

petar
prelog

duje jurić -
neumorni
tumač
prostora

duje jurić -
the tireless
interpreter
of space

▼ Veljača je 2004. godine. Duje Jurić nastavio je svoj intenzivni izlagački ritam predstavivši nove radove u zagrebačkim galerijama Beck i O1. Ovoga puta izložio je mobile i mobile-slike s prepoznatljivim geometrijskim i rešetkastim strukturama koje su postale zaštitnim znakom njegova stvaralaštva. Uvodeći u svoju umjetnost kinetička svojstva, Jurić sliku doslovno oslobađa od zida i statičnosti te tako na nov način pristupa ključnim odrednicama svoga dosadašnjeg opusa - interesu za prostor i stvaranju optičkih iluzija. Riječ je o još jednoj zanimljivoj postaji u umjetnikovoj strategiji aktivnog promišljanja važnih trenutaka ne tako davne likovne prošlosti - svojevrsnoj posveti i zahvali Novim tendencijama, bez čije ostavštine njegova djela danas ne bi posjedovala čvrsto određena značenja i budila dobro poznate asocijacije. To svjedoči da je pred nama umjetnik s oblikovanom svijesću o prostoru i vremenu u kojemu stvara.

Nove tendencije, pak, zasigurno nisu jedina točka Jurićevih plodnih osvrtnja. Godine 1983. u zagrebačkoj Galeriji suvremene umjetnosti održana je izložba *Minimalizam u Jugoslaviji*, presjek djelovanja umjetnika koji su u našu sredinu uveli onu vrstu likovnog govora koja će se za genezu Jurićeva izričaja također pokazati neobično važnom. Autor koncepcije izložbe, Marijan Susovski, objašnjava razlike između minimalizma i Novih tendencija tvrdeći da "razgraničenost između ova dva pokreta proizlazi iz dvije suprotne težnje, iako se ponekad, s obzirom na rezultat, čini da su one identične". Nove tendencije, kako ističe Susovski, "polaze od točne matematičke zasnovanosti umjetničkog djela, permutacije brojeva, gotovo znanstvenih metoda koje omogućuju preciznu manipulaciju gradivnih elemenata djela, od mogućnosti stvaranja multipla, kinetičnosti i optičkog doživljavanja bezbroja varijanti ili segmenata djela". Minimalistički radovi, s druge strane, nastaju na manje strogim principima. "Oni su rezultat intuitivnijeg pristupa autora, osobnijeg doživljavanja formi" te su ponajprije usmjereni na "senzacije koje proizlaze iz sučeljavanja kontrastnih oblika, boja i ploha".¹ Pogledamo li najveći dio opusa Duje Jurića, a znajući da je njegovo djelo sretna sinteza egzaktne i intuicije, postaje potpuno jasno da se radi o umjetniku koji je baštini obaju pristupa stvaranju umjetničkog djela.

Nedugo nakon te izložbe, 1984. godine, Duje Jurić predstavio se publici prvom

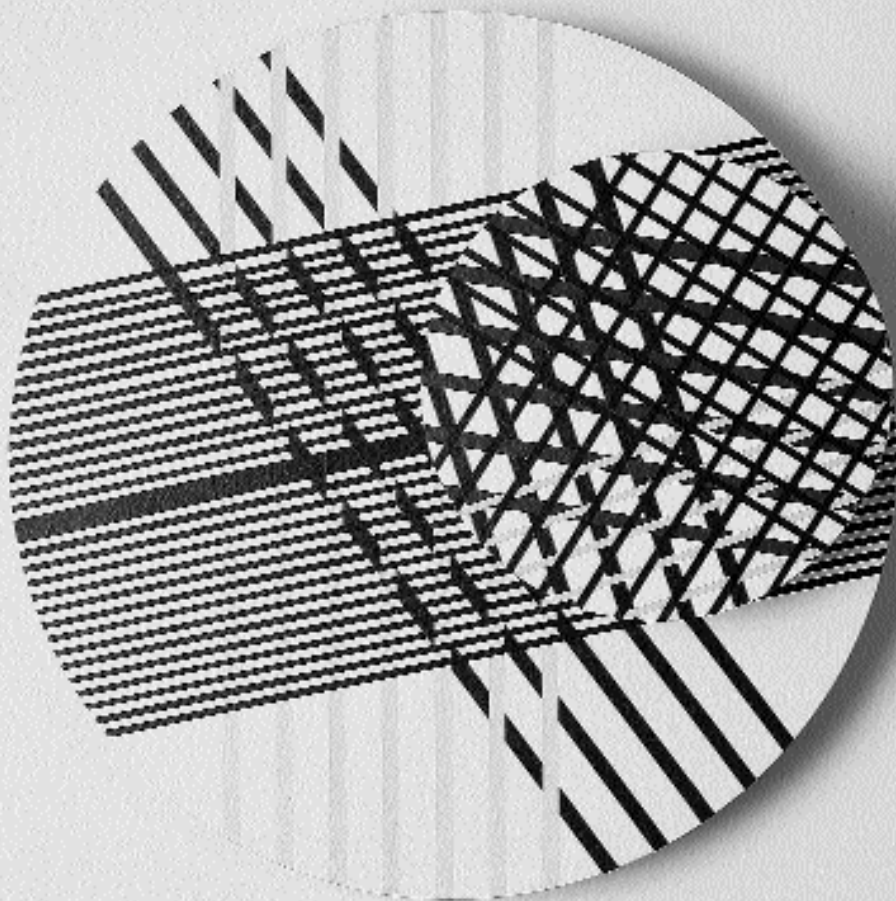
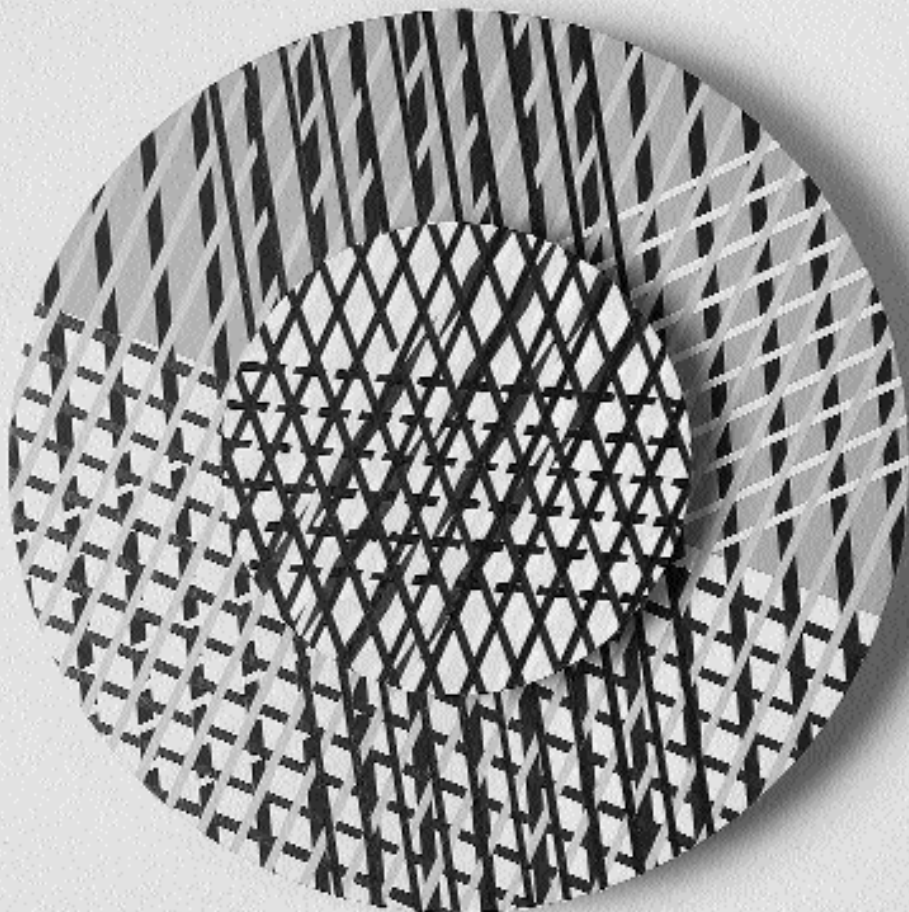
● It is February 2004. Duje Jurić continues his intensive exhibition tempo by presenting his new pieces in the Zagreb galleries Beck and O1. This time, he has exhibited mobiles and mobile-paintings with recognisable geometrical and grid-like structures, which have become trademarks of his artistic work. By introducing kinetic features in his art, Jurić has literally liberated the painting from the wall and its stagnancy and thus approached the key determinants of his former opus - his interest for space and the creation of optical illusions - in a new way. It is another interesting step in the artist's strategy of active rethinking of crucial moments in the relatively recent history of visual arts - a sort of homage and acknowledgment dedicated to the New Tendencies (Nove tendencije), without whose heritage his works would not have acquired their firmly determined meanings or evoked well-known associations. This is evidence for the fact that we are dealing here with an artist with an acute awareness of the space and time in which he is creating.

