

EMIL ROBERT TANAY

crteži

STUDIO GALERIJE °FORUM°

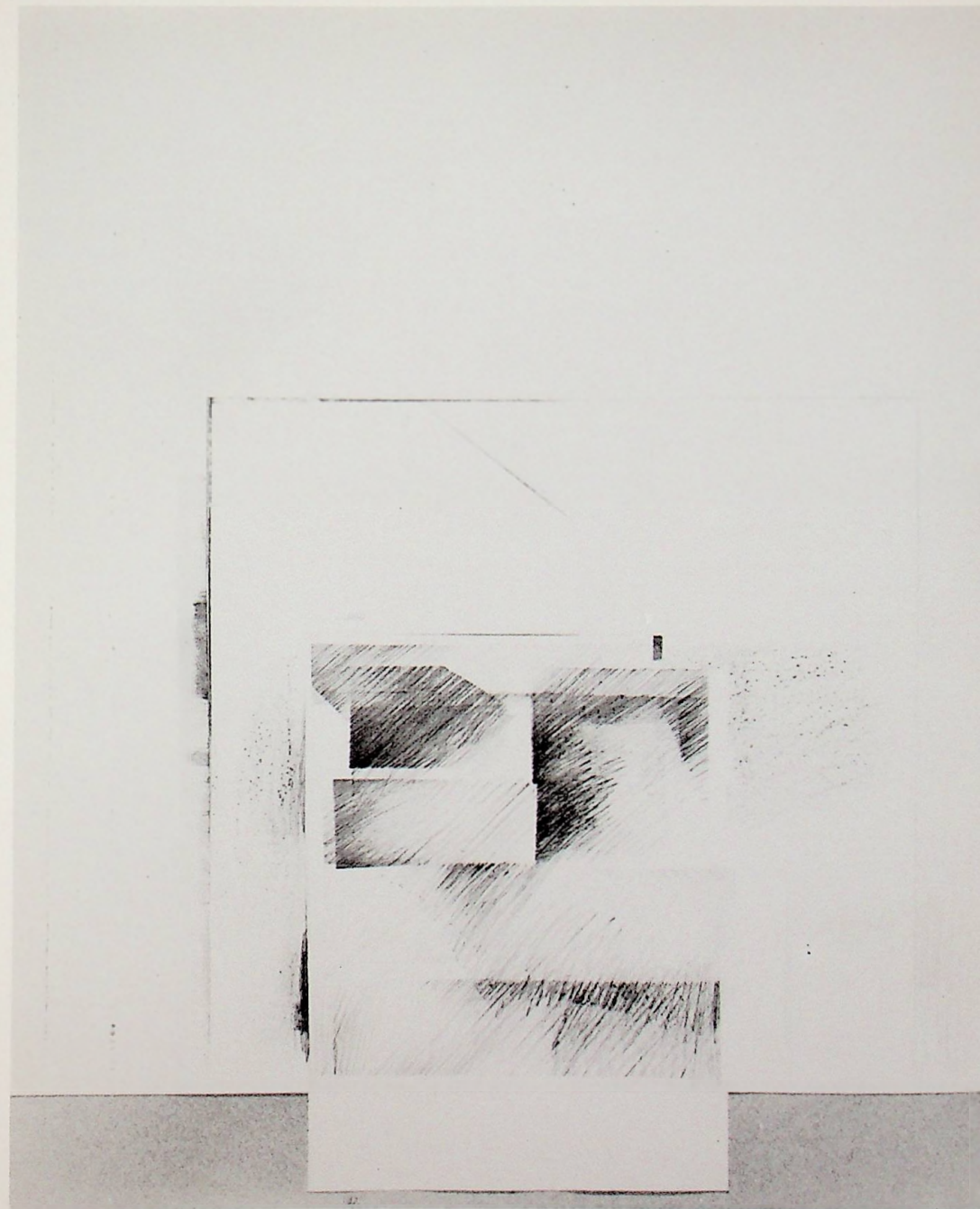
Odabrali ormar kao povlašteni motiv niza crteža i slika znači odlučiti se za prikazivanje površine a neprekidno zamišljati i upućivati na dubinu. Ormar, naime, ima vrlo određene plohe i jasne rubove, ali svatko znade da je to samo fasada koja skriva nešto nepoznato pa čak i neizvjesno. „Ormara tanan zov“, kako kaže pjesnik Nikola Šop, svakako je „pun darova, pun tajni“ i nemoguće je kružiti pogledom po blistavoj oplati a ne sjetiti se nekoć doživljenih mirisa i izazova hladne nutrine. Slikar Emil Robert Tanay nedvojbeno nosi sobom uspomene na sasvim određene ormare iz svojega djetinjstva, koji su starili zajedno s bliskim bićima iz njegova okružja, te ih pokušava (kao prou-stovsku „madeleinu“) rastvoriti i približiti sebi (danas, ovdje) baš da bi se na neki način zauvijek od njih udaljio, odnosno da bi ih se mogao osloboditi.

