



novak

zoltan
novak

"Noćne slike"



no



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"Noćne slike"

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Slikarski opus Zoltana Novaka prema svojoj strukturi pripada postmodernističkom narativnom slikarstvu, u vidu fragmentarne priče kao dijela subjektivne i proživljene stvarnosti. To je slikarstvo unisonoga tematskog sadržaja i oblikovne strategije koja se mijenjala u skladu s mijenama osobne percepcijsko-kreativne optike. Te promjene fokusa interesa, udaljavanje i približavanje objektu, svojim prostorno-planskim mutacijama nesumnjivo pridonose dojmju filmske pokretljivosti bilježenja autobiografskih momenata. Kretanje je *spiritus movens* njegova cjelokupnog stvaralaštva. Prve kadrove karakterizira promatranje svijeta "široim otvorenih očiju", bliski planovi domicilnog okruženja predgrađa, neobuzdanog neo-ekspresivnog rukopisa, pomaknutih rakursa i figure reducirane anatomije. Iz ovoga vanjskog otvorenog prostora Novak se povlači u intimni, zatvoreni svijet muško-ženske komunikacije. Kakofonija zvukova vanjskoga svijeta sada je svedena na razmjenu govornih simbola između dviju figura, a zatvorenost prizora podvlači se izoliranim prostornim blokovima i sumarnom antropo-figuralikom. Tenzija ovih muško-ženskih veza potencirana je dakako i samom kromatikom i rukopisom, intenzivnošću kojih možemo raspoznati nijanse govora od mirne, paralelne izmjene riječi, do urlanja, kojim odzvanja cjelokupni kadar slike. Iz ovoga ozračja parova i njihovih odnosa Novak, okružen ratnim stradavanjima, povlači se i uspostavlja monolog sa samim sobom, tražeći odgovor o temeljnim pitanjima opstojanja čovjeka, što je rezultiralo hermetičkim geometrijskim sklopovima u kojima se pojavljuje tek jedna čovjekolika figura, parafraza Leonardova crteža čovjeka raširenih udova, koji u daljnjem procesu propitivanja biva transformiran u znak križa ili, doslovno, u metu. I sam gradbeni materijal tih konstrukcija reljefa, kao neposredan kontakt sa stvarnošću i izvanjskim svijetom, metaforički se može dovesti u svezu sa sviješću o krhkosti postojanja, jer je riječ o odbačenim i isluženim predmetima, otpacima civilizacije.

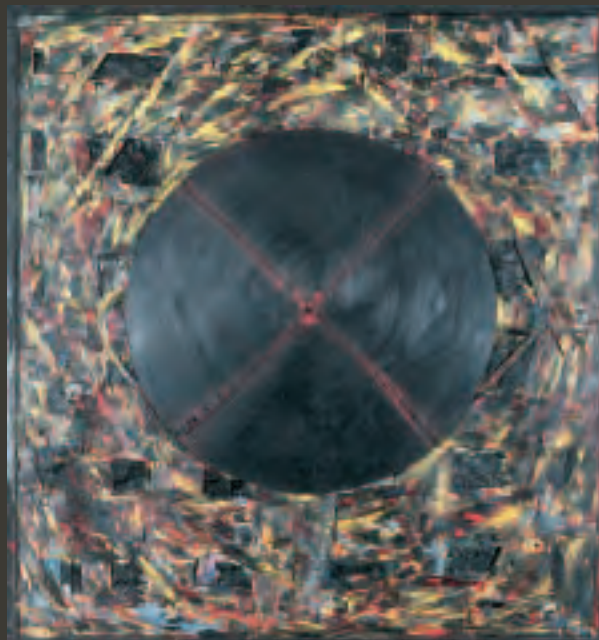
Iz introspekcijskog prostora Novak počinje usmjeravati svoju optiku na svijet pojavnosti postupno otkrivajući grad kao repozitorij priča, nataloženih slika, sjećanja i događanja. Dokidajući pritom bilo kakvu prepoznatljivost i vezu sa stvarnim vizurama, Novak sužava prostor fokusirajući se na jedan urbani konvencionalni znak, piktogram na semaforu koji predstavlja čovjeka u hodu. Depersonalizirani znak *Šetača* u Novakovoj režiji poprima razne karakterne osobine i uloge, od bezbrižnog *flaneura*, preko 'zaljubljenika', 'putnika', 'ludaka', do 'ubojice', razlikujući se jedan od drugoga ovisno o kromatskoj epidermi i strukturi prostora kadra. Šetač postaje njegov osobni kod s pomoću kojega, u raznim vidovima likovnog izričaja, komunicira s gradom, polemizira i upućuje kritike. Zastupanjem moralnih ili etičkih stavova njegov izričaj postaje na trenutke deklarativno angažiran.

Po svojem množenju izvedenom matricom, mimetičko oblikovnoj depersonalizaciji, sposobnosti da im se dodijele razne uloge i proklamiraju različite nazove su i *Siluate*, obrisni izrezi ljudskih figura u stojećem stavu. No *Siluate* ne posjeduju utjelovljeno kretanje kao *Šetač*, one su nepokretne i svoju aktivnost izražavaju odlučno ispruženom rukom ili otvorenim ustima. Upravo ta statičnost inicirala je pokretanje prostora oko *Siluate*, u čijem se građenju Novak počesto referira na njemu bliska djela iz suvremene likovne umjetnosti. S druge strane, njihova univerzalna uniformnost omogućila mu je veći raspon situacija i promjena mjesta radnje i odmak od isključivo gradskoga prostora markiranog signalima semafora.

Simbiozom *Šetača* i *Siluate* Novak će stvoriti svoju kloniranu vojsku *Okupatora* i *Titana* kojom će u vidu instalacija u stvarnom gradskom prostoru, na fasadi MUO-a i parku Maksimir, jasno iznijeti svoje mišljenje o kulturno-ekološkim problemima te podvući svoju aktivnost angažiranog umjetnika.

ČISTO SRCE, 1992.
PURE HEART

KOTAČ, 1992.
WHEEL



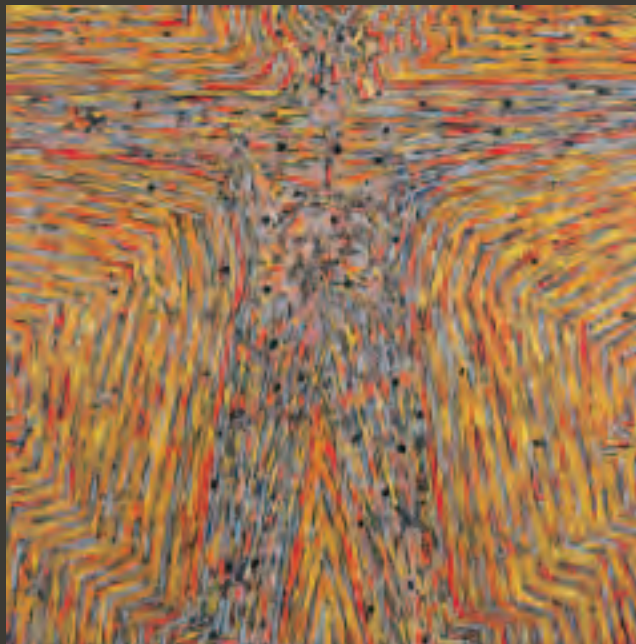
According to its structure, the painting oeuvre of Zoltan Novak belongs to post-modernist narrative painting, in the form of the fragmentary tale that is part of a subjective, lived-through, reality. This is a painting that is in unison in its thematic contents and formal strategy, which changes in line with the modifications in the personal, perceptive, creative optics. These changes in the focus of interests, zooming into and out from the object, with their mutations in the spatial plane, undoubtedly contribute to the impression of filmic motion in the recording of autobiographical factors. Movement is the *spiritum movens* of his whole creativity. Observation of the world with eyes wide open characterises the first frames; the close-ups of the domiciliary setting of the suburb, with an unrestrained and neo-Expressionist personal style, with shifted angles and figures with scaled-down anatomy. From this outside, open space, Novak retreats into an intimate, closed work of man-woman communication. The cacophony of sounds of the external world is now reduced to an exchange of speech symbols between two figures, and the enclosure of the scene is underlined with the isolated spatial blocks and the summary anthropo-figuration. The tension of these male-female connections is heightened of course by the actual chromatics and the individual style, with the intensity of which we can make out the nuances of speech, from calm, parallel exchanges of words, to shouting that resounds throughout the whole frame of the picture. From this mood of couples and their relationships, Novak, surrounded with the losses and casualties of the war, withdrew, and set up a monologue with himself, seeking an answer about the basic questions of human existence and survival, which resulted in hermetic, geometrical complexes, in which only a single anthropoid figure appears, a quote of the Leonardo drawing of a man with outstretched limbs who in the further process of examination is transformed into the sign of a cross or, literally, into a target. The construction material of these constructions-cum-reliefs, as immediate contact with reality and with the external world, can be metaphorically made to connect with awareness about fragility of existence, for we are

dealing with objects that have been written off and rejected, the rejects of civilisation. From the space of introspection, Novak starts to direct his gaze at the world of phenomena, gradually discovering the city as repository of tales, of deposited images, memories and events. Doing away with any kind of recognizability and connection with real-life views, Novak contacts the space, focusing on one single urban conventional sign, the pictogram on a traffic light, representing a walking man. In Novak's treatment the depersonalised sign of the *walking man* or *walker* takes on various character features and roles, from the carefree flâneur, via the lover, traveller, the crazy to the killer, distinguished from each other by the chromatic epidermis and the structure of the space of the frame. The *walking man* becomes his personal code, via which, in various forms of visual expression, he communicates with the city, engaging in heated arguments, sending out criticisms. By representing moral and ethical points of view, his idiom becomes, at moments, openly committed.

