

GALERIJA FORUM

GF

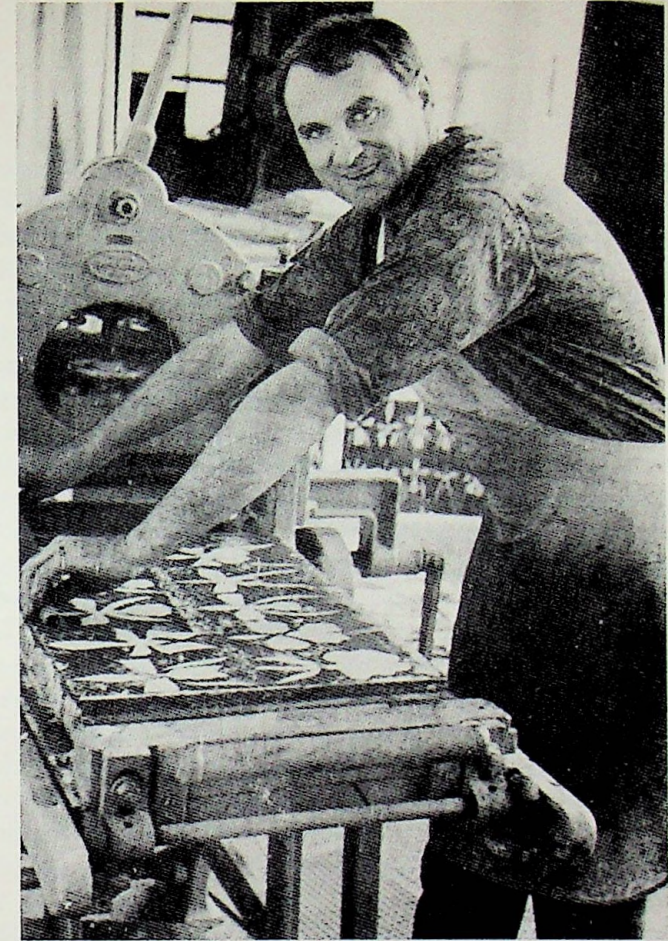
TADEUSZ LAPINSKI

GALERIJA FORUM
CENTRA ZA KULTURU I INFORMACIJE ZAGREBA

Indijanci.

ZAGREB · NIKOLE TESLE 16

2. VI – 19. VI 1981.



BIOGRAFIJA

Roden je u Rawa Mazowiecka u Poljskoj 1928. godine u obitelji grafičkih umjetnika. 1948. se upisuje na Umjetničku Akademiju u Varšavi na slikarstvu i grafici gdje je i diplomirao 1955. godine. Profesor je litografije na Univerzitetu Maryland SAD. Ima više od 50 samostalnih izložbi u SAD i inozemstvu.

BIOGRAPHY

Born in Rawa Mazowiecka in Poland at 1928 in a family of copper engravers and graphic artists. At 1948 he was enrolled at The Academy of Fine Arts in Warsaw as a painting and graphics major. There he graduated as a Master of Fine Arts in 1955. He is a professor of lithography at the University of Maryland. He has more than 50 one person shows in USA and abroad.

Pristupajući grafičkom opusu danas jednog od najvršnjih litografa Tadeuša Lapinskog valjalo bi prije svega ukazati na njegov specifični likovni razvoj, mnoštvo iskustva koje su s vremenom brusila i oblikovala njegovu maštu, stvarajući jednu od najprepoznatljivijih vizuelnih poetika u suvremenoj grafici. Nije slučajno da je svoju prvu važniju samostalnu izložbu Lapinski imao u Jugoslaviji u beogradskoj galeriji ULUSA 1958 god. i ostao vezan uz naš krajolik sve do danas. Naime, vidjevši njegove radove na jednoj skupnoj izložbi u Poljskoj, njegov specifični talenat i originalnost nisu izbjegli iskusnom i senzibilnom oku Stojana Čelića koji mu je potom i organizirao izložbu. Otada je prošlo gotovo četvrt stoljeća a u iskustvenom registru Lapinskog mnogo se toga dogodilo i promijenilo. Brojna putovanja, a posebice boravak u Brazilu djelovali su na njegovu maštu, otvarajući mnoštvo novih tekstura u oblikovanju pejzaža, kolorističke game i duhovne interpretacije jednog tako bogatog i snažnog podneblja. Potom vrativši se u Ameriku 1968. god. iskustva suvremene tehnologije i osjećanje jedne nove poetike svemira, metalne srebrne boje, pročišćeni likovni govor dali su naslutiti da se vizija Lapinskog kreće u smjeru otkrivanja tek naslućenih prostranstava u kojima i tišina ima svoj oblik, u kojima se prostorna perspektiva pretvara u vremensku. Iz tog razdoblja potječu djela koja su osigurala Lapinskome ne samo visoko mjesto u vrsnoći litografske izvedbe nego su označila i njegov duhovni, vizionarski pogled na kozmos i mogućnost hvatanja vibracija dalekih prostranstava, uobličujući ih u vrlo pročišćenu i ne manje bogatu sliku svijeta (*Mjesec u baletu*, *Budući svijet*, *Kopernik* itd.). Za njega materija kao da postoji u vibrirajućem vremenu, pokazujući uvijek svoju gustoću i energiju i u trenucima mirovanja, jer energija koju drži sabijenu u čistim geometrijskim oblicima i sferama tek je prividno statičko stanje. Iako statički odijeljeni oblici u prividnoj nepokretnosti kao da su povezani međusobno jednom unutrašnjom tenzijom koja ih drži na okupu, prožimajući ih istodobno istim duhovnim ozračjem. Moguće je govoriti o kontemplativnosti njegova pogleda o sublimaciji govora koji nalazi svoj pravi zvuk u širokim prostorima tišine. Kozmos za njega nije samo metafora beskonačnog, on je istodobno i oblik reda. Kozmički pejzaži multipliciranim sferama ukazuju na četvrtu dimenziju, a iluzionizam koji je postignut specifičnom perspektivom na neograničenu putanju u kojoj se zrcalne slike geometrijskih oblika umnožavaju pravilnošću kaleidoskopa (Odrazi 1979).

