



dmd | Dom Marija Držića

LUKŠA OBRADOVIĆ

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Father Marin's contemplation

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DOM MARINA DRŽIĆA, DUBROVNIK
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Dum Marinova kontemplacija

Zaslužni je Marko Fotez davno o Držiću zapisao kako *biti u društvu s velikim piscem – živim ili mrtvim - sve jedno, jer njegovo djelo ne umire – znači stalno prodirati u neiscrpan rudnik, otkrivajući u njemu uvijek nova nalazišta, znači putovati bezbrojnim i beskrajnim pejzažima, čije ljepote hrane oko i duh.* Osim za povjesničare književnosti, teatrologe ili glumce, vrijedi to i za likovne umjetnike, posebno za one koji su odrasli ili žive u Dubrovniku. Srećom, u Dubrovniku se od Držića ne možete puno udaljiti; za njegovu prisutnost u kolektivnome identitetu Dubrovčana, osim njegova spomen-doma, trga i spomenika, možda najveće zasluge pripadaju Dubrovačkim ljetnim igrama. Tijekom njihovog šestdesetljetnog postojanja Držić je bio i ostao živ u svome rodnome gradu izišavši iz znanstvenih kabinetova i udomivši se na njegovim otvorenim pozornicama. Ne čudi stoga što je Lukša Obradović, jedan od suvremenih dubrovačkih likovnjaka, i sam odrastao u Pilama u podnožju jedne od karakterističnih dubrovačkih pozornica, odabran Držićovo djelo za temu svoje jedanaeste samostalne izložbe. Tako se uvrstio u čitavu plejadu hrvatskih i inozemnih umjetnika koji su u životu i djelu našega najvećega renesansnoga komediografa našli nadahnuće i poticaj.

Obradović se spremno upušta u likovne izazove koji se pred njim pojavljuju. Razmišlja o kompozicijskim problemima, kadriranju, bojama, slikarskim tehnikama i njihovu kombiniranju, ali kao ljubitelj čvrstih linija i jakih boja on ih najčešće rješava impulzivno, iz čistih čuvstava. Čini se da je

Obradović na izloženim slikama uspio „uloviti“ i dijelom prenijeti misao prisutnu kroz čitav Držićev opus, a to su životna radost i neki renesansni optimizam koji, usprkos dobromu poznavanju svih njegovih mana, i dalje ima nepokolebljivu vjeru u čovjeka. Pred nama se otvara serija likova iz Držićevih djela, kao i njegovo viđenje scena iz života samoga dum Marina. Fantazmagorični prizori u kojima se isprepleću san i java, prošlost i sadašnjost, književna fikcija i kazališna zbilja, Držićevi likovi sa suvremenim ordinalima donose nam tako nešto autentično i proživljeno. Nije stoga slučajno da se na Obradovićevim slikama ravnopravno pojavljuju na prvi pogled disparatni likovi. Slično je i s tehnikama njegova likovnoga izražavanja, jer on voli kombiniranje tehniku, miješanje... ukratko – znatiželjno poigravanje. Kod njega će se često u istom djelu naći nekoliko tehnika što mu, kao i svako poigravanje i istraživanje, ponekad pomogne u željenoj likovnoj naraciji, a ponekad otvoriti nova pitanja na koja se onda mora potruditi dati odgovore.

Tako nas s jedne od slika (*Straža(r) od Grada*) zajedno gledaju stilizirani vitezi, simbolički čuvar Grada (naravno, prva asocijacija je parafraza Orlanda) s Držićevim grbom na oklopu, potom lik koji podsjeća na Salvadoru Dalija (čija je izložba grafika ovoga ljeta postavljena u Dubrovniku) te lik Iva Labaša, gradskoga šaljivca i ordinala. Jedno djelo (*Od Beča do Carigrada*) tematizira Držićevu ponešto konfuznu i proturječnu epizodu koju je proveo u pratinji još konfuznijega pustolovnoga grofa Rogendorfa. Na drugoj je slici

