

An abstract painting featuring bold, expressive brushstrokes in vibrant colors: bright yellow, magenta, cyan, and dark blue. The composition is layered and textured, with some areas appearing more saturated than others. A prominent diagonal stroke of cyan runs from the upper left towards the center. The overall effect is one of dynamic energy and emotional intensity.

FEDOR FISCHER

OPTIMIZAM
SJEĆANJA

Galerija Forum, 10. veljače 2022. - 12. ožujka 2022.
Forum Gallery, February 10, 2022 - March 12, 2022



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ru / Outer and inner cover :
kril, papir i ugljen na platnu, 180 x 250 cm (detail) /
rylie, paper and charcoal on canvas, 180 x 250 cm (detail)

OPTIMIZAM SJEĆANJA

Feda Gavrilović

Fedor Fischer likovnu je akademiju upisao nešto stariji i zato je uvijek bio na razmeđu generacija: najstariji među mladima, najmlađi među starijima. U svojim slikarskim promjenama koje su često bile izrazito radikalne – od razbijene figuracije, preko realizma, do materične i energične apstrakcije – linija njegova kontinuiteta dubinski je osjećaj slike, odnosno pokušaj artikuliranja tog specifičnog osjećaja. Bez previše ispitivanja razloga, historizacije i filozofije, Fischer želi govoriti slikom zato što mu ni jedan drugi jezik nije toliko rječit, izuzev eventualno jezika muzike. Slikarstvo je za njega stvaranje senzacija, istovremeno grubih i skladnih, poput prodornih i hrapavih *blues* akorda koje svira.

U svojoj slikarskoj edukaciji, koja još traje, kao što je slučaj sa svakim punokrvnim slikarom, kao i u svom odnedavnom pedagoškom radu na Akademiji likovnih umjetnosti u Zagrebu, često je od starijih kolega čuo onu dosadnu floskulu – kako je prije sve bilo bolje i kako nove generacije nemaju nešto što su imale nekadašnje. Naravno da se on ne slaže s takvim procjenama. Fischer mi se čini čovjekom svjesnim da generacije slikara stilski i kvalitativno fluktuiraju, kao i njegovo osobno slikarstvo. Optimizam sjećanja – naziv kojim je okrstio ovaj ciklus – može značiti i pretjerano uljepšavanje prošlosti, razdoblja kada smo bili mladi i puni života (kao što to čine stari profesori), ali i naprosto strategiju mentalnog preživljavanja. Naime, gledamo li svoj život samo kroz neugodnosti, užase i tragedije koje su nam se dogodile, ne gine nam teška depresija.

Ali, Fischer nije slikar sjećanja. Ni lijepih ni groznih. Iako povijest umjetnosti sve viđeno pokušava kategorizirati i svrstati u određene ladice, povlačeći paralele i pronalazeći sličnosti, smatram to besplodnom rabotom. Traženje sličnosti obično završava onim šašavim i dubokim pitanjem iz *Alise u zemlji čudesa*: Zašto gavran sliči pisaćem stolu?¹ Bez obzira na slične strategije nekih autora iz prošlosti, njegove su slike funkcija trenutka. Ako govorimo o samosvojnomo, muzici sličnom jeziku koji je Fischerova opsesija, on je, kao i svaki jezik, konvencija koja se slaže od prepoznatljivih dijelova. Ali govor bilo kojim jezikom nije nikada odjek, nego prisutnost u sadašnjosti. Čak i kada je ono izgovoreno citat, taj je citat izgovoren ovdje i sada. To je, na neki način, ritual – ponavljamo nešto naučeno da bismo potvrdili svoje postojanje. Slika je izgovorena riječ, izgubljena u istom času i vječna u rezoniranju (u tragu na platnu). Ovo djeluje kao previše mudrovanja, ali baš zato što se radi o nečemu tako suštinski jednostavnom, teško je to objasniti u jednostavnim terminima. Rječitost slike često je u suprotnosti s rječitošću jezika, a to najbolje vidimo u ovako beskompromisno apstraktnom ciklusu, koji se tvrdoglavo i spretno uklanja kulturnim kodovima i narativima koji čine osnovu svakog pisanja o slikarstvu.