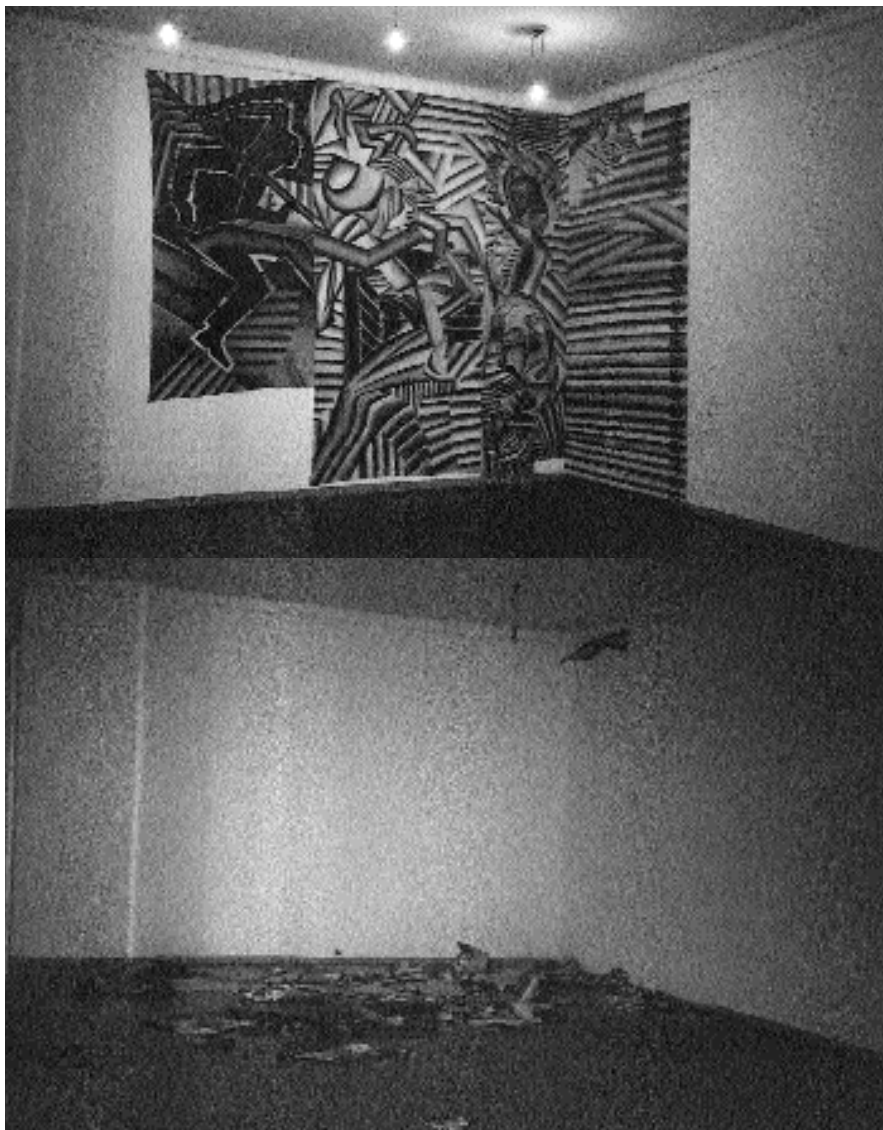
However, the New Tendencies are by no means the only point of reference in Jurić's fruitful activity. In 1983, an exhibition entitled *Minimalism in Yugoslavia* took place in the Gallery of Contemporary Art in Zagreb. It surveyed the activity of a number of artists, who introduced into our domestic art a sort of visual language that would prove of great importance for the genesis of Jurić's expression. The author of the exhibition concept, Marijan Susovski, explained the differences between minimalism and the New Tendencies through the fact that "the division between these two movements is the result of two opposite tendencies, even though their outcome sometimes makes them appear identical." The New Tendencies, said Susovski, "take as their starting point the precise mathematical basis underlying a work of art, the permutation of numbers, the almost scientific methods that enable precise manipulation of construction elements in a work, beginning with the possibility of creating multiples, kinetics, and optical experience of its innumerable variants or segments." Unlike that, minimalist works are created on the basis of less rigorous principles, "they are results of a more intuitive approach of the author, of a more personal experience of forms" and are therefore oriented primarily towards "sensations arising from the confrontation of contrasted shapes, colours, and surfaces."¹

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¹ MARIJAN SUSOVSKI, Predgovor, u: *Minimalizam u Jugoslaviji*, katalog izložbe, Galerija suvremene umjetnosti, Zagreb, 1983., bez paginacije.

