



MATKO TREBOTIĆ ZEMLJA I SVJETLO

Matko Trebotić ZEMLJA I SVJETLO / LAND AND LIGHT / 28. studenog 2014. – 4. siječnja 2015. Radnička Galerija



Enformelna umjetnost, od čijih postavki i postupaka kreće Matko Trebotić u ciklusu *Mediteran*, svojom je suštinom vezana za tlo, za podneblje kao sudbinu, odnosno za geografske i geološke specifičnosti određenih dijelova svijeta, koje se poput genetskog koda upisuju u osobu stvaraoca. Enformelne su slike tako ekspresija nataloženih slojeva povijesti, one drevne zemaljske koja sedimentira duboko ispod površine zemlje oblikujući pejzaž i one ljudske koja na toj sceni igra svoju kratku i bučnu predstavu. One su izravan izraz biblijsko – mitološke ilovače od koje je sazdano ljudsko tijelo koje se onda upisuje i utiskuje u sliku, čineći u pravom smislu „tragove čovjeka“, kako je to imenovao Ivančić, a koji traju od začudnog paleolitskog spiljskog slikarstva koje dojmovima vanjskog svijeta osvaja eonske zidove spilja, doslovno sudjelujući u podneblju što ga okružuje.

Takva je Trebotićeva upisanost povijesti u gustu materiju, u masu bjeline u kojoj se poput tragova na snijegu naziru koloristički istaci intenzivnih boja. Trag upućuje na traženje, pa u nizu znakova možemo prepoznati slova (latinična i glagoljska), tlocrte i križiće (možda u šifriranom transmediteranskom i transtemporalnom dijalogu s Tàpiesom), jednostavne znakove, osobne i kolektivne simbole (poput bizona i jelena spomenutih paleolitskih praumjetnika). Lik tlocrta starokršćanske crkvice ili pravokutnik antičkog hrama, poznati iz ranijih Trebotićevih radova, nisu korespondencija s njegovom arhitektonskom edukacijom nego ponovno isticanje vezanosti čovjeka sa svijetom izvan njega, jer su se sveti prostori, hramovi i crkve, gradili u odnosu prema suncu, kako bi zrcalili svemirska kretanja i definirali mjesto svakog pojedinca unutar njih. Potraga za takvim suglasjem svoj izraz dobiva na ovim slikama kroz čistoću i tišinu koje sugerira bijela boja, ali i kroz niz naizgled slučajnih i kaotičnih detalja koji čine njihovo tkivo. Slike su tako i palimpsesti prostora određenog nazivom ciklusa (Mediterana) u koji se upisuje vrijeme: kozmičko, povijesno i individualno.

Matko Trebotić nije stranac u izričaju umjetničke instalacije pa je tako 1981. u galerijskom prostoru u Düsseldorfu izložio zemlju s Braća koju je ritualno „blagoslovio“ njegov prijatelj Joseph Beuys (*Zemlja*

zemlje moje), zajedno sa slikama i izrađenim tlocrtom romaničke crkve nasred galerije. Kontinuitet umjetnikova interesa za rahlost i materijalnost tla i njegove povijesne asocijacije vidljiv je i u ovim slikama a dihotomija smeđeg, kao zemaljskog, i bijelog, kao duhovnog (onostranog) koju predlaže Igor Zidić¹ ne ukida ovu poveznicu, nego je, dapače, podvlači ističući te suprotnosti kao načela koja se međusobno nadopunjavaju i ističu. Materija i vizija u slikarstvu su jedno.

U nešto drugačijem, ali i sličnom mediju, Michael Heizer godine 1969. izvodi *Double Negative, land art*, djelo koje se sastoji od golemog ukopa (9x15x 457m) u pustinji Nevade. I tu je u pitanju doslovna urezanost umjetničkog djela u zemlju, povezanost ljudskog traga i neprijateljskog, ali i fascinantnog, okoliša ostvarenog kroz prazninu, odnosno uklanjanje sadržaja. Ta ostvarenja ne žele ukazati na minimalističku, egzistencijalnu prazninu ljudskog postojanja, već teže ukloniti sve posrednike između čovjeka i njegova okruženja, djelovati donekle sirovo, poistovjetiti se sa zemljom i svime što ona na sebi i pod sobom nosi. Simboli kojima vrve ovi radovi stoga nisu nepotreban teret niti stilska izlišnost, nego humus povijesti, naslage vremena koje je zemlja inkorporirala, progutala i probavila i koje su s njome sjedinjene.