¹ Evo primjera za ilustraciju ovog problema. Jedan prošli Fischerov ciklus tamnih slika s bogatom i ekspresivno artikuliranom materijom na prvi pogled podsjeća na slike iz povijesnog enformela. To je prvi, ali ne i najtočniji dojam. Dok su enformelne slike nastajale iz želje za negacijom tradicionalne slikarske sintakse, Fischer je u taj ciklus ušao s idejom afirmacije mogućnosti slikarstva u njegovoj najsirovijoj manifestaciji. Dakle, iz suprotnih hrijenja. Ali, zašto bi meni ili bilo kome drugome bili važni filozofski nazori i poetička hrijenja Fedora Fischera, ako je on slikar, a ne filozof? Ako mi se on pokušava obratiti specifičnim izričajem slike, a ne brbljajući, zašto bi referencije na njemu slične prethodnike (a sve je, na koncu, slično svemu, naučio nas je Lewis Carroll) davale njegovu slikarstvu veću ili manju vrijednost? Ostaje mi zaključiti da je spominjanje svih povijesnih sličnosti koje možemo uočiti kod nekog slikara jednako nevažno za doživljaj njegova rada, kao i isticanje njegovih osobnih stavova i razmišljanja o vlastitu radu (iako, i jedno i drugo čini interpretaciju tog djela znatno privlačnijom).

Možda nam anegdota pomogne. Fedor Fischer ima atelijer u napuštenom neboderu Vjesnika, nekoć velike novinske kuće, danas bez izdanja i pred likvidacijom. Išao sam tamo s fotografom Ivanom Posavcem, koji je radio u svim njihovim redakcijama, kako bismo fotografirali slike za ovu izložbu. Kada je ušao u te napuštene redakcije i urede, staroga je fotografa preplavila nostalgija. Sjetio se velikih novinara i urednika, Seada Saračevića, Veselka Tenžere, svih strasti i suza po redakcijama: „Koliko je tu prošlo heroja i koliko idiota!“ Novina više nema. Ni konkretnih Vjesnikovih, a i općenito tiskanim medijima opada popularnost. Pljesnive stolice i pokoji prastari kompjutorski ekran ili pokvareni faks-aparat još stoje rasuti po sobama. U praznim uredima skupljaju se prljavština i vlaga te pomalo nagrizažu te nekoć živahne interijere, prepuštajući ih propasti. Jedini život tamo sada je maleni radni prostor Fedora Fischera.

Sjećanje je ono što tka povijest i povijest umjetnosti – sjećanje na anegdote, na ljubavi i neprijateljstva, heroje i pokvarenjake. Kao i novinsko izdanje, slika je odraz trenutka. U sebi nosi sve priče koje postoje u slikarovoj memoriji ili njegovu trenutnom senzibilitetu, ali ih i nadrašta. Ostaje, i kada će se slikar sa svim svojim likovnim simpatijama i umjetničkim inklinacijama raspadati i konačno raspasti, poput ovog, nekoć gordog novinskog nebodera čokoladne boje.