Predmeti strpljivo poziraju (u pamćenju, također), pa ipak teško odgovaraju nasim zahtjevima i ne nude nikad dovoljno karakterističan izrez ili izraz. Treba ih, dakle, s raznih strana uhoditi, vrebati sukcesivno na ono što ne daju u trenutku. Tanay stoga pristupa objektu analitički, nastoji konstruirati prostornu rešetku ili mrežu kako bi ulovio tragove vremena i taloge prolazjenja. Njegove crteže redovito određuje kompozicioni rez, jukstaponiranje dvaju različitih planova ili pak smiona projekcija koja mu omogućuje da predmet promatra istovremeno s lica i naličja.

Vjerojatno će mnogima izgledati čudno da se bivši pripadnik likovne grupe „Biafra“ odaje takvim „formalnim“ istraživanjima. Međutim, Tanay nije zapravo nikad prihvatio zahtjeve neposrednog svjedočenja ili drastične geste i grimase nego je čuvao meditativni ton i strogu strukturu obojene ili crno-bijele plohe. Više od krika i bijesa, osluškivao je tišinu i prazninu, više od eksplozije imploziju. Na njegovim figurativnim platnima i crtežima pokraj ljudi su obično stajale i stvari, najcesće kao simboli poremećene komunikacije, odnosno kao znakovi smetnji na vezama. A sada su se neke od tih stvari (ormari, stolice, prozori) osamostalile, povele slikara u svoj autonomni svijet i navele ga da se sustavno pozabavi njihovim svojstvima.

Olovka je najprikladniji medij za nametanje mentalne discipline i ostvarivanje afektivne topline. Njezino izdašno srce troši se ravnopravno na egzaktnim grafikonima i u drhturavom, uznemirenom rukopisu. Skrti srebrnkasti sjaj grafita prodire u sve zakutke oblika i zatvara čvrste sjene. Izvježbanom kretnjom Tanay pretražuje ladice i pretince, gladi obline krila i zabata, oklijeva oko rubova okvira i odlučno naznačuje rukohvate. Kao što spretno „šatira“ i sjenči stranice volumena tako poletno bilježi povijanje trave i zgušnjavanje obzorja. Ali bez kaligrafske razmetljivosti i bez kolorističkih naglasaka; dovoljna mu je prava mjera bjeline i skromna raskoš sivila.

Možda bi se na krilima ormara moglo i dublje poletjeti. Tanay nam ostaje donekle dužan obzirom na „sadržaje“ kutija, skrinja i kocaka, ne iznosi na vidjelo pritajena značenja ladica. Zadovoljava se time da nas uvjeri u njihovu zbiljnost. A to mu, istina, polazi za rukom, jer nalazi odgovarajuće korelative i suprotnosti, to jest tvori prostorni kontekst u kojemu se najčišće i najreljefnije očituje sama pojavnost predmeta.



ORMAR, RUB

(1980)

PREFACE

TONKO MAROEVIĆ

To choose a cupboard like the privileged motive for a series of drawings and pictures it means to bring a decision for the representations of surfaces with an incessant imagining of depth and pointing to it. Namely, a cupboard has very defined surfaces and clear edges, but everyone knows that it is only a facade concealing something unknown and even uncertain. Just like our poet Nikola Sop says „A tiny call of cupboards” is undoubtedly „full of gifts, full of secrets”. And it is impossible to circle with one's look over the shining casing without remembering „one's experienced smells of Jove” and a challenge of cold interior. There is no doubt that painter Emil Robert Tanay carries with himself memories of absolutely defined cupboards from his childhood that were growing old together with fellow creatures of his surroundings; and now he is trying here to dissolve them and to bring them closer to himself (like a proustian 'madeleine') in order to be far away from them, id est: to be able to free himself from them.

The things are posing patiently (in our memory, too), but they hardly answer our requirements and they never offer us a sufficiently characteristic slit or expression. One should therefore spy on them from different sides, to lie in wait successively for the aspects they never give in a moment. That is the reason why Tanay treats his objects analytically, tries to construct a space lattice or a net by means of which to catch time traces and sediments of the passing away. His drawings are regularly defined by compositional cut, by juxtaposition of two different planes or by a daring projection enabling him to observe a certain object simultaneously from the front and from reverse.