Father Marin's contemplation

Back in the day, the famous Marko Fotez wrote the following about Marin Držić: *to be in the company of a great writer, regardless of them being alive or dead - because their work never dies - means to constantly penetrate the inexhaustible mine by revealing its endless new sites, to wander through countless and endless landscapes the beauty of which is a feast for the eyes and the spirit.* In addition to the literary historians, theatrologists or actors, this applies also to the artists, especially to those who grew up or have lived in Dubrovnik. Fortunately, in Dubrovnik you cannot get too far away from Držić; his presence in the collective identity of people of Dubrovnik, in addition to his memorial house, the square and the monument, is perhaps mostly due to the Dubrovnik Summer Festival. During the 60 years of Festival's existence, Držić has been and remained alive in his hometown by stepping out of the scientific cabinets and making himself at home on its open-air stages. Thus, it does not come as a surprise that Lukša Obradović, one of Dubrovnik's contemporary artist, who grew up at the Pile Gate, at the foot of one of the typical Dubrovnik stages, chose one of Držić's plays as the theme of his eleventh solo exhibition. This made him a part of the whole pleiad of Croatian and foreign artists who found inspiration and motivation in the life and work of our greatest Renaissance playwright.

Obradović readily deals with the artistic challenges that he faces. He contemplates the compositional problems,

framing, colors, painting techniques and the ways of combining them, but as a fan of sturdy lines and intensive colors he usually solves the aforementioned problems impulsively, using only pure emotions. It seems that in the exhibited paintings Obradović managed to "catch" and partly convey the thought present throughout Držić's works, namely the joy of life and a certain Renaissance optimism that, despite knowing well all of its flaws, still has a firm faith in mankind. A series of characters from Držić's works emerges in front of us, as well as his vision of the scenes from the life of father Marin himself. Phantasmagoric scenes where dreams and reality, past and present, literary fiction and theatrical reality intertwine - in that way Držić's characters together with contemporary eccentrics bring us something authentic and experienced. It is no coincidence that Obradović's paintings equally represent characters who are at first glance very disparate. Similar situation appears when it comes to the techniques of his artistic expression, as he likes combining techniques, mixing ... briefly, playing curiously. We will often find in the same work several techniques that, as the case is with every toying and exploring, sometimes help him with the desired artistic narrative, and sometimes just create new questions that he has to try to answer.

Consequently, one of the paintings (*City guard(s)*) depicts a stylized knight, symbolic guardian of the City (of course, the first association is a paraphrase of Orlando) with Držić's coat of arms on the armor, then a character reminiscent of

(*Ukazanje Marinovo*) prizor iz Bulajićeva filma o Držiću kao kolaž unesen u kompoziciju nad kojom Držićev lik fizički prevladava. Na čak se četiri slike izravno pojavljuje dum Marinov lik, predstavljen onako kako ga je na brončanome spomeniku zamislio Ivan Meštrović. Na dvije od njih (*Dum Marinova muza i Kontemplacija Marinova*) autor preko doslovnog likovnog i biografskog značenja Držićeva lika pokušava natuknuti neke šire umjetničke ili ljudske teme. Bilo bi preuzetno reći da Obradović ulazi i ispituje subverzivnost Držićeva kazališnog angažmana i u njegove odnose književnosti i politike, pojedinca i vlasti, zbilje i literature, no on čini nešto drugo: na tim je slikama Držić koji sjedi i kontemplira, istodobno prikazan kao simbol usamljena intelektualca, neshvaćena umjetnika i/ili buntovnika protiv društvenih konvencija.

Iako opsegom mala, ova izložba svojim relativno ujednačenom manirom i ritmom pokazuje kako umjetnik ima mogućnost discipliniranja i kako je na dobru putu naći svoj vlastiti likovni izraz. Usprkos varijetu formata, podloga i tehnika, Obradovićev je likovni jezik na ovdje izloženim slikama relativno jednostavan; prepušten boji i gesti on polaže gotovo sve na svoju maštu, nuda se gledatelju prenijeti dio svojega očito bogatoga asocijativnoga niza koji u njemu potiče Marin Držić i likovi iz njegovih djela. On poput ljudi nazbilj kojih *oči upravo gledaju, srce im se ne maškarava; srce nose prid očima*, publici jednostavno slikarski iznosi svoje emocije i time joj kazuje koliko voli Grad, dokazujući kako je pripovijedanje o Držiću u konačnici pripovijedanje o Gradu, kakav je bio i kakav jest.