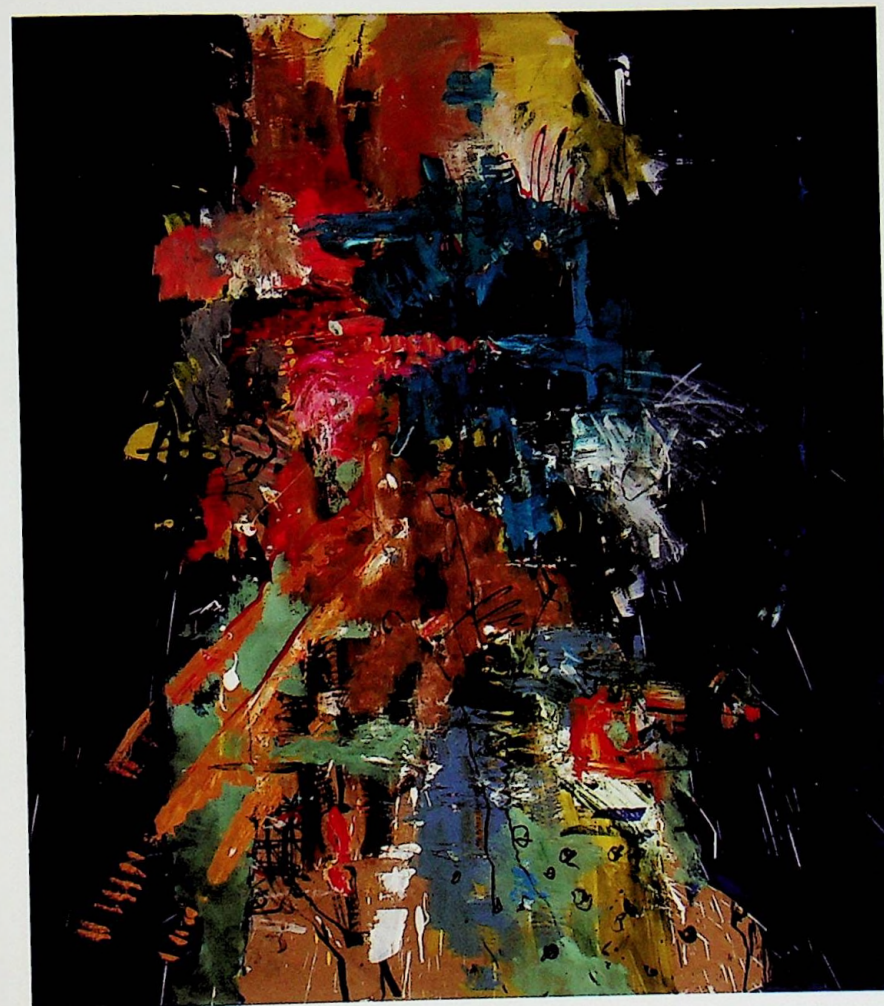
FEDOR FISCHER rođen je 1975. Diplomirao je slikarstvo na Akademiji likovnih umjetnosti u Zagrebu u klasi Zlatka Kesera. Izlagao je na brojnim samostalnim i grupnim izložbama u Hrvatskoj i inozemstvu. Radovi su mu u kolekcijama Okolje Consulting Art Collection (Slovenija), Erste & Steiermaerkische bank (Hrvatska) i u fundusu galerije Zuccato (Hrvatska). Dobitnik je priznanja na 3. Bijenalu slikarstva u Zagrebu. Od 2019. kao vanjski suradnik predaje ertanje na ALU-u u Zagrebu.