Medutim takva strogost u likovnom izrazu ne sadrži suhoću znanstvenog predloška nego naprotiv predstavlja široku vizuelnu poetsku potku, koja je toliko široka i neograničena koliko smo u stanju otkriti slojeve jednog nadasve sublimiranog duha. U najnovijim radovima, koji su nastali nakon teške bolesti tijekom koje Lapinski ni u bolnici nije prestajao raditi, nastala su djela koja svojom čistoćom i kolorizmom odaju težnju da se što potpunije osvijetli četvrta dimenzija. Promatrajući *Kozmički pejzaž* iz 1979 te *Prostornu skulpturu* iz 1980. čini nam se da se nalazimo pred oslikovljenjem jedne Wintu misli: „Izvan ljudskog iskustva... stvarnost je neograničena, nediferencirana i bezvremena”. Tek joj umjetnikova mašta daje oblik privodeći transcendentno u pojavno. Tako smo možda došli i do krajnje točke ove poetike: kako alkemijom i magijom slikarskog govora stvoriti govor svemira koji će svojim fizičkim pojavnim sjajem ukazivati na onaj drugi sjaj koji dolazi podjednako iz dubine bića i tišine neomeđenih prostranstava. Lapinski o tom svojem nastojanju kaže: „... najprije sam upotrijebio multiforme koje nazivam prostornim gnijezdima. Ti geometrijski oblici sačinjavali su mnogobojne prostorne gradove... Moje boje postajale su jasnije: crveno, plavo, žuto, smeđe i zeleno. Sve su bile izuzetno sjajne sa inkorporiranom teksturom poput vena. Moja štamparska tehnika bila je odlična sa izvrsnim otiscima. Počeo sam se približavati svojim čistim konceptima: bila je to zemlja i ono iza nje.”

Izuzetna ljepota i produhovljenost Lapinskijeva djela čini iz njega stvaraoca koji sanja s obje strane zemlje, nalazeći podjednako zbilje u čovjeku, zemlji i kozmosu, prilazeći uvijek jedan korak bliže samoj biti svjetlosti i materije.