The *Silhouettes*, cut-out contours of human figures in a standing position, are multiplied with a stencil, in mimetically formal depersonalisation, and capable of being assigned various roles, proclaiming various worldviews. But the *Silhouettes* do not possess the embodied movement of the *Walker*; they are motionless and express their activity with determinedly outstretched hand or open mouth. It is this staticness that initiated the launching of the space around the silhouette, in the building of which Novak often refers to works close to him from contemporary fine art. On the other hand, their universal uniformity has enabled him a great range of situations and changes of place of action and a remove from the exclusively urban space marked by the signals of the traffic lights. In a symbiosis of *Walker* and *Silhouette*, Novak was to create his cloned army of *Occupiers* and *Titans*, with which in the form of installations in the real city space, on the facade of the Museum of Art and Craft and in Maksimir Park, he was clearly to put forward his ideas about cultural and ecological problems and to underscore his work as committed artist.

ČISTO SRCE II., 1992.
PURE HEART II.

OMILJENO MJESTO, 1992.
FAVORITE PLACE



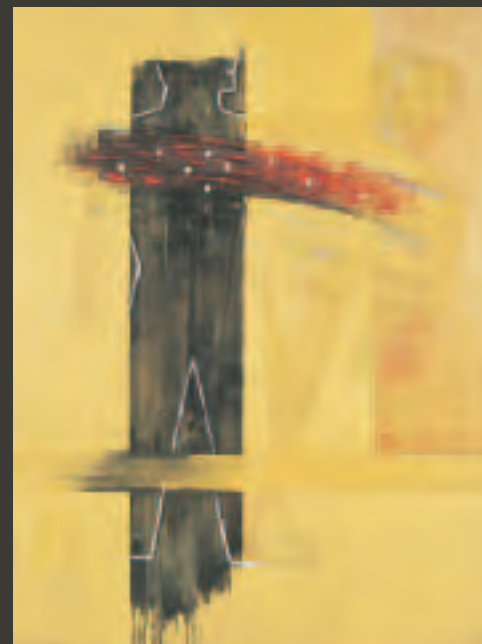
NOĆNE SLIKE

Ciklusom *Noćnih slika*, nastalim u protekle tri godine, Zoltan Novak otvorio je novo poglavlje u svojem stvaralaštvu. Radi se o potpuno novom pristupu narativnoj okosnici predstave, mizanscena, oblikovnoj strategiji i tretmanu slikane površine. U ovom slučaju Novak je još subjektivniji. On priča priču o stvarnim osobama, osobama iz neposredne blizine, o ljudima koji postoje ili koji su postojali i zauvijek ostali u njegovu sjećanju; priča o gradu..., ustvari, priča o sebi. Znak je postao tjelesan. Stoga je i *Šetač* dokinut. Metafora za grad, za kretanje po gradu postala je suvišna, jer grad je postao zoran, neprepoznatljivo prepoznatljivo stvaran, pri čem nas njegova arhitektura i ulice navode da ih sagledavamo i slijedimo, postajući tako od pasivnog promatrača, čovjeka što hoda, i sami šetači. Istina, piktogram se još sporadično pojavljuje na nekim radovima, ali tek kao popratni element, kao reminiscencija na proteklo, minulo kretanje. Znakovi koji se sada pojavljuju u panorami grada parafraze su prometnih znakova s ideogramima seksa, nasilja, melankolije, zagrljaja..., svega onog zapravo što se zbiva u jednom gradu. Novak namjerno gradi svoje gradove poput cyber-cityja, geometrijski organiziranih struktura s arhitekturom nalik na sklopove čipova u računalu. Gledani iz ptičje perspektive, prostirući se na horizontu sve do noćnoga neba, izliveni u crnom i betonski nijemi, ovi gradovi djeluju hladno i zlokobno, prije kao mjesto žrtvovanja, a ne življenja. U *Crvenoj noći*, crvenoj od žkrvi koja se cijedi s prometnih znakova na kojima su ucrtani ideogrami nasilja i ubojstva, sve je prijeteći oštro, pa čak i ceste poprimaju oblik ubojitih sječiva. Prema konstrukciji teologa i anarhista Jacquesa Ellula, "grad je simbol pomanjkanja vjere, jer je čovjek u potrazi za sigurnošću pronašao sigurnost u njemu, umjesto u Bogu. Stoga je Bog prokleo grad".¹ Novakove vedute upravo tako i djeluju, kao mjesta prokletstva. Zlokobnost ovih labirinata pojačava i sama atmosfera noći, jer "noć u svojoj zlokobnoj

materiji okuplja sve (...) negativne valorizacije. Štoviše, mrak je sam prostor paroksističke dinamizacije, svakoga kretanja. Crnoća, to je sama "aktivnost" i bezbroj pokreta izazvano je upravo zbog neograničenosti mraka...² Kretanja, pokret ili korak nisu nigdje eksplicitno naznačeni ili predstavljeni, kao da se time nastoji apostrofirati težina prazne scenografije. Postojanost grada nasuprot ljudskoj prolaznosti naznačena je poglavito u diptisima i triptisima s gradskim vizurama. U tim cjelinama s više kadrova, koje čitamo kao jedan vremensko-prostorni kontinuitet sljeva nadesno, postoje tek 'žprometni' znakovi s ljudskim figurama, no središnji kadar uvijek je pust. U *Prolazniku* vidi se na prvom kadru dio noge koja zakoračuje, i u drugom kadru dio noge koja iskoračuje iz njega. Logično bi bilo da se u središtu ovoga diptiha vidi figura čovjeka. No, figure nema. Postoji tek sablasna scenografija grada i stupovi dima na noćnom nebu. Ako i postoji, to je tek prozirni linearni obris siluete čovjeka (*Posljednji šetač*), ili blijeda figura čovjeka duha (*Dušni dan*). Kao jedan od najznačajnijih efemernih senzacija, kojima Novak uprizoruje nevidljivu prisutnost čovjeka, jest dim cigarete, vijugavi trak koji se uzdiže nad gradom i odlazi u nebo. Dim je, osim svojih spiritualnih konotacija, i "slika veza između neba i zemlje" i "sredstvo očišćenja".³ On je komunikacija s Univerzumom, ali i put izlaza iz ovoga Babilona. Drugi mogući izlaz jest cesta, koja se izdiže iznad grada u smjeru neba. Put pripremljen za čovjeka, koji je ionako tek samo "hodočasnik između Donjega i Gornjega grada, nebeskoga Jeruzalema".⁴ Jednu cijelu seriju slika Novak je posvetio upravo ljudima koji su već stigli u Gornji grad, ljudima za koje je bio vezan – baki, djedu, prijatelju slikaru... Te su slike nastale dosta godina nakon njihove smrti. Kao da je čekao da se praznina, nastala njihovim odlaskom, sama s vremenom ispuni i materijalizira u sliku. Da se mnoštvo slika sjećanja formira u jednu predstavu, u neku sveobuhvatnu jedinstvenu sliku, sliku bake koja se vraća s tržni-

ŠETAČ - LUĐAK, 1994.
WALKER - MADMAN

RASPEĆE, 1999.
CURCIFIXION



NIGHT SCENES

In the cycle *Night Scenes*, created in the last three years, Zoltan Novak has opened a new chapter in his work. This is a totally new approach to the narrative hub of the performance, the *mise-en-scène*, the formal strategy and the treatment of the painted surface. In this case Novak is still more subjective. He tells a tale about real persons, people from the immediate vicinity, people who exist, or who did exist, and remained for ever in his memory; he tells of the city... in fact, he tells of himself. The sign has become corporeal. This is why the *Walker* has been abolished. The metaphor of the city, for movement around the city, has become superfluous, for the city has become patent, unrecognisably recognisably real, its architecture and streets making us look at and follow them, making us, from the passive observer of the walking man, walkers ourselves. In truth, the pictogram does occasionally show up in some of the works, but only as a subsidiary element, a reminiscence of bygone and past movement. The signs that now appear in the panorama of the city are re-workings of the traffic lights with idioms of sex, violence, melancholy, embraces, of everything that in fact exists in a town. Novak deliberately builds his towns as cyber-cities, geometrically organised structures with architecture like assemblages of chips in a computer. Looked at from a bird's-eye-view, stretching out on the horizon all the way to the night-time sky, cast in black and concrete-mute, these cities seem cold and ominous, more like places for sacrifice, not for life. In *Red Night*, red from the blood that drips from the traffic lights on which are drawn ideograms of violence and killing, everything is menacingly sharp, and even the roads take on the form of lethal blades. According to the construct of anarchist-theologian Jacques Ellul, the "city is a symbol of lack of faith, for man in the search for safety found safety in it, and not in God. And that is why God cursed the city."¹ Novak's scenes actually work precisely that way, as places of damnation. The dire forebodings of these labyrinths is backed up by the actual atmosphere of the night, for "in its ominous matter the night brings together all... the negative evaluations." What is more, darkness is the actual place of the paroxysmal dynamisation, of all movement. Blackness