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¹ MARIJAN SUSOVSKI, Preface, in: *Minimalizam u Jugoslaviji* [Minimalism in Yugoslavia], exhibition catalogue, Gallery of Contemporary Art, Zagreb, 1983, unpaginated.

*I. D. Jurić, Bez naziva / Untitled, 2004.,
foto / photo: Fedor Vučemić*





If we look at the great part of Jurić's opus, keeping in mind that it is a happy synthesis of the exact and the intuitive, it becomes perfectly clear that we are dealing here with an artist who is the heir of both approaches to the creation of a work of art.

Soon after the mentioned exhibition, in 1984, Duje Jurić introduced himself to the public with his first solo-exhibition at the Vladimir Nazor Gallery. Even though he did not embrace minimalist determinants at first, his works displayed significant differences with respect to those of the generation of "new painters", who were precisely in those years experiencing their fulfilment in regaining the joy of painting. Jurić, namely, flirted with the heritage of informel art, introducing geometrical structures as the basis for informel art procedures. In this first phase of his artistic activity, one could observe figural elements with occasional cubist patterns, but also his permanent desire to suspend the two-dimensionality of the painting. That was certainly the period of searching for an appropriate visual expression, while the "exploitation of art-historical patterns," to quote Antun Maračić, "only functioned as a buffer and a catalyst, a tool such as the membrane or the mimicry, while searching for one's essence and identity."²

Jurić took a great turn in his work in 1987, with an action at the PM Gallery entitled *Self-Destructions*. As an artist that had always taken great responsibility with regard to his artistic activity, and had often been critical towards his own work, but also dissatisfied with the possibilities of solving basic problems of existence, he resorted to an act that was primarily meant as a protest - destroying his paintings before an audience. The second re-examination of the meaning of his own art took place in 1994, at the Zvonimir Gallery. On that occasion, he left his canvases blank, placing around each of them eight copies of paintings by twentieth-century classics. Square forms bearing names of the artists were added (from Tristan Tzara and Joseph Beuys to Carl Andre and Nam June Paik), an entire imaginary museum testifying of today's attentiveness to the state of art. Jurić was namely well aware of the fact that those personalities had shaped important chapters in twentieth-century art, influencing our own perception regarding the possibilities of artistic expression, today as well as in the future. Tending towards the effect

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samostalnom izložbom u Galeriji Vladimir Nazor. Iako isprva ne usvaja odrednice minimalizma, njegova djela znatno se razlikuju od radova umjetnika "novoslikarske" generacije, koji svoje ostvarenje upravo tih godina pronalaze u ponovno osvojenom užitku slikanja. Jurić, naime, koketira s baštinom enformela, uvodeći geometrijske strukture kao podlogu enformelističkim postupcima. U prvoj fazi njegova umjetničkog djelovanja prisutni su i figuralni elementi s pojedinim kubističkim obrascima, ali i stalna želja za poništavanjem dvodimenzionalnosti slike. Ovo je, svakako, bilo vrijeme potrage za odgovarajućim osobnim likovnim izrazom, a "eksploatacija povijesno-umjetničkih obrazaca", kako piše Antun Maračić, "tek je

amortizirajući i katalizirajući faktor, sredstvo, kao i membrana ili mimikrija, u traženju esencije, vlastita identiteta".²

Do velikog preokreta u Jurićevu opusu dolazi 1987. godine akcijom *Autodestrukcije* u Galeriji PM. Kao umjetnik koji je oduvijek osjećao veliku odgovornost prema umjetničkom djelovanju, često kritičan prema vlastitom radu, ali i nezadovoljan mogućnostima rješavanja osnovnih egzistencijalnih problema, pristupio je činu koji je ponajprije imao značenje protesta - uništavanju svojih slika pred publikom. Drugi puta Jurić se zapitao o svrhovitosti vlastita stvaralaštva 1994. godine u Galeriji Zvonimir. Tada je platna ostavio praznima, a oko njih je postavio po osam kopija slika klasika dvadesetog stoljeća. Također, tu su i kvadratne forme s imenima umjetnika (od, primjerice, Tristana Tzare i Josepha Beuyasa, do Carla Andrea i Nama Junea Paika) - čitav imaginarni muzej kao dokaz svijesti o stanju umjetnosti današnjice. Jurić, naime, zna da su to osobnosti koje su oblikovale važna poglavlja umjetničkog stvaralaštva dvadesetog stoljeća, utječući tako i na našu percepciju mogućnosti umjetničkog izražavanja danas i u budućnosti. Sklon učinku performansa, Jurić na otvorenju izložbe odijeva baloner i šešir "urešene" istim imenima. Računajući na "energiju praznog platna"³ autor se, poput Đure Sedera nekoliko desetljeća ranije,⁴ upitao o daljnjim mogućnostima slike i slikanja, ali je, obznanivši imena važnih mu umjetnika, odmah ponudio i odgovor, postavljajući eklektici-

of performance, Jurić came to his vernissage wearing a trenchcoat and a hat that were "decorated" with the same names. Counting upon the "energy of an empty canvas,"³ the author asked himself, just like Đuro Seder several decades before him,⁴ about the further possibilities of painting, but offered the answer at once through the names of artists that he considered important, proposing eclecticism, as Antun Maračić concluded, "as the conceptual manifesto."⁵

Between those two exhibitions - the protest-like *Self-Destructions*, which marked the end of a creative period, and the *Paintings-Installations* at the Zvonimir Gallery, which had the character of questioning the possibilities for artistic activity in the last decade of the twentieth century - Jurić used his "Knifer-like" persistence and consistence in order to build a recognisable visual expression based upon the experience of geometric abstraction, with frequent op-art effects. Nevertheless, space remained his central preoccupation - using the language of geometric abstraction, he sought, above all, to investigate a spatial step forward. He is a painter who sends a message with his work, a message that he is not limited by the two-dimensionality of the surface that is to be painted. Apart from several successful ambiances, in which he "conquered" the space by painting the entire walls of the gallery, this is evident from the fact that he consistently created an illusion of space in the paintings themselves or

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- ² ANTUN MARAČIĆ, Predgovor, u: *Duje Jurić - Soul of my Cage*, katalog izložbe, Salon Galerije Karas, Zagreb, 1997., 4.
- ³ ANTUN MARAČIĆ, Energija praznog platna, u: *Duje Jurić - Slike-instalacije*, katalog izložbe, Galerija Zvonimir, Zagreb, 1994., bez paginacije.
- ⁴ ĐURO SEDER, Nemogućnost slike, u: *Život umjetnosti*, 13 (1971.), 78-79.

