

**Utisci i ljuske**  
**Predrag Todorović**

**Impressions and Peels**  
**Predrag Todorović**

**Gliptoteka HAZU**







## Utisci i ljuske, ulomci bivanja

Unatrag posljednje dvije-tri godine Predrag Todorović razvija radove koje povezuje istovrstan poetički postupak, koji ih i bitno, značenjski određuje. Taj se postupak zasniva na izravnom, neposrednom „otiskivanju“ predmetne i prostorne stvarnosti: određena, manje-više zatečena situacija, tako reći niskoga estetskog potencijala – primjerice, pod u ateljeu prekriven najlonom – umjetniku služi kao matrica koja se otiskuje u „mediju“. Navodnici su ovdje, naravno, kako bi naglasili da je medij tek rezultat mentalne operacije koja razlikuje poruku od nositelja. Jer da medij po sebi, kao neka prethodno egzistirajuća tvar ili dispozicija, alkemijska prima materia, ne postoji, pokazuju upravo ova Todorovićeva djela: od slojeva i elemenata koji u konačnici čine ono što vidimo, niti jedan se ne može tumačiti kao puka pretpostavka likovnog znaka; svi jednako sudjeluju u poruci djela, svi bivaju čimbenicima značenja.

Ono što se na prvi pogled, dakle, prepoznaje kao klasična, skoro pa dvodimenzionalna forma slike, Todorović zapravo tretira kao trodimenzionalni objekt, napravljeni predmet, gotovo skulpturu, čije su sve materijalne sastavnice i faze izrade izvanjštene; i sama blind-rama (koju domeće ne kao prvi, već kao posljednji čimbenik reljefa-slike), i platno, i zidarska mrežica, i zidarsko vapno, pa i ulomci predmetne stvarnosti koja se utiskuje u polje slike. Djelo koje ovim putem nastaje djelomično je blisko ready-made djelu, umjetnosti koja nađeni, često banalni uporabni predmet promovira u simbolički pregnantan oblik, znak. U slučaju Todorovićevih slika-reljefa također postoji dvojnost između gole predmetnosti i snažna simboličkog učinka; teško je odrediti u kojem momentu predočeno prestaje biti opipljivim, realno postojećim objektom, koji svjedoči o procesu vlastitog nastajanja, a u kojem pak počinje bivati slikom, znakom koji stoji umjesto čega drugoga, koji posreduje neku sebi izvanjsku stvarnost. No za razliku od ready-made djela, gdje se ova napetost između doslovnoga i simboličkoga metaforički razrješava, u Todorovićevim slikama-reljefima ona ostaje nestabilna i reverzibilna. Dodir između tijela slike i referentne stvarnosti čitavo vrijeme biva mek i porozan. Bez uočljiva, dokučiva narativnog koncepta koji bi apstrahirao položenost znaka u materiju – po čemu je Todorovićev prisutup blizak informenlnoj estetici, premda nipošto njoj i istovjetan – slika se neprestano vraća vrelu vlastite objektivnosti, tehničke doslovnosti, i od njega se ponovno, puna žudnje, udaljava. Usmjerena na sebi izvanjsko, na tragove stvarnosti koja ju obgrljuje i natkriljuje, koju ne može prikazati, ali koju osjeća kao na





vlastitoj koži, Todrovićeva slika-reljef je poput jednog od slijepaca koji dodiruju slona iz poznate parabole – zastupnik iskustva koje o stvarnosti svjedoči posredno i fragmentarno, ali samim time ne nužno i neistinito.

