

DALIBOR PARAĆ

AKVARELI
GVAŠEVI
CRTEŽI

STUDIO GALERIJE •FORUM•

PREDGOVOR ŽELJKO SABOL

Intimne zabilješke Dalibora Paraća, ostvarene u akvarelima, gvaševima i crtežima, pokazuju pravu narav njegove osjetljivosti, spontanost i sigurnost izvedbe, široki raspon kolorističkih mogućnosti i trajnu opsjednutost mediteranskim krajolikom u njegovim poetskim, lirskim vidovima. Razumije se da Parać nije slučajni putnik niti namjernik, on je čovjek što sa svojim zavičajem živi, raduje se i tuguje, dijeli njegovu sudbinu u svim trenucima i raspoloženjima. A kamen i oblak, stablo ili morska pučina samo su elementi njegove vizije, ishodišta slobodnih otkrića i zamisli. To su postaje na jednom izvornom slikarskom putovanju od praskozorja do smiraja dana, od sunčanoga podneva do olujnih predvečerja što donose strepnju, tugu, nesreću. No ipak su svjetlost i vedrina, u ovoga slikara, snažniji (i trajniji) podsticaj, popraćen krajnjom koncentracijom na svaki trenutak doživljaja, nadahnuća, uzbuđenja i preobražavanja onoga što je viđeno u nove osjete i oblike, nove ritmove i značenja. Parać, prije svega, želi prenijeti atmosferu koja zrači iz motiva u različitim okolnostima, mimoilazeći materijalne činjenice i njihove nepromjenljive strukture u prostoru i ljudskoj okolini. U spontanosti i žestini njegovih pokreta krije se jedan čulni, hedonistički odnos prema životu, otkriva se težnja da se budno prati rast i kretanje svega što se suočava s vremenom i sigurnim nestajanjem. Parać je slikar pokreta i nemira, uzbudljivih i suptilnih treperenja i pomaka u prirodi, njegova je ruka osjetljivo sredstvo koje bilježi vlastite doživljaje, otkriva njihove poruke i sakriveni smisao. Bilo koja iluzija ili učinak dubine posebno ga ne zanimaju, prvenstveno je usredotočen na svjetlost, rast i gibanje — propinjanje stabla ili povlačenje vala, bjelinu kamena okruženu sjenama što nikada ne miruju, nikada se ne ponavljaju pred našim pogledom. Okolica i dijagonala osnovni su pravci kretanja a istančano stupnjevanje tonova govori o prustorima i prostranstvima, daljini i visini u kojoj se izmiruju sve suprotnosti i razlike . . .

Paraćeve akvarele, gvaševe i crteže (u ovim posljednjima naglašene su varijacije istoga tona) odlikuje posebna svježina i neposrednost te se čini kao da oni nastaju upravo u trenutku u kome ih promatramo, kao da smo i sami svjedoci njihova pojavljivanja na bjelini papira. Linija je ponekad cjelovita, ponekad isprekidana, najčešće bogato natopljena pigmentom koji ostavlja svoj trag i znak na površini, odjekuje posebnim zvukom u tišini slutnje i nepostojanja. Pojačavanjem gustoće boje intenziviran je kolorit, uz liniju se pojavljuje i mrlja, otvaraju se nova suzvučja i skladovi, vrlo često neobičnih (i neočekivanih) obrata i odnosa, snaga i vrijednosti. Pred nama se nižu skice i improvizacije, bilješke i prisjećanja, ponegdje i planovi za buduće slike koje traže temelj i predložak, pouzdani oslonac u vrelj tvari mašte i promatranja svijeta. Tako Dalibor Parać širi svoja obzorja i obnavlja jednu plemenitu, iako pomalo zaboravljenu, slikarsku tehniku kojoj je u hrvatskoj umjetnosti (nakon Raškajeva i Babića, Mezdjića i Reiser) već do sada poklonio mnoga značajna ostvarenja. A ostala će se, već sutra, pojaviti ispod njegova kista . . .

PREFACE ŽELJKO SABOL

The personal note of Dalibor Parać's watercolours, gouaches and drawings shows the real nature of his sensibility, the spontaneity and certainty of his technique, the wide range of colours and his permanent obsession with the Mediterranean landscape in its poetic and lyric aspects. Parać is not an accidental traveller or an unexpected guest, he is a man who lives with his homeland, shares its joy, its sadness and its destiny at every moment and in all its moods. A stone and a cloud, a tree or the open sea are only the basic elements of his vision, the starting point for his free ideas and inventions. These are the stopping places on an original painting journey from daybreak to sunset, from a sunny noon to a stormy evening which brings fear, sadness and unhappiness. But light and clear skies are a stronger stimulus (and a more lasting one) in this painting, accompanied by extreme concentration on every instant of an experience, inspiration and excitement, transforming what was seen into new sensations and forms, new rhythms and meanings. Above all, Parać wants to transfer the atmosphere which radiates from the motif in various circumstances, avoiding the material facts and their unchangeable structures in space and in their human surroundings. In the spontaneity and swiftness of his brushwork there is a sensual and hedonistic attitude towards life, a desire to follow carefully the growth and movement of anything that is confronted with time and bound to vanish. Parać is a painter of movement and turbulence, of exciting and subtle vibrations in nature, his hand is a sensitive device which records his own experiences, discovers their message and their hidden meaning. He is not especially interested in any illusion or effect of depth, he concentrates primarily on light, growth and motion — a tree stretching up to the sky or a wave flowing back, the whiteness of a stone surrounded with shadows which are never still and which never repeat themselves. Vertical and diagonal form the basic directions of movement, while the subtle graduation of tones speaks of spaces and expanses, of distance and height where all controversies and differences are reconciled . . .