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- ² ANTUN MARAČIĆ, Preface, in: *Duje Jurić - Soul of my Cage*, exhibition catalogue, Salon of the Karas Gallery, Zagreb, 1997, 4.
- ³ ANTUN MARAČIĆ, Energija praznog platna [The Energy of an empty canvas], in: *Duje Jurić - Slike-instalacije* [Duje Jurić - paintings - installations], exhibition catalogue, Zvonimir Gallery, Zagreb, 1994, unpaginated.
- ⁴ ĐURO SEDER, Nemogućnost slike [The impossibility of painting], in: *Život umjetnosti* 13 (1971), 78-79.
- ⁵ ANTUN MARAČIĆ (n. 3).

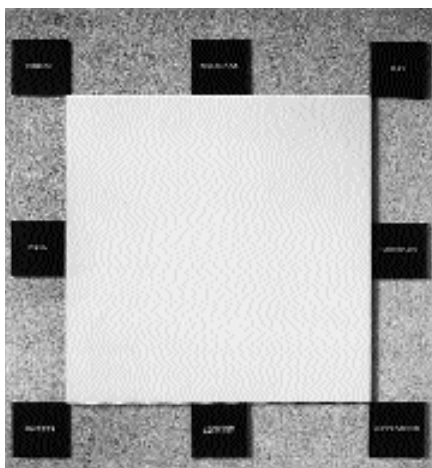
2. D. Jurić, *Autodestrukcije / Self-Destructions*, Galerija PM / PM Gallery, Zagreb, 1987., foto / photo: Duje Jurić

3. D. Jurić, *Bez naziva / Untitled*, Galerija Zvonimir / Zvonimir Gallery, Zagreb, 1994., foto / photo: Fedor Vučemilović

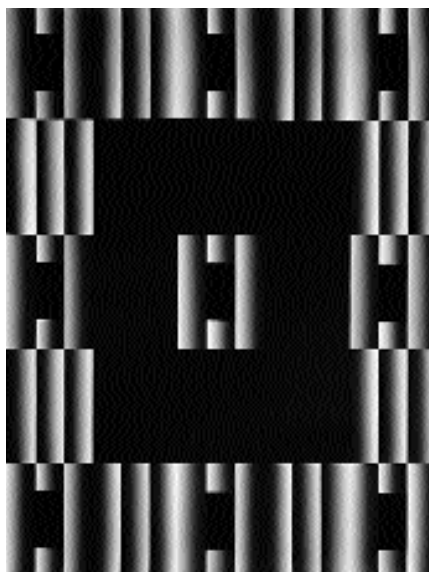
4. D. Jurić, *Bez naziva / Untitled*, 1993., foto / photo: Fedor Vučemilović

5. D. Jurić, *Bez naziva / Untitled*, 1995.

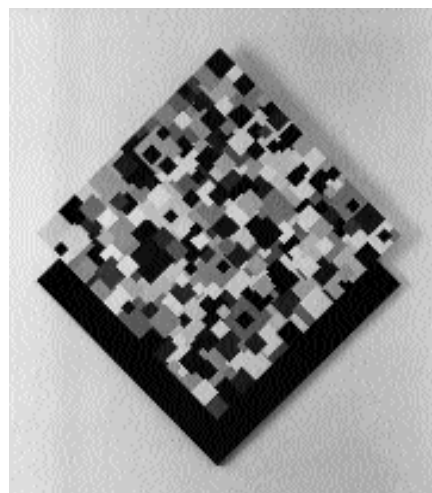
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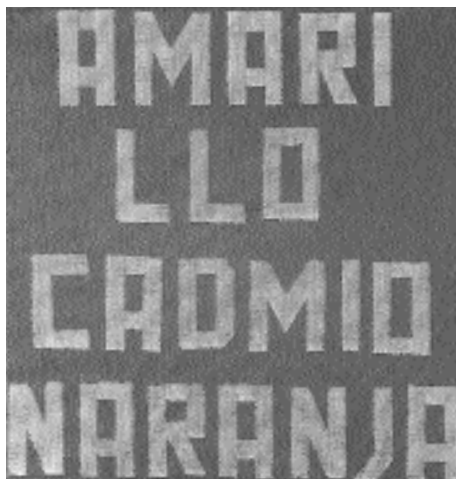


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zam, kako zaključuje Antun Maračić, "kao konceptualni manifest".⁵

