



GALERIJA KARAS

Ulica kralja Zvonimira 58, Zagreb

Radno vrijeme galerije | Karas: srijeda, četvrtak, petak 10 - 13h |
utorak, subota 16 - 20h | In nedjeljom i ponedjeljkom zatvoreno.
Working hours Gallery Karas: Monday, Thursday, Friday 10am - 1pm
| Tuesday, Saturday 4pm - 8pm | On Sundays and Mondays closed

VEDRAN KARADŽA TABULOV DJECA SVE VJERUJU / CHILDREN BELIEVE IT ALL 29. 11. - 11. 12. 2022.

www.karasarthub.eu/



Iako primarno grafičar, Vedran Karadža i ovoga nam se puta predstavlja obiljem asambleža, iskazujući dosljednost u odabiru materijala, i dalje „ljubeći“ drvo, metalne komade nekad načinjene i korištene, danas odbačene, dosljednost u poimanju skulpture - umjetničkog djela kao cjeline sačinjene od međusobno savršeno organiziranih dijelova. Slijedeći vlastiti unutarnji poriv mentalnog i osjećajnog sklopa, on otpad spaja u novi kontekst progovarači jezikom suvremenosti. U Karadžinoj poetici dominantni su maštovitost, optimizam, nekonvencionalnost, značajlja, ležernost duha, humor, zaigranost, te iznad svega, tehnička virtuznost i izrazit talent osvjeđočen u osjećaju za materijal i prostor. Fasciniran estetikom ružnog i egzistencijalnim nabojem odbačenih stvari, Karadža se služi najrazličitijim premetima. To su uglavnom jeftini materijali, šperploče, daske, letvice, kovine, konopi, plutu, kožu, staklo, tkanina... Čini se da su svi dijelovi nađeni i da je svaki i najmanji element imao svoj aktivni predživot. Njihovo ranije bivstvo, „nataženo iskustvo“ uvjet je inicijacije u višu razinu zajedništva i smisla njegovih kolažiranih objekata. Skupljajući stare potrošene predmete, Karadža je osjetio čar i sugestije arhetipske svijesti koja je predmete raznorodnih i proturječnih izvora i svojstava izbavila iz anemičnog statusa pukog sredstva i međusobno ih ulančala novim smislom, usmjeravajući ih k novim čitanjima i dopunjavanjima. Većinu njih više ne možemo prepoznati, ali ih slutimo. Ne znamo što su točno bile prije, ali čitamo ih kao gradbene elemente drugih provenijencija, koje je autor interpretirao na svoj karakteristični poetični i bajkoviti način, u suglasju s umjetničkim izričajem punim lirsko-metafizičkog i snovito-nadrealnog ugodađaja kojim je ispunjen njegov rad. Nadenim predmetima zadire pod površinu, brušenjem, čišćenjem, premazivanjem i utiskivanjem novih materijala, tragajući za skrivenom vegetacijom fascinantnih tekstura. Otpad civilizacije on na neki način poetizira, spašava za umjetnost i udahnuje mu novi život.

Koncepcionalno načelo na kojem ostvaruje asambleže jest drastični kontrast između različitih predmeta i materijala od kojih su oni izrađeni, a upravo otuda proizlazi interakcija, tenzija, konflikt koji obilježava alegorijsko značenje i simbolički status tih asambleža. Oni kroz svoju materijalnu snagu postaju emanacije duha, svjedoci zaustavljenе prolaznosti i mogućnosti vječna života u carstvu umjetnosti. Spajanje, koje vjerojatno nije ni fizičko ni kemijsko, već „duhovno“ kolažiranje, dozvalo je energije. I djelovanje je neposredno. Poput nekih univerzalnih simbola, magijskih znakova ili tko zna kojih sve energetskih izraza „kolektivne svijesti“, njegovi predmeti obuzimaju svijest. Gledanje vjerojatno nije prava riječ za opis komunikacijskog procesa kroz koji promatrač prolazi u dodiru s ovim predmetima – neka doza uronjavanja i prožimanja je neizbjegljiva. Avantura istraživanja pokreće je raznolikog i promjenjivog. Ni jedno djelo ne drži dovršenim, vrata uvijek drži odškrinutima kako bi sačuvao mogućnost da ga može nastaviti istraživati i mijenjati. Umjetnikova uloga nije u tome da samo stvori novu formu nego da u starijim formama malim pomacima razbudi novi duh, da običnosti usadi virus posebnosti, da u beskorisnost ili artificijelnost ili utilitarnost predmeta usadi istovremeno i vjeru i sumnju, pri čemu se ne odustaje od traganja za smislim koji ostaje uvijek neutješno nedosegnut, premda se ima dojam njegove sugestivne blizine.

