

Željko Subić

ZLATNO LICE RAVNICE
GOLDEN FACE OF THE PLAIN

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Borislav Bijelić

Autori izložbe / Exhibition author

Marija Karlovčan-Subić

Borislav Bijelić

Autor teksta / Author of the article

Marija Karlovčan-Subić

Prijevod / Translator

Tea Tosenberger

Lektor / Lector

Hrvoje Miletić

Fotografije / Photography

Željko Gašparović

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ZLATNO LICE RAVNICE

Izložbom ZLATNO LICE RAVNICE, Željko Subić predstavlja dio slikarskoga opusa u kojemu likovno problematizira zavičajni krajolik ravnice, temu koja ga stalno vizualno zaokuplja i iz koje crpi uvijek novu stvaralačku energiju - i zato joj se uvijek vraća. Nema sumnje, zavičajni je prostor značajno utjecao na formiranje njegova prepoznatljiva likovna izričaja i poticao likovne mijene u njegovu slikarstvu. Duboko u sebi, slikar osjeća snagu prostiranja zavičajnih polja i „pulsiranje“ vidljivih i skrivenih silnica neba i zemlje, koje svojom slikarskom imaginacijom sažima u autentičnu likovnu viziju utiskujući joj pečat snažne slikarske osobnosti.

Široka obzorja zavičajnih krajolika slikaru se (raz)otkrivaju u bezbroj svojih „lica“, koja iščitava i raščlanjuje na razini osjetilne fizičke pojavnosti i morfoloških gradbenih struktura. Tragajući za dubljim značenjskim i likovnim vrijednostima (oku) vidljive stvarnosti, osluškujući duhovno suglasje u sebi i svijetu izvan sebe (u prirodi), slikara put, u likovnoj interpretaciji motiva, vodi ka smionom ekstrahiranju bitnoga te iz krajolika zavičaja u svoj vizualni fokus stavlja likovnu temu izniklu iz samoga tla, koja postaje njegov fascinantni ishodišni medij – RAVNICU!

Jedan sačuvani krajolik iz gimnazijskih dana (Ravnica, 1967., gvaš), prvi u nizu s njegovim prepoznatljivim slikarskim rukopisom, znakovito daje naslutiti u kojem će pravcu krenuti Subićevo pejzažno slikarstvo. Više od pet desetljeća, krajolik slikaru

ostaje stalnim vizualnim nadahnućem, koji pokreće njegovu stvaralačku misao i, potaknut njime i novim likovnim spoznajama, u toj velikoj temi će formirati svoju osebujnu umjetničku osobnost. Oduprijevši se trendovskim utjecajima, dosljedno i zatajno, Željko Subić slijedi svoj odabrani put, koji se utoliko mijenja kao i njegova estetska načela i likovne spoznaje, a slikareva ruka prati njegovu stvaralačku misao i, s iznimnim tehničkim umijećem, iznalazi brojne mogućnosti likovnog oblikovanja jedinstvenih stilskih domašaja.

U posljednja dva desetljeća, krajolici s temom zavičajne ravnice čine okosnicu likovnoga stvaralaštva Željka Subića i slike u postavu ove izložbe odabir su iz njegovih različitih i intrigantnih slikarskih ciklusa: ANATOMIJA SLAVONSKOG PEJZAŽA, OTKRIVENE STRUKTURE RAVNICE, OTKRIĆE ZEMLJE, KODOVI ZEMLJE i „LIFE’S GOOD“ - HOMMAGE RAVNICI. Ovi ciklusi niknuli su iz same vizualne i duhovne biti slikareva zavičajna prostora te u njegovu cjelokupnom opusu progovaraju s naglašenim slikarskom senzibilitetom i u bezbroj inovativnih likovnih sintaksi na granici apstraktnog oblikovanja. Ponavljajući (isti) motiv (zavičajne) ravnice, istražujući bezbrojne likovne oblikovne mogućnosti, na razini likovno-tehničkih elemenata, slikar precizira svoju likovnu ideju koju oblikuje u prepoznatljivu likovnu viziju.