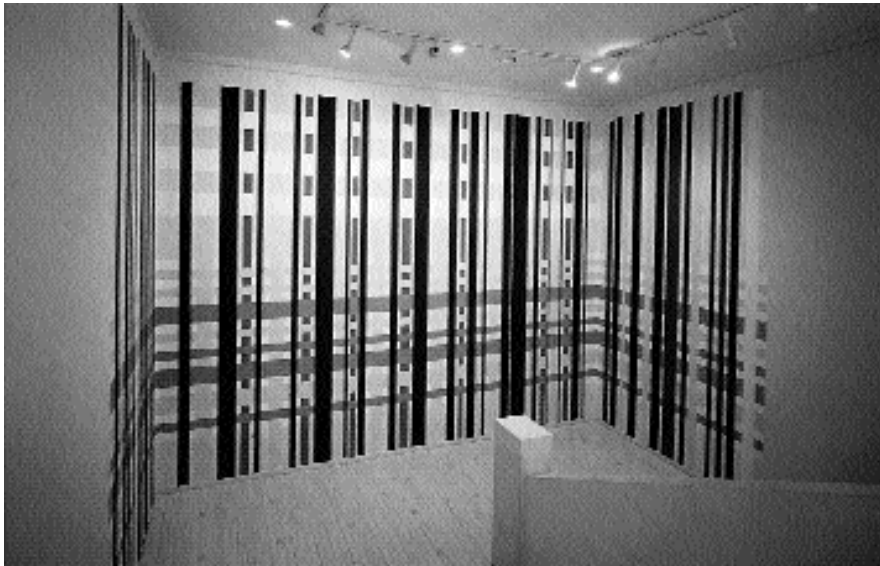
Između tih dviju izložbi - protestnih *Autodestrukcija* sa značenjem kraja jednog umjetnikova stvaralačkog razdoblja te *Slika-instalacija* u Galeriji Zvonimir, koje su imale karakter upitanosti nad mogućnošću umjetničkog djelovanja u posljednjem desetljeću dvadesetog stoljeća - Jurić je "knjferovskom" upornošću i dosljednošću izgradio prepoznatljiv likovni izraz temeljen na iskustvima geometrijske apstrakcije, s čestim op-artističkim efektima. Ipak, središnja umjetnikova preokupacija i dalje ostaje prostor - služeći se jezikom geometrijske apstrakcije, Jurić želi istražiti ponajprije prostorni iskorak. On je slikar koji svojim djelom poručuje da ga ne ograničava dvodimenzionalnost slikarske površine. O tome, osim nekoliko uspješnih ambijenata u kojima je prostor "osvojen" oslikavanjem čitavih galerijskih zidova, svjedoči i činjenica umjetnikova postojanog stvaranja iluzije prostora u samim slikama ili nastojanja pretvaranja slike u objekt. Slikanjem "oblica", svojevrsne iluzije cijevi, elementa koji je likovna kritika više puta prepoznala kao interpretaciju jednoga segmenta likovnog vokabulara Fernanda Légera, Jurić na fascinantan način, precizno koristeći raspon tonova od bijeloga prema crnome, postiže dojam treće dimenzije.

Nakon što je 1995. godine u Galeriji Gradska u Zagrebu izložio radove s interpoliranim drvenim kuglama kao čimbenikom pretvaranja slika u objekte, na velikoj izložbi u Muzeju suvremene umjetnosti još

sought to turn them into objects. By painting "tubes", a sort of tubular illusions, the elements of which were often recognised by the art critics as interpreting a segment of the visual vocabulary of Fernand Léger, Jurić achieved the impression of the third dimension in a fascinating way, through the precise usage of a range of hues, from white to black.

In 1997, after the exhibition at the Gradska Gallery in Zagreb, where he presented pieces with interpolated wooden spheres as the factor of transforming paintings into objects, Jurić was present at the large exhibition held at the Museum of Contemporary Art, where he once again used the real dimensional shift of paintings-installations, reasserting his position that "the issue of painting should not be defined and constrained by the given painting surface."⁶ By emphasizing the endless possibilities and variations of folding squares, Duje Jurić proved again that seriality is an inexorable constituent of his work. In his case, namely, a series of works reveals the dynamic character of the process of creation, it articulates the unity of space in which it is exhibited, and always means more than a single piece, isolated or taken out of context, would do. The possibilities of continuing a series are endless and Jurić often emphasizes this fact by placing paintings next to each other, creating a series or a sort of frieze, which can be several meters long.

It should be particularly emphasized that Jurić has insisted on achromatic com-



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je jednom stvarnim dimenzionalnim pomakom slika-instalacija potvrdio svoj stav da "slikarsku problematiku ne treba definirati i ograničavati zadanom slikarskom površinom".⁶ I tada, ističući beskonačne mogućnosti variranja preklapanja kvadrata, Duje Jurić ponovno dokazuje da je serijalnost nezaobilazna sastavnica njegova rada. U njegovu će slučaju, naime, serija uradaka pokazati dinamičan karakter stvaralačkog procesa; ona će artikulirati cjelinu prostora u kojem je izložena te uvijek značiti mnogo više od jednoga djela, izdvojenog ili izvučenog iz konteksta. Mogućnosti nastavljanja serije su beskonačne, a Duje Jurić često će to u svome opusu naglašavati postavljanjem slika jedne do druge, stvaranjem niza, svojevrsnih frizova dugačkih i po nekoliko metara.

Posebno valja naglasiti da je Jurić u najvećem dijelu svoga opusa ustrajavao na akromatskim kombinacijama - crna, bijela i siva pokazale su se najčešće dovoljnima za isticanje temeljnih postulata njegova umjetničkog stava. U tom kontekstu, kao još jedna od prekretnica, javlja se izložba u Galeriji CEKAO 1995. godine, kada se boja na efektan način vratila u njegovu umjetnost. Izlažući male monokromne slike na kojima se nalazi ispisan naziv pojedine boje, umjetnik jasno proklamira njezin povratak. Već će iduće godine, u novom ciklusu slika-instalacija u Galeriji Galženica u Velikoj Gorici, sučeliti upravo kromatski i akromatski princip.

Posebno važan ambijentalni uradak Jurić je ostvario 1997. godine u zagrebač-

binations throughout most of his opus - black, white, and grey mostly proved sufficient to underline the basic tenets of his artistic stance. This was the context of another turning point: the exhibition at the CEKAO Gallery in 1995, when colour made an effective comeback into his art. By exhibiting small monochromatic paintings, on which words denoting particular colours were inscribed, the artist manifestly proclaimed the return of colour. Only a year after that, he would contrast the chromatic and the achromatic principles in a new cycle of paintings-installations, exhibited at the Galženica Gallery in Velika Gorica.

In 1995, Jurić created an especially important ambience piece for the Karas Gallery in Zagreb, which he entitled *The Cage of My Soul - The Soul of My Cage*. By painting the walls of the basement, mezzanine, and the first floor of the gallery, he conquered the space completely. The overlapping vertical and horizontal lines formed the well-known grid structure, which created an optical illusion with its dynamic features, completing the impression of the ambience. By writing out a text on the wall in the basement of the gallery, the artist gave a possible direction for reading his work. The text: "SOUL OF MY CAGE", with a fake mirror reflection that said: "CAGE OF MY SOUL", pointed towards a latent existentialist subtext of the artist's creative work as a whole. "In this way," wrote Antun Maračić in the preface to the exhibition catalogue, "Jurić directs our perception, drawing our attention to the relationship

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⁵ ANTUN MARAČIĆ (bilj. 3).