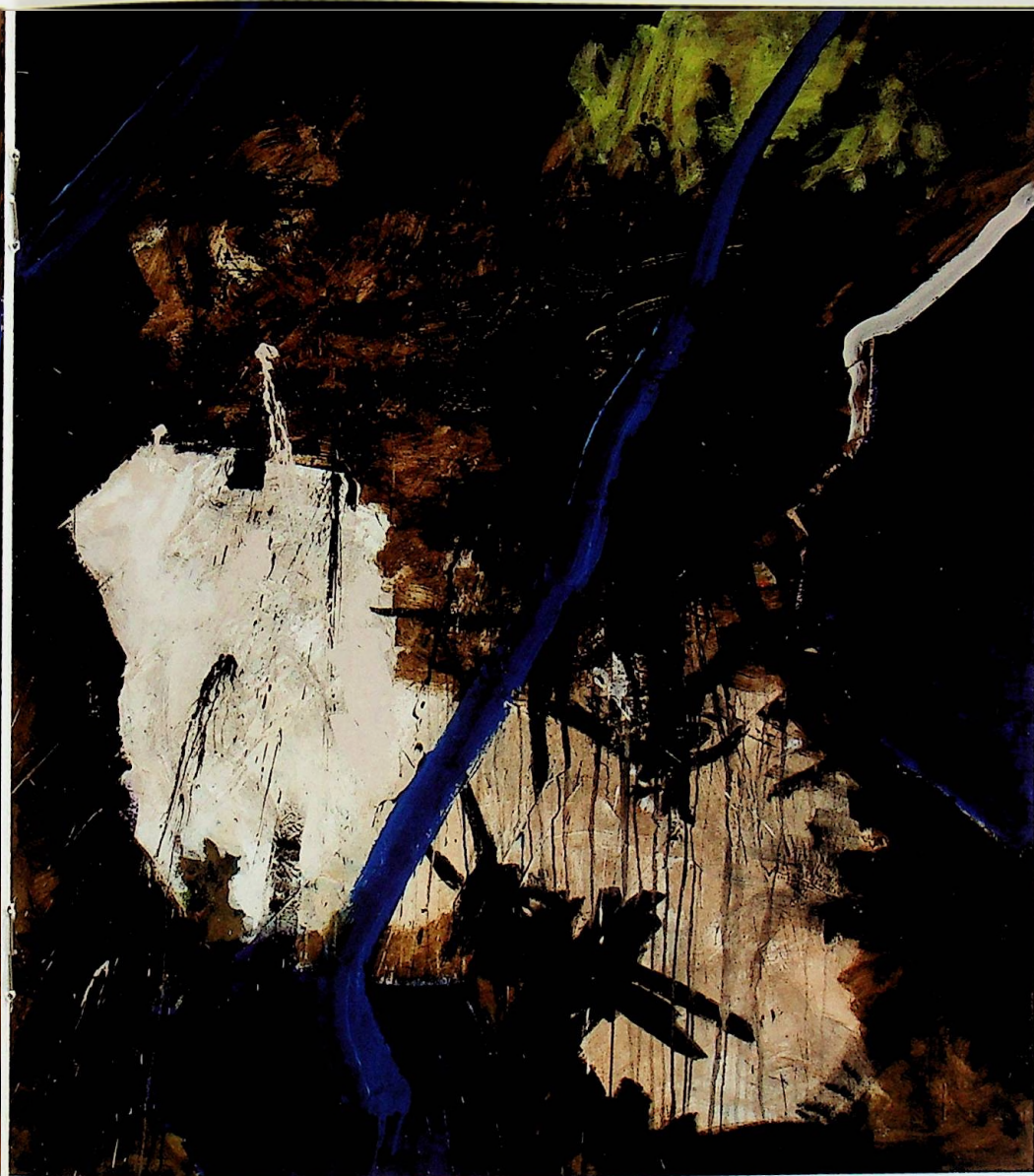
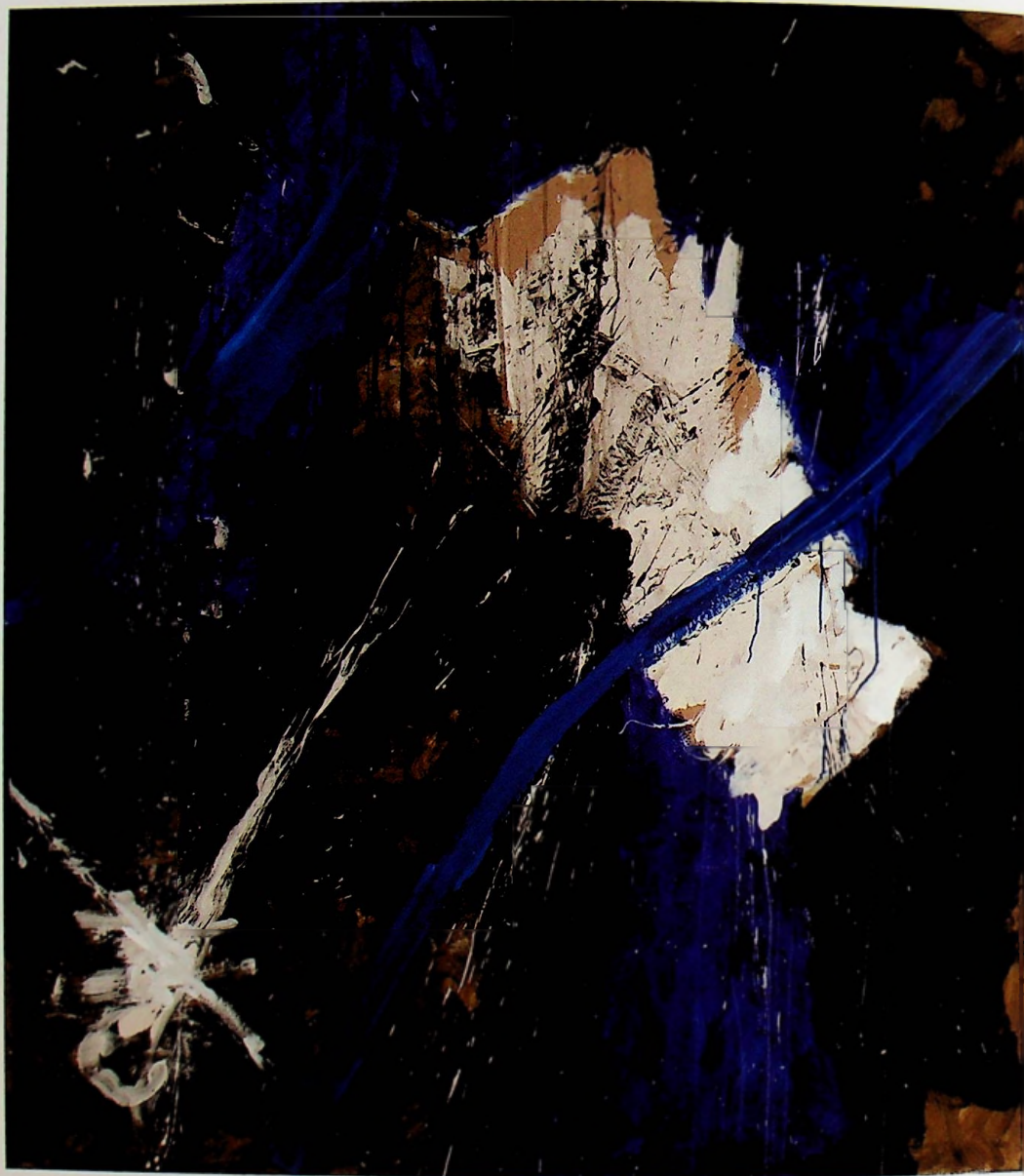
2022., akrilik, papir i ugljen na platnu, 180 x 250 cm /
2022, acrylic, paper and charcoal on canvas, 180 x 250 cm