Plohe ovih slika razbacana su i neuredna polja značenja. Zidić u njima vidi panmediteranski imaginarij koji se očituje ne samo u množini simbola, nego i tehničkih sredstava – u korištenju ulja, pastela, kreda, akrila, olovaka, akvarela – i postupaka svojstvenih enformelističkom izričaju.² To bogatstvo tehnika i materijala kao da svojom raskoši želi istaknuti bogatstvo svijeta koji umjetnik bilježi i njegove neuhvatljivosti i nemogućnosti jasne definicije. Bjelina i koloristički istaci svakako korespondiraju suncu Mediterana iz naslova, a postupci ucrtavanja ili urezivanja mrežišta, linija i znakova u materiju ističu slojevitost i fizičku prisutnost boje kao tijela slike na kojemu ostaju tragovi svake prisutnosti, svake „traume“ koja je gradi. I to također spaja Trebotićeve likovne zapise s idejom sudbinske vezanosti – sa Sredozemljem i sa slikom.

~Feđa Gavrilović

¹ Zidić, I.: *Sredozemlje i pamćenje, u Slika i vrijeme, Matko Trebotić, Ex Libris, Zagreb, 2012.*

² Ibid.

LAND AND LIGHT

Informel art, as the underlying set of concepts and methods adopted by Matko Trebotić in his *Mediterranean* series, is in its essence linked to soil and climate as fate, and to the geographical and geological features of certain parts of the world that, like a sort of genetic code, become impressed in the personality of the artist. *Informel* paintings are representations of the layers of history, both of the ancient history of the earth in which deep underground sediments had formed the landscape, and human history that is played out as a brief and noisy performance. Paintings are an immediate expression of the biblical and mythological clay of the human body, which then, according to Ivančić, inscribes and carves its ‘human traces’ into the picture. These human traces have a continuity, starting way back with the amazing Palaeolithic cave paintings that transport images from the external world onto the aeonian walls of caves, thus proving man’s active part in the shaping of his surroundings.

In his paintings Trebotić inscribes history into the thick matter of expansive masses of white, interrupted by occasional strong colour accents resembling marks made in pristine white snow. Encouraged to explore the surface, the viewer encounters a variety of signs such as letters (Latin and Glagolitic), floor plans and crosses (perhaps in a coded trans-Mediterranean and trans-temporal dialogue with Tàpies), simple signs, personal and collective symbols (like bison and deer in the aforementioned Palaeolithic art of the pre-artists). The floor plan of an early Christian church or the rectangle of a temple from Antiquity, familiar items in the inventory of Trebotić’s earlier works, are not a reflection of his architectural training. They are testimonies of man’s interaction with the world around him in which sacred buildings, churches and temples, were erected in relation to the sun to parallel the movements in the universe and define man’s position in it. The artist strives for harmony and finds its expression in the use of white as the colour that best embodies qualities such as purity and silence. He then enriches the white with masses of seemingly accidental and chaotically placed details that make up the tissue of the painting. The paintings are, in a way, palimpsests of the region (Mediterranean), with cosmic, historical and personal time inscribed in them.

Matko Trebotić is no stranger to installation as an art form. Appearing in a Düsseldorf gallery in 1981, he exhibited a soil sample from the island Brač, ritually ‘blessed’ by his friend Joseph Beuys (*The*

Soil from My Land), together with his paintings and a drawing of the floor plan of a Romanesque church that occupied the centre of the gallery. In the paintings displayed here, the artist reveals two areas of interest: his permanent engrossment with the material and permeable looseness of the soil and a set of personal associations that are based in history. The dichotomy between the browns as earthly, and white as spiritual, proposed by Igor Zidić¹ does not cancel out the connection between the two. Quite the opposite, it underlines the two opposing principles showing that they, in fact, complement and accentuate one another.

Matter and vision are one and the same thing in painting. In 1969, Michael Heizer used a different but somewhat similar medium in the performance of his *Double Negative, land art* that, in effect, was a huge burial site (9x15x457m) dug out in the Nevada desert. Here we have a work literally carved into the land, where the vacancy of ‘removed’ content occurs as man acts to leave a trace in the hostile but fascinating environment. Works such as this one do not purport to show the minimalistic and existential emptiness of human existence, but tend rather to remove all mediation between man and his surroundings. Their intent is to be somewhat crude so as to help us identify with the land and everything it holds on it and within it. Thus the jumble of symbols vibrating in Trebotić’s paintings is not an unnecessary overload, a stylistic redundancy; it is the humus of history and of the layers of time that the earth has incorporated, swallowed and digested to the point of union.