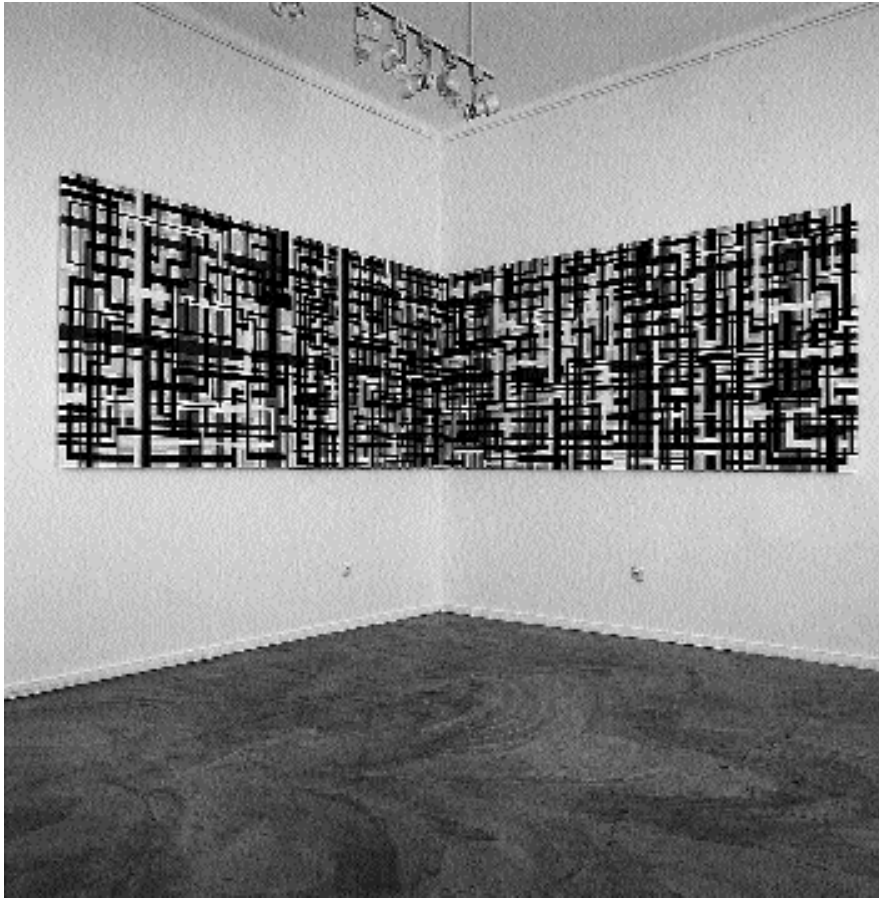
⁶ MLADEN LUČIĆ, Predgovor, u: *Duje Jurić - Slike-instalacije*, katalog izložbe, Muzej suvremene umjetnosti, Zagreb, 1995., bez paginacije.

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⁶ MLADEN LUČIĆ, Preface, in: *Duje Jurić - Slike-instalacije* [Duje Jurić - paintings-installations], exhibition catalogue, Museum of Contemporary Art, Zagreb, 1995, unpaginated.

6.-7. D. Jurić, *Bez naziva / Untitled*, Galerija CEKAO / CEKAO Gallery, Zagreb, 1995., foto / photo: Fedor Vučemilović

8.-10. D. Jurić, *Soul of my Cage - Cage of my Soul*, Galerija Karas / Karas Gallery, Zagreb, 1997., foto / photo: Fedor Vučemilović



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koj Galeriji Karas, naslovivši ga *Kavez moje duše - Duša mog kaveza*. Oslikavanjem zidova prizemlja, polukata i kata galerije prostor je osvojen u potpunosti. Preklapanjem okomitih i vodoravnih traka stvorena je prepoznatljiva rešetkasta konstrukcija koja svojim dinamičkim svojstvima stvara optičku iluziju, upotpunjujući tako ambijentalni dojam. Umjetnik nas, ispisivanjem teksta na zidu u prizemlju galerije, upućuje na mogućnost čitanja ovoga djela. Tekst "SOUL OF MY CAGE", s lažnim zrcalnim odrazom "CAGE OF MY SOUL", navodi na latentan egzistencijalistički podtekst cjeline umjetnikova stvaralaštva. "Na taj način", kako objašnjava Antun Maračić u predgovoru kataloga izložbe, "Jurić kanalizira našu percepciju naglašavajući odnos fizičkog tijela (u metafori kaveza), odnosno tijela slike ili pak ljušturu galerijskog prostora nasuprot onome što ga čini živim, odnosno onome što čini njegovu spiritualnost (duša)." U likovnom smislu, a posebno u kontekstu odnosa kromatike i akromatike u Jurićevu djelu, posebno značenje nose tri

between the physical body (the metaphor of the cage), that is, the body of the painting or the outer shell of the gallery space, and that which makes it alive and represents its spirituality (soul).¹⁷ Visually speaking, and particularly in terms of the relationship between the chromatic and the achromatic aspects of Jurić's work, a special role was played by the three vertical stripes of colours - red, blue, and yellow. Such symbolic accentuation of colour enabled the spectator to imagine a sort of "coloured cage".

Duje Jurić continued his investigation of painter's possibilities in interpreting space. In 1999, at the Josip Račić Gallery, he made another attempt to paint the entire walls. The basic idea was to cover them with a net of broken, meander stripes that would suggest, through the dynamics of their overlapping, an impression of a hardly readable labyrinth. The same net, with "tubes" as firm vertical support, would reappear on the canvases that the artist intended to place on the painted walls, incorporating them completely in the unity of the ambience. However, this mimicry game could not be realised because of the bad condition of the walls, so the canvases functioned separately, as products of the "practice of raster encoding," which Zdenko Rus termed "the aesthetics of densely painted geometry."¹⁸

Incorporating texts into paintings is another well-known artistic strategy of Jurić, by which he underlines the multi-leveled meaning of his works. The most extensive use of text so far was presented at the exhibition of the *Painting/Book* cycle in 2000, at the Beck Gallery. The artist used the raster of horizontal and vertical lines of varied thickness in order to write out words, and then he repeated this procedure to exhaustion, achieving powerful dynamic effects. This time, they did not result exclusively from the interwoven fabric of horizontal, vertical, or meander stripes - a geometric net that generated optical effects through its intensive inner rhythm. The impression of vertigo was additionally reinforced by the multiplicity of words - torn out of sentences, out of all contexts, which he had copied from selected books that meant something to him - words that flowed in various directions and in several layers, without any interaction. According to Ivica Župan, the *Paintings/Books* of Jurić visualized the artist's experience of the relation-

okomite trake u bojama - crvena, plava i žuta. Tako simbolički naznačena boja ostavlja mogućnost zamišljanja svojevrsnog "koloriranog kaveza".