Iz slike u sliku, istražujući višeznačnu slojevitost gradbenih struktura ravnice, iščitava se slikareva likovna misao: *Pejzaž je struktura, a ta struktura nosi u sebi ugrađenu geomerijsku logiku koja je, u svojoj osnovi, trigonometrijska. Pogled ka dalekoj ravnici stvara u oku i svijesti trigonometrijsku iluziju da se prostor sužava – onako kako se od nas udaljava prema horizontu. A ta je struktura, iako statična, ipak potencijalno dinamična jer slikarevoj imaginaciji nudi neiscrpni izbor geometrijskih (a u likovnom smislu i potencijalno grafičkih) kombinacija.* (B. Mesinger, Željko Subić, monografija, ARCA d. o. o. Nova Gradiška, 2008., str. 51). Osebujna likovna poetika krajolika Željka Subića na ovoj je izložbi orkestrirana kroz spoznajne i duhovne mijene njegove stvaralačke zamisli - od stroge geometrijske interpretacije bogate pikturalnosti organizirane na predlošku trokuta i meandra, do uslojenih vodoravnih kretanja boje

širinom plohe, s inkrustiranim zapisom LIFE'S GOOD, koji je jasna ekološka poruka svima (nama): ŽIVOT JE DOBAR (ako živite u suglasju s prirodom!). Nedvojbeno, slikajući motive zavičajnog podneblja, slikar ne oblikuje samo znanu likovnu temu, već i sama sebe i svoj stvaralački identitet, a samim time sve nas.

I već na prvi pogled, Subićevim zavičajnim krajolicima imanentno je značenje univerzalne metafore, zgusnute u mjeru predmetnih podataka bitnih za imenovanje samosvojnog krajolika ravnice. Upravo u dijalogu sa zavičajnim krajolikom, Željku Subiću uspjelo je ono što mnogim suvremenim hrvatskim slikarima nije - izgraditi autentičnu ikoniku ravnice, koja jasnoćom likovne ideje samostalno „živi“ u kadru slike.

Ravnica, stvarna ili likovno uprizorena, trajno je impostirana u slikarstvu Željka Subića – potaknuta njegovim stvaralačkim impulsima ona živi u njemu - i on živi u njoj. Nedvojbeno, činom umjetničkoga stvaranja Željko Subić „svoju“ je zavičajnu ravnicu uzdigao od konvencionalne zavičajne teme do univerzalnoga likovnoga znaka.

I ova izložba, na neki način, njegov je HOMMAGE RAVNICI.

Marija Karlovčan-Subić

GOLDEN FACE OF THE PLAIN

Through the exhibition THE GOLDEN FACE OF THE PLAIN, Željko Subić presents a part of his painting oeuvre in which he thematises the native landscape of the plains through art, a theme that constantly captures him visually and from which he always draws new creative energy - and therefore always returns to it. Undoubtedly, his native landscape significantly influenced the formation of his recognizable artistic expression and encouraged the artistic changes in his art. Deep within, the painter feels the power of his native fields extending and the “pulsing” of the visible and hidden forces of heaven and earth, which he sums up in an authentic artistic vision using his artistic imagination, imprinting on it the seal of a strong painting personality.

Wide horizons of native landscapes are revealed to the painter in a myriad of their “faces”, which he reads and analyses at the level of sensory physical appearance and morphological building structures. By seeking for deeper semantic and artistic values of the visible reality (visible to the eye), listening to spiritual harmony within himself and in the outside world (in the nature), the path leads the painter, in an artistic interpretation of motives, to the daring extraction of the essential and from the native landscape he puts in his visual focus an artistic topic that emerged from the earth itself, and became his fascinating source medium - THE PLAIN!

One preserved landscape painting from his high school days (Ravnica, 1967, gouache), the first one bearing his distinctive painting style, symbolically suggests the direction Subić’s landscape painting will take. For more than five decades the landscape has remained a constant visual inspiration for the painter, triggering his creative thought. Inspired by the landscape and new visual insights he will form his distinctive artistic personality. Consistently and quietly resisting influences of trends, Željko Subić follows

his chosen path, which changes as much as his aesthetic principles and visual insights. The painter's hand follows his creative thought and, with exceptional technical skill, finds numerous possibilities for the artistic design of unique styles.