SAMOSTALNE IZLOZBE – ONE MAN EXHIBITION

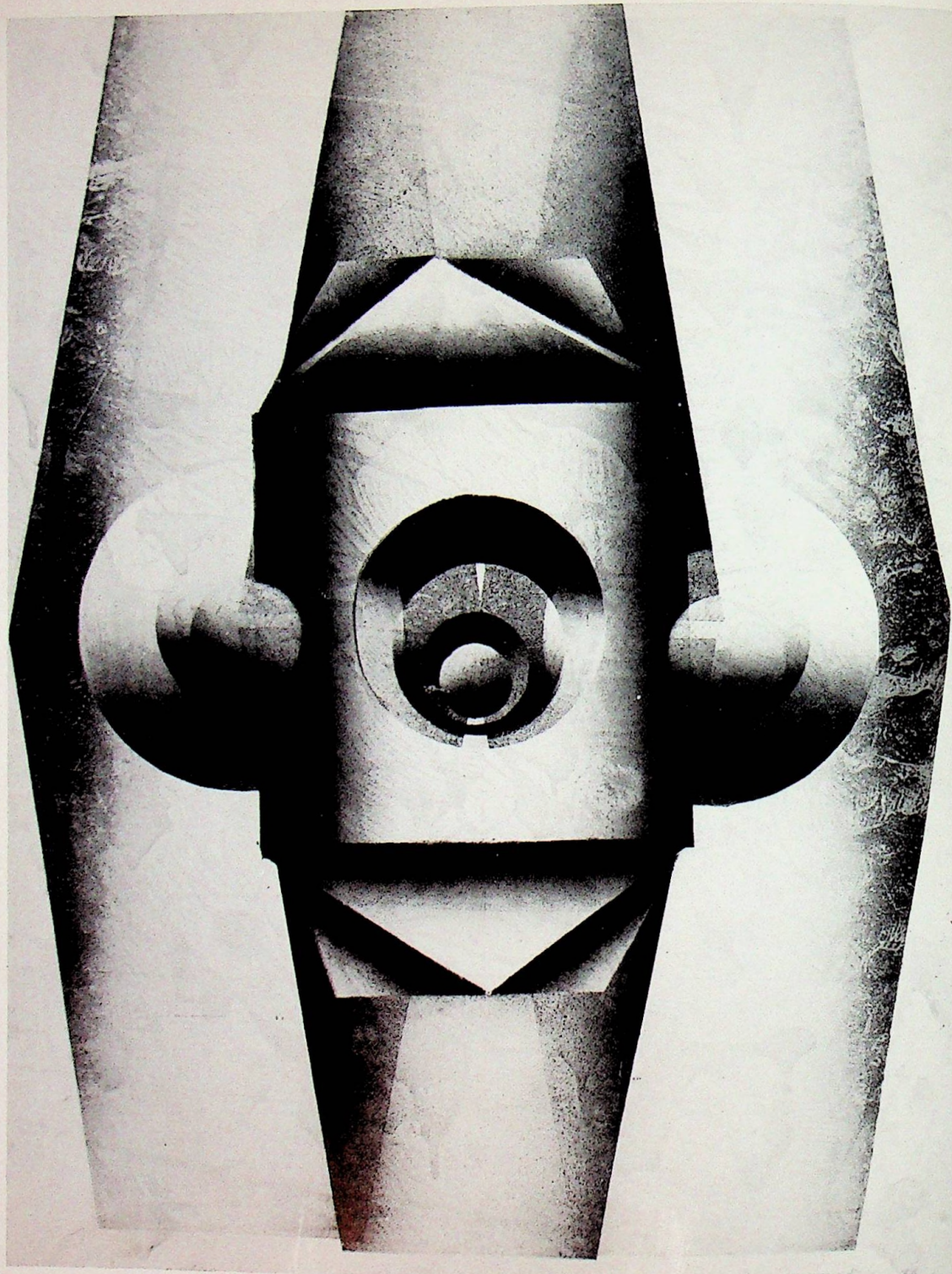
- 1958 Galeria ULUS, Beograd, Yugoslavia
- 1958 Grabowski Gallery, London
- 1959 Galeria ULUBIH, Sarajevo, Yugoslavia
- 1960 Mala Galerija, Ljubljana, Yugoslavia
- 1960 Stuttgart Institute of Art and Culture
- 1960 Gallery House of Prints, Toronto, Canada (With Miro and Terry Haas)
- 1961 Galeria MDM, Warsaw, Poland
- 1961 Gradska galerija, Maribor, Yugoslavia
- 1961 Galeria 60, Klagenfurt, Austria
- 1961 Marl, West Germany
- 1962 Gradska Galerija, Slovenj Gradec, Yugoslavia
- 1962 Galerie im Griechenbeisel, Vienna
- 1962 Viersen, West Germany
- 1963 Museum Johanneum, Graz, Austria
- 1963 Erlangen, West Germany
- 1963 Galerie Wasserturm, Hamburg
- 1963 Galerie Lambert, Paris
- 1963 Galerie Wasserturm, Hamburg (Invitation)
- 1964 Institute de Bellas Artes, Mexico City
- 1964 Nordhorn, West Germany
- 1965 Galerie im Griechenbeisel, Vienna; Rotterdam
- 1965 Galerie im Minoritensaal, Graz
- 1965 Galerie Wasserturm, Hamburg
- 1966 Historical Museum of Warsaw
- 1966 Galleria Torre, Torino
- 1966 Galerie Saint Laurent, Paris
- 1967 Galerie IAB, Porto Alegre, Brazil
- 1967 Gallery of Graphic Arts, New York
- 1968 Museu de Arte Rio Grande Do sul, Brazil
- 1968 Gallery of Graphic Arts, New York
- 1969 Gotenborg, Sweden
- 1969 Franz Bader Gallery, Washington, DC, with A. Stasik
- 1969 Museum of Contemporary Art, Sao Paolo, Brazil
- 1969 Gallery 267, Leonia, New Jersey
- 1970 Franz Bader Gallery, Washington, DC
- 1970 Museum of City Ouro Preto, Brazil (by Museu de Arte Contemporanea de Sao Paolo)