Premda raskrivenošću izrade djela nalikuje i na analitički te konceptualni umjetnički pristup, Todorovićeva poetika u osnovi je lirska. Radije nego li za intelektualnu samo-analizu, Todorovićevo radovi ogoljavanje svojih postupaka jednostavno koriste da bi se zbilji primakli bliže, iz neočekivanog rakursa i simultano s više strana, da bi se s njome znakovito povezali. Referentna stvarnost je pritom sasvim efemerna – Todorović se ne bavi ničime velikim i bitnim, ničime stalnim, tek heraklitovski prolaznim, privremenim. Tragovi, ulomci, krhotine, prežici, poneki slučajni uzorak – sve to pripada razinama stvarnosti koja izmiče našoj pažnji, koja je rijetko predmetom ikakvog bavljenja, ali koja se unatoč tome utiskuje u podsvjesne domene, nehotično oblikujući sebstvo i njegov doživljaj stvarnosti. Upravo stoga je Todorovićeva autorska intervencija doista minimalna; osim inicijalne invencije postupka –načina na koji će objekt tehnički nastati – Todorović izbjegava bilo kakvo namještanje stvarnosti za sliku i svjesno teži dokidanju vlastite volje. Sukladno tome, i materijali koje koristi jednostavni su i nespecifični, estetski neutralni; nova likovna kvaliteta koju stvaraju je poverljiva, nespektakularna, opora; spremna na istinu bez uljepšavanja. I dominantna bjelina služi fokusiranju pažnje; osim što neminovno i sama nosi svoju simboliku koja se može i ne mora uzeti u obzir, bjelina izoštava detalje, tjera oko na primjećivanje površina, tekstura, plitkih volumena i udubina, različitih grafizama. (Na bjelinu se, valjda, oko navikava kao što se navikava na mrak; nakon nekog vremena sljepila, svijet se razotkriva u svojoj raskoši.)

Radovi okupljeni na ovoj izložbi tvore ambijentalnu cjelinu, imajući u vidu prizemni prostor Gliptoteke. Postavljeni su rahlo, što odgovara njihovoj naravi; budući da se ne radi o klasičnim okulocentričnim slikama, već zapravo o radovima koji su ujedno i slike i skulpture, koji su u prostoru i od prostora i nastali te ga svojim sastavom, svojom građom traže i dozivaju, okolna praznina je nužna sastavnica njihova performativa. Reljefi-slike predstavljeni su u nekoliko verzija, čime se ističe proces postupnog razvijanja istovrsnoga poetičkog načela, odnosno njegovi različiti aspekti koji u određenoj verziji dolaze do izražaja. Od djela iz kronološki prvog ciklusa Utisnuto, u kojem gledamo pojedinačne varijante izravnog „utiskivanja“ neimenovane stvarnosti u tkivo, u opnu buduće slike, preko radova povezanih u diptihe i triptihe, koji posreduju misao o nestalnosti i stalnoj mijeni zahvaćene situacije, do Poliptiha koji uvodi interaktivni, kombinatorički moment – njegovi se dijelovi, naime, mogu slobodno preslagivati, čime se naglašava bitna nedovršivost, otvorenost djela prema nepredviđenom događanju. Diptih naslovljen Nedovršeni krajolik jedini se poigrava iluzionističkom dimenzijom slike – ne razlikujući se bitno od drugih radova, podastire zlatnareznu horizontalnu podjelu kadra, nagovarajući nas na učitavanje pejzaža – zapravo, propituje održivost jedne predodžbene konvencije, koja bi trebala (ali ne uspijeva) apstrahirati nametljivu tvornost djela. Napokon, tu je i ciklus Ljuski – serija radova koja nastaje sličnim postupkom utiskivanja matrice u pripremljenu podlogu, ali se u većoj mjeri približava kategoriji skulpture.