is just "activity and the countless movements are excited precisely by the limitlessness of the dark."² No motion, movement or step is ever precisely indicated or presented, as if there were an endeavour thereby to address the gravity of the empty stage setting. The constancy of the city as against human ephemerality is indicated mainly in diptychs and triptychs with city scenes. In these units, with several frames, which we read as a single temporal continuity, left to right, there are just some traffic signs with human figures, but the central frame is always empty. In *Passer-by* in the first frame one can see part of a leg stepping out, and in the second frame part of a leg stepping out from it. It would be logical in the centre of the diptych to see the figure of a man. But there is no figure. There is only the spectral scenography of the town and the columns of smoke against the night sky. If it exists, it is merely a transparent linear contoured silhouette of a man (*Last Walker*), or a pale figure of a ghost man (*All Souls*). One of the most important ephemeral sensations with which Novak stages the invisible presence of man is the smoke of a cigarette, a curling trail that rises over the town and goes up into the sky. Smoke, apart from its spiritual connotations, is also "an image of the links between sky and earth" and a "means of purgation."³ It is communication with the universal, and a way out of this Babylon. A possible other way out is the Road, which rises over the city in the direction of the sky. A way made ready for man, who is anyway just a "pilgrim between the Lower and the Upper Town, the heavenly Jerusalem."⁴ Novak has dedicated a whole series of pictures to people who have just arrived in the Upper Town, people who he was related to, his grandmother, grandfather, a painter friend... These paintings were painted plenty of years after their deaths. As if he had been waiting for the emptiness created by their going to fill out with time and to be materialised all by itself into picture. For the many images from memory to be formed into a single representation, into some all-embracing and unified picture, the picture of the grandmother coming back from the marketplace, the bent figure of his grandfather in the kitchen. An amalgam of images of every life story, reduced and brought down to a silhouette, Novak thus avoiding

ZRCALO, 1997.
MIRROR

RAFAL, 1998.
BURST OF FIRING



"OKUPACIJA", 2001. instalacija, pročelje Muzeja za umjetnost i obrt

"OCCUPATION", installation, facade of Museum for Art and Crafts

ce ili pogrbljene figure djeda u kuhinji. Amalgam slika svake životne priče Novak reducira i svodi na siluetu, čime izbjegava doslovnost portretnih karakteristika s jedne strane, a s druge omogućava mu da umnažanjem silueta, svijetlo-tamnim ekspozicijama, obrisima i ispunama raznih struktura, evocira vrijeme polagana nestajanja. Hladna i racionalna upotreba geometrijskih planova, bilo kod strukturiranja odsječaka arhitekture, bilo kod interijera u kojem obitavaju beživotni otisci matrica, odzvanja tišinom i tjeskobnom atmosferom u ovim kadrovima. Pogotovo kod ispražnjenog prostora slike u središnjem djelu triptiha (*Kraj*), u kojem i lazurni nanosi boje kao da blijede i nestaju, gotovo da fizički osjećamo odsutnost ljudske figure. Svaka od ovih figura na kraju priče, nakon triju i više sekvenci, biva koncipirana kao ideogram, te se kao znak može pojaviti u nekoj drugoj slici ili kontekstu. Takve interpolacije, kao i izmjenne punih i praznih kadar-sequenci, bezrezervno se mogu povezati s oblikovnom jezičnošću filma, napose filmske montaže, ili pak stripa.

Poput istinskoga gradskog kroničara, Novak svraća pozornost i na prolaznike, ljude koji često susreće, ali ih ne poznaje. Poliptih *Majka i dijete* potresna je priča o majci i njezinu odraslom retardiranom sinu, kojega svaki dan vodi u šetnju. Siluete sitne žene i znatno snažnijega, pogrbljenog muškarca iskrivljenih udova, obavijeni noćnom tamom i osvjetljeni mjesecinom djeluju u prvih mah stravično, ali prateći ih iz kadra u kadar u njihovoj šetnji, ta strpljivost i ljubav majke počinje zračiti, i ne možemo a da ne osjetimo simpatiju i dragost prema tom paru.

Drugačiju vrstu ljubavi, dakako, razmatraju triptisi na temu muško-ženskih odnosa. Od ove serije i radova identične tematike, spomenutih u uvodniku, prošlo je osamnaest godina. Figure su sada, za razliku od apstraktnih blokova, predstavljene poput kiborga, izvedene šablonom s izrezanim linijskim trakama koje podražavaju svojevrsni mehaničko-robotički izgled figura. Dočim, sam razgovor između muškarca i žene više nije kao

na početku predstavljen izmjenom govornih simbola, već strujnim iskrenjem koje u vidu aure okružuje njihove figure i munjama elektriciteta spaja njihova srca, spolovila i koljena u okružju velikih ploča transformatora koje ispunjavaju cijeli prostor slike. To ustvari i nije govor, već razmjerna voltaže "suptilnih energija što protječu kroz tijelo čovjeka",⁵ energija toliko snažnih da figure levitiraju, sjedeći ni na čemu. Sam *Razgovor* slikana je predstava, točnije simulacija ekrana, cyber-prostora u kojem "subjekt više nije samo biološko biće, već biće koje je interfejsima (posrednicima) povezano s elektronskim senzorima koji proširuju domene čulnih doživljaja..."⁶ Novak ovom inscenacijom umjetno stimulirane energije ljubavi, svedene na čistu želju, bez misli i odsutnosti čuvstava, kao da kritizira današnje doba hi-tech tehnologije i izražavanje osjećaja putem elektroničkih pomagala.

I na kraju ovog ciklusa *Noćnih slika*, priče o gradu i noćnim kretanjima, Novak se okreće sebi, zumirajući i hvatajući svoje odraze na staklima izloga za vrijeme kretanja gradom, ili na prozoru, za boravka u atelijeru. Tako je nastao niz silueta, karakterističnih poza ili držanja. Siluete izvedene šablonom zapravo su niz autoportreta, no bez jasne fizičke prepoznatljivosti, što mu, dakako, i nije bio cilj. Namjera je bila stvoriti osobnoga dvojnika kojega će moći uklapati i s kojim će moći sudjelovati u predstavama priča od osobnog ili šireg značenja, mutirati prostore i vrijeme radnje, ili pak iskustva auratskih, njemu bliskih djela svekolike povijesti umjetnosti. Taj kreativni sinkretizam rezultirat će spajanjem svojeg odraza u zrcalu, kao žapsolutnog mimezisa', i svoje sjene, druge, nesvjesne prirode. Simulakrum dvostrukog viđenja sebe zapravo je slika noći u kojoj se oslobađa nesvjesno, a mjesec – zrcalo, "uzima vatru od sunca"⁷, neumitno odražava postmodernističko romantičarsko ozračje i zaočružuje i podvlači značenje ovoga cjelokupnog ciklusa noćnih slika.

Borivoj Popovčak

SLIKAR, 2005.

PAINTER

1. Jacques Ellul *Meaning of the City*, William B. Eerdmans Publishing Co., 1993.
2. Gilbert Durand *Antropološke strukture imaginarnog*, Biblioteka August Cesarec, Zagreb 1991.
3. Chevallier-Gheerbrant *Rječnik simbola*, Nakladni zavod MH, Zagreb, 1987.
4. isto
5. Pierre A. Riffard, *Rječnik ezoterizama*, VBZ, Zagreb 2007.
6. Miško Šuvaković, *Pojmovnik moderne i postmoderne likovne umjetnosti i teorije posle 1950.*, Beograd–Novi Sad 1999.
7. Chevallier-Gheerbrant *Rječnik simbola*, Nakladni zavod MH, Zagreb, 1987.



"UDARAC U REBRA", 2004.

BLOW IN THE RIBS

KOLAŽ, 2005.

COLLAGE

any literalness in the portrait characteristics on the one hand and on the other enabling him to evoke, by the multiplication of silhouettes, with light and dark exposures, outlines and fills of different structures, the time of slow disappearance. The cold and rational use of geometrical planes, either as structuring of sections of architecture or even of the interiors in which the lifeless imprints of stencils dwell, echoes with the silence and the atmosphere of angst in these frames. Particularly in the case of the emptied space of the picture in the central part of a triptych (*End*), in which the transparent applications of paint seem to pale and vanish, we can almost physically sense the absence of the human figure. Each of these figures at the end of the story, i.e. after three or more sequences, is conceived as an ideogram, and can appear as sign in some other picture or context. Such interpolations, like the alternation of full and void frame sequences can without any hesitation be connected with the formal language of film, particularly of film editing, or the comic strip.

Like a genuine city chronicler, Novak pays attention to the passers-by, people whom he often meets without knowing. The polyptych *Mother and Child* is a poignant story of a mother and her adult, retarded son, whom she takes for a walk every day. The silhouettes of the tiny woman and the much stronger but hunched man with deformed limbs wrapped in the dark of night and lit by the moonlight seem at first terrible, but as we follow them in their walk from frame to frame, this patient love of the mother starts to shine out, and we cannot but feel sympathy and gladness for the pair.