SAMOSTALNE IZLOZBE – ONE MAN EXHIBITIONS

- 1970 Galleria Il Segnapassi, Pesaro
- 1970 Libreria Feltrinelli, Bologna
- 1970 Gallery Maggy Rees, Los Gatos, California
- 1971 Miami Museum of Modern Art
- 1971 Nabor Casillo Gallery, Mexico City
- 1973 Kennedy Galleries, New York City
- 1973 Jane Haslem Gallery, Washington, DC
- 1974 Galerie Schwarzer in der Dorotheergasse, Vienna, Austria
- 1975 Muzej moderne umjetnosti, Rijeka, Yugoslavia
- 1975 Franz Bader Gallery, Washington, DC
- 1976 BWA Gallery, Torun, Poland
- 1976 McAlece Gall, Santa Rosa, California
- 1976 Soho in the Country Gallery, New Jersey
- 1977 Weintraub Gallery, New York City
- 1977 The Baah Gallery Cambridge, Mass.
- 1978 Jugoslavenski kulturni centar, New York
- 1978 City Gallery, Gdansk, Poland
- 1978 Maly Rynek Gallery, Krakow, Poland
- 1979 The Baah Gallery Cambridge, Mass.
- 1979 Bacardi Art Gallery, Miami
- 1980 UMBC Art Gallery Retrospective, Catonsville, MD
- 1980 Zamosc City, Poland
- 1980 Helm Museum, Poland
- 1980 Umetnostni paviljon, Slovenj Gradec, Yugoslavia
- 1980 Stadtmauer Gall., Villach, Austria
- 1981 Plum II Gallery, George Town, Washington, DC
- 1981 Sun Gallery Hauward, California
- 1981 Montpelier Art Center, Maryland

Tadeusz Lapinski izlagao je na mnogim kolektivnim izložbama u svim najznačajnijim likovnim centrima svijeta. Nosilac je desetak vrlo značajnih međunarodnih nagrada, među kojima prve internacionalne nagrade Unesco 1960., Bienale u Krakovu 1961, zatim više visokih američkih likovnih priznanja.

17	ČAROBNAKOVNO GNJEZDO – litografija u boji	75
16	DIMENZIONALNI ZMAJEVI	76
8	SVEMIRSKA KRILA	75
11	ISTRAŽIVAČ	72–73
65	USNE PRIRODE	73
2	USAMLJENA PLANETA	73
63	MJESEČEV BALET	72
37	UNIVERZALNA STVARANJA	74
12	ILUMINACIJA II	75
11	BLJEŠTEĆI DIJAMANT	75
14	NOSTALGIJA	75
67	PROLJETNI LET	75
7	VRATA SVEMIRA	74
68	LEBDEĆA SLAVA	75
10	MJESEČEVE IGRE	75
210	KRISTALI PROSTORA	75
3	ČETIRI GNJEZDA	73
15	MIR	75
66	KONTINUITET II	76
6	VELIČANSTVENA DIVOKOZA	74
9	BUĐENJE MAGNOLIJE	75
4	PROSTORNI SNOVI	74
64	MEĐUZVJEZDANI HAPPENING	73
5	CRVENI MJESECI	73
60	PLANETA	72
61	SUPERSOLARNI BROD	72
18	KOZMIČKI PEJZAŽ II	75
1	KOZMIČKI PEJZAŽ	76
14	KOZMIČKI PEJZAŽ IV	7
5	PRICE SVIJEĆA	70
68	MODERNO – STARI RELJEF	71
21	MODERNO DOBA II	71
69	RADIJACIJE	71
13	APOLLO 14	71
19	OSVAJANJE	71
70	EROZIJA	70
27	STABLA I JEZERA	71
28	ITALIJA 71	71
26	ANDROMEDA	71
71	DVA LICA MJESECA	71