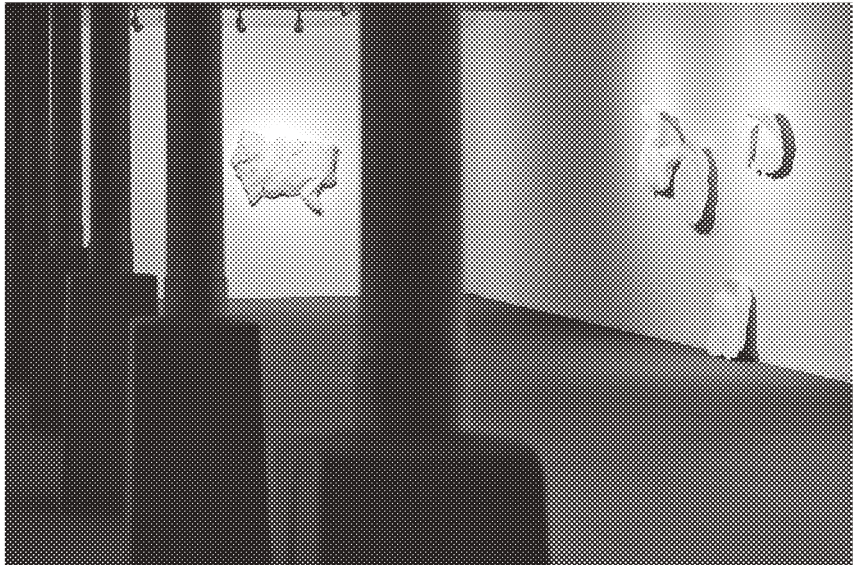




Premda naslov sugerira metaforičko čitanje, niti ovi reljefi nisu više no li fragmentarni otisci bezimene situacije – ne govore ništa više nego li o postojanju pregiba, udubina i izbočina, o neravnoj površini svijeta koji nastava naša svijest.

U cjelini, radi se o seriji Predragu Todoroviću svojstvenih djela, koja posjeduju izrazitu likovnu upečatljivost, ali i konceptualnu pročišćenost. Sklon propitivanju bazičnih čimbenika likovne informacije, onoga bez čega djela jednostavno ne bi bilo, Todorović svaki element ili fazu poetičkog postupka tretira kao mogući nositelj značenja, ne uzimajući baš ništa „zdravo za gotovo“. Sklon redukciji, koristi samo nužno: donosi odluku o materijalu, tehnici i proceduri i potom je sistemski provodi do iscrpljenja. Sukladno, kloneći se isprazne estetizacije, kao sredstvo izraza bira obične, svakodnevnne stvari ili sirovine; građevinske materijale i funkcionalne predmete, tu i tamo i odbačene prežitke nekoga udaljenog zbijanja. Tematski, njegova su djela također rudimentarna; referiraju na univerzalna svojstva stvarnosti: izgužvanost, glatkoću, okrnjenost, zaobljenost, prekrivenost, slojevitost... Stanja koja se dohvaćaju više doživljajem no li promišljanjem, no koja su sastavni aspekt egzistencijalne situacije, time i rubna stvarnost društvenih fenomena. Štoviše, upravo tim anonimnim, svijesti nezamjetljivim iskustvima usađeni smo u Realno svijeta; ona su micelij preko kojeg smo povezani s cjelinom, ona čine znanje koje nadilazi moć uma i oka, ona nas vežu uz tijelo i njegovu ranjivost. Ona su ulomci bivanja.

Ivana Mance





## **Svijet prigušenih ali nezatajenih suština (o drevnoj žudnji da se „ja“ integriira u cjelinu, ponešto o detalju, materijalima i slutnjama, problemima vremena, bića i percepcije)**

Kombinirana tehnika, kojom nas vabi Predrag Todorović posljednjih godina, u Utiscima i ljuskama rekreira i reartikulira ideju o slojevitosti stvarnosti, njezinom naročitom jeziku i zahtjevima koje se postavljaju u procesu gledanja, doživljaja, percepcije. Ideja da smo baš sve što primjećujemo, poslužila je autoru da nam isporuči viđenje po sebi, pritom iznimno konzekventno provedeno do svoga, camusovska poučka da umjetnikov zadatak nije da osuđuje, nego da odrješuje. Nipošto ne želimo zadržati tvrditi da se puka, mehanička stvarnost u Todorovićevim impostacijama oduhovljuje, niti da je ovdje posrijedi prevlast metafizike nad svim drugim diskursima, no ima nešto supstancijalno i strukturno „zamućeno“ i „neizgovoreno“, nekazano i možda neizrecivo u autorovu pristupu ideji slikarstva uopće. Kad je osvijestio – ima tome dvadeset i kusur godina – da je jezik „novoga prosvjetiteljstva“, u biti, efektnan modus za izricanje višeznačnosti, pluri-istina, mnogomotivike, da se postmoderna paradoksalno ograničila vlastitim povlasticama (oboružana diktaturom citata, inflacijom polisemantičnosti i politematičnosti, montažiranjem i kolažiranjem, lakonskim mišungom visoke i niske kulture, (pseudo)scijentizmima i novim/starim dogmama o vlastitim socio-kulturnim vrijednostima), Predrag Todorović tražio je svoju stazu. Znajući da mu je prije svakog puta izabrati druga, odlučio se za nedogmatičan, nepredikativan i neautoritaran izraz. Štoviše, za umjetničko oblikovanje zbilje i njezinih odjeka radikalnom antinarativnošću, ekspresivnom i preciznom refleksijom na teksturu, ali i „gramatiku materijala“. Još od njegova rada „Galaktička Baba Roga“ Todorović se legitimirao kao istraživač gradbenih elemenata uopće, a na slikama o kojima pokušavamo nešto reći – materijala i postupaka velebna je niska. Čudi nas stoga da autor ispod ovih slika nije i izriekom zapisao svoju svjetonazorsku jednadžbu, koja nam se istodobno otvara i kao tankočutna šifra: Sve što primjećujem sam ja, zato nema interpretacije i rezolutnih odgovora. Sve što je utisnuto u okvir, utisnuto je u me... doduše, uz uvjet da me utisak ne vara, da me dojam ne laže. A ako to i nije tako, otpast će mi ljuska za ovu sezonu, za ovaj tjedan, za ovaj dan, za ovu sekundu.

