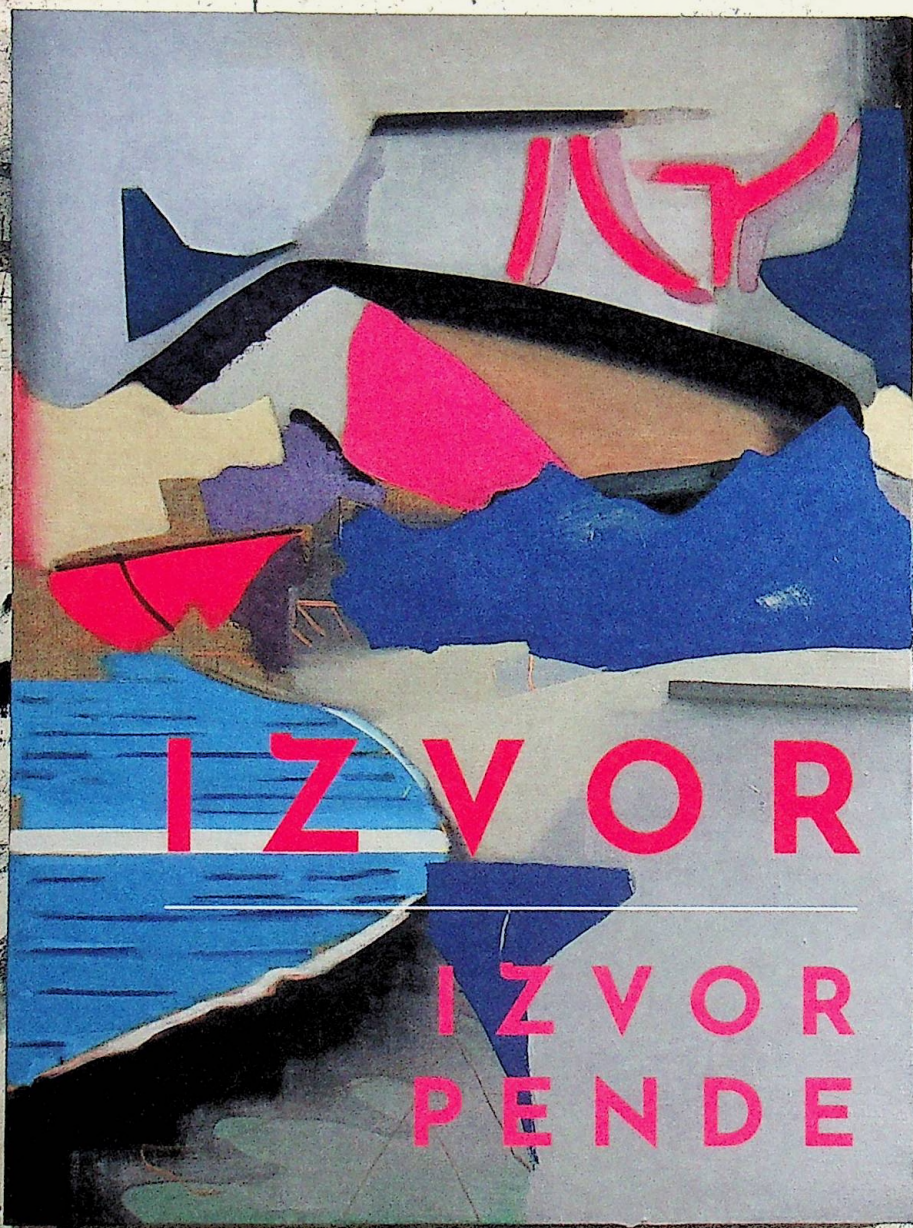




IZVOR

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PENDE



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Feda Gavrilović

Čuvena Courbetova slika *L'Origine du monde*, čiji se naslov može prevesti kao *Izvor* (ili *Podrijetlo*) svijeta, stavlja nas pred zagonetku – je li autor htio biti šaljiv ili dubok? Je li mislio na mističnu kozmičku maternicu, ili na fetišizaciju ženskog spolnog organa? U svakom slučaju, pitanje – „Što je izvor?“ ostaje vrlo jasno pred tom slikom. I zatim: govorimo li o fizičkom izvoru ili o izvoru inspiracije?