A different kind of love of course is shown in triptychs on the theme of male and female relationships. From this series and the works of an identical subject mentioned in the introduction more than eighteen years has passed. Now, unlike the abstract blocks, the figures are shown like cyborgs, done with a stencil with cut-out linear ribbons that mimic the, as it were, mechanically robotic appearance of the figures. However, the actual conversation between man and woman is no longer, as it was at the beginning, represented by the exchange of speech symbols, but via electrical sparking that surrounds their figures in the form of an aura and with bolts

of lightning joins their hearts, genitals and knees in the setting of the great transformers that fill up the whole space of the picture. This is in fact not talk, rather the exchange of voltages of the "subtle energies that flow through the body of man"⁵, energies so strong that the figures levitate, sitting on nothing. The actual *Conversation* is a painted representation, a simulation of a screen, a cyberspace in which the "subject is no longer a biological being but a being that via interfaces is linked with electronic sensors that expand the domains of sensory experiences"⁶. Novak with this stage setting of the artificially stimulated energy of love, reduced to pure desire, without thought and with the absence of emotions, seems to be criticising the age of hi-tech and the expression of feeling with the utilisation of electronic aids.

And at the end of this cycle of *Night Scenes*, tales of the city and movements by night, Novak turns to himself, zooming in and capturing his reflections on the panes of shop displays during the time he is moving about the city, or on the window while he is in the studio. Thus were created a number of silhouettes, characteristic poses and stances. The silhouettes done with a stencil in fact are a series of self-portraits, though without any clear physical recognizability, which of course was not his objective. His intention was to create his personal doppelganger which he would be able to fit in, and with whom he could share in the representations of the stories of personal or broader important, change spaces and times of action, or even the experience of auratic works close to him from the entire history of art. This creative syncretism will result in the blending of this reflection in the mirror, as "absolute mimesis", and its shadow of another unconscious nature. The simulacrum of a double vision of himself is in fact a painting of the night in which the unconscious is released, and the moon is a mirror, which "takes fire from the sun"⁷, implacably reflecting the post-modernist Romantic mood, rounding off and underlining the meaning of this whole cycle of night paintings.

1 Jacques Ellul, *Meaning of the City*, William B. Eerdmans Publishing Co., 1993.

2 [Anthropological Structures of the Imaginary], Gilbert Durand, Biblioteka August Cesarec, Zagreb, 1991

3 [Dictionary of Symbols], Chevallier-Gheerbrant, Nakladni zavod MH, Zagreb, 1987

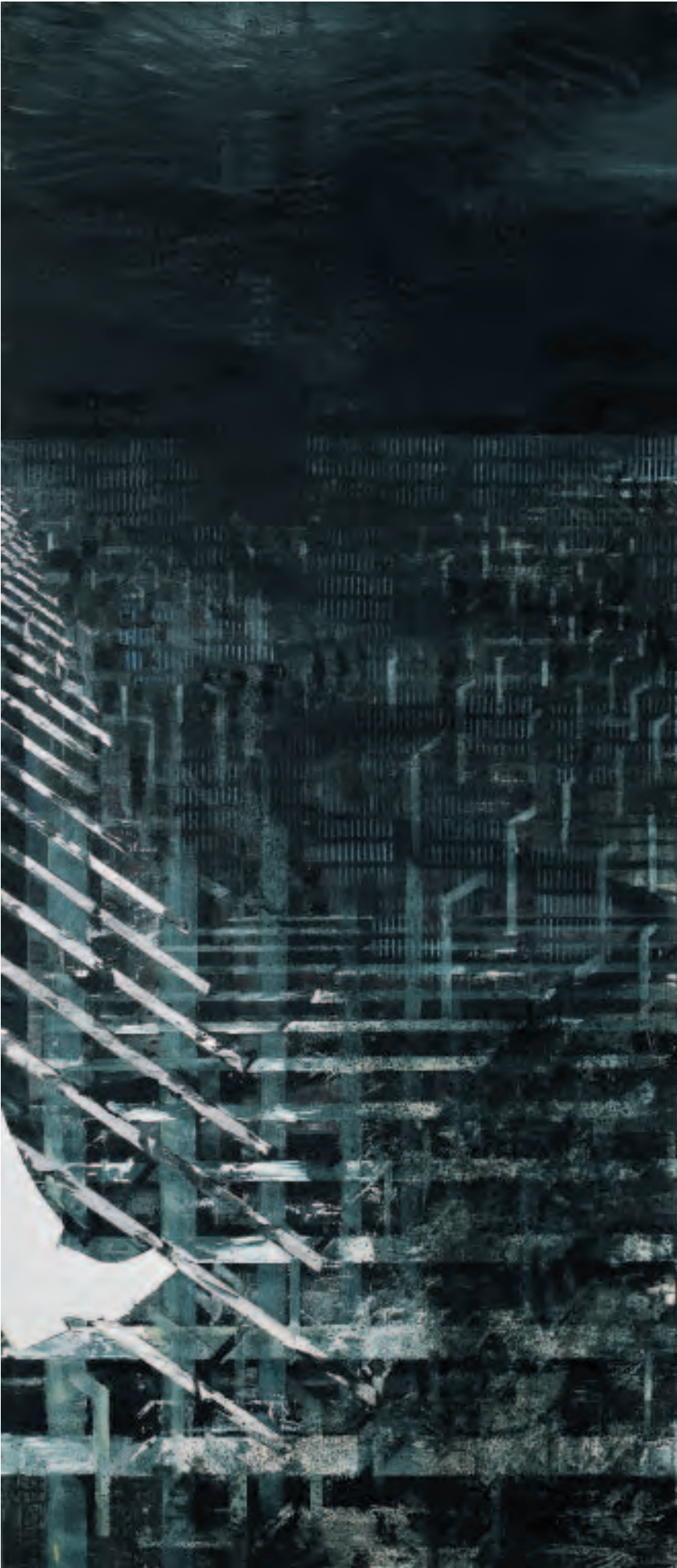
4 Ibid.

5 Pierre A. Riffard, [Dictionary of the Exoteric] VBZ, Zagreb, 2007

6 Miško Šuvaković, [Glossary of the Modern and Post-Modern Art and Theory after 1950], Belgrade-Novi Sad, 1999.

7 Riječnik simbola, Chevallier-Gheerbrant, Nakladni zavod MH, Zagreb, 1987







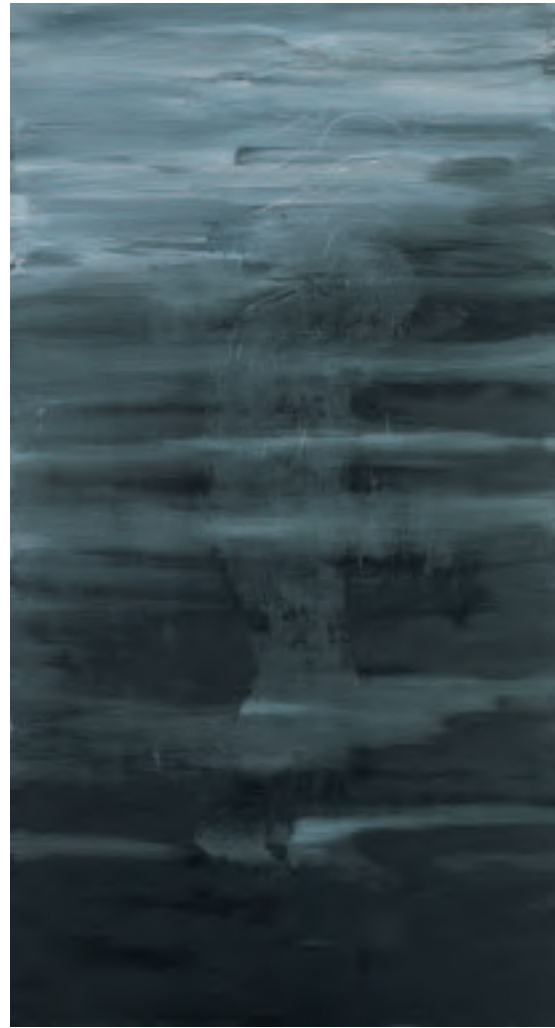
15. "PROLAZNIK", 2008.
"PASSER-BY"





16. GRAD, 2008.
CITY

2. STARAC I SAN, 2007. detalj
OLD MAN AND DREAM, detail







2. STARAC I SAN, 2007. detalj
OLD MAN AND DREAM, detail



17. POSLJEDNI ŠETAČ, 2008.
LAST WALKER



18. "MELANKOLIJA", 2008-2009.
"MELANCHOLY"



38. NOĆNA SLIKA, 2009.
NIGHT SCENE







3. "PUŠAČ", 2007.
"SMOKER"