In the last two decades, landscapes related to the theme of the native plain have been the basis of Željko Subić's art, and the paintings in this exhibition are a selection from his various and intriguing painting cycles: Anatomy of the Slavonian Landscape, Revealed Structures of the Plain, Revelation of the Earth, Codes of the Earth and "Life's Good" - Homage to the Plain. These cycles have emerged from the very visual and spiritual essence of the painter's native landscape, and in his entire oeuvre they speak with a pronounced artistic sensibility and in innumerable innovative artistic syntaxes bordering on abstract design. Repeating the (same) motif of the (native) plain, exploring innumerable artistic design possibilities, at the level of artistic and technical elements, the painter refines his artistic idea, which he shapes into a recognizable artistic vision.

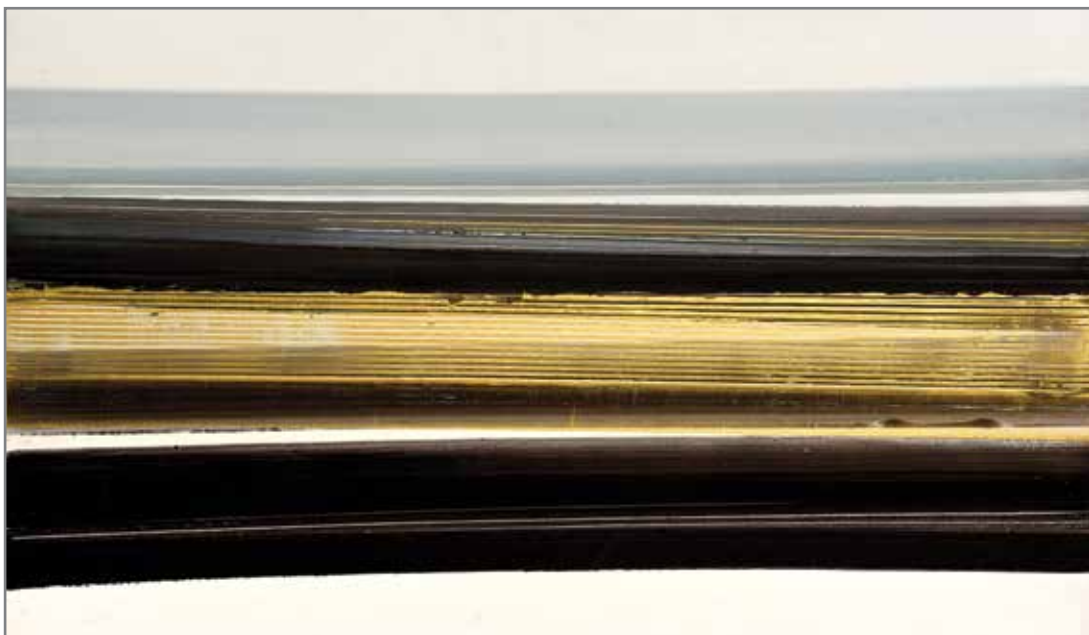
From painting to painting, by exploring the multifaceted layering of the building structures of the plain, one can recognize the painter's artistic thought: *Landscape is a structure, and this structure carries within a built-in geometric logic that is, at its core, trigonometric. A glance toward the far plain creates in the eye and the consciousness a trigonometric illusion that space is narrowing – in the same way as it is moving away from us toward the horizon. And this structure, although static, is still potentially dynamic because it offers an inexhaustible choice of geometric (and, in an artistic sense, potentially graphic) combinations to the painter's imagination.* (B. Mesinger, Željko Subić, monograph, ARCA, Nova Gradiška, 2008, p. 51). In this exhibition, Željko Subić's distinctive artistic poetics of the landscape is orchestrated through the cognitive and spiritual changes of his creative idea - from a strict geometric interpretation of rich pictoriality organized on a triangle and meander template to the layered horizontal latitudinal strokes of the colour on the surface, with the incrustated inscription LIFE'S GOOD, which represents a clear environmental message to (us) all: LIFE IS GOOD (if you live in harmony with nature!). By painting

motifs of the native landscape, the painter undoubtedly shapes not only a well-known artistic theme, but also himself and his creative identity, and through that, all of us. And already at the very first glance, Subić's native landscapes bear the meaning of a universal metaphor, condensed to the subject data relevant to the naming of the characteristic landscape of the plain. Precisely in the dialogue with the native landscape, Željko Subić succeeded in what many contemporary Croatian painters have not - building an authentic iconography of the plain, which "lives" in the painting through the clarity of the artistic idea.

