

**Davor Krelja**

**GGL**  
gradska galerija labin  
lipanj / june 2015.



## JUČER KAO SUTRA

Protok vremena kao žrvanj koji mrvli sve razlike i specifičnosti, nivelira oblike i njihova značenja, te izjednačava u beznačajnosti svaki ljudski napor pred indiferentnom vječnosti, motiv je nekoliko Borgesovih pripovijedaka. Priče kao što su *Teolozi* ili *Besmrtnik* završavaju s nesigurnošću u identitet pripovjedača ili protagonista, odnosno s prožimanjem njegova bića s bićima ljudi koji ga okružuju, u perspektivi vječnog trajanja.

Novi ciklus slika Davora Krelje *Jučer kao sutra* slijedi tu misao premazujući bijelom bojom fotografije iz starih časopisa i turističkih vodiča. Svi motivi na njima svedeni su samo na obrise, i djeluju kao prekriveni bijelim mrtvačkim platnom. Ti likovi, predmeti i prostori zadržavaju svoje osnovne oblike, ali budući da su lišeni tekture, pa i konteksta, njihovo nam je značenje nedokučivo. Poput otisaka ljudskih tijela nakon detonacije atomske bombe ili ljudskih okamina u pompejskim ruševinama, ovi su prizori indikatori nekadašnjeg života, prošlih situacija i događanja, fotografski zaustavljenih u vremenu i slikarski obezličeni. Upravo u korištenju ta dva medija, u njihovim razlikama i sličnostima, leži intrigantni potencijal ovoga ciklusa. Naime, zamrznuto svjetlo fotografije ovjekovječilo je prizor u njegovoj specifičnosti, a njegovo publiciranje učinilo ga je javnim, to jest potencijalno svačijim iskustvom.

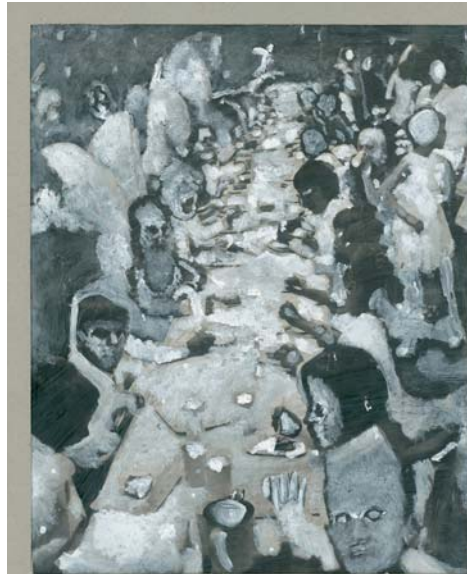
Slikarskim tretmanom, nanošenjem boje i uklanjanjem prepoznatljivosti, Davor Krelja poništava jednu od biti fotografije (identifikaciju, odnosno specifikaciju mjesta, vremena, osobe), i prikazano dovodi na viši stupanj apstrakcije. Ono postaje bezvremensko i sjevremensko, bezoblično i sveoblično. Baš potezom, intervencijom, rukom i bojom, ovdje se nadilazi sve konkretno, a identitetu se daje mogućnost izmjenjivosti i protejska osobina fluidnosti. Gledajući cjelokupno Kreljino stvaralaštvo, nije pogrešno pretpostaviti kako on u slikanom prizoru i činu stvaranja kistom vidi mogućnost oduhovljenja promatranoga, njegova upisivanja u viši percepcijski registar.

Ovakav postupak sličan je akcijama i skulpturama Christe Javacheffa, pri kojima je umjetnik njihovim zamatanjem u bijele plahte također poništavao skulpturalnu ili arhitektonsku predmetnost objekata, oduzimajući im utilitarnost i pretvarajući ih u predmete čiste fascinacije, postignute minimalnim naznačavanjem forme ispod koprene. Tu se, također, možemo prisjetiti metafore umjetnosti kao vela koji prekriva, ali i transcendiraju stvarnost.

Ovom ciklusu pripada i jedno ulje na platnu, slika *Made in Heaven*, koja pokazuje nekoliko pari ljudskih očiju, ali i parova svjetlećih iskri na svijetloplavoj pozadini koja asocira na rajске, nebeske visine iz naslova. Ti su pogledi

možda perspektiva iznad svakodnevnice percepcije, *vječnost* iz spomenutih Borgesovih pripovijesti, pozicija izdignuta iz smrtnosti i svakodnevice, koja dozvoljava potpuni odmak od značenja, od predmetnoga i konkretnoga, od onoga što nas okružuje. Riječ je o isticanju svijesti o beznačajnosti vanjskih pojava, o izmjenjivosti i efemernosti naših predodžbi, odnosno tendenciji koju je Wilhelm Worringer vidio u istočnim kulturama: „sreća se sastojala u izolaciji predmeta iz njegove nehotičnosti i prividne slučajnosti, u njegovu ovjekovječenju putem približavanja apstraktnim formama“ (*Apstrakcija i uživanje*, prev. Jasenka Mirenić Bačić). Međutim, ono nedefinirano je istovremeno i ono što postoji *in statu nascendi*, u zametku koji naslućuje budući razvoj organizma, kao odjek svakog prošlog razvoja. Riječima T. S. Eliota iz *Četiri kvarteta*: „Sadašnje vrijeme i prošlo vrijeme / možda su oba u vremenu budućem, / a buduće je vrijeme u prošlom sadržano“ (prev. Antun Šoljan).