Marija Stipić Vuković

Although primarily a graphic artist, Vedran Karadža again exhibits an abundance of assemblages, showing consistency in the choice of materials, he continues to "love" wood, metal items once made and used, today discarded, consistency in the understanding of sculpture - a work of art as a whole made up of mutually perfectly organized parts. Following his own inner urge for mental and emotional structure, he assemblages waste into a new context, speaking in the language of modernity. Karadža's poetics is dominated by imagination, optimism, unconventionality, curiosity, the casualness of spirit, humour, playfulness, and above all, technical virtuosity and a distinct talent witnessed by the feeling for the material and the space. Fascinated by the aesthetics of the ugly and the existential charge of discarded things, Karadža uses a wide variety of objects. These are mostly cheap materials; plywood, boards, slats, metals, ropes, cork, leather, glass, fabric... It seems that all the parts have been found and that every smallest element had an active previous life. Their earlier existence, "accumulated experience" is a precondition for

initiation into a higher level of collectiveness and meaning of his collaged objects. Collecting old worn-out objects, Karadža felt the charm and suggestions of an archetypal consciousness that rescued objects of diverse and contradictory origins and characteristics from the anaemic status of mere means and linked them together by giving them a new meaning, directing them to new readings and additions. We can no longer recognize most of them, but we can sense them. We cannot tell exactly what they were before, but we read them as building elements of other provenances, which the artist interpreted in his characteristically poetic and fairy-tale way, in accordance with the artistic expression full of lyrical-metaphysical and dreamy-surreal atmosphere that permeates his work. He penetrates the surface of the found objects by sanding, cleaning, coating and pressing new materials, searching for hidden vegetation with fascinating textures. He somehow poetizes the waste of civilization, saves it for art and breathes new life into it. The conceptual principle on which he creates assemblages is the drastic contrast between different objects and the materials from which they are made, and it is precisely from this that the interaction, tension, and conflict that characterizes the allegorical meaning and symbolic status of his assemblages arise. Through their material strength, they become emanations of the spirit, witnesses of suspended transience and the possibility of eternal life in the realm of art. Merging is probably neither physical nor chemical - "spiritual" collaging has brought together different energies. The action is also immediate. Like some universal symbols, magic signs or who knows what kind of energetic expressions of the "collective consciousness", his objects occupy the consciousness.

Watching is probably not the right word to describe the communication process that the observer goes through in contact with these objects - some degree of immersion and permeation is inevitable. The adventure of exploration is the driver of the diverse and variable. He does not consider any of his works finished, he always keeps the door ajar in order to have the possibility to continue to explore and change it. The artist's role is not only to create a new form but to awaken a new spirit in old forms with small shifts, to instill the virus of particularity in the ordinary, to instill both faith and doubt in the uselessness or in the artificiality or utilitarianism of objects, while not giving up the search for meaning that always remains disconcertingly unattainable, although one has the impression of its suggestive proximity.

Marija Stipić Vuković

IMPRESUM / IMPRESSUM

Nakladnik / Publisher: Hrvatsko društvo likovnih umjetnika / Croatian Association of Fine Artists, Trg žrtava fašizma 16, 10 000 Zagreb, hdlu@hdu.hr, www.hdu.hr

Za nakladnika / For the publisher: Tomislav Buntak, predsjednik / president

Ravnateljica / Director: Ivana Andabaka

Upravni odbor HDLU / Croatian Association of Artists Board: Tomislav Buntak (predsjednik / President), Josip Zanki (potpredsjednik / Vice president), Ida Blažičko (potpredsjednica / Vice president), Fedor Fischer, Vida Meić, Romana Nikolić, Alen Novoselec

Voditeljica galerije / Gallery coordinator:

Marija Kamber
Umjetnički savjet Galerije Karas / Karas Gallery Advisory Board: Željko Beljan, Tomislav Hršak, Marija Kamber, Vida Meić, Josip Zanki

Urednica kataloga / Catalogue Editor:

Marija Kamber

Predgovor / Preface:

Marija Stipić Vuković

Grafičko oblikovanje kataloga / Catalogue Design:

Duje Medić

Tisk / Printed by:

Ispis d.o.o.