The plain, whether real or painted, is permanently woven into Željko Subić's art - driven by his creative impulses it lives in him - and he lives in the plain. Through the act of artistic creation, Željko Subić undoubtedly elevated "his" native plain from a conventional native theme to a universal artistic sign.

And this exhibition is, in a way, his HOMAGE TO THE PLAIN.

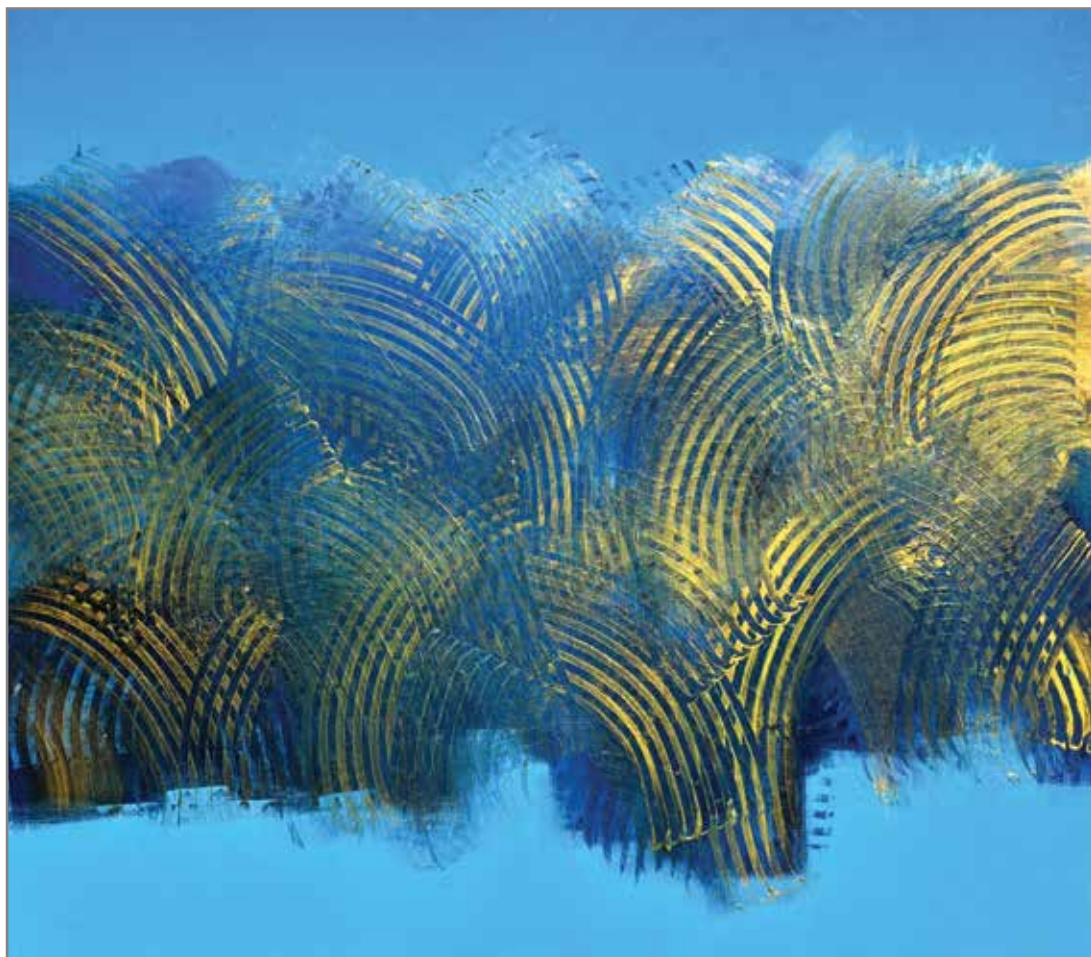
Marija Karlovčan-Subić



Jesenje strukture ravnice II., 2010., akrilik/drvo 83 x 138 cm



Klasje II., 2012., akrilik/drvo, 81 x 121 cm



Klasje IV., 2013., akrilik/drvo, 92 x 102 cm



Monotonija ravnice I., 2010., akrilik/drvo, 64 x 90 cm



Monotonija ravnice III., 2011., akrilik/drvo, 64 x 88 cm



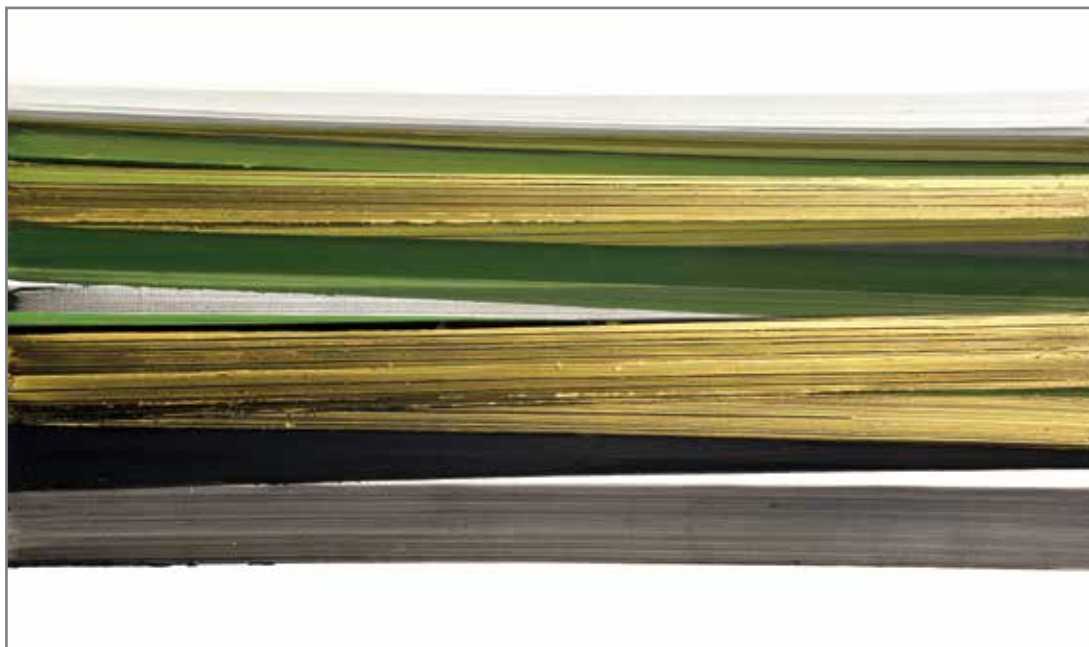
Požnjevena žitna polja, 2004., akrilik/ljepenka, 70 x 100 cm



Zelene strukture ravnice, 2011., akrilik/drvo, 64 x 88 cm



Zlatne strukture ravnice II., 2010., akrilik/drvo, 63 x 86,5 cm



Zlatne strukture ravnice III., 2011., akrilik/drvo, 83 x 138 cm