Feđa Gavrilović





## YESTERDAY AS TOMORROW

The flow of time as a grindstone that breaks all differences and specific qualities into small pieces, equalizes forms and their meanings, bringing every human effort into line with nonsense in front of the eternity of indifference - this is a motif in several Borges's tales. Stories like 'The Theologians' or 'The Immortal' end with the uncertainty about the identity of the narrator or the main character, that is with his being permeating the beings of the people surrounding him, in the perspective of infinite duration.

In his new series of paintings 'Yesterday as Tomorrow' Davor Krelja follows this idea by smearing white colour all over photographs from old magazines and travel guides. All the motifs in them are reduced to nothing but contours and appear to be covered with a white burial cloth. These characters, objects and spaces maintain their basic forms but, being devoid of texture and even of context, their meaning remains unfathomable to us. Like the imprints of human bodies after the detonation of an atomic bomb or the human fossils in the ruins of Pompeii, these scenes indicate what used to be life, past situations and events, captured and frozen photographically in time and rendered featureless in paintings. It is precisely here, in the use of the two media, in their differences and similarities, that the intriguing potential of this cycle lies. That is to say, the frozen light

of the photograph rendered the scene immortal in its specific quality, while its publication made it a public or, potentially, everybody's experience.

Through a painterly approach, by applying colour and removing what is recognizable, Davor Krelja nullifies one of the basic characteristics of photography (identification, that is the specification of place, time, person), taking what is depicted to a higher level of abstraction. It becomes timeless and ageless, appears shapeless and in all shapes. It is precisely through strokes, hand and colour interventions, that everything specific is here exceeded, while the identity is given the possibility of alteration and the protean nature of fluidity. A look at the entire body of Krelja's work proves that it is not a mistake to assume that what he sees in the painted scene and the act of creation with a brush is the possibility of spiritualizing what is being observed, its insertion into a higher perception register.

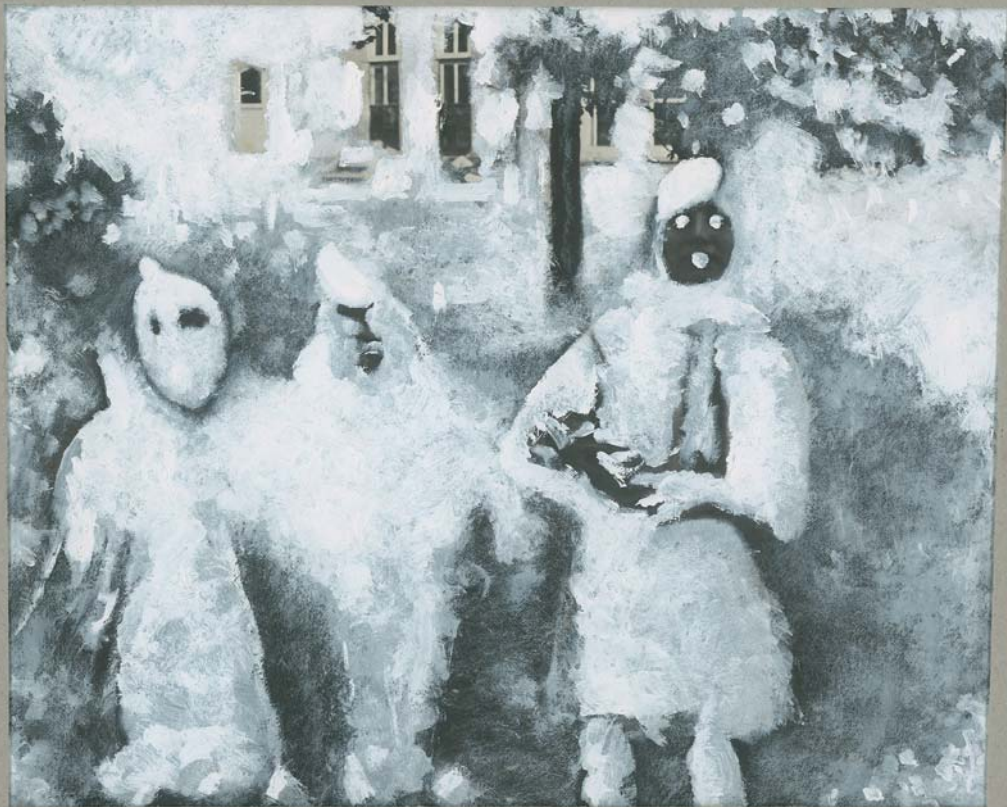
Such a process is similar to Christo Javacheff's actions and sculptures, in which the artist would also nullify the sculptural or architectural dimension by wrapping the works into white sheets, depriving them of utility and turning them into objects of pure fascination, which is obtained through a minimal indication of form beneath the veil. What we can recall here is also the metaphor of art as a veil covering, and transcending, reality.