I što onda reći o utisku po sebi i dojmu po Peđi? Ovdje smo već na terenu moguće metafizičke rasprave. I pjena posvjedočuje ocean, čega je dio. A taj pak dio tek je djelić nekog drugog djelića koliko i cjeline. I tako u beskraj. Sve postoji istodobno i sve prolazi istodobno. Jučer, danas, sutra svakako su „izumi razumni“, konvencionalne kategorije, ali, pravo budi rečeno, što nam kažu o vremenu? I to vremenu koje nam nije u posjedu,





koje je čuvano za nas. Na ta pitanja fizika i matematika ustvari daju onostrane odgovore, ako mi uopće razumijemo te plemenite oblasti ljudskoga duha. Na Todorovićevim slikama, naime, uočavamo približno sličan uvid u ta pitanja: sinkronicitet prizora i percepcije ili pak blagu sumnju što je prije, ako ne i ozbiljnu skepsu što je zbilja po sebi a što predodžbe o njoj. Njegov nedovršeni krajolik daleko je od savršenog klasicističkog pejzaža koji vjeruje u logos, ali je zato iznimno intuitivan. Njega kao da ne zanimaju instituti znanja. On i od krhotina i odbačenih stvari može, želi li, izmaštati svijet, svijet prigušenih ali nezatajenih suština. Svijet koji zaziva neku novu prirodu i osjećajnost, kojega smo dio i pukim statističkim zbrojem i intenzitetom doprinosa uljudbi. Utoliko je Todorovićevo istraživanje odbačenoga materijala moguće razumjeti kao istinit pokušaj humaniziranja stvarnosti u najboljem smislu. Kao pokušaj da se iz dijelova dokući cjelina ili barem iluzija cjeline. I opet smo na terenu metafizike. Premda može zazvučati preuzetno, možda bismo se mogli zapitati je li autor u posjedu nekoga simpatičnoga psihoanalitičkog klišeja kao možebitnog odgovora na dramu fragmenta u odnosu prema cjelini ili dramu ovostranog koje bi da prijede ćupriju – da zakorači u onostrano. U slikarstvu Predraga Todorovića vidjeti nam je i proročke i snovite vizije po kojima je i svemir utisnut u nas, a mi se otišćemo (od „otisak“!) i istišćemo u njega u potrazi za sobom, možda za nekim vidom spokoja. I ponavljajmo svoje rituale unedogled, do roka određenog.