Duje Jurić i dalje je nastavio s istraživanjima slikarskih mogućnosti u tumačenju prostora. U Galeriji Josip Račić 1999. godine također je nastojao ispuniti čitave galerijske zidove. Osnovna je zamisao bila oslikati ih mrežom prelomljenih, meandričnih traka, koje dinamikom svojih preklapanja sugeriraju dojam teško čitljiva labirinta. Ista takva mreža, s "oblicama" kao čvrstim okomitim uporištem, pojavila bi se i na platnima koje je umjetnik namjeravao postaviti na oslikane zidove i tako ih potpuno uklopiti u cjelinu ambijenta. Ta igra prikrivanja nije mogla biti izvedena zbog lošeg stanja zidne podloge pa su platna funkcionirala zasebno kao produkt "prakse raster-skog kodiranja" koju Zdenko Rus naziva "estetikom gusto slikane geometrije".⁸

Uklapanje teksta u slike još je jedna od poznatih Jurićevih umjetničkih strategija, kojom naglašava višeslojnost značenja svojih radova. Do tada najopsežniju uporabu teksta predstavio je na izložbi ciklusa *Slika-knjiga* u Galeriji Beck 2000. godine. Na raster vodoravnih i okomitih linija različite debljine ispisuje riječi, a zatim ponavlja postupak do zasićenja, postižući snažne dinamičke učinke. Oni ovoga puta ne proizlaze isključivo iz prepleta vodoravnih, okomitih ili meandričnih traka - geometrijske mreže koja svojim intenzivnim unutarnjim ritmom generira optičke efekte. Dojam

ship between the Internet, as the source of electronic publication, and the printed book, testifying to his wish to express his attitudes with respect to important phenomena of the present times.⁹

Objects have appeared in the opus of Duje Jurić as the logical consequence of his eternal longing to make a step out into space. By repeating the painting procedures with inscribed horizontal and vertical stripes on glass cases, doors, and clothes, the artist has literally turned paintings into objects, thus expanding the possibilities of application of the visual vocabulary he has embraced to objects of everyday use. In this way, he has "adopted" them, transforming them into media that can carry personal messages as well. Of special importance is the cycle of fourteen painted suitcases, made in 2002, which is symbolic in two ways. First of all, it carries an existentialist message - suitcase is a symbol of incessant "travelling" and the impossibility of answering to one's basic living and working demands. However, suitcases certainly also speak of personal bits and pieces that the artist has gathered on the way - they are a sort of collection of various artistic attitudes and theories, of personalities and their work, without which one's own opus could not be imagined. This is another reflection of the "vertigo of eclecticism", which is a notion of Baudrillard that Iva R. Janković has applied to Jurić's opus.¹⁰

It has already been said that Jurić's paintings are "pictures of space", since they

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⁷ ANTUN MARAČIĆ (bilj. 2), 12.

⁸ ZDENKO RUS, *Estetika gusto slikane geometrije*, u: *Duje Jurić*, katalog izložbe, Moderna Galerija - Studio Josip Račić, Zagreb, 1999., 4.

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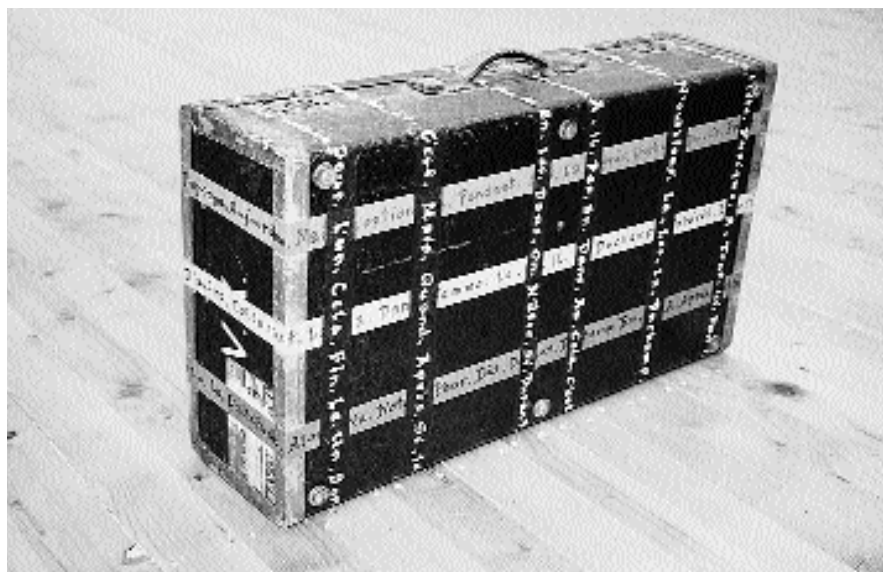
⁷ ANTUN MARAČIĆ (n. 2), 12.

⁸ ZDENKO RUS, *Estetika gusto slikane geometrije* [The aesthetics of densely painted geometry], in: *Duje Jurić*, exhibition catalogue, Modern Gallery - Studio Josip Račić, Zagreb, 1999, 4.

⁹ IVICA ŽUPAN, Preface, in: *Duje Jurić - Slika-knjiga* [Duje Jurić - Painting-book], invitation to an exhibition, Beck Gallery, Zagreb, 2000.

¹⁰ IVA R. JANKOVIĆ, *Nove slike* [New paintings], in: *Duje Jurić*, exhibition catalogue, Modern Gallery - Studio Josip Račić, Zagreb, 1999, 6.

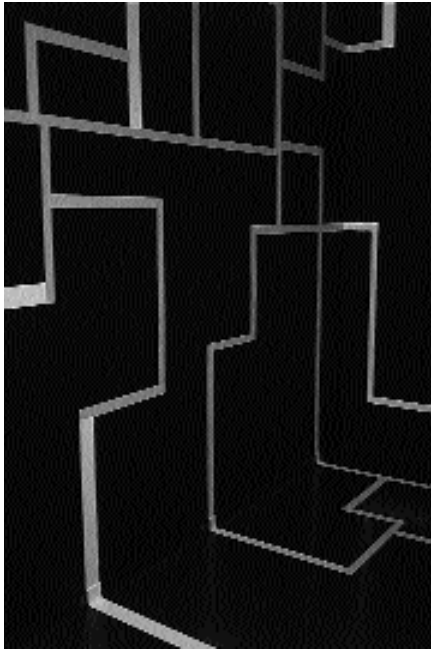
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11. D. Jurić, *Bez naziva / Untitled*, Galerija Josip Račić / Josip Račić Gallery, Zagreb, 1999.