2021., akrilik, papir i ugljen na platnu, 180 x 160 cm /
 2021. acrylic, paper and charcoal on canvas, 180 x 160 cm



2021., akrilik, papir i ugljen na platnu, 180 x 160 cm /
 2021. acrylic, paper and charcoal on canvas, 180 x 160 cm



diptih, 2022., akrilik, papir i ugljen na platnu, 180 x 320 cm /
 diptych, 2022, acrylic, paper and charcoal on canvas, 180 x 320 cm



2021., akrilik, papir i ugljen na platnu, 250 x 180 cm /
2021, acrylic, paper and charcoal on canvas, 250 x 180 cm



2021., akrilik, papir i ugljen na platnu, 90 x 70 cm /
2021, acrylic, paper and charcoal on canvas, 90 x 70 cm

THE OPTIMISM OF MEMORY

Feda Gavrilović

Fedor Fischer enrolled into the Academy of Fine Arts at a later age and was therefore always in between generations: the oldest among the younger, the youngest among the older. In his painting changes, which were often pronouncedly radical — from broken figurations, to realism, to the material and energetic abstraction — the line of his continuity is the deep sense of the painting, i.e. the attempt to articulate that specific feeling. Without questioning the reasons, historization and philosophy too much, Fischer wishes to speak through painting because for him no other language is as eloquent, except possibly the language of music. For him, painting is creating sensations, simultaneously rough and harmonious, like the piercing and coarse blues chords he plays.

In his painting education, which is still ongoing, as is the case with any full-blooded painter, as in his recent pedagogical work at the Academy of Fine Arts in Zagreb, he often heard the cliché — how everything was better before and how the new generations don't have what the older ones did. Of course, he doesn't agree with such assessments. Fischer seems like he is aware that generations of painters fluctuate in style and quality, as is the case with his own painting. The optimism of memory — the title he chose for this series — can mean both excessive embellishment of history, the period when we were young and full of life (as old professors do), but also simply a strategy of mental survival. Namely, if we view our life only through the unpleasant, the horrors and tragedies which have befallen us, we are faced with inevitable severe depression.