6. DIM U ŠUMI, 2007.
SMOKE IN THE FOREST





19. IZNAD GRADA, 2008.
OVER THE CITY

20. MELANKOLIJA GRADA, 2008.
MELANCHOLY OF THE CITY



- 22.** GRAD II, 2008.
CITY II
- 21.** DIM, 2008.
SMOKE





40. GIZELA, 2009.
GIZELA

42. NOĆ, 2009.
NIGHT

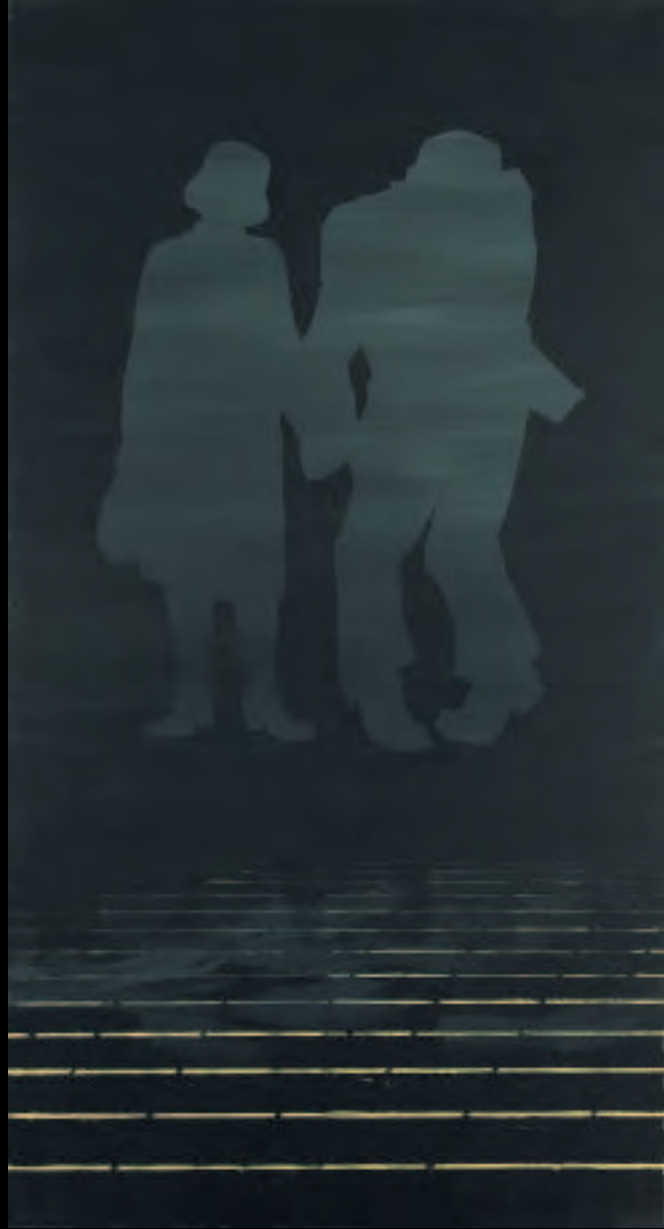


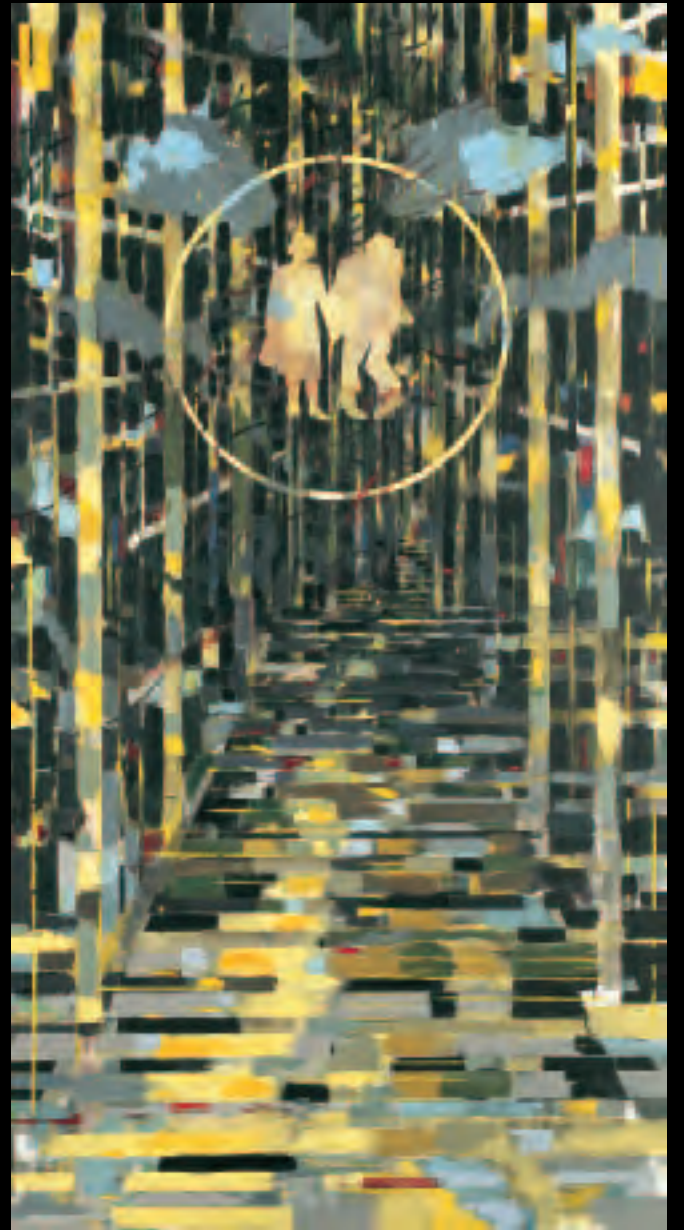




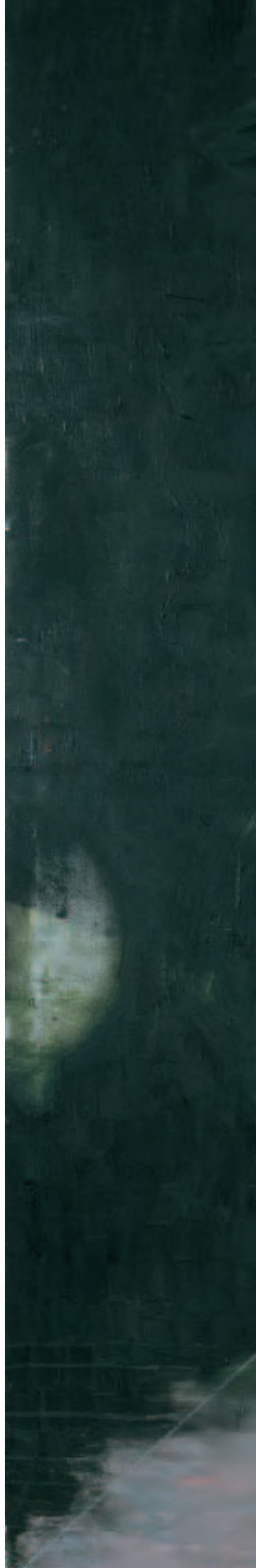
41. PRIVIDENJE, 2009.
APPARITION

4. ZOLA, 2007.
ZOLA





10. MAJKA I DIJETE, 2007 – 2008.
MOTHER AND CHILD



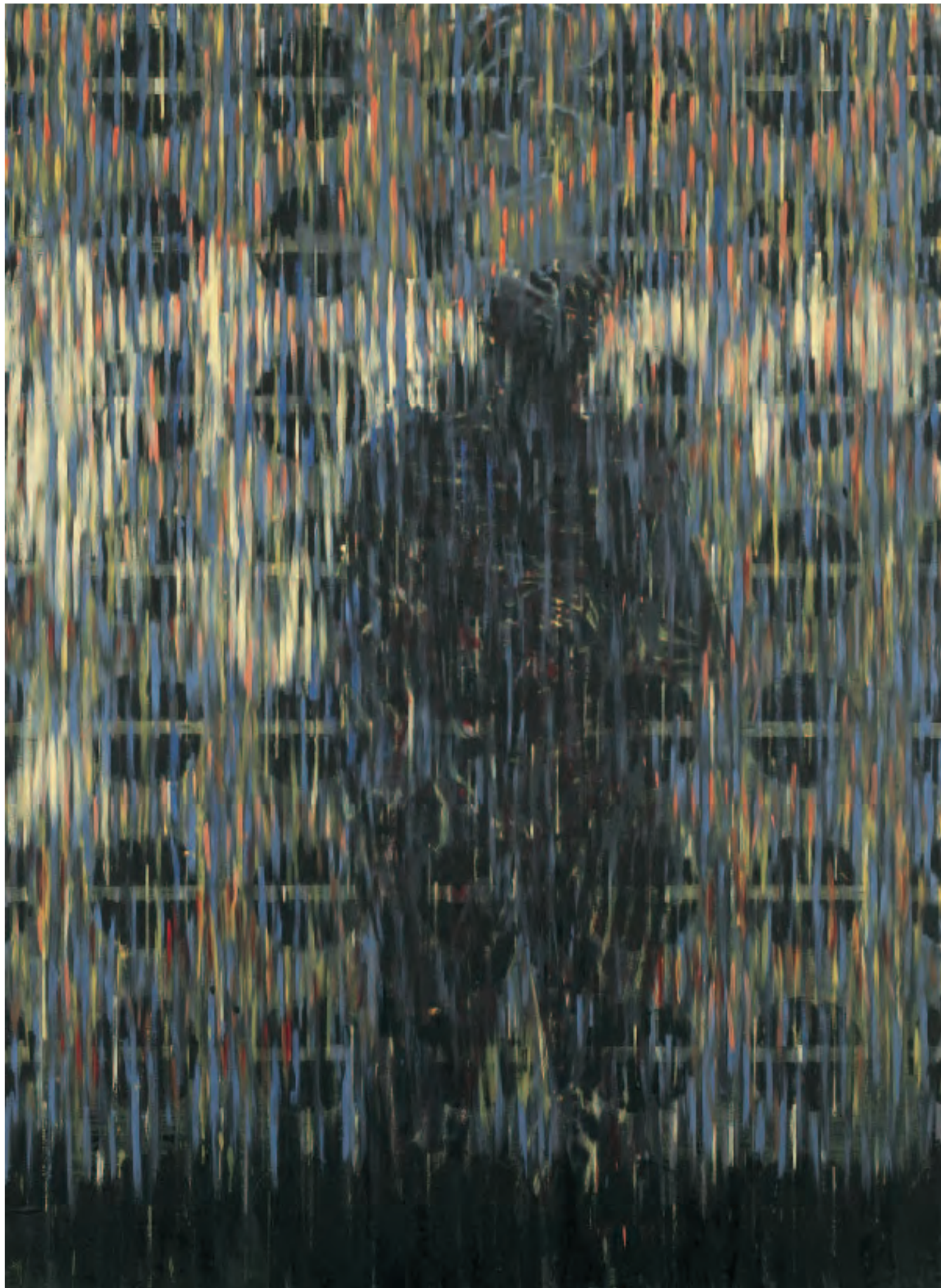












8. KIŠA II,
2007.
RAIN II

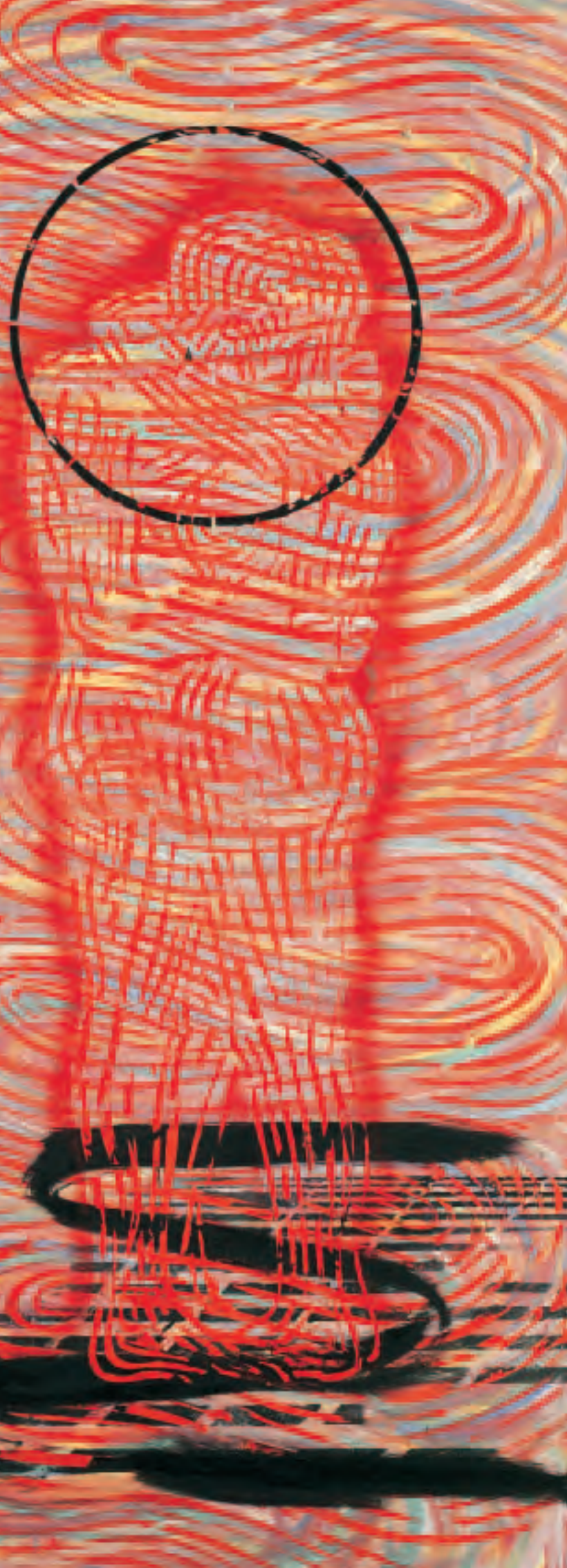