Ivan Vidēn, povjesničar umjetnosti





Salvador Dalí (whose exhibition of graphics took place this summer in Dubrovnik) and finally Ivo Labaš, a city trickster and eccentric. One of the works (*From Vienna to Istanbul*) deals with Držić's somewhat confusing and contradictory episode he spent accompanied by an even more confused and adventurous count Rogendorf. In another painting (*The apparition of Marin*), a scene from Veljko Bulajić's movie about Držić has been inserted as a collage into the composition which is physically dominated by Držić's character. Four pictures directly depict father Marin in a way he was envisaged by Ivan Meštrović in his bronze monument. In two of them (*Father Marin's muse* and *Marin's contemplation*), the author, by means of literal artistic and biographical meaning of Držić's character, tries to introduce wider artistic or human subjects. It would be presumptuous to say that Obradović enters and examines the subversiveness of Držić's theater engagement and his relations between the literature and politics, individuals and government, reality and literature, but he rather does something else: these paintings represent Držić sitting and contemplating, at the same time showing him as a symbol of a lonely intellectual, a misunderstood artist and/or a rebel against social conventions.

Although small in scope, this exhibition with its relatively uniform manner and rhythm shows the artist's ability to maintain discipline and that he is on the road to finding his own artistic expression. Despite the variety of formats, bases and techniques, Obradović's artistic language in the exhibited paintings is relatively simple; he lets colors and gestures lead him and almost everything is guided by his imagination; he hopes to transfer to the observer a part of his apparently rich associative array which is evoked by Marin Držić and the characters in his works. Just like the true people who *look directly into the eyes of others, do not mask their hearts but mirror them in their eyes*, the artist is simply and artistically showing his emotions to the audience, thus showing how much he loves his City, and proving that a narrative about Držić is ultimately a narrative about the City, the way it was and the way it is.

Ivan Vidén, art historian



Straža(r) od Grada
City Guard(s)