Pribojavamo se da nas tema nadilazi, pa nam je, na kraju, zaključiti: premda su naglašeno antimimetične, Todorovićeve slike stvarnije su od stvarnosti. One, naime, nisu makete stvarnosti, režirane u visokoj produkciji, nego autentična umjetnička zbilja. Istražujući ideju o savezu materičnosti i duha, dvaju korensponentnih, supostojećih i jednakovrijednih entiteta, fenomenolog i analitik Todorović traga za tajnom doživljaja, za smislovima i svrhama autopoeitičkih preokupacija. U njega je utisnuto sve, a njegov otisak je dojam, prvi doživljaj, u svakom slučaju čin protivan aksiologiji. Autora, dakle, ne zanima vrednovati, hijerarhizirati, suditi niti tumačiti. Otud u njegovim slikama tragovi eskapizma i oniričnosti, otud toliko istraživanja materijala, otud ozbiljan udio cementa i plastike, najlona... ukoliko, tehničko-izvedbenog pluralizma. Ako je u slikarstvu Predraga Todorovića, u poetičkom smislu, uglavnom riječ o palimpsestu i stanovitoj apotezi detalja, u duhovno-empirijskom smislu, međutim, riječ je o pobuđivanju i „raspričavanju“ stare, davne i svakako drevne žudnje da umjetnost posvjedoči o danas utišanim suštinama.

Ervin Jahić











## Impressions and Peels, Fragments of Being

In the last two or three years, Predrag Todorović has been developing works that are connected by the same kind of poetic procedure, which, in terms of meaning, also determines them essentially. This procedure is based on the direct, immediate “impressing” of objective and spatial reality: a certain, more or less pre-existing situation, of, so to speak, low aesthetic potential – for example, the floor in the studio covered with nylon – serves the artist as a matrix to be impressed into the “medium.” The quotation marks are here, of course, to emphasize that the medium is merely the result of a mental operation that distinguishes the message from the bearer. For it is precisely Todorović’s works that show that the medium itself, as a pre-existing substance or disposition, alchemical prima materia, does not exist: of the layers and elements that ultimately make up what we see, none can be interpreted as a mere assumption of a visual sign; all of them equally participate in the message of the work, all being factors of meaning.

What is therefore, at first glance, recognized as a classical, almost two-dimensional form of painting, is actually treated by Todorović as a three-dimensional object, a readymade, almost a sculpture, whose all material components and stages of making are externalized; and the stretcher itself (which he adds not as the first, but as the last factor of his reliefs-paintings), and the canvas, and the fiber mesh, and the masonry lime, and even fragments of the subject reality impressed into the area of the painting. The work created in this way is partly close to a readymade, an art that promotes a found, often banal, useful object in a symbolic, pregnant form – a sign. In the case of Todorović’s reliefs-paintings, there is also a duality between being a bare object and having a strong symbolic effect; it is difficult to determine the moment at which something that is presented ceases to be a tangible, realistically existing object, which testifies to the process of its creation, and in which it begins to be an image, a sign that stands instead of something else, which mediates some reality external to itself. But unlike readymades, where this tension between the literal and the symbolic is metaphorically resolved, in Todorović’s paintings-reliefs, it remains unstable and reversible. The contact between the body of the painting and the referential reality is being soft and porous all the time. Without a perceptible, comprehensible narrative concept that would abstract the placement of the sign in matter – by which Todorović’s approach is close to informal aesthetics, although by no means identical to it – the painting constantly returns to the source of its own objectivity, technical literalism, and moves away from it again, full of desire. Focused on the external to itself, on the traces of reality that embraces and overshadows it, which it cannot display, but which it feels as if on its own skin, Todorović’s painting-relief is like the one from a famous parable, of blind people touching an elephant – an advocate of experience which testifies of reality indirectly and fragmentary, but not necessarily untrue.





Although the openness of the work resembles an analytical and conceptual artistic approach, Todorović's poetics is basically lyrical. Rather than for intellectual self-analysis, Todorović's works simply use the stripping of their actions to bring themselves closer to reality, from an unexpected angle and, simultaneously, from multiple angles, in order to connect with it in a significant way. The referential reality is here quite ephemeral – Todorović does not deal with anything great or important, anything permanent, only with the Heraclitian transient, temporary. Traces, fragments, debris, remains, some random patterns – all of them belong to the levels of reality that elude our attention, which is rarely the subject of any activity, but which is nevertheless impressed into subconscious domains, inadvertently shaping the self and its experience of reality. That is why Todorović's authorial intervention is really minimal; apart from the initial invention of the procedure – of the way in which the object is technically created – Todorović avoids any setting of reality for his paintings and consciously strives to abolish his own will. Accordingly, the materials he uses are simple and non-specific, aesthetically neutral; this new artistic quality they create is Arte Poverian, unspectacular, harsh, ready for truth without embellishment. Dominant whiteness also serves to focus attention. In addition to inevitably carrying its own symbolism that may or may not be taken into account, whiteness sharpens details, forces the eye to notice surfaces, textures, shallow volumes and depressions, various graphisms. (Perhaps the eye gets used to whiteness the same way as it gets used to darkness; after being blind for a while, it uncovers the world in its true splendor.)