23. ZAGRLJAJ,
2008.
EMBRACE

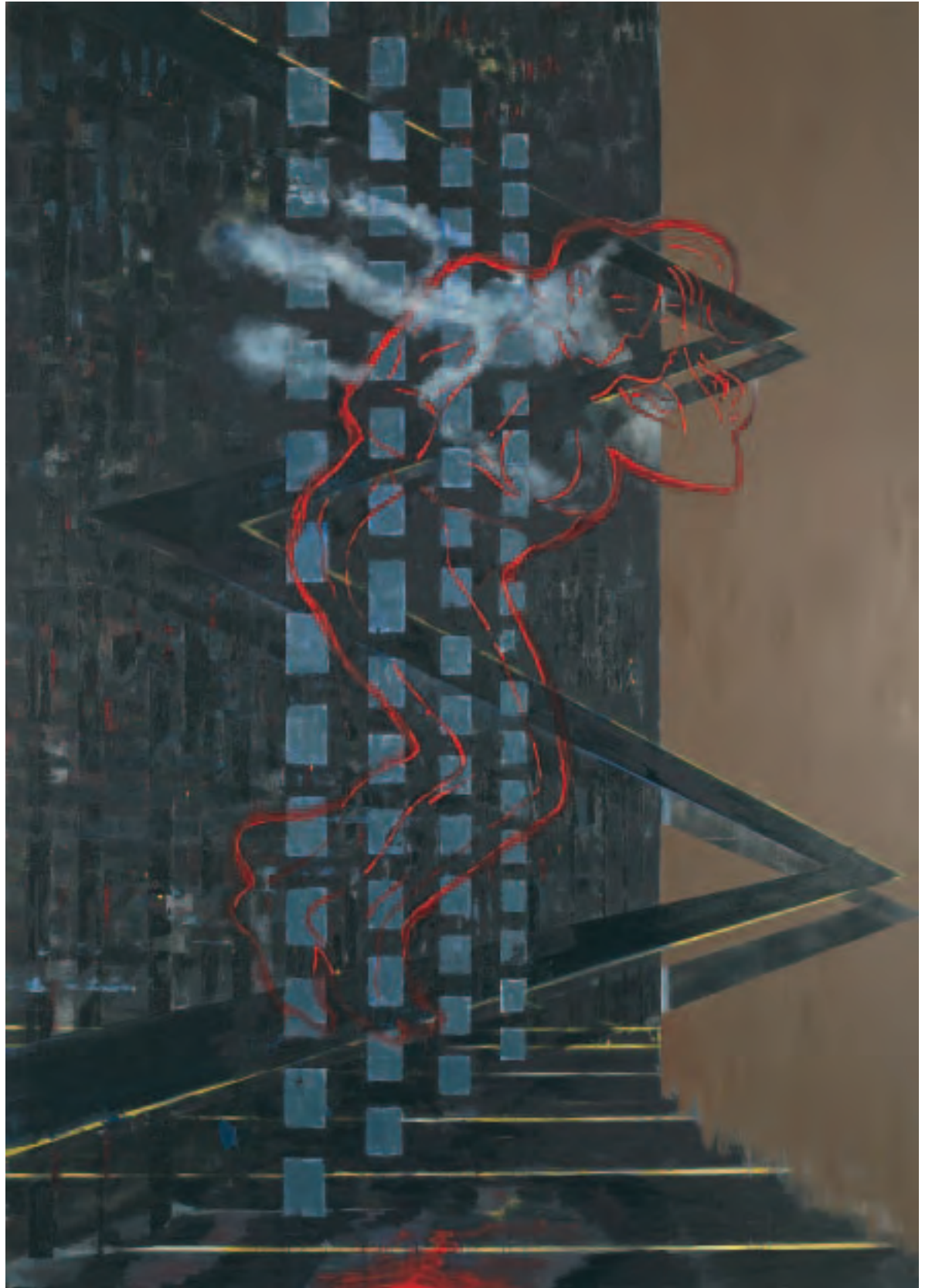


45. ZAGRLJAJ II, 2009.
EMBRACE II





24. SPAVAČI, 2008.
SLEEPERS



46. SPAVAČI II, 2009.
SLEEPERS II

25. "RAZGOVOR", 2008. >
"CONVERSATION"















27. PROZOR II, 2008.
WINDOW II

29. PROZOR IV, 2008.
WINDOW IV





28. PROZOR III, 2008.
WINDOW III

30. PROZOR V, 2008.
WINDOW V





47. MINISTAR, 2009.
MINISTER

48. MINISTAR II, 2009.
MINISTER II





12. "KRAJ", 2007-2008.
"END"



31. IZLOG, 2008.
SHOP WINDOW



49. **MINISTAR III**, 2009.
MINISTER III









王愔书



< **33.** PROLAZNIK III, 2008-2009.