Satir i uspavana vila
The Satyr and the Sleeping Fairy



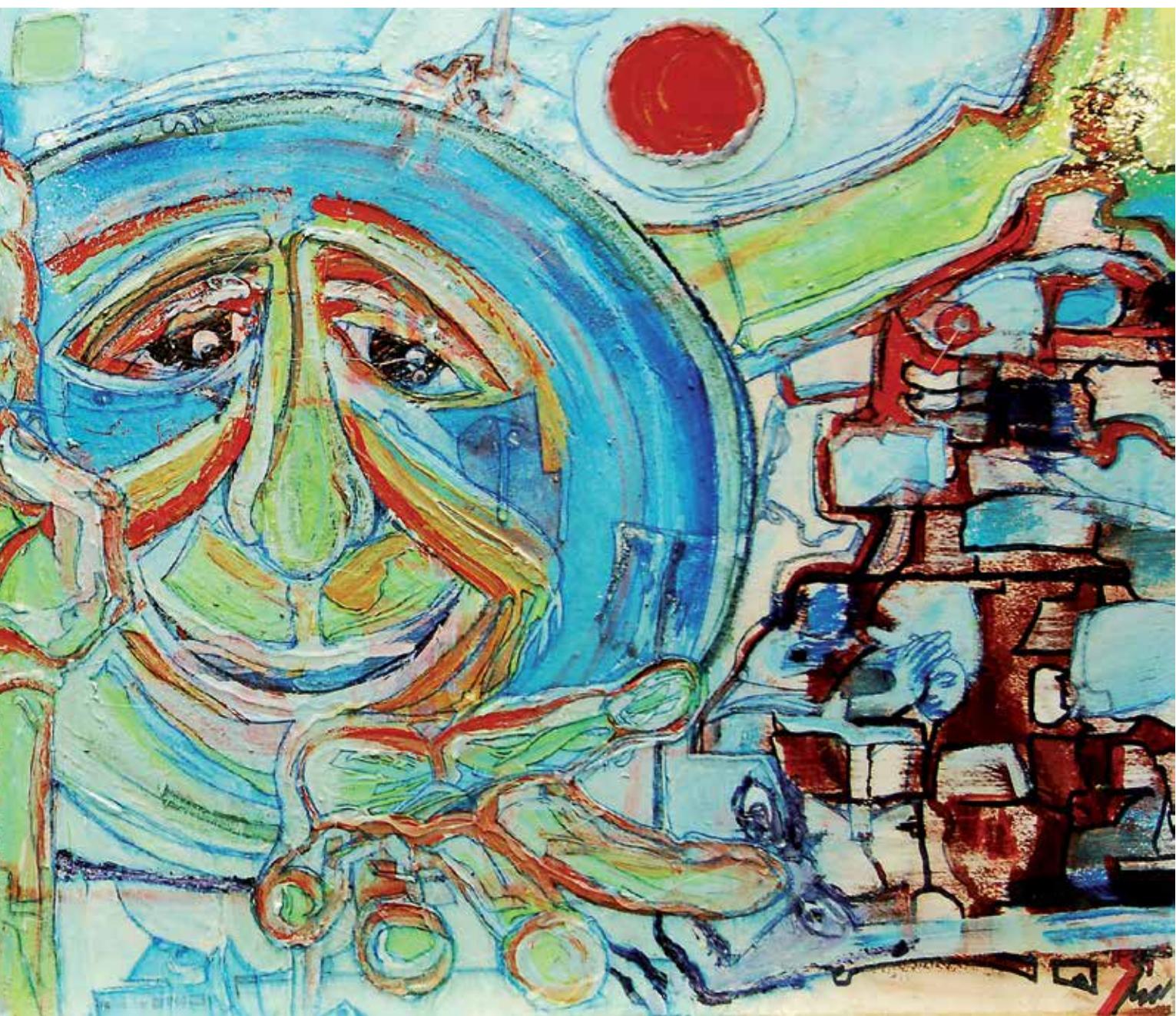
Arkulin
Arkulin



Kontemplacija Marinova
Marin's Contemplation



Od Beča do Carigrada
From Vienna to Istanbul





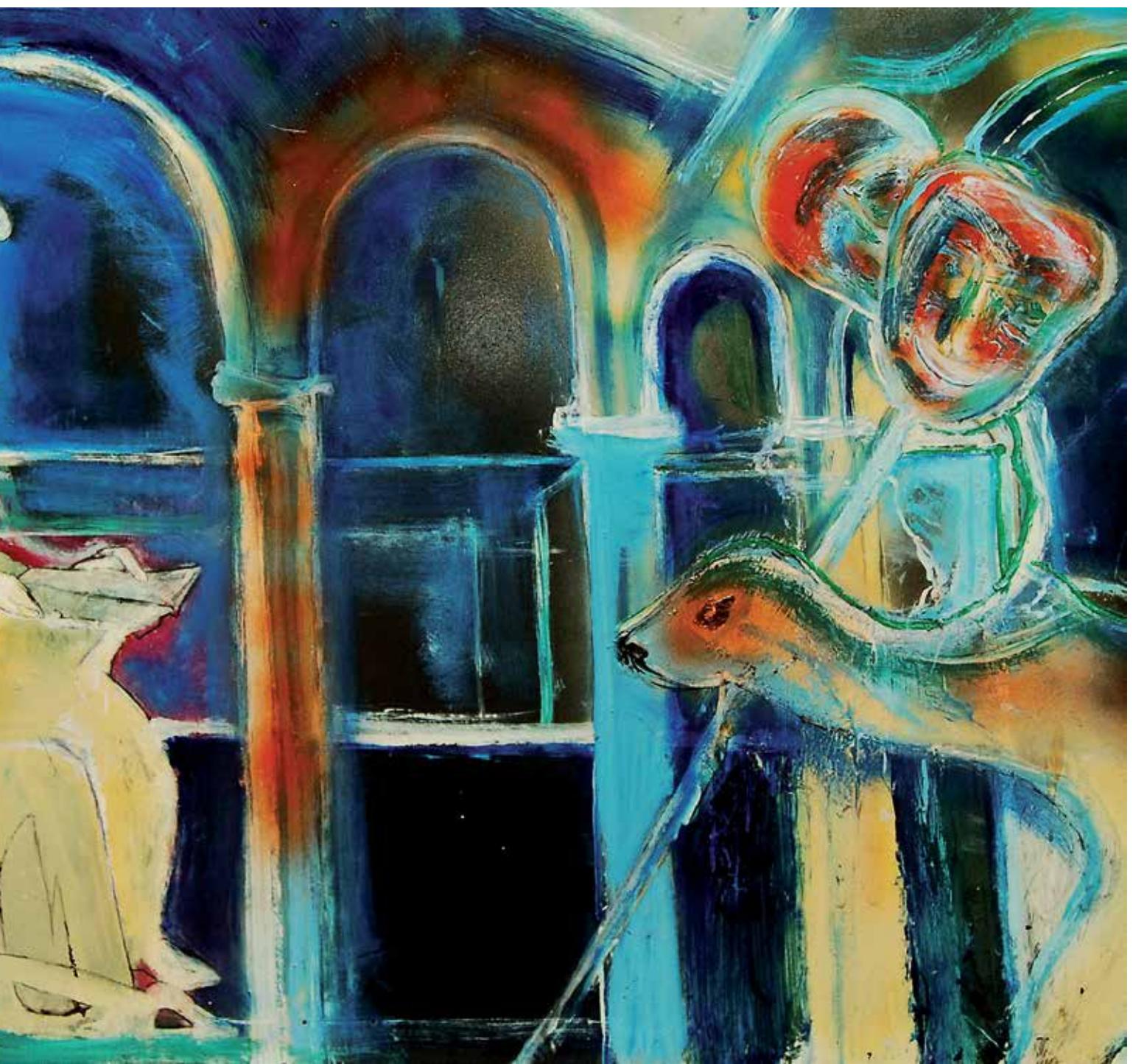
Prid Dvorom
In front of the Rector's Palace