To some of us it may seem strange that a former member of the group „Biafra” is now being involved in such „formal” investigations. But one should know that Tanay has really never accepted requirements for an immediate testifying or drastic gestures and grimaces, he has preserved a mediatic tone and a strict structure coloured in black and white. He has always been listening more to silence and emptiness than to „sound and fury”, and more to implosion than to explosion. On his figurative canvases and drawings beside people there were the things, too; most frequently they were meant to be symbols of a disturbed communication, namely the signs of some communicational disturbances. Now some of these objects (cupboards, chairs, windows) have become independent and have taken the painter together with themselves into their autonomous world and have prompted him to deal systematically with their own properties.

Pencil is the most appropriate medium for imposing mental discipline and realisation of affective warmth. Its generous heart wastes itself equally on exact graphs and on trembling, upset handwriting. Stingy silver glittering of its graphite penetrates into all the corners of forms closing their firm shadows. With his skilled movements Tanay is searching out drawers and compartments, he is polishing wings and gables, he is hesitating around edges of frames and he is firmly signifying handles. Just like he so cunningly knows how to shade and darken sides of a volume so he eagerly registers bowing of grass leaves and denseness of horizon. But he also knows how to do it without showing off and without coloristic accents; it suffices him to have but a real measure of whiteness and modest luxury of greyness.

Maybe one can fly deeper riding the wings of cupboards. Tanay owes us something concerning the contents of these boxes, chests and cubes; for he does not show us secret meanings of the drawers. He is simply satisfied to convince us of their reality. And that is something he has succeeded about, for he has found adequate correlatives and opposites, id est: he knows how to make a spatial context in which the very phenomenon of objects manifests itself in the clearest way.

Prijevod: Tomislav Ladan

BIOGRAFIJA

EMIL ROBERT TANAY, rođen 1944. u Zagrebu, diplomirao na Akademiji likovnih umjetnosti, Slikarski odsjek, u Zagrebu 1967. Suradnik Majstorske radionice Krste Hegedušića od 1967. do 1972. godine. Živi i radi u Zagrebu, Siget 18c (tel. 529-402).

SAMOSTALNE IZLOŽBE

- 1967. Slav. Požega, Muzej grada
- 1969. Slav. Požega, Muzej grada
- 1971. Slav. Požega, Gradska čitaonica
- 1971. Zagreb, Galerija „Dubrava”
- 1973. Ljubljana, „Mestna galerija”
- 1976. Zagreb, „Galerija izlog”
- 1980. Zagreb, Galerija Forum.

NAGRADE

- 1971. I nagrada za slikarstvo, VI Biennale mladih, Rijeka
- 1974. Zagreb, Salon mladih, nagrada za slikarstvo.

POPIS IZLOŽENIH RADOVA

1. STOLICA, ORMAR	706 x 500 mm	1979.
2. ORMAR, OKVIR	503 x 707 mm	1979.
3. ORMAR, KVADRAT	707 x 503 mm	1979.
4. ORMAR, ORMARA	708 x 503 mm	1979.
5. ORMAR, LADICA	502 x 707 mm	1979.
6. ORMAR, SJENA	502 x 708 mm	1980.
7. ORMAR, VRIJEME	503 x 706 mm	1980.
8. LADICA, SJENA	501 x 707 mm	1980.
9. ORMAR, SVJETLOST	707 x 501 mm	1980.
10. ORMAR, KOCKA	503 x 708 mm	1980.
11. ORMAR, RUB	708 x 503 mm	1980.
12. ORMAR, LADICA II	503 x 707 mm	1980.
13. ORMAR, ULAZ	707 x 503 mm	1980.
14. TRAVE, RUB	708 x 555 mm	1980.
15. TRAVE, OBZOR	707 x 548 mm	1980.
16. LADICA, RUB	708 x 530 mm	1980.
17. ORMAR, PRODOR	1002 x 710 mm	1980.
18. ORMAR, KRILO	1003 x 710 mm	1980.
19. OBZOR, KVADRAT	1003 x 710 mm	1980.
20. MORE, TRAVE	1003 x 710 mm	1980.
21. TRAVA, MORE	1004 x 710 mm	1980.
22. KVADRAT NEBA, KVADRAT MORA	1003 x 710 mm	1980.
23. OBZOR MORA, KVADRAT TRAVE	1004 x 714 mm	1980.



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