Naklada / Edition:

100

BIOGRAFIJA

Kažu da sam iz Splita. Sigurno zato što sam 28. travnja 1977. tu rođen, odrastao, završio male škole i proveo dobar dio života.

Kažu da sam umjetnik. Mogu se složiti, ali ne moram, ovino o tome znaci li što podatak da sam 2002. diplomirao kao slikar – grafičar i likovni pedagog, na ALU u Širokom Briljegu, i činjenica da redovito izlažem likovna ostvarenja, i da od tog svog proizvoda živim, i da sam član HULU-a Split, HZSU-a, HULUK-a, ili pak to što idem svojim putem, razvijam opći talent, upoznajem svijet i sebe kao njegov integralni dio jer radim na neizvjesnom projektu održivog života sa što više sreće, ljubavi i istinskog ostvarivanja vlastitih izbora, jer sam zadovoljan onim što jesam, što mogu i imam, i da mi je, težeći uvijek poljem, tako lakše živjeti i voljeti ono što me zaokuplja.

Kažujos i da sam otočanin, i to vjerljatno zato što je glavnina toga čime se bavim na relaciji otok Veli Drvenik – Solin – Split. U kontekstu te dvile zadnje identifikacije kažem da se moj dosadašnji životni, estetski i donekle etički i filozofski iskaz može identificirati kroz kreativno djelovanje i igraće igre, preoblikovanje dijelova i svrstava materijalnog svijeta i njegovih znacenja, gradnjom asambblaiza i skulptura, i to isključivo na otoku, a sve simultano, no i pomalo aritmično, s istraživanjem kroz grafičke tehnike dubokog i visokog tiska. Težim ravnoteži i harmoniji pa apstraktnu bit svojeg znanja balansiram s konkretnim intervencijama u otokom ambijentu, koji mami i potiče, u kojem obnavljam, revitaliziram, sadim i uzgajam. Godišnja doba tako pržimam s hermetičnostima ateljea, a moja aktivnost na otoku se udvostručuje. Moj svjetonazor uglavnom se uvijek očitovao kroz ostvarenja koja slave, iskazuju poštovanje i divljenje. U tom smislu, estetika mi je bila naivažnija. To se polako mijenja. Nameću se i druga pitanja. Ali ne prevladavaju.