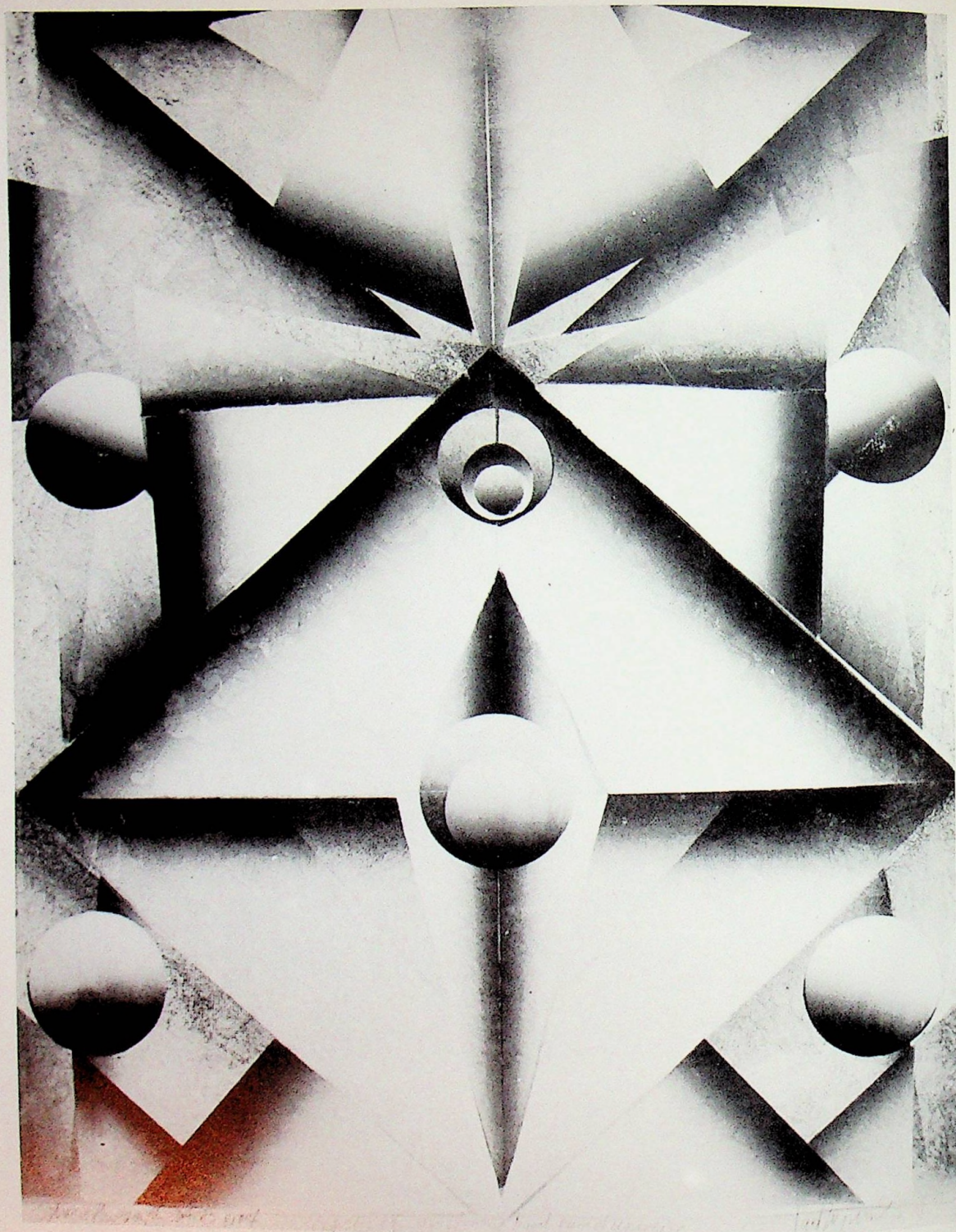
TRI DIJAMANTA (1975)

litografija u boji



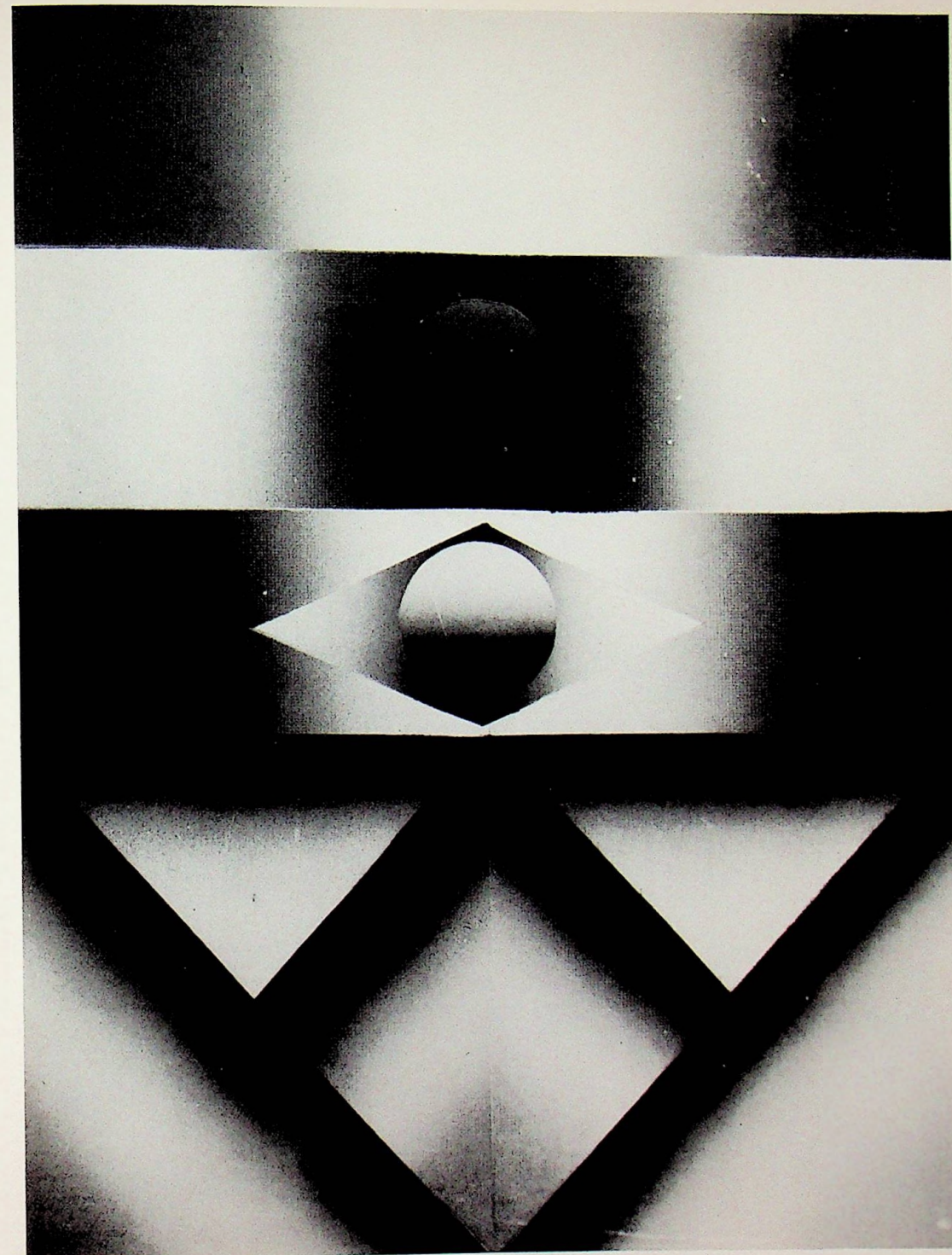
USAMLJENI PLANET (1975)