Ukazanje Marinovo
The Apparition of Marin



Muza Marinova
Marin's Muse

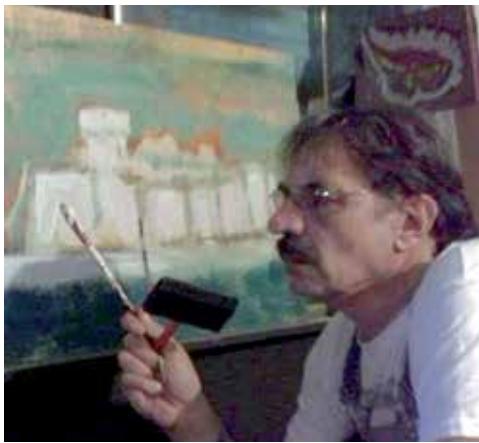


O AUTORU

Lukša Obradović, rođen je 7. 9. 1959. g. u Dubrovniku. Ovaj dubrovački slikar, još od rane mladosti inspiriran ljepotom i skladom gradskih mira, Pila, Lovrijenca...već od gimnazijskih dana svoju ljubav prema Gradu i umjetnosti profilira u ono što danas čini njegov likovni izraz, umjetnički opus i njega samoga. Likovno se izražava u različitim tehnikama: od ulja i akrilika na platnu do kombiniranih tehnika, kolaza, te umjetničkih instalacija i multimedijalnih projekcija.

Kao slobodni umjetnik, član je Udrženja likovnih i primjenjenih umjetnika Dubrovnik od 1974. g., HDLU, te Matrice Hrvatske. Sa svojim radovima sudjelovao je na brojnim skupnim izložbama ULIPUD-a, te do sada imao 10 samostalnih izložbi u Dubrovniku. Od 2013. g. aktivni je član međunarodne profesionalne mreže vizualnih umjetnika i fotografa FineArtAmerica.com gdje je do sada izložio oko 900 svojih radova u digitalnom formatu.

Pored toga, ističe se u spoju likovnog djela, glazbe, oblike, pojavnosti prirode i prostora u kojem živi i stvara, pa svoje multimedijalne projekte, redovno izlaže na kanalu You Tube-a, gdje se prezentira s više od 2000 vlastitih audio-vizualnih zapisa. Stalni postav Lukšinih radova nalazi se u njegovom ateljeu „Rabbit Art Studio“ u Pilama, u Dubrovniku. U toj Lukšinoj skromnoj, kreativnoj oazi najbolje se može doživjeti posebnost i bogatstvo njegova umjetničkog izražaja.



ABOUT THE AUTHOR

Lukša Obradović was born on 7 September 1959 in Dubrovnik. From an early age this artist has been inspired by the beauty and harmony of the city walls, the Pile Gate, Fort Lovrijenac etc., and since his high school days he has been channeling his love for the City and the art into everything what constitutes the essence of his artistic expression, artistic work and himself. His artistic expression encompasses various techniques: from oil and acrylic on canvas to combined techniques, collages, art installations and multimedia projections.

As a freelance artist, he has been a member of the Association of Fine and Applied Artists of Dubrovnik since 1974, as well as of the Croatian Association of Artists and Matica Croatia. He has presented his work in many group exhibitions of the Association of Fine and Applied Artists of Dubrovnik, and so far he has held 10 solo exhibitions in Dubrovnik. Since 2013 he has been an active member of FineArtAmerica.com, the Professional Network for Visual Artists and Photographers, where so far he has presented approximately 900 works in the digital format.

Moreover, he connects visual art, music, shapes, existence of nature and the space in which he lives and works, so he regularly exhibits his multimedia projects on You Tube where he has presented himself with more than 2,000 of his own audio-visual recordings. The permanent exhibition of Lukša's works can be found in his studio "Rabbit Art Studio" at the Pile Gate in Dubrovnik. This modest and creative oasis is the best place to experience the uniqueness and richness of Lukša's artistic expression.

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