Having in mind the ground floor space of the Glyptothèque, the works gathered in this exhibition form an environmental whole. They are set up loosely, which corresponds to their nature. As these are not classical oculocentric images, but namely works that are both paintings and sculptures, which are created in space and from space, and which seek it and evoke it with their structure, the surrounding emptiness is a necessary component of their performative action. The reliefs-paintings are presented in several versions, which emphasizes the process of gradual development of the same poetic principle, namely, its various aspects that come to the fore in a particular version. Starting with the work from, chronologically, the first cycle, *Impressed*, in which we look at individual variants of direct "impressing" of unnamed reality into texture, into the membrane of a future painting, to works connected to diptychs and triptychs, which mediate the thought of impermanence and constant change of the caught situation, to *Polyptychs*, which introduce interactive, combinatorial moment – that is to say, its parts can be freely rearranged, which emphasizes their essential incompleteness, the openness of the work toward an unforeseen event. A diptych titled *Unfinished Landscape* is the only one playing with the illusionistic dimension of the painting – not differing significantly from other works, presenting a Golden Ratio-like horizontal division of the frame, persuading us to read the landscape – in fact, it questions the viability of an imaginary convention, which should (but fails to) abstract the intrusive materiality of the work. Finally, there is the *Peels* cycle – a series of works created by a similar process of impressing a matrix into a prepared surface, though approaching the category of sculpture to a greater extent. Although the title suggests a metaphorical reading, these reliefs, too, are no more than fragmentary impressions of a nameless situation – they say nothing more than of the mere existence of folds, depressions, and protrusions, an uneven surface of the world inhabited by our consciousness.

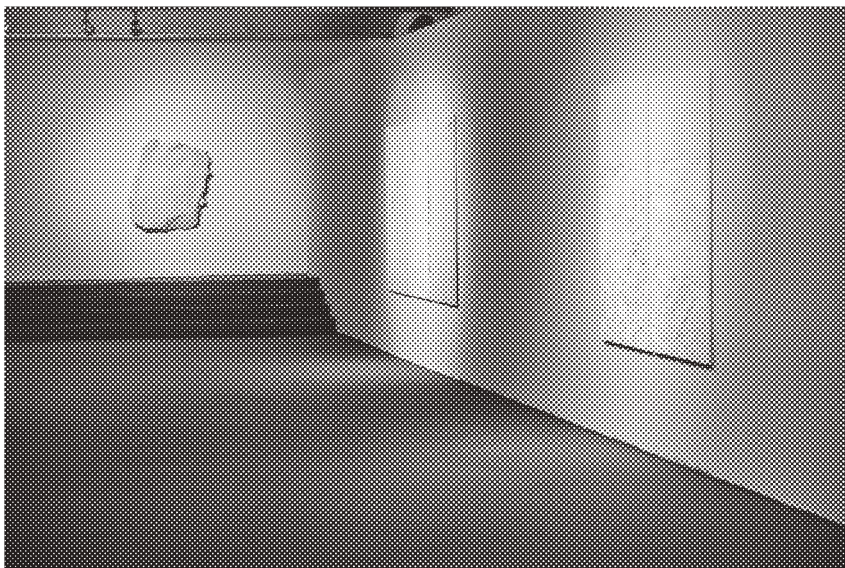
On the whole, this is a series of works characteristic for Predrag Todorović. They possess a distinct artistic vividness, but also a conceptual purity. Prone to questioning the basic factors of artistic information, something without which a work simply