Pitanja su to oko kojih se može ugodno i besplodno lamentirati, pa to i čine brojni humanisti. Tako lamentiraju i povjesničari umjetnosti pred nečijim opusom. Tada se, čini se, oni ne mogu odvojiti od traženja asocijacija u svom dosadašnjem znanju, svih očitih i marginalnih sličnosti u povijesti umjetnosti s kojima će usporediti djelo nekog autora. I sâm sam nerijetko zloupotrebljavao svoje znanje na taj način. No, recentni napreci u umjetnoj inteligenciji pokazali su da za to nije potrebna velika pamet, štoviše, da ta tehnologija, koja se još uvijek razvija, takve paralele može povući uspješnije, preciznije i ponekada neočekivanije od čovjeka. Kada se piše o apstraktnoj umjetnosti, a takvo je i slikarstvo Izvora Pende, želja za traženjem presedana, morfoloških referencija i povijesnih uzora gotovo se sama nameće. Pa i kroz „mehanizam dvostrukog isključenja“, kako bi rekao Roland Barthes, ili „ni-ni-zam“. Kao da nije moguće prihvatiti nereferentnost, već moramo tražiti (makar na silu) referencije u području kulture.

A u temelju te, toliko nam potrebne, potrage upravo je traganje za izvorom, želja zapadnog čovjeka da „zna“, prije negoli „osjeti“, da usustavi i podvrgne svojim postojećim kategorijama sve fenomene, pa i one estetske. Duhu svakog vremena naći ćemo lampu kojom ćemo ga zarobiti.

Kada nam se slika obraća isključivo elementima svoje tvorbe – bojom, linijom i mjerom, izvor za kojim tragamo nije onaj njezin, jer on je u njoj samoj, vrlo očit i upravo pred nama, nego je to izvor naše reakcije na nju. On se, najčešće, nalazi u specifičnom ugađanju objekta estetskog promišljanja s našim intrinzičnim osjećajem harmonije, mjere, ritma. Nije novo usporediti apstraktno slikarstvo s glazbom, upravo zbog nesvodivosti (ili – svodivosti koja može biti samo vrlo teška i nasilna) učinka tih umjetničkih formi na bilo što izvan samog umjetničkog djela.

I sada smo pred tim neobičnim plodom. Djelom koje je samo sebi izvor i koje govori o sebi, dok mi, njegovi gledatelji, ishodište svoje estetske reakcije (kakvog god ona predznaka bila) pronalazimo u samom susretu s tim djelom. Ne u našem znanju, ne u asocijaciji, već samo u tom naoko nelogičnom krugu reflektiranja umjetnine. Reflektirajući apstraktnu sliku mi promišljamo, zapravo, sebe same, na način koji nam nije odmah, ni lako shvatljiv. Intenziteti boja na platnima Izvora Pende zato mogu čak i iritirati, jer nas snažno prisiljavaju da gledamo na svijet izvan svakodnevnog iskustva, to jest da gledamo na njega kao na estetski fenomen. Ili kao na duha bez lampe.

IZVOR PENDE rođen je 1976. u Zagrebu, a odrastao je u Dubrovniku. Nakon dvogodišnjeg studiranja na Likovnoj akademiji u Zagrebu završio je slikarstvo na Kunsthochschule u Düsseldorfu 2005. u klasi Karin Risse.