The picture planes are unruly and untidy fields loaded with meaning. Zidić discovers in them a set of pan-Mediterranean images and symbols executed in diverse media such as oil, pastel, chalk, acrylic, pencil and watercolour, applied in the manner characteristic of *informel*.² This wealth of media and materials is used as if to call attention to the world’s splendour and to the impossibility of capturing it in a simple definition. The whiteness and the vibrant colour accents evoke the brightness of Mediterranean sunlight, while nets and meshes, lines and signs engraved and carved into the material of the picture surface bring out the layered and very physical presence of colour, as the body on which every ‘trauma’ is recorded as a trace. The manner in which Trebotić makes his pictorial traces is proof of his connection to the Mediterranean and to painting as his fate.

~Feđa Gavrilović

¹ Zidić, I.: *Sredozemlje i pamćenje, in Slika i vrijeme, Matko Trebotić*, Ex Libris, Zagreb, 2012

² Ibid.



Mediterran VIII the Mediterranean VIII

kombinirana tehnika na platnu

mixed media on canvas

165x200 cm

2011.



Krhotine otoka I *Fragments of an Island I*

kombinirana tehnika na platnu

mixed media on canvas

160x200 cm

2012.



Krhotine otoka II *Fragments of an Island II*

kombinirana tehnika na platnu

mixed media on canvas

160x200 cm

2012.



Krhotine otoka XIV *Fragments of an Island XIV*
kombinirana tehnika na platnu
mixed media on canvas
200x160 cm
2012.



Krhotine otoka XV *Fragments of an Island XV*
kombinirana tehnika na platnu
mixed media on canvas
200x160 cm
2012.



Svjetlost Mediterana I *The light of the Mediterranean I*

kombinirana tehnika na platnu

mixed media on canvas

120x150 cm

2013.



Svjetlost Mediterana I *The light of the Mediterranean I*

kombinirana tehnika na platnu

mixed media on canvas

120x150 cm

2014.



Svjetlost Mediterana IV *The light of the Mediterranean IV*
kombinirana tehnika na platnu
mixed media on canvas
90x100 cm
2014.



Svjetlost Mediterana VII *The light of the Mediterranean VII*
kombinirana tehnika na platnu
mixed media on canvas
90x100 cm
2014.



Svjetlost Mediterana VIII *The light of the Mediterranean VIII*
kombinirana tehnika na platnu
mixed media on canvas
55x55 cm
2014.



Svjetlost Mediterana IX *The light of the Mediterranean IX*
kombinirana tehnika na platnu
mixed media on canvas
55x55 cm
2014.



Svjetlost Mediterana X *The light of the Mediterranean X*
kombinirana tehnika na platnu
mixed media on canvas
55x55 cm
2014.



Svjetlost Mediterana XI *The light of the Mediterranean XI*

kombinirana tehnika na platnu

mixed media on canvas

180x200 cm

2014.



Svjetlost Mediterana XII *The light of the Mediterranean XII*

kombinirana tehnika na platnu

mixed media on canvas

180x200 cm

2014.

Nakladnik, Publisher: *Radnička Galerija, Zagreb*

Za nakladnika, For the publisher: *Leila Mehulić*

Kustos, Curator: *Leila Mehulić*

Autor teksta, Written by: *Feda Gavrilović*

Urednica, Editor: *Leila Mehulić*

Oblikovanje, Design: *Nika Pavlinek i Aleksandar Kovač*

Fotografije, Photographs: *Pero Dragičević*

Lektorica hrvatskog teksta, Croatian language editor: *Martina Horvat*

Prijevod na engleski, Translation into English: *Martina Horvat*

Tisak, Printed by: *Cerovski d. o. o.*

Naklada, Print run: 300

Odnosi s javnošću i marketing, Public relations and marketing: *Leila Mehulić*

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Radnička Galerija, 28. studenog 2014. – 4. siječnja 2015.

Izložba je financirana sredstvima Marijana Hanžekovića.

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Radnička Gallery, 28th November 2014 – 4th January 2015

Exhibition funded by Marijan Hanžeković.

ISBN 978-953-57235-8-5