would not exist, Todorović treats each element or phase of the poetic process as a possible bearer of meaning, not taking anything “for granted.” Prone to reduction, he uses only that which is necessary: he makes a decision about the material, technique and procedure and then systematically implements it until exhaustion. Accordingly, as a means of expression and avoiding empty aestheticization, he chooses ordinary, everyday things or raw materials; building materials and functional objects, here and there also discarded remnants of some distant events. Thematically, his works are also rudimentary; they refer to the universal properties of reality: wrinkledness, smoothness, truncatedness, roundness, coveredness, layeredness... Conditions that are reached more by experience than by reflection, but which are an integral aspect of the existential situation, and thus the marginal reality of social phenomena. Moreover, it is precisely by these anonymous experiences – imperceptible to consciousness – that we are implanted in the Real of this world. They are the mycelium through which we are connected to the whole. They constitute knowledge that transcends the power of the mind and the eye, they bind us to the body and its vulnerability. They are the fragments of being.

Ivana Mance





## **A World of Muted but Unconcealed Essences (about the ancient desire to integrate the “self” into the whole, something about the detail, ma- terials and presentiments, about problems of time, of being and perception)**

The combined technique, which Predrag Todorović has been luring us to in recent years, recreates and rearticulates in Impressions and Peels the idea of the layering of reality, its special language and the requirements that are set in the process of seeing, experiencing, perceiving. The idea that we are just about everything that we notice, has served the author to deliver us a seeing by itself, while extremely consistently carried out to its own, Camusesque teaching that the artist's task is not to condemn, but to absolve. By no means do we want to claim that the mere, mechanical, reality in Todorović's impostations is spiritualized, nor that it is about the predominance of metaphysics over all other discourses, though there is something substantial and structurally “blurred” and “unspoken,” unsaid and perhaps unspeakable in the author's approach to the idea of painting in general. After realizing – twenty-something years ago – that the language of the “new Enlightenment” had, in fact, been an effective modus for expressing ambiguity, pluritruths, a multi-totality of motives, that postmodernism had paradoxically limited itself by its own privileges (armed with the dictatorship of quotations, the inflation of polysemanticism and polythematism, montaging and collaging, a laconic mix of high and low culture, (pseudo) scientism, and new/old dogmas about one's own social and cultural values), Predrag Todorović sought his own path. Knowing that he had to choose another before each of his paths, he opted for a non-dogmatic, non-predicative, and non-authoritarian expression. Moreover, for the artistic shaping of reality and its echoes with radical anti-narrativeness, with an expressive and precise reflection on the texture, but also on the “grammar of material.” Ever since his work Galactic Baba Yaga, Todorović has identified himself as being a researcher of building elements in general. And in the paintings we are trying to say something about – there is a monumental string of materials and procedures. We are therefore surprised that the author did not explicitly write down his worldview equation below these works, which at the same time opens up to us as a subtle code: Everything I notice is myself, so there is no interpretation and no resolute answers. Everything that is impressed into the frame is impressed into myself... albeit on condition that the impression does not deceive me, that the impression does not lie. And if that is not the case, my peel for this season, this week, this day, this second will fall off.

And then what to say about the impression according to itself and the impression according to Peđa? Here we are already in the area of possible metaphysical discussion. And the foam witnesses the ocean, of which it is part. And that part is merely part of some other part, as much as it is part of the whole. And so on to infinity. Everything exists simultaneously and everything passes simultaneously. Yesterday, today, tomorrow are certainly “reasonable inventions,” conventional categories, but, to be honest, what do they tell us about time? Namely, the time that is not in our possession, that is kept for us. Physics and mathematics actually provide otherworldly answers to





these questions, if we can understand these noble areas of the human spirit at all. That is to say, we notice in Todorović's paintings an approximately similar insight into these issues: the synchronicity of scenes and perception, or a slight suspicion of what comes before, if not serious skepticism about what reality in itself actually is and what the notions about it are. Its unfinished landscape is far from a perfect classicist landscape that believes in logos, but it is therefore extremely intuitive. As if he does not seem to be interested in the institutes of knowledge. He can, if he wishes, imagine a world, a world of muted but unconcealed essences, even from debris and discarded things. A world that invokes some new nature and sensibility, of which we are part even by a mere statistical sum and intensity of contribution to civilization. To that extent, Todorović's research of rejected material can be understood as a true attempt to humanize reality in the best sense. As an attempt to grasp the whole – or at least the illusion of the whole – from its parts. Here again we are in the area of metaphysics. While it may sound presumptuous, we might perhaps wonder whether the author is in possession of some likeable psychoanalytic cliché, as a possible response to the drama of debris in relation to the whole, or the drama of something on this side that would like to cross the bridge – to step into the otherworldly. In Predrag Todorović's paintings we can see both prophetic and dreamy visions according to which the universe is impressed into us, and we impress and express ourselves into it in search of ourselves, perhaps of some kind of serenity. And let us repeat our rituals indefinitely, until a certain deadline.