Part of this series is also an oil on canvas 'Made in Heaven', which reveals a few pairs of human eyes, as well as pairs of sparkles shedding light on a pale blue background that evokes those celestial heights mentioned in the title. These views are perhaps a perspective above the everyday perception, the *eternity* from the aforementioned tales by Borges, a position raised above mortality and everyday life, which allows a complete detachment from meaning, from objective reality and concreteness, from whatever surrounds us. It is about emphasizing the awareness of the outer phenomena insignificance, of the exchangeability and ephemerality of our perceptions, that is of the tendency that Wilhelm Worringer saw in Eastern cultures: "happiness consisted in isolating the object from its inadvertence and seeming coincidence, in immortalising it by bringing it closer to abstract forms" (*Apstrakcija i uživljavanje*, Abstraction and Empathy, translated by Jasenka Mirenić Bačić). However, what is undefined is at the same time what exists *in statu nascendi*, in an embryo that is indicative of the future development of the organism, as an echo of every past growth. Or as T. S. Eliot wrote in 'Four Quartets': "Time present and time past / Are both perhaps present in time future, / And time future contained in time past" (translated by Antun Šoljan).

Feđa Gavrilović











## **Životopis**

Davor Krelja, slikar

Samostalne izložbe – 22 (puno, posvuda)

Skupne izložbe – 23 (pomalo, ponekad)

Životna dob – 55 (relativno, kako za koga)

Kućni broj – 131 (zrcalno 13, odgovara stanaru)

Kat – zadnji (bez lifta)

## **Biography**

Davor Krelja, painter

Individual exhibitions – 22 (many, everywhere)

Collective exhibitions – 23 (to some degree, sometimes)

Age – 55 (relatively, it depends on one's point of view)

House number – 131 (13 in a mirror, it suits the tenant)

Floor – the top floor (no lift)

## **Popis izloženih radova**

### **Jučer kao sutra**

2015., 60 slika, ulje na papiru, 40 x 30 cm

### **Made in heaven**

2015., ulje na platnu, 148 x 122 cm

## **List of the works exhibited**

### **Yesterday as tomorrow**

2015, 60 paintings, oil on paper, 40 x 30 cm

### **Made in heaven**

2015, oil on canvas, 148 x 122 cm



Nakladnik/Publisher **Pučko otvoreno učilište Labin, Aldo Negri 11, 52220 Labin**

Za nakladnika/Represented by **Daniela Mohorović**

Urednica kataloga/Catalogue editor **Tea Bičić**

Predgovor/Foreword **Feda Gavrilović**

Prijevod na engleski/English translation **Tanja Škopac**

Fotografije/Photography **Grafički studio Duplerica**

Oblikovanje/Graphic design **Igor Stanišljević, Parabureau**

Prijelom/Lay out **Ivona Verbanac**

Tisak/Printed by **Walter grafika Umag**

Organizacija/Organisation **Tea Bičić**

Postav/Exhibition set up **Davor Krelja i Danica Franić**

Naklada/Number of copies **250**

Labin, lipanj / june 2015.

Izložba je omogućena uz potporu i suradnju/

The exhibition has been organised with the support of and in cooperation with



Pučko otvoreno učilište Labin



Grad Labin



Republika  
Hrvatska  
Ministarstvo  
Kulture  
Republic  
of Croatia  
Ministry  
of Culture

CIP - Katalogizacija u publikaciji  
Sveučilišna knjižnica u Puli

UDK 75 Krelja, D.(083.824)

KRELJA, Davor

Davor Krelja : Jučer kao sutra :

Gradska galerija Labin, lipanj / june

2015. / <urednica kataloga, catalogue

editor Tea Bičić ; predgovor, foreword

Feda Gavrilović ; prijevod na engleski,

englishtranslation Tanja Škopac>. - Labin

: Pučko otvoreno učilište, 2015.

Om. nasl. - Str. <3-4>: Jučer kao sutra /

Feda Gavrilović. - Životopis: str. <10>.

ISBN 978-953-99454-9-5