Popis izloženih radova

1. Kukuruzište III, 2001., miješana tehnika/ljepenka, 70 x 100 cm
2. Plodonosna njiva, 2002., akrilik/ljepenka, 70 x 100 cm
3. Jesen I, 2002., akrilik/ljepenka, 70 x 100 cm
4. Usnula polja 2003., akrilik/ljepenka 70 x 100 cm
5. Meandar žitnog polja III, 2004., akrilik/ljepenka, 70 x 100 cm
6. Meandar žitnoga polja I, 2004., akrilik/ljepenka, 70 x 100 cm
7. Zimska polja, 2004., akrilik/ljepenka, 70 x 100 cm
8. Vjetar u žitu, 2004., akrilik/ljepenka, 70 x 100 cm
9. Požnjevena žitna polja, 2004., akrilik/ljepenka, 70 x 100 cm
10. Kodirani meandar žitnoga polja II., 2005., akrilik/ljepenka, 72 x 102 cm
11. Kodirana jesen II, 2009., akrilik/drvo, 82 x 130 cm
12. Zlatni akordi ravnice, 2009., akrilik/drvo, 82 x 130 cm
13. Monotonija ravnice I, 2010., akrilik/drvo, 64 x 90 cm
14. Jesenje strukture ravnice, 2010., akrilik/drvo, 83 x 138 cm
15. Zlatne strukture ravnice, 2010., 63 x 86 cm
16. Jesenje strukture ravnice 2011., akrilik/drvo, 81 x 118 cm