We are afraid that the topic goes beyond us, so, in the end, we can conclude: although they are emphatically antimimetic, Todorović's paintings are more real than reality. That is to say, they are not models of reality, highly staged and produced, but an authentic artistic reality. Exploring the idea of the union of materiality and spirit, the two corresponding, coexisting and equivalent entities, a phenomenologist and analyst, Todorović searches for the secret of experience, for the meanings and purposes of his self-poetic preoccupations. Everything is impressed into him, and his imprint is an impression, a first experience; in any case, an act contrary to axiology. The author therefore is not interested in evaluating, hierarchizing, judging, or interpreting. Hence traces of escapism and oneiricism in his paintings, hence so much research of materials, hence a serious share of cement and plastic, nylon..., or in short, technical and performative pluralism. If, in the poetic sense, in Predrag Todorović's paintings, it is mostly about a palimpsest and a certain apotheosis of details; in the spiritual and empirical sense, however, it is about arousing and about "much more talking" about the old, bygone and certainly ancient desire for art to witness today's silenced essences.

Ervin Jahić







# Biografija

## Biography

Rođen 1966. u Drvaru. Diplomirao je Likovne umjetnosti, izborni kolegij Slikarstvo, na Pedagoškom fakultetu u Rijeci 1990. godine. Od 2000. do 2006. godine radi kao profesor na Školi za primijenjenu umjetnost u Rijeci. Volontirao je kao predsjednik HDLU-a Rijeka 2003/2004. godine. Kao Viši umjetnički suradnik predavao slikarstvo na Akademiji primijenjenih umjetnosti u Rijeci 2009./2010.

Dosad je izlagao na više od četrdeset samostalnih izložbi te na brojnim skupnim, žiriranim i selektiranim izložbama u Hrvatskoj i inozemstvu.

U kustoskim selekcijama u zemlji i inozemstvu radovi su mu predstavljali suvremenu hrvatsku likovnu scenu te su prezentirani u Italiji, Francuskoj, Njemačkoj, Austriji, Finskoj, Mađarskoj, Bosni i Hercegovini, Makedoniji i Egiptu.

Radovi mu se nalaze u zbirkama MMSU u Rijeci, MSU Zagreb i NSK Zagreb te u brojnim privatnim zbirkama u zemlji i inozemstvu. Dobitnik je nekoliko nagrada i priznanja. Također je sudjelovao i u dva Artist in Residence programa, u Kairu 1997. te u Parizu 2016. godine.

Član je Hrvatske zajednice samostalnih umjetnika.  
Živi i radi u Zagrebu od 2006. godine.

He was born in Drvar, Bosnia and Herzegovina, in 1966. He received his BFA from the Faculty of Teacher Education, University of Rijeka, in 1990, where he majored in Painting.

He has exhibited his work in more than 40 solo, and numerous group, juried, and selected shows both locally and internationally. He represented the contemporary Croatian art scene in curatorial selections both at home and abroad, where his works were presented in Italy, France, Germany, Austria, Finland, Hungary, Bosnia and Herzegovina, Macedonia, and Egypt.

His works are represented in the holdings of the Museum of Modern and Contemporary Art Rijeka, Museum of Contemporary Art Zagreb and the National and University Library in Zagreb, as well as in numerous private collections both at home and abroad.

A recipient of several awards and recognitions, he also participated in two Artist-in-Residence programs, in Cairo (1997) and in Paris (2016).

He is a member of the Croatian Freelance Artists' Association.  
Since 2006 he has lived and worked in Zagreb.

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