12. D. Jurić, *iz ciklusa Slika-knjiga / from cycle Painting-Book*, 2000., foto / photo: Fedor Vučemilović

13. D. Jurić, *Bez naziva / Untitled*, 2002., foto / photo: Duje Jurić



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9 IVICA ŽUPAN, Predgovor, u: *Duje Jurić - Slika-knjiga*, pozivnica za izložbu, Galerija Beck, Zagreb, 2000.

10 IVA R. JANKOVIĆ, Nove slike, u: *Duje Jurić*, katalog izložbe, Moderna Galerija - Studio Josip Račić, Zagreb, 1999., 6.

11 Ješa Denegri 1989. godine organizira izložbu nazvanu *Slike prostora - prostori slike* na kojoj, među ostalima, sudjeluje i Duje Jurić. JEŠA DENEGRİ, *Slike prostora - prostori slike*, katalog izložbe, Savremena galerija, Zrenjanin, 1989.

12 JEŠA DENEGRİ, Druga linija kao izraz duha mjesta, u: *Život umjetnosti*, 50 (1991.), 21-27.

13 JEŠA DENEGRİ (bilj. 12), 25.

14 JEŠA DENEGRİ (bilj. 12), 26.

11 In 1989, Ješa Denegri organised an exhibition entitled *Slike prostora - prostori slike*, in which Duje Jurić took part as well. JEŠA DENEGRİ, *Slike prostora - prostori slike* [Pictures of space - spaces of the picture], exhibition catalogue, Modern Gallery, Zrenjanin, 1989.

12 JEŠA DENEGRİ, Druga linija kao izraz duha mjesta [Second line as the expression of the spirit of place], in: *Život umjetnosti* 50 (1991), 21-27.

13 JEŠA DENEGRİ (n. 12), 25.

14 JEŠA DENEGRİ (n. 12), 26.

vrtočlavi dodatno je pojačan množinom riječi - istrgnutih iz rečenice i svakoga konteksta, a prepisanih iz podjedinih odabranih i važnih mu knjiga - koje bez ikakvoga međudnosa teku u različitim smjerovima i mnogostrukim slojevima. Jurićeve *Slike-knjige*, prema tumačenju Ivce Župana, vizualiziraju umjetnikov doživljaj odnosa interneta, kao izvora elektroničkog nakladništva, i tiskane knjige, svjedočeći o njegovoj želji za stvaranjem stavova o važnim fenomenima današnjice.⁹

Objekti su se u opusu Duje Jurića pojavili kao logična posljedica stalne težnje za iskorakom u prostor. Ponavljajući slikarske postupke s ispisanim vodoravnim i okomitim trakama na vitrinama, vratima i odjeći, umjetnik doslovno pretvara slike u objekte i tako proširuje mogućnost primjene usvojenoga likovnog vokabulara na svakodnevne predmete. On ih je na taj način "posvojio", pretvorivši ih u medije kojima se mogu prenijeti i posve osobne poruke. Posebno je važan ciklus od četrnaest oslikanih putničkih kovčega, nastao 2002. godine, koji u sebi sadrži dvostruku simboliku. Tu je najprije prisutna egzistencijalna poruka - kovčeg kao simbol stalnoga "putovanja" i nemogućnosti rješavanja osnovnih prostornih stambenih i radnih potreba. Međutim, kovčez i svakako govore i o osobnoj umjetničkoj popudbini - svojevrsnoj zbirci različitih umjetničkih stavova i teorija, osobnosti i njihovih radova, bez kojih nije moguće zamisliti vlastito djelo. To je još jedan odraz "eklektičke vrtočlavi" - Baudrillardova pojma, koji Iva R. Janković primjenjuje u kontekstu Jurićeva opusa.¹⁰

Već je rečeno da su slike ovoga umjetnika "slike prostora", a u njima samima kriju se složeni prostorni odnosi koje možemo nazvati "prostorima slike."¹¹ U projektu *Get inside the Picture*, realiziranom u suradnji s Galerijom Miroslav Kraljević, Jurić sebi i nama, uz pomoć računala i računalnog programera, omogućuje ulazak u sliku i doživljaj virtualne šetnje mnogostrukim prostornim planovima vlastita djela.

Prve svjetlosne ambijente, kao sljedeći korak u tumačenju prostora, Jurić je izveo za velike izložbe crteža 2001. i 2002. godine u Rijeci i Zagrebu. Takav ambijent oblikovao je i ujesen 2002. godine za veliku retrospektivnu izložbu u zagrebačkoj Gliphoteci Hrvatske akademije znanosti i umjetnosti. Služeći se fluorescentnim trakama i bojama te tzv. crnim svjetlom, on izrađuje oprostovene crteže koji definiraju prostor za

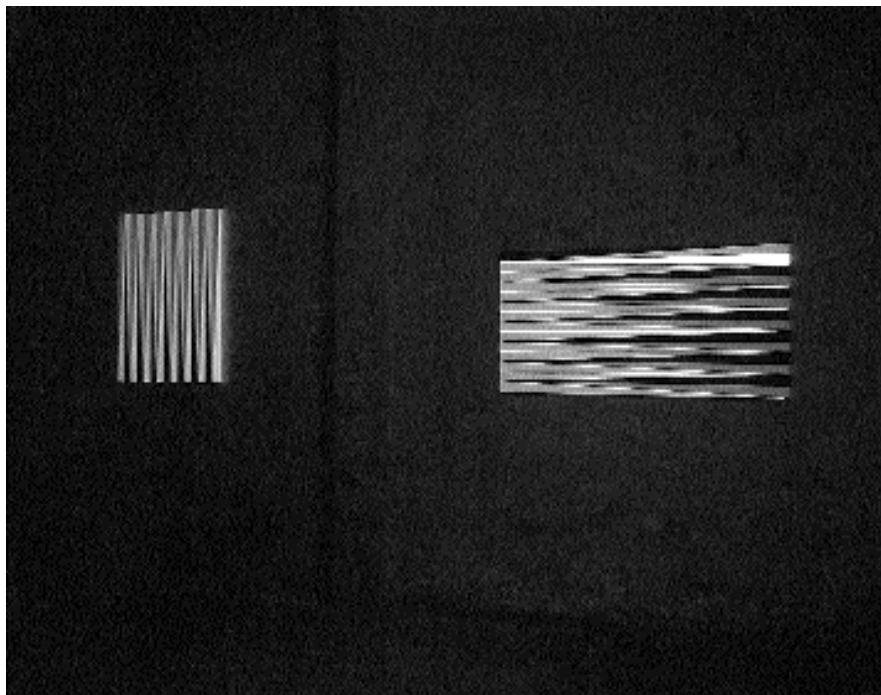
contain in themselves complex spatial relations that we