IZLOŽENI RADOVI:

Laughing on the Outside, 2020., ulje na platnu, 190 x 260 cm

On the Other Side, 2023., ulje na platnu, 190 x 150 cm

When all Light Dies, 2023., ulje na platnu, 120 x 90 cm

The Myth of Peace, 2023., ulje na platnu, 190 x 150 cm

History, 2023., ulje na platnu, 130 x 100 cm

Ulje na platnu, 2023., 160 x 120 cm

Ulje na platnu, 2023., 120 x 90 cm

Ulje na platnu, 2023., 190 x 150 cm



On the Other Side, 2023., ulje na platnu, 190 x 150 cm / *On the Other Side*, 2023, oil on canvas, 190 x 150 cm

Na omotu / On the cover:

When all Light Dies, 2023., ulje na platnu, 120 x 90 cm / *On the Other Side*, 2023, oil on canvas, 190 x 150 cm



Ulje na platnu, 2023., 120 x 90 cm / Oil on canvas, 2023, 120 x 90 cm



History, 2023., ulje na platnu, 130 x 100 cm / History, 2023, oil on canvas, 130 x 100 cm



Ulje na platnu, 2023., 160 x 120 cm / Oil on canvas, 2023, 160 x 120 cm

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The renowned Courbet painting *L'Origine du monde*, whose title can be translated as *The Origin* (Croatian: *izvor*) of the World, confronts us with a puzzle — was the author trying to be witty or profound? Did he refer to a mystic cosmic womb, or the fetishization of the female genitalia? In any case, the question — “what is the origin?” remains clear in front of that painting. And then: are we talking about the physical origin or the origin of inspiration?

Those are questions which can be comfortably and fruitlessly lamented, and this is precisely what many humanists do. Art historians also engage in such lamentation in the face of an artist's opus. It appears that, in these situations, they cannot refrain from seeking associations with their existing knowledge — comparing the work of an artist with all the obvious and marginal similarities in art history. I too have frequently misused my knowledge in this manner. However, recent advancements in artificial intelligence have demonstrated that significant intellect is not a prerequisite for such endeavors. Moreover, this technology, still in development, can draw these parallels more successfully, accurately, and at times unexpectedly than a human. When discussing abstract art, as is the case with *Izvor* Pende's painting, the inclination to seek precedents, morphological references, and historical models almost imposes itself. This is evident even through the “mechanism of double exclusion”, as Roland Barthes would say, or “neither-nor” criticism. As if it is impossible to accept non-referentiality, and we must (even if by force) find references in the realm of culture.

At the core of that much-needed quest lies the search for the origin, the Western man's desire to “know” before he “feels”, to systematize and subject all phenomena, including aesthetic ones, to his existing categories. We will find a lamp in which to capture the spirit (genie) of each era.

When a painting addresses us solely through the elements of its creation — through color, lines, and measure — the origin we seek for is not that of the painting itself. It resides within the painting, plainly evident and right in front of us. Instead, it is the origin of our reaction to it. This origin is most often found in the specific

alignment of the object of aesthetic contemplation with our intrinsic sense of harmony, measure, rhythm. Drawing a parallel between abstract painting and music is not a novelty, precisely due to the irreducibility (or - reductibility which can only be extremely burdensome and forceful) of the impact of these artistic forms on anything beyond the artwork itself.

And now we stand in front of this unusual fruit. A piece which is its own source and which speaks of itself. Meanwhile, we, as its spectators, discover the starting point of our aesthetic response (whichever sign it might bear) in the very encounter with that artwork. Not in our knowledge, not in association, but in this seemingly illogical circle of reflecting on the artwork. By reflecting the abstract painting, we are, in fact, contemplating ourselves in a way that is neither immediate nor easy to understand. The vibrant colors on Izvor Pende's canvases can therefore even be irritating since they compellingly urge us to perceive the world beyond everyday experience, that is, to regard it as an aesthetic phenomenon. Or as a genie without a lamp.

IZVOR PENDE was born in 1976 in Zagreb and grew up in Dubrovnik. After two years at the Academy of Fine Arts in Zagreb, he graduated painting at Kunstakademie in Düsseldorf in 2005 in Karin Rissa's class.