PASSER-BY III

34. PROLAZNIK IV, 2008. – 2009.

PASSER-BY IV



13. POSJETIOC, 2007. – 2008.
VISITOR







< **35. DVOJNIK, 2008 – 2009.**
DOUBLE

36. DVOJNIK II, 2008 – 2009.
DOUBLE II

51. MUČNINA, 2008.
NAUSEA





52. RAZGOVOR U ATELIJERU, 2008.
CONVERSATION IN THE STUDIO



14. CRNI BLIZANAC, 2007 – 2008.
BLACKTWIN







39. MELANKOLIČNI MAJSTOR, 2009.
MELANCHOLIC MASTER



BIOGRAFIJA

Zoltan Novak je rođen 19. ožujka 1963. u Zagrebu. Studirao je na Akademiji likovnih umjetnosti (nastavnički odsjek), gdje je diplomirao 1997. (mentor Zlatko Kauzlarić Atač).

Od 1988. Član je HDLU-a i HSZUA, a od 2006. član je Matice Hrvatske. Sudjelovao je kao dragovoljac Domovinskog rata za što je odlikovan Spomenicom Domovinskog rata, dok je za iznimnu djelatnost u kulturi odlikovan Redom Danice Hrvatske s likom Marka Marulića.

Od 2004. zaposlen je na Akademiji likovnih umjetnosti u Zagrebu u svojstvu docenta. ... Izlaže na više samostalnih i skupnih izložbi u zemlji i inozemstvu (Rim, Pariz, München, New York, Berlin i dr.). Dobitnik je nekoliko nagrada. Djela mu se nalaze u mnogim privatnim i javnim zbirkama što uključuje fundus Moderne galerije, Muzeja za umjetnost i obrt i Muzeja grada Vukovara.

BIOGRAPHY

Zoltan Novak was born on March 19, 1963, in Zagreb. He studied at the Academy of Fine Arts in Zagreb (educational department) and graduated in 1997 (mentor Zlatko Kauzlarić Atač).

Since 1988 he has been a member of the artists' associations HDLU and HSZUA, and since 2006 a member of Matice Hrvatska. He took part in the Homeland War as a volunteer, for which he was decorated with the Homeland War Medal, while for outstanding services to culture he was decorated with the Order of the Croatian Daystar with the figure of Marko Marulić.

Since 2004 he has been a member of the faculty at the Academy of Fine Arts in Zagreb, with the rank of assistant professor. He has exhibited at numbers of individual and collective exhibitions at home and abroad (Rome, Paris, Munich, New York, Berlin and elsewhere). He has won a number of medals. His works are to be found in many private and public collections, including the holdings of the Modern Gallery in Zagreb, the Museum of Art and Craft and Vukovar Municipal Museum.

SAMOSTALNE IZLOŽBE/ INDIVIDUAL EXHIBITIONS

1988. Zagreb, studio galerije "Forum"
 1989. Zagreb, galerija "Moša Pijade"
 Zagreb, galerija "INA Commerce"
 1990. Slavonski Brod, galerija "Port Arthur"
 1991. Velika Gorica, galerija "Galženica"
 1992. Zagreb, galerija "Josip Račić"
 1994. Lovran, galerija "Villa Frapart"
 1995. Zagreb, galerija "Forum"
 1996. Roma, "Centro culturale degli artisti"
 Zagreb, "Galerija trgovačke banke"
 Poreč, "Galerija Narodnog sveučilišta"
 1999. Zagreb, "Muzej za umjetnost i obrt"
 2001. Rijeka, galerija "Juraj Klovčić"
 "Dijalog" sa Sanjom Ivšić Randić
 2001. Zagreb, "Okupacija" instalacija na pročelju Muzeja za umjetnost i obrt
 2001. Stari Grad, "Galerija Sv. Jerolim"
 2002. Zagreb, "Titani" instalacija u parku Maksimir, Centar za kulturu Maksimir
 2003. Zagreb, galerija "Zona", croatia.suicide.com
 2003. Poreč, "Galerija Narodnog sveučilišta"
 2003. Kaštela, "Muzej grada Kaštela"
 2003. Metković, "Gradsko kulturno središte"
 2004. Zagreb, galerija "Grubić", "Kutije"
 2006. Varaždin, galerija "Angel"
 2007. Rijeka, galerija "Grad", "Crni blizanac"
 2008. Zagreb, Gliptoteka HAZU "Noćne slike"

NAGRADE/AWARDS

1987. Zagreb, studentska nagrada za slikarstvo na izložbi "Čovjek i sport",
 galerija "Školska knjiga"
 1989. Zagreb, nagrada za slikarstvo na 21. Salonu mladih

SKUPNE IZLOŽBE/ GROUP EXHIBITIONS

1985. Đakovo, izložba radova studenata ALU "Muzej Đakovština"
 1986. Beograd, izložba studenata ALU, galerija "Veselin Masleša"
 1986. Zagreb, 18. salon mladih
 1987. Zagreb, izložba studenata ALU, galerija "Atelier Libuša"
 Zagreb, izložba studenata ALU, "CHROMOS"
 Zagreb, izložba studenata ALU, galerija "Vladimir Nazor"
 Zagreb, grupa autora "Klub Maksimir"
 Zagreb, 18. Salon mladih, "Moderna galerija"
 Zagreb, studentska izložba "Čovjek i sport", galerija "Školska knjiga"
 1988. Zagreb, 19. Salon mladih, "Umjetnički paviljon"
 Zagreb, 20. Salon mladih, "Umjetnički paviljon"
 1989. Zagreb, 21. Salon mladih, "Umjetnički paviljon"
 Rijeka, 15. Bijenale mladih, "Moderna galerija"
 1990. Split, "PRISCA 90"
 Zagreb, 25. Zagrebački salon, "Muzejsko-galerijski centar"
 München, Jugoslavische ausstellung "Verein museum"
 Udine, "Arte frontiera"
 Herceg Novi, Zimski salon
 1991. Zagreb, 1. Art fear, Zagrebački velesajam
 Zagreb, Kuliš, Vrkljan, Novak, "Instalacija Vukovar", MGC
 Zagreb, "Dream team", galerija "Nova"
 1992. Pariz, Grand Palais, "Jeune peinture"
 1992. galerija "Nova", "Ad hoc dream team"
 1993. Zagreb, 28. Zagrebački salon, MGC
 Zagreb, "Nova Hrvatska umjetnost", "Moderna galerija"
 1994. Ljubljana, "Ne(prepoznana) slika", "Muzej novejše zgodovine"
 Wuppertal, "Kunst aus Croatien"
 1995. München, Kunsthof, "Zagreber hexagon"
 Düsseldorf, Kunstforum, "Offene grenzen"
 Zagreb, galerija "Karas", "Otvorene granice"
 Široki brijeg, Barišić, Jelavić, Novak, "Franjevačka galerija"
 Klagenfurt, "Europa haus"
 1996. 1. Hrvatski triennale crteža, "Dom hrvatskih umjetnika"
 Zagreb, 29. Zagrebački salon, MGC
 France, Saint-aignan sur Cher, "Ex prevote" artistes Croates
 1997. Pariz, Grands et jeunes d'aujourd' hui espace Eiffel-Branly
 New York, "Paulina Rieloff galery", "Croatian against leucemia"
 Zagreb, hrvatski umjetnici protiv leukemije, MGC
 1998. Pariz, Art contemporain Croate, "Salle des Fesfètes"
 München, Zeitgenössische Kroatische maler und bilthauer, Kroatische haus
 1999. Prag, "Znamený doby", "Italian culture institute"
 2001. Split, "Splitski salon", "Galerija umjetnina"
 Zagreb, galerija CEKAO Zagreb, "2001-1991", izložba povodom
 10. obljetnice Domovinskog rata
 Zagreb, "Epus 2001"
 2002. Ljubljana, "Sedam nepogrešivih", "Mestna galerija"
 2003. Bonn, Bundeshaus, Art transfer kunst im dialog
 Zagreb, Art-Air, Jarun
 2004. Zagreb, Muzej A.T. Mimara, Homage Garcia Federico Lorca
 2005. The Hashemite Kingdom of Jordan, "Royal Cultural Center Amman",
 Contemporary Croatian Drawing
 2006. Berlin, Homage Garcia Federico Lorca
 Dublin, Farmeigh galery
 2007. Zagreb, 42. Zagrebački salon
 2008. Brazilija, Museo Nacional Croatia contemporaneo
 Contemporary Croatian drawing
 Cordoba, Museo historico cabildo
 Rosario, Centro de expresiones contemporaneas
 Santiago de Chile, Museo nacional de bellas artes
 2008. Zagreb, Dom HDLU "HPB Grand prix"



44. "DUŠNI DAN II", 2009.
"ALL SOULS II"