17. Zelene strukture ravnice II, 2011., akrilik/drvo, 81 x 122 cm
18. Zlatne strukture ravnice III, 2011., akrilik/drvo, 83 x 138 cm
19. Strukture ravnice II, 2010., akrilik/drvo, 82 x 100 cm
20. Strukture ravnice III, 2011., akrilik/drvo, 72 x 101 cm
21. Strukture ravnice IV, 2011., akrilik/drvo, 64 x 88 cm
22. Monotonija ravnice III, 2011., akrilik/drvo, 64 x 88 cm
23. Zelene strukture ravnice V, 2011., akrilik/drvo, 64 x 88 cm
24. Zelena polja, 2013., akrilik/drvo, 84 x 122 cm
25. Life's good I, 2017., akrilik/drvo, 41 x 41 cm
26. Life's good II, 2018., akrilik/drvo, 34 x 47 cm
27. Klasje II., 2012., akrilik/drvo, 81 x 121 cm
28. Klasje IV., 2013., akrilik/drvo, 92 x 102 cm

List of exhibited works

1. Cornfield III, 2001, mixed technique/cardboard, 70 x 100 cm
2. Fruitful field, 2002, acrylic/cardboard, 70 x 100 cm
3. Autumn I, 2002, acrylic/cardboard, 70 x 100 cm
4. Sleeping fields 2003, acrylic/cardboard, 70 x 100 cm
5. Meander of the wheat field III, 2004, acrylic/cardboard, 70 x 100 cm
6. Meander of the wheat field I, 2004, acrylic/cardboard, 70 x 100 cm
7. Winter fields, 2004, acrylic/cardboard, 70 x 100 cm
8. Wind in the wheat, 2004, acrylic/cardboard, 70 x 100 cm
9. Harvested fields of wheat, 2004, acrylic/cardboard, 70 x 100 cm
10. Coded meander of the wheat field II, 2005, acrylic/cardboard, 72 x 102 cm
11. Coded autumn II, 2009, acrylic/wood, 82 x 130 cm
12. Goledn accords of the plain, 2009, acrylic/wood, 82 x 130 cm
13. Monotony of the plain I, 2010, acrylic/wood, 64 x 90 cm
14. Autumn structures of the plain, 2010, acrylic/wood, 83 x 138 cm
15. Golden structures of the plain, 2010, 63 x 86 cm
16. Autumn structures of the plain 2011, acrylic/wood, 81 x 118 cm

17. Green structures of the plain II, 2011, acrylic/wood, 81 x 122 cm
18. Golden structures of the plain III, 2011, acrylic/wood, 83 x 138 cm
19. Structures of the plain II, 2010, acrylic/wood, 82 x 100 cm
20. Structures of the plain III, 2011, acrylic/wood, 72 x 101 cm
21. Structures of the plain IV, 2011, acrylic/wood, 64 x 88 cm
22. Monotony of the plain III, 2011, acrylic/wood, 64 x 88 cm
23. Green structures of the plain V, 2011, acrylic/drvo, 64 x 88 cm
24. Green fields, 2013, acrylic/wood, 84 x 122 cm
25. Life's good I, 2017, acrylic/wood, 41 x 41 cm
26. Life's good II, 2018, acrylic/wood, 34 x 47 cm
27. Wheat II., acrylic/wood, 81 x 121 cm
28. Wheat IV., acrylic/wood, 92 x 102 cm

ŽELJKO SUBIĆ - rođen 14. travnja 1949. u Osijeku. Najranije djetinjstvo proveo u Erdutu, Začretju i Petrinji, a 1956. obitelj preselila u Novu Gradišku, gdje završava osnovnu školu i gimnaziju. Završio studij likovnih umjetnosti na Pedagoškoj akademiji u Zagrebu (1970.), zatim diplomirao slikarstvo (u klasi Ismara Mujezinovića) na Akademiji likovnih umjetnosti u Sarajevu (1976.).

Zanimanje za slikarstvo pokazao još u osnovnoj školi, a kao gimnazijalac priredio prvu izložbu (s Antunom Maračićem, Centar za kulturu, 1966.). Otada imao četrdesetak samostalnih i izlagao na više od šezdeset skupnih izložbi u domovini i inozemstvu. Radni vijek proveo radeći kao profesor likovne umjetnosti u SŠC-u i Gimnaziji u Novoj Gradiški.