EXHIBITED WORKS :

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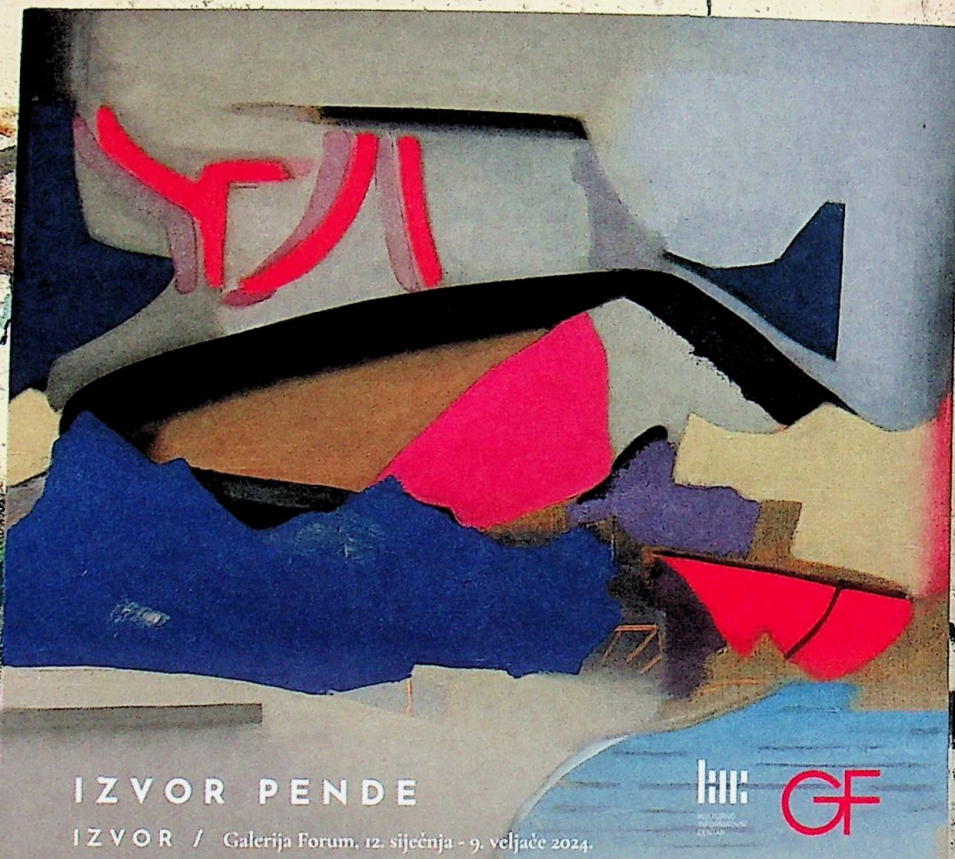
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Oil on canvas, 2023, 190 x 150 cm





IZVOR PENDE

IZVOR / Galerija Forum, 12. siječnja - 9. veljače 2024.

IZVOR / Forum Gallery, January 12 - February 9, 2024

KULTURNO
INFORMATIVNI
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IZDAVAČ / PUBLISHER: Kulturno informativni centar, Preradovićeva 5, Zagreb. ZA IZDAVAČA / FOR THE PUBLISHER: Hrvoje Hribar, ravnatelj / director. VODITELJ GALERIJE, KUSTOS IZLOŽBE I AUTOR PREDGOVORA / GALLERY MANAGER, EXHIBITION CURATOR AND THE AUTHOR OF THE FOREWORD: Fedra Gavrilović. DIZAJN KATALOGA I PLAKATA / DESIGN OF CATALOGUE AND POSTER: Ivana Vulić. FOTOGRAFIJE / PHOTOGRAPHY: Stipe Majić. LEKTURA / PROOFREADING: Mateja Fabijanić. PRIJEVOD / TRANSLATION: Nina Pisk. TEHNIČKI POSTAV / TECHNICAL SET-UP: Vedran Grčadinović. NAKLADA / PRINT RUN: 300.

ISBN: 978-953-7356-74-3

Izložba je ostvarena uz potporu Gradskog ureda za kulturu i civilno društvo Grada Zagreba i Ministarstva kulture i medija Republike Hrvatske. / The realization of the exhibition is supported by the City of Zagreb's Office for Culture and Civil Society and the Ministry of Culture and Media of the Republic of Croatia.