But Fischer is not a painter of memories. Neither beautiful nor horrible. Even though art history tries to categorize and label everything seen by drawing parallels and finding similarities, I find it completely useless. Looking for similarities usually ends with that crazy and deep question from *Alice in Wonderland*: Why is a raven like a writing desk?¹ Similar strategies of certain authors from the past notwithstanding, his paintings are a function of the moment. If we are looking at unique, music-like language which is Fischer's obsession, it is, as any language, a convention made up from recognizable parts. But speech in any language is never an echo, but a presence in the present. Even when what is said is a quote, the quote is said here and now. It is, in a way, a ritual — we are repeating something learned to affirm our existence. A painting is a spoken word, lost in that precise moment and eternal in reasoning (by its mark on the canvas). This seems overly philosophical, but because it is something so quintessentially simple it is hard to explain it in simple terms. A painting's eloquence is often contrary to a tongue's eloquence, and it is best reflected in this uncompromising abstract cycle which stubbornly and deftly evades cultural codes and narratives which make the foundation of any writing about painting.

¹ Here is an example to illustrate this problem. One of Fischer's past series of dark paintings with a rich and expressively articulated matter is at first glance reminiscent of paintings from historical informalism. It is the first, but not the most accurate impression. While informalist paintings were created from the desire to negate the traditional painting syntax, Fischer entered that series with an idea to affirm the possibility of painting in its rawest manifestation. Therefore, with contrasting intentions. But, why should I or anyone else care about the philosophical views and poetical volitions of Fedor Fischer, if he is a painter, and not a philosopher? If he is trying to speak to me through a specific painting expression, and not by babbling, why would references to predecessors similar to him (and everything is, at the end, similar to everything, as Lewis Carroll taught us) give his painting greater or lesser value? I am left with the conclusion that mentioning all the historical similarities we can notice in a painter are as irrelevant for experiencing his work as pointing out his personal beliefs and reflections on his own work (although, both make the interpretation of that work much more appealing).

Perhaps an anecdote will help. Fedor Fischer has a studio in the abandoned Vjesnik skyscraper, once a big news-house which is out of press and facing liquidation. I went there with photographer Ivan Posavec, who worked in all of their newsrooms, in order to take photographs for this exhibition. When he entered those abandoned newsrooms and offices, the old photographer was overwhelmed with nostalgia. He remembered the great reporters and editors, Sead Saračević, Veselko Tenžera, all the passion and tears in the newsrooms: "The number of heroes and idiots who passed through here!" The newspaper is no more. There is no more Vjesnik and the printed media is generally losing popularity. The moldy chairs and a few ancient computer screens or broken fax machines are still scattered in the rooms. Dust and dampness are filling the empty offices and slowly eating away the once lively interiors, leaving them to decay. The only life there now is Fedor Fischer's small workspace.

Memory is what makes up history and art history – memories of anecdotes, love and enemies, heroes and villains. Just like newspapers, a painting is a reflection of a moment. It carries within it all the stories from the painter's memory or his current sensibilities, but it also outgrows them. It will remain, even when the painter, with his visual arts sympathies and art inclinations, starts to fall apart and falls apart, like this former proud chocolate-coloured news-house skyscraper.

FEDOR FISCHER was born in 1975. He graduated painting at the Academy of Fine Arts in Zagreb in Zlatko Keser's class. He exhibited at numerous solo and group exhibitions in Croatia and abroad. His works are part of the Okolje Consulting Art Collection (Slovenia), Erste & Steiermaerkische Bank Collection (Croatia), and the Zuccato Gallery collection (Croatia). He was awarded at the 3rd Biennial of Painting in Zagreb. Since 2019, he has been teaching drawing at the Academy of Fine Arts in Zagreb as an external associate.



2022., akrilik, papir i ugljen na platnu, 180 x 250 cm /
2022, acrylic, paper and charcoal on canvas, 180 x 250 cm

Izloženo je jedanaest slika. Sve slike su u tehnici akrilika, papira i ugljena na platnu.

Dvije slike su dimenzija 180 x 250 cm, dvije 180 x 160 cm, jedna 250 x 180 cm, njih pet 90 x 70 cm.

Jedna je slika diptih, dimenzija 180 x 320 cm. /

Eleven paintings are exhibited. All paintings in acrylic, paper and charcoal on canvas.

Two paintings are 180 x 250 cm, two 180 x 160 cm, one 250 x 180 cm, five 90 x 70 cm.

One painting is a diptych, 180 x 320 cm.