litografija u boji



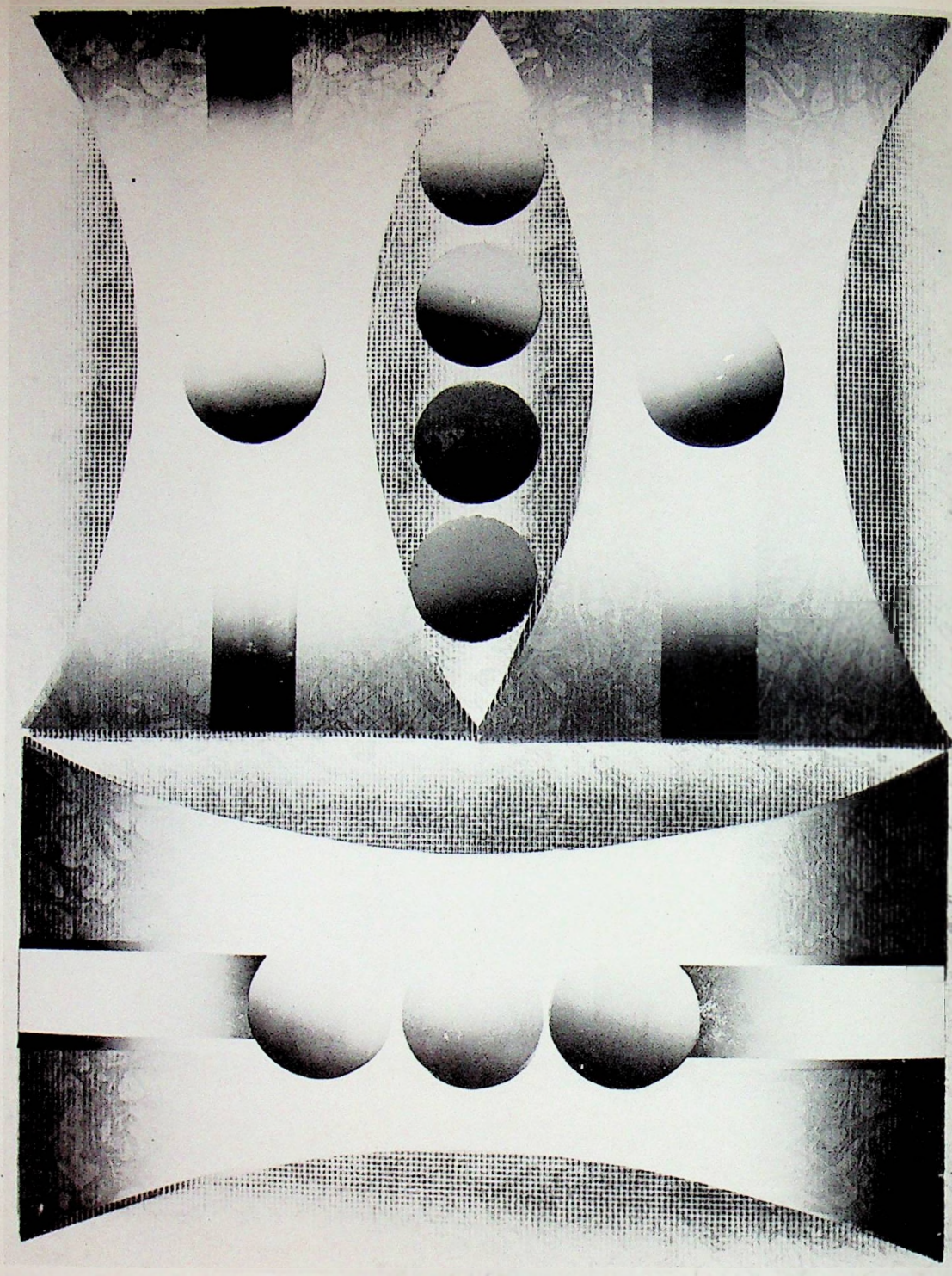
PERPETUM MOBILE SJAJNIH SFERA (1975)