Okosnicu likovnoga stvaralaštva Željka Subića čine slikarski ciklusi: Lutke, Stilske vježbe, Vagoni, Strašila, Pejzaži, Cvijeća, Metamorfoze oblika, Sakralni ciklus, Slutnje rata, Anatomija slavonskog pejzaža, Otkrivene strukture ravnice, Otkriće zemlje, Kodovi zemlje, Kodirana misao, „Life’s Good“ – Hommage ravnici i Ritam površine.

Prigodom obilježavanja četrdesete obljetnice umjetničkoga rada priredena je retrospektivna izložba (Nova Gradiška, Gradski muzej – Dom kulture, 2007.) i tiskana monografija (2008.) autora dr. Bogdana Mesingera, koja daje cjeloviti uvid u njegovo dotadašnje likovno stvaralaštvo.

Samostalne izložbe: Nova Gradiška (1966., 1971., 1984., 1994. i 2007.), Zagreb (1980., 1987., 2004., 2008. i 2014.), Osijek (2002., 2005. i 2010.), Požega (1979., 2009.), Slavonski Brod (2002., 2003. i 2018.), Novska (2001. i 2011.), Kutina (2000. i 2014.), Varaždin (2002.), Cernik (2002.), Gornji Bogičevci (2002.), Ilok (2003.), Maruševac (2002.), Vinkovci (2005.), Trogir (2006.), Dugopolje (2006.), Herzogenaurach (2007.), Pula (2005.), Split (2012.), Lipik (2014.).

Važnije skupne izložbe: Sarajevo (1976.), Budimpešta (1982.), Bratislava (1982.) Lodz (1982.), Aachen (1987.), Zagreb (1981. i 1992.), Nova Gradiška (1979., 1981., 1990., 1994. i 2004.), Osijek (1979., 1980., 1981., 1983., 1985. i 2000.), Rijeka (1981.), Slavonski Brod (1980., 1990., 2001., 2004. i 2019.), Vinkovci (1980.), Split (2012., 2014. i 2018.).

ŽELJKO SUBIĆ - born on April 14, 1949 in Osijek. He spent his early childhood in Erdut, Začretje and Petrinja, and in 1956 his family moved to Nova Gradiška, where he finished primary school and grammar school. He completed fine arts studies at the Pedagogical Academy in Zagreb (1970), then graduated in painting (in the class of Ismar Mujezinović) at the Academy of Fine Arts in Sarajevo (1976).

He showed interest in painting as early as in primary school and organized his first exhibition as a high school student (with Antun Maračić, Centre for Culture, 1966). Since then he has had about forty independent exhibitions and has exhibited at more than sixty group exhibitions at home and abroad. He spent his working life as a secondary school professor of fine arts in Nova Gradiška.

The following painting cycles are the basis of Željko Subić's artistic creativity: Dolls, Stylistic Exercises, Railroad Cars, Scarecrows, Sceneries, Flowers, Metamorphoses of Form, Sacral Cycle, Premonitions of a War, Anatomy of the Slavonian Landscape, Revealed Structures of the Plain, Revelation of the Earth, Codes of the Earth, An Encoded Thought, "Life's Good" - Homage to the Plain, and Rhythm of the Surface.

On the occasion of the 40th anniversary of his artistic work, a retrospective exhibition was held (Nova Gradiška, City Museum - Cultural Center, 2007) and Dr. Bogdan Mesinger published a monograph (2008) giving a complete insight into his previous art work.

Independent exhibitions: Nova Gradiška (1966, 1971, 1984, 1994 and 2007), Zagreb (1980, 1987, 2004, 2008 and 2014), Osijek (2002, 2005 and 2010), Požega (1979, 2009), Slavonski Brod (2002, 2003 and 2018), Novska (2001 and 2011), Kutina (2000 and 2014), Varaždin (2002), Cernik (2002), Gornji Bogičevci (2002), Ilok (2003), Maruševac (2002), Vinkovci (2005), Trogir (2006), Dugopolje (2006), Herzogenaurach (2007), Pula (2005), Split (2012), Lipik (2014).

Major group exhibitions: Sarajevo (1976), Budapest (1982), Bratislava (1982), Lodz (1982), Aachen (1987), Zagreb (1981 and 1992), Nova Gradiška (1979, 1981), 1990, 1994 and 2004), Osijek (1979, 1980, 1981, 1983, 1985 and 2000), Rijeka (1981), Slavonski Brod (1980, 1990, 2001, 2004 and 2019), Vinkovci (1980), Split (2012, 2014 and 2018).