53. ZNAK, 2009.
SIGN

KATALOG IZLOŽAKA

“NOĆNE SLIKE”,
2007 – 2009

1. “OTAC I SIN”, 2007.
ulje na platnu; 242 x 130 cm

2. STARAC I SAN, 2007.
poliptih, ulje na platnu; 242 x 810 cm

3. “PUŠAČ”, 2007.
ulje na platnu; 200 x 145 cm

4. ZOLA, 2007.
ulje na platnu, 250 x 170 cm

5. SAN, 2007.
ulje na platnu; 220 x 195 cm

6. DIM U ŠUMI, 2007.
ulje na platnu; 200 x 145 cm

7. KIŠA, 2007.
ulje na platnu; 200 x 145 cm

8. KIŠA, 2007.
ulje na platnu; 200 x 145 cm

9. SUSRET, 2007.
triptih, ulje na platnu; 242 x 425 cm

10. MAJKA I DIJETE, 2007 – 2008.
poliptih, ulje na platnu; 240 x 770 cm

11. ŠUMA, 2007 – 2008.
triptih, ulje na platnu, 200 x 435 cm

12. “KRAJ”, 2007-2008.
triptih, ulje na platnu; 220 x 195 x 3

13. POSJETIIOC, 2007. – 2008.
triptih, ulje na platnu; 220 x 195 x 3

14. CRNI BLIZANAC, 2007 – 2008.
ulje na platnu; 195 x 220 cm

15. “PROLAZNIK”, 2008.
diptih, ulje na platnu; 242 x 220 cm

16. GRAD, 2008.
ulje na platnu

17. POSLJEDNJI ŠETAČ, 2008.
ulje na platnu; 242 x 195 cm

18. “MELANKOLIJA”, 2008-2009.
triptih, ulje na platnu; 242 x 440 cm

19. IZNAD GRADA, 2008.
ulje na platnu; 242 x 195 cm

20. MELANKOLIJA GRADA, 2008.
ulje na platnu; 242 x 195 cm

21. DIM, 2008.
ulje na platnu; 142 x 130 cm

22. GRAD II, 2008.
ulje na platnu; 242 x 195 cm

23. ZAGRLJAJ, 2008.
triptih, ulje na platnu; 242 x 330 cm

24. SPAVAČI, 2008.
ulje na platnu; 242 x 170 cm

25. “RAZGOVOR”, 2008.
ulje na platnu; 242 x 390 cm

26. PROZOR, 2008.
ulje na platnu, 220 x 195 cm

27. PROZOR II, 2008.
ulje na platnu; 220 x 195 cm

28. PROZOR III, 2008.
ulje na platnu, 220 x 195 cm

29. PROZOR IV, 2008.
ulje na platnu; 220 x 195 cm

30. PROZOR V, 2008.
ulje na platnu; 220 x 195 cm

31. IZLOG, 2008.
ulje na platnu; 200 x 145 cm

32. PROLAZNIK II, 2008 – 2009.
ulje na platnu; 200 x 145 cm

33. PROLAZNIK III, 2008-2009.
ulje na platnu; 200 x 145 cm

34. PROLAZNIK IV, 2008. – 2009.
ulje na platnu; 200 x 145 cm

35. DVOJNIK, 2008 – 2009.
ulje na platnu; 242 x 170 cm

36. DVOJNIK II, 2008 – 2009.
ulje na platnu; 242 x 170 cm

37. MOJA SJENA I MOJE ZRCALO, 2009.
ulje na platnu, 242 x 170 cm

38. NOĆNA SLIKA, 2009.
triptih, ulje na platnu, 242 x 440 cm

39. MELANKOLIČNI MAJSTOR, 2009.
ulje na platnu; 242 x 195 cm

40. GIZELA, 2009.
ulje na platnu; 250 x 170 cm

41. PRIVIĐENJE, 2009.
ulje na platnu, 250 x 170 cm

42. NOĆ, 2009.
ulje na platnu; 250 x 170 cm

43. “DUŠNI DAN”, 2009.
ulje na platnu; 242 x 170 cm

44. “DUŠNI DAN II”, 2009.
ulje na platnu; 242 x 170 cm

45. ZAGRLJAJ II, 2009.
triptih, ulje na platnu; 242 x 330 cm

46. SPAVAČI II, 2009.
ulje na platnu; 242 x 170 cm

47. MINISTAR, 2009.
ulje na platnu; 200 x 145 cm

48. MINISTAR II, 2009.
ulje na platnu, 200 x 145 cm

49. MINISTAR III, 2009.
ulje na platnu; 200 x 145 cm

50. PROLAZNIK, 2009.
ulje na platnu; 225 x 180 cm

51. MUČNINA, 2008.
ulje na platnu; 242 x 195 cm

52. RAZGOVOR U ATELIJERU, 2008.
ulje na platnu; 195 x 242 cm

53. ZNAK, 2009.
ulje na platnu; 242 x 130 cm

CATALOGUE OF EXHIBITS

THE "NIGHT SCENES" CYCLE, 2007 – 2009

1. "FATHER AND SON", 2007
oil on canvas; 242 x 130 cm
2. OLD MAN AND DREAM, 2007
polyptych, oil on canvas; 242 x 810 cm
3. "SMOKER", 2007
oil on canvas; 200 x 145 cm
4. ZOLA, 2007
oil on canvas, 250 x 170 cm
5. DREAM, 2007
oil on canvas; 220 x 195 cm
6. SMOKE IN THE FOREST, 2007
oil on canvas; 200 x 145 cm
7. RAIN, 2007
oil on canvas; 200 x 145 cm
8. RAIN, 2007
oil on canvas; 200 x 145 cm
9. ENCOUNTER, 2007
triptych, oil on canvas; 242 x 425 cm
10. MOTHER AND CHILD, 2007 – 2008
polyptych, oil on canvas; 240 x 770 cm
11. FOREST, 2007 – 2008
triptych, oil on canvas, 200 x 435 cm
12. "END", 2007-2008
triptych, oil on canvas; 220 x 195 x 3
13. VISITOR, 2007 – 2008
triptych, oil on canvas; 220 x 195 x 3
14. BLACK TWIN, 2007 – 2008
oil on canvas; 195 x 220 cm
15. "PASSER-BY", 2008
diptych, oil on canvas; 242 x 220 cm
16. CITY, 2008
oil on canvas
17. LAST WALKER, 2008
oil on canvas; 242 x 195 cm
18. "MELANCHOLY", 2008 – 2009
triptych, oil on canvas; 242 x 440 cm
19. OVER THE CITY, 2008
oil on canvas; 242 x 195 cm
20. MELANCHOLY OF THE CITY, 2008
oil on canvas; 242 x 195 cm
21. SMOKE, 2008
oil on canvas; 142 x 130 cm
22. CITY II, 2008
oil on canvas; 242 x 195 cm
23. EMBRACE, 2008
triptych, oil on canvas; 242 x 330 cm
24. SLEEPERS, 2008
oil on canvas; 242 x 170 cm
25. "CONVERSATION", 2008
oil on canvas; 242 x 390 cm
26. WINDOW, 2008
oil on canvas, 220 x 195 cm
27. WINDOW II, 2008
oil on canvas; 220 x 195 cm
28. WINDOW III, 2008
oil on canvas, 220 x 195 cm
29. WINDOW IV, 2008
oil on canvas; 220 x 195 cm
30. WINDOW V, 2008
oil on canvas; 220 x 195 cm
31. SHOP WINDOW, 2008
oil on canvas; 200 x 145 cm
32. PASSER-BY II, 2008 – 2009
oil on canvas; 200 x 145 cm
33. PASSER-BY III, 2008 – 2009
oil on canvas; 200 x 145 cm
34. PASSER-BY IV, 2008 – 2009
oil on canvas; 200 x 145 cm
35. DOUBLE, 2008 – 2009
oil on canvas; 242 x 170 cm
36. DOUBLE II, 2008 – 2009
oil on canvas; 242 x 170 cm
37. MY SHADOW AND MY MIRROR, 2009
oil on canvas, 242 x 170 cm
38. NIGHT SCENE, 2009
triptych, oil on canvas, 242 x 440 cm
39. MELANCHOLIC MASTER, 2009
oil on canvas; 242 x 195 cm
40. GIZELA, 2009
oil on canvas; 250 x 170 cm
41. APPARITION, 2009
oil on canvas, 250 x 170 cm
42. NIGHT, 2009
oil on canvas; 250 x 170 cm
43. "ALL SOULS", 2009
oil on canvas; 242 x 170 cm
44. "ALL SOULS II", 2009
oil on canvas; 242 x 170 cm
45. EMBRACE II, 2009
triptych, oil on canvas; 242 x 330 cm
46. SLEEPERS II, 2009
oil on canvas; 242 x 170 cm
47. MINISTER, 2009
oil on canvas; 200 x 145 cm
48. MINISTER II, 2009
oil on canvas, 200 x 145 cm
49. MINISTER III, 2009
oil on canvas; 200 x 145 cm
50. PASSER-BY, 2009
oil on canvas; 225 x 180 cm
51. NAUSEA, 2008
oil on canvas; 242 x 195 cm
52. CONVERSATION IN THE STUDIO, 2008
oil on canvas; 195 x 242 cm

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tel. 00 385 1 46 86 050

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