Parać's watercolours, gouaches and drawings (these last marked by variations of the same tone) are distinguished by a special freshness and directness and they seem to be born at the very moment we look at them, as if we were witnesses to their appearance on the whiteness of the paper. The line is sometimes unbroken and sometimes interrupted, but most often it has a thick coat of pigment which leaves its trace and mark on the surface and echoes with a special sound in the silence of presentiment and nonexistence. By increasing the density of the paint, the colouring is intensified, a patch of colour appears alongside the line, new harmonies open up, the harmonies of unusual (and unexpected) changes and relations, forces and values. There are sketches and improvisations before us, recollections and memories, sometimes even plans for the future pictures which require a foundation and a model, a reliable support in the passionate nature of his imagination and observation of the world. So Dalibor Parać expands his horizons and renews a noble painting technique which has been somewhat forgotten. To this technique in Croatian art (after Raškajeva and Babić, Mezdjić and Reiser) Parać has already contributed many important works. And tomorrow new ones will appear under his brush . . .

DALIBOR PARAĆ rođen je 1921. godine u Solinu. Na Akademiju likovnih umjetnosti u Zagrebu upisao se 1940. godine. Diplomirao je (nakon ratnog prekida) u klasi prof. Ljube Babića 1948. godine. Bio je suradnik Majstorske radionice slikara Krste Hegedušića. Radio je na Školi primijenjene umjetnosti, a sada je redovni profesor Akademije likovnih umjetnosti u Zagrebu. Dobitnik je Nagrade grada Zagreba za 1977. godinu. Član je Galerije Forum Centra za kulturu i informacije Zagreba. Adresa: AKADEMIJA LIKOVNIH UMJETNOSTI, ILICA 85, 41000 ZAGREB

S A M O S T A L N E I Z L O Ž B E

- 1974. ZAGREB, Galerija Forum
- 1975. SPLIT, Galerija umjetnina ROVINJ, Muzej grada Rovinja
- 1976. HVAR, Galerija Na bankete KARLOVAC, Umjetnička galerija
- 1977. ZAGREB, Galerija Forum
- 1978. SKOPJE, Centar za kultura i informacii (sa S. Jančićem)
- 1979. ZAGREB, Studio Galerije Forum (akvareli, gvaševi, crteži)

Dalibor Parać sudjelovao je na skupnim izložbama u Hvaru, Dubrovniku, Rijeci, Subotici, Zagrebu, Ljubljani, Zadru, Beogradu, Tuzli, Sisku, Bjelovaru, Banjaluci, Kragujevcu, Osijeku, Labinu, Puli, Sarajevu, Caracasu, Milanu, Pordenonu, Mainzu itd.

DALIBOR PARAĆ was born in 1921 at Solin. In 1940 he enrolled in the Academy of Fine Arts in Zagreb. He resumed his studies after the war and graduated as a student of Prof. Ljubo Babić in 1948. He worked in Krsto Hegedušić's studio and lectured for some time at the School of Applied Art in Zagreb. Today he is a full professor at the Zagreb Academy of Fine Arts. He is also a member of the Forum Gallery attached to the Centre for Culture and Information of the City of Zagreb. In 1977 he was awarded the City of Zagreb Prize. Address: Academy of Fine Arts, Ilica 85, 41000 Zagreb.

O N E — M A N E X H I B I T I O N S

- 1974 ZAGREB, Forum Gallery
- 1975 SPLIT, Art Gallery ROVINJ, Museum of the City of Rovinj
- 1976 HVAR, „Na bankete” Gallery KARLOVAC, Art Gallery
- 1977 ZAGREB, Forum Gallery
- 1978 SKOPJE, Centre for Culture and Information (with S. Jančić)
- 1979 ZAGREB, Studio of the Forum Gallery (watercolours, gouaches, drawings)

Dalibor Parać's works were also shown at the group exhibitions in Hvar, Dubrovnik, Rijeka, Subotica, Zagreb, Ljubljana, Zadar, Belgrade, Tuzla, Sisak, Bjelovar, Banja Luka, Kragujevac, Osijek, Labin, Pola, Sarajevo, Caracas, Milan, Pordenone, Mainz etc.



SGF

STUDIO GALERIJE FORUM
CENTRA ZA KULTURU I INFORMACIJE ZAGREBA

Preradovićeva 5

24. IV. – 15. V.

Izdavač:

STUDIO GALERIJE FORUM
CENTAR ZA KULTURU I INFORMACIJE ZAGREBA, PRERADOVIĆEVA 5

Za izdavača:

JAKŠA SINGER

Urednik kataloga:

ŽELJKO SABOL

Grafičko oblikovanje:

FEDOR LIČINA

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SVEUČILIŠNA NAKLADA LIBER, ZAGREB

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