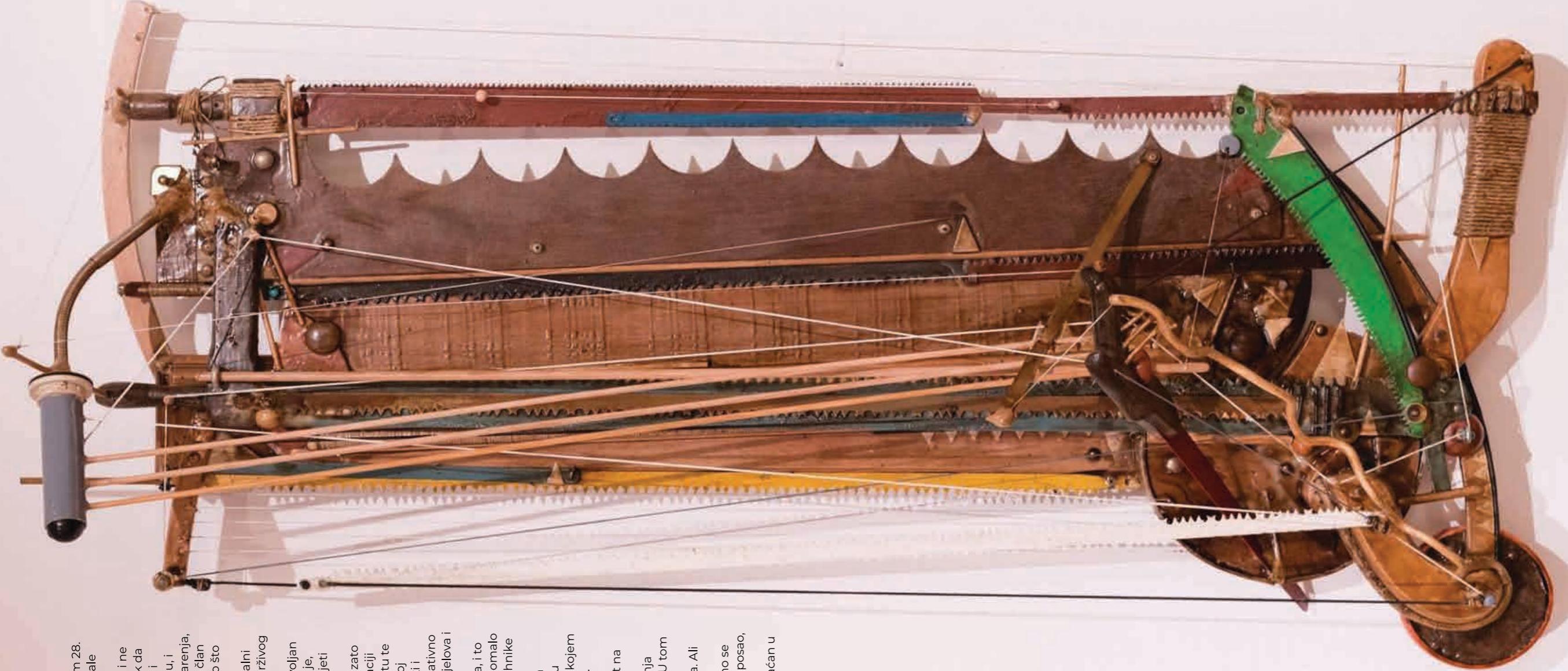
To što sam ove struke u mojoj slučaju fino se podudara s činjenicom da je moj afinitet, posao,

poziv, izbor, ujedno i moj život. I uz nešto podnožljivih oscilacija, uvijek bih bivao vraćan u taj svoj život.

Neka tako bude i nadalje.

vedran.karadza.tabulov@gmail.com

+385915971386



BIOGRAPHY

They say I'm from Split. This must be because I was born here on 28 April 1977, this is where I grew up, finished primary and secondary school and spent a great deal of my life.

They also say I'm an artist. I can agree, and I don't have to, depending on whether it is important that I graduated as a painter – graphic artist and art teacher, at the Academy of Fine Arts in Široki Brijeg in 2002, that I regularly exhibit artworks and that I make a living with this product of mine, that I am a member of the Croatian Association of Visual Artists (HULU) Split, Croatian Freelance Artists Association (HZSU), Croatian Association of Artists and Art Critics (HULUK). Maybe it is because I follow my own path, I develop my talents, I learn about the world and myself as an integral part of it, because I work on an uncertain project of sustainable life with as much happiness, love and true achievement of my own choices as possible because I am satisfied with who I am, what I can do and with what I have and it is easier for me to live and love what preoccupies me, always striving for better.

They also say that I am an islander, and this is probably due to the fact that most of what I do happens somewhere on the route between the island of Veli Drvenik, Solin and Split. In the context of these last two identifications, I say that my life, aesthetic and somewhat ethical and philosophical expression can be identified through creative activities and play, reshaping the elements and properties of the material world and its meanings, creating assemblages and sculptures, exclusively on the island. All this happens simultaneously but also somewhat arrhythmically with exploration through graphic techniques of intaglio and relief printing, I strive for balance and harmony, so I balance the abstract essence of my vocation with concrete interventions in the island environment, which lures and encourages, where I renew, revitalize, plant and grow. The seasons thus permeate with their airtightness of the studio and my activity on the island doubles. My worldview has mostly always manifested itself through achievements that celebrate, show respect and admiration. In this sense, aesthetics was the most important thing to me. This is slowly changing. Other questions are rising. But they don't prevail.

The fact that this is my profession, in my case, goes hand in hand with the fact that my affinity, job, vocation, choice, is also my life. And with some tolerable oscillations, I have always been brought back into this life of mine.

Let it continue to be so.

vedran.karadza.tabulov@gmail.com

+385915971386