FEDOR FISCHER

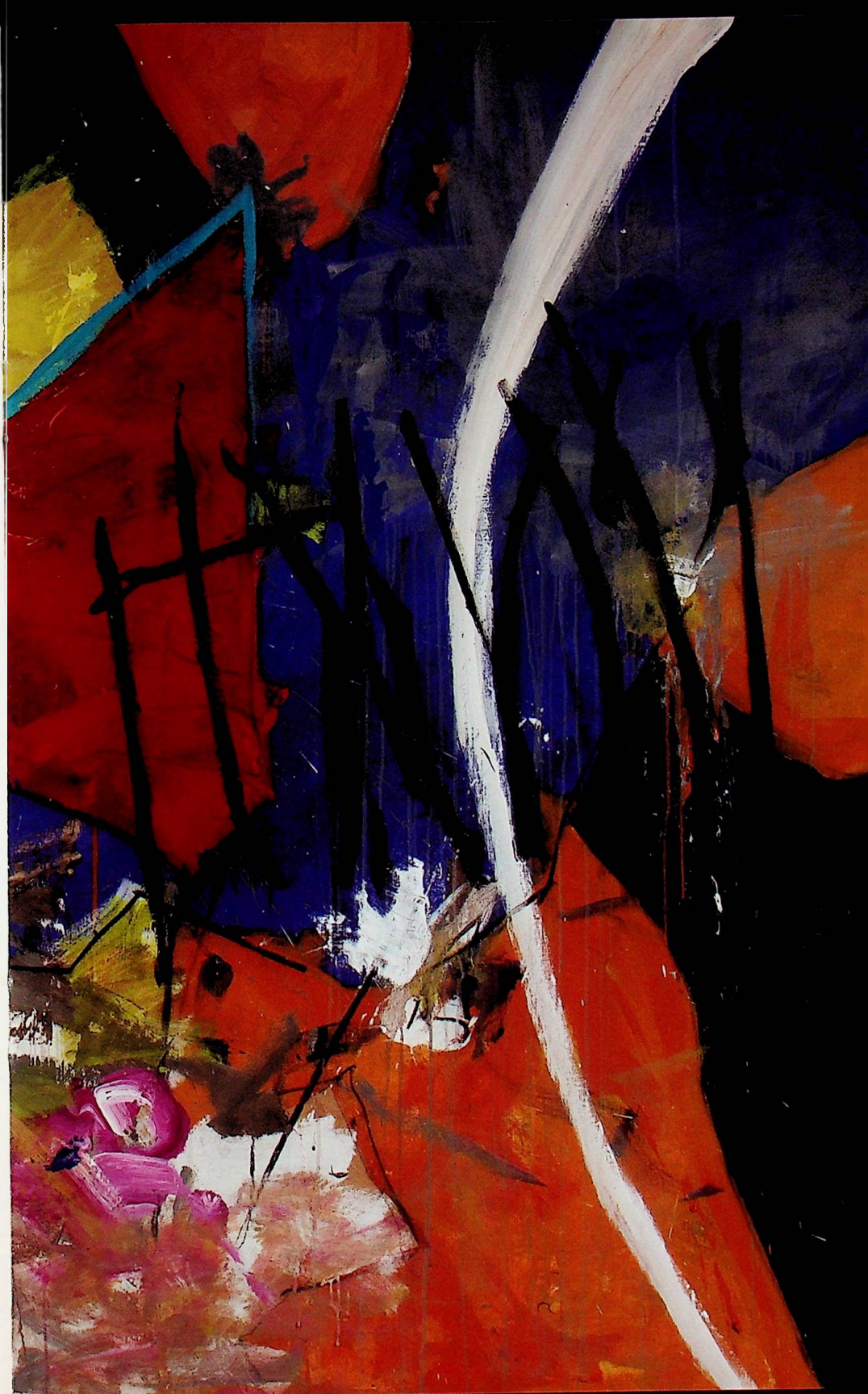
OPTIMIZAM SJEĆANJA / Galerija Forum

THE OPTIMISM OF MEMORY / Forum Gallery

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An abstract painting featuring a vibrant, expressive composition. The background is a deep, textured blue. Overlaid on this are bold, gestural strokes of magenta, bright cyan, and white. A prominent, dark, almost black, textured shape occupies the lower-left quadrant, resembling a silhouette or a dense cluster of brushstrokes. The overall effect is one of dynamic energy and emotional intensity, characteristic of the Optimism movement.

FEDOR FISCHER

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