litografija u boji



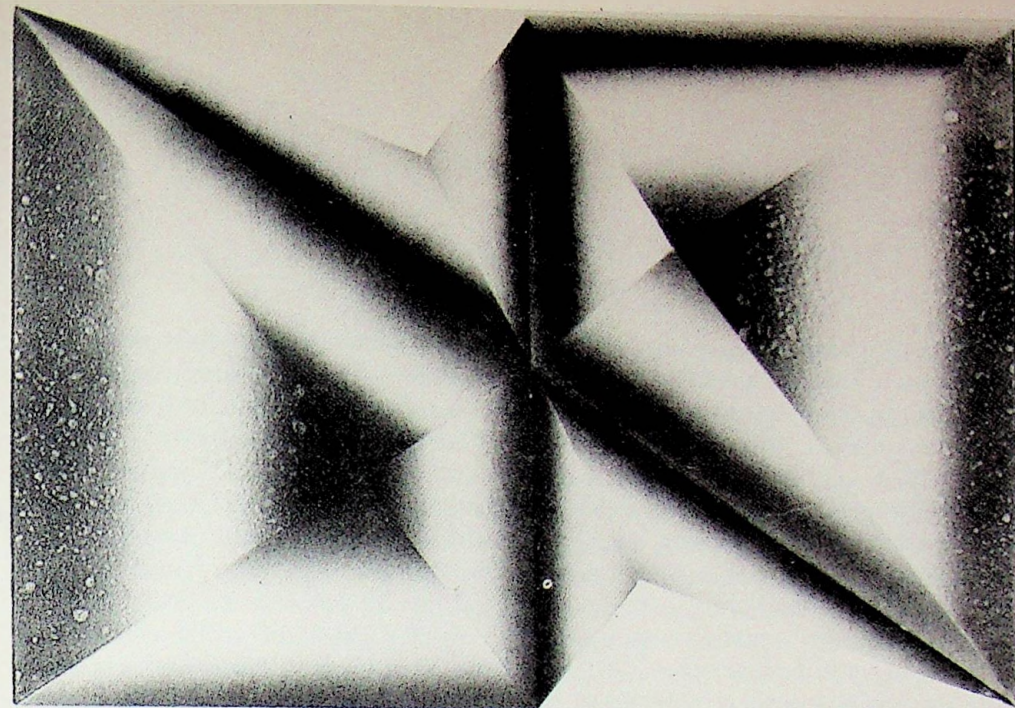
KOZMOSKOP II (1975)

litografija u boji



ČETVORICA NA POZORNICI (1975)

litografija u boji



PROSTORNA SKULPTURA MULTIPL (1980)

litografija u boji

Approaching graphical opus of one of to-day's most competent lithographs Tadeus Lapinski, one should point at his specific artistic development, plenty of experience which sharpened and formed his imagination, creating thus one of the most recognized visual poets in to-day's graphic. It is not accidentally that his first important show Lapinski had in Yugoslavia, in Belgrade's Gallery ULUS in 1958, and remained bound with our landscape until nowadays. Namely, having seen his works on one collective show in Polland, his specific talent and originality didn't escape Stojan's Ćelić experienced and sensitive eye. So he organized him a show in Belgrade.

Since then almost a quarter of century has passed, and in the registrar of Lapinski's experience much has hapened and changed. Numerous travels, especially his sojourn in Brasil affected his imagination, opening a great deal of new textures in forming landscapes, coloristic spectars and spiritual interpretations of that rich and strong climate.

Coming back to America in 1968, the experiences of new technology and the feeling of new poetry of cosmos, metallic silver colours, purified plastic language, anticipated now that Lapinski's vision tends towards discovery of spaces not forseen before, where even silence has its form, and where spaces perspective becomes temporel. From that period have their origin the works which insured to Lapinski not only a high place in quality of his lithographic performance, but they pointed at his spiritual, visionary view of cosmos and possibility of capting vibrations of remote spaces, shaping them in a very purified and not less rich picture of the world /Lunar Ballet, Future World, Copernicus, and so on/. One feels that for him material exists in vibrating time, showing always its density and energy in moments of rest. Because energy which he holds loaded in pure geometrical forms and spheres is only an apparent static position. Although statically divided forms and in apparent immobility, they give impression to be tied mutually with an interior tension, which holds them together imbuing them with the same spiritual radiation. It is also possible to talk about imaginativeness of his vision, about sublimation of expression which finds his real sound in wide spaces of silence. Cosmic landscapes with multiplied spheres shows a fourth dimension and illusionism attained by specific perspective on an unlimited orbit in which

glittering pictures of geometrical forms multiply themselves in caleidoscopic harmony /Reflections, 1979/.

