal for art print *CELEBRATING PRINT* (Vol 3, No 1) titled *Print and Space as an Enduring Challenge in Three Rooms*, April 2017. He organized and participated in several art print workshops. As part of the Argola edition published by the Department of Prints and Drawing of the Croatian Academy of Sciences and Arts, in 2017 he created the print map *Ruins*. Since 2005, he has been working at the Academy of Arts and Culture in Osijek at the Department of Visual and Media Art. His works are part of several foundations in Croatia and abroad. He works in illustration and some of his works were published in international magazines, such as *Post (Blank)*.

Frames, 2021, combined graphic techniques of gravure and relief printing, 40 prints, each 20 x 29 cm

Sketches, 2017, ink, charcoal, 35 drawings 30 x 40 cm

Process, 2022, graphic installation, charcoal on wall, combined graphic techniques, cca 8 x 3 m

New Landscapes 1, 2021, aquatint, drypoint, relief print, 100 x 150 cm

New Landscapes 3, 2021., aquatinta, mezzotint, relief print, 100 x 213 cm

IGOR ČABRAJA was born in Slavonski Brod in 1976. He graduated in 2006 at the Department of Art Education at the Academy of Fine Arts in Zagreb, where he works today. His works are part of some Croatian museum and gallery collections, and he won several accolades and awards, most important of which are the MMSU Rijeka Award at the 4th Croatian Prints Triennial in 2006, and the Reward of the Croatian Academy of Sciences and Arts at the 6th Croatian Prints Triennial in 2012 organized by the Department of Prints and Drawings.

From the series *Flags*, 2023, aquatint, three formats 28,5 x 57 cm

MARIO MATOKOVIĆ was born in Osijek in 1985. He graduated in 2010 at the Academy of Art in Osijek at the Department for Fine Arts. He professionally works in contemporary visual and art practices through prints, videos, installations and art photography. In 2017, he won 3rd Place at the 5th Novosibirsk International Biennial of Contemporary Graphic Art in Russia for his work *Flag*, and won the ex aequo at the 26th Slavonian Biennial in Osijek in 2018, and was awarded in 2022 at the International Exhibition of Prints and Artists' Books GraficaRI in Rijeka. He is the initiator of the artist residency within the MML Studio project which is conceived as a platform for visual research in the form of short artist residencies and projects which contribute to the promotion of creative and critical thinking within the community.

Earth — The Impossibility of a Straight Line, 2021, monoprint, 12 prints in different colors, 96 x 96 cm

MIRAN ŠABIĆ was born in 1986 in Brežice, Slovenia. He graduated at the Academy of Fine Arts in Zagreb in 2010, where he also obtained his PhD in 2017 at the Postgraduate Doctoral Studies. He has continuously exhibited in Croatia and around the world since 2009. He exhibited at 23 solo and at over 120 group exhibitions. He won several awards and accolades, among which are: the Award of South Korean Government – Congressman Award, World Youth Art Festival, Seoul, South Korea 2017; Award of the Museum of Contemporary Art, IMAF Award, OSTEN Biennial of Drawing, Macedonia 2012; INTERBIFEP Grand Prix, International Gallery of Portrait, Tuzla, BiH, 2011; Award of Croatian Association of Artists at the 6th Croatian Triennial of Prints, 2012. Since 2012, he has been working at the Department of Graphic Arts, and is the vice dean for students and education at the Academy of Fine Arts in Zagreb.

Urban Transience, 2020, series of 5 etchings, 50 x 35 cm

Sea, Forest, Mountain, 2020, 3 etchings, 54 x 64 cm, video 7'58"

Mental Images, 2022/2023, series of etchings of various dimensions



MARIO ČAUŠIĆ,
IGOR ČABRAJA,
MARIO MATOKOVIĆ,
MIRAN ŠABIĆ

TRAG / Galerija Forum
TRACE / Forum Gallery

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University of Zagreb
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Na omotu / Outer cover:

IGOR ČABRAJA

2019, akril.

*2019, 57 x 57 cm (detalji) /
110 x 110 cm.*

2020, akril.
2020, 57 x 57 cm (detalji)

Unutarnja strana / Inner cover:

MIRAN ŠABIĆ

Šuma.

2019, bakroptis.
54 x 64 cm (detalji) /

Forest.
2020, etching.
54 x 64 cm (detalji)