However such strictness in artistic expression doesn't embody dryness of a scientific specimen on the contrary it represents a wide visual poetic base, so wide and unlimited as we are able to discover layers of very sublimated spirit. In his latest works, created after his serious illness during which time Lapinski, beeing in a hospital, didn't cease to work, originated such works which in their purity and colourism show the aspiration of building as much as possible the fourth dimension. Observing COSMOSCAPE from 1979 and SPACE SCULPTURE from 1980 we have the impression to stay in front of visual presentation of a Wintu thought: „Outside of human experience... the reality is unlimited, undistinguished and timeless.” Only artist's imaginative faculty gives it a shape, converting transcendental to visual. So perhaps we are coming to the last point of this poetry: how with the alchemy and the magic of painting language create a language of cosmos, which with his material form physically shaped glare point out on the other glare that comes equally from the deepness of a creature and from the silence of unlimited spaces. About such his strivings Lapinski says: „At first I used the multiforms I called space nests. These geometric shapes were combined into multicolored space cities... My colors became brighter: red, blue, yellow, brown and green. All were very shiny with incorporated textures like veins. My printing techniques were superior with excellent registration. I began to approach my pure concepts: it was earth and beyond.”

Exceptional beauty and spirituality of Lapinski's work makes him a creator who dreams on both sides of the earth, finding equal reality in man, earth, and cosmos, approaching allways one step nearer to the very essence of light and matter.

KOSTA ANGELI RADOVANI
BELIZAR BAHORIĆ
JOSIP DIMINIĆ
IVO FRIŠČIĆ
RAUL GOLDONI
STANKO JANČIĆ
NIVES KAVURIĆ–KURTOVIĆ
EUGEN KOKOT
ANTE KUDUZ
FERDINAND KULMER
IVAN LOVRENČIĆ
DALIBOR PARAĆ
ŠIME PERIĆ
EDO MURTIĆ
ZLATKO PRICA
NIKOLA REISER
MARIJA UJEVIĆ–GALETOVIĆ
GORANKA MURTIĆ–VRUS

FERDINAND KULMER, GIUSEPPE ZIGAINA, LAZAR VOZAREVIĆ, JOAN MIRO, NIKOLA REISER, EDO MURTIĆ, IVAN LOVRENČIĆ, ZLATKO PRICA, IVO ŠEBALJ, VASKO LIPOVAC, ANTE KUDUZ, ŠIME PERIĆ, ACHILLE PERILLI, OTON POSTRUŽNIK, EMILIO VEDOVA, FRANO ŠIMUNOVIĆ, KSENIJA KANTOCI, STEVO BINIČKI, NIVES KAVURIĆ–KURTOVIĆ, RICHARD MORTENSEN, IVO FRIŠČIĆ, VIRGILIJE NEVJESTIĆ, MILIVOJE NIKOLAJEVIĆ, LOJZE SPACAL, TONI BENETTON, BOŠKO PETROVIĆ, JOVAN SOLDATOVIĆ, JOSIP DIMINIĆ, ANTE JAKIĆ, NIKOLA KOYDL, RAUL GOLDONI, PREDRAG NEŠKOVIĆ, DALIBOR PARAĆ, PETAR HADŽI-BOŠKOV, BOGDAN BOGDANOVIĆ, ALBERT KINERT, MILE SKRAČIĆ, SPASE KUNOVSKI, BORO MITRIČESKI, FADIL VEJZOVIĆ, PIERO TARTICHIO, VLADIMIR STRAŽA, BELIZAR BAHORIĆ, BRANKO RUŽIĆ, GRAFIČARI IZ HAMBURGA, SUVREMENI UMJETNICI IZ SR MAKEDONIJE, MERSAD BERBER, MIO DRAG B. PROTIĆ, STANKO JANČIĆ, ANTE KAŠTELANČIĆ, ROBERT RAUSCHENBERG, KOSTA ANGELI RADOVANI, OTO LOGO, GUALTIERO MOCENNI, LJUBOMIR KARINA, RATKO JANJIĆ–JOB, STOJAN ČELIĆ, ISMAR MUJEZINOVIĆ, EUGEN KOKOT, ŽIVA KRAUS, MARIJA UJEVIĆ–GALEKOVIĆ, MAJA DOLENČIĆ–MALEŠEVIĆ, DRAGO TRŠAR, ANDREJ JEMEC, ELIZABETH FRANZHEIM, SUVREMENA UMJETNOST KOSOVA, JEAN MESSAGIER, TADEUSZ LAPINSKI

Izdavač Published by	GALERIJA FORUM CENTRA ZA KULTURU I INFORMACIJE ZAGREB, Teslina 16, tel. 445-693
Za izdavača For the publisher	DUŠKO PAVLOVIĆ
Urednik kataloga Catalogue editor	VIŠNJA KNEZOCI
Predgovor Preface	LJERKA MIFKA
Prijevod na engleski Translation into English	MARGARITA SVEŠTAROV
Grafički urednik kataloga Catalogue design	FEDOR LIČINA
Likovna postava izložbe Arrangement of exhibits	VIŠNJA KNEZOCI
Tehnička postava izložbe Technical layout	ŽELIMIR MARTINJAK
Plakat Poster design	IVICA STANČIN
Tisak plakata Printing of posters	ŽELIMIR BAKOVIĆ FOTOGRAFIČKI ATELIER CENTRA ZA KULTURU I INFORMACIJE ZAGREB, Preradovićeve 5
Tisak Printed by	SVEUČILIŠNA NAKLADA LIBER, ZAGREB
Naklada Number of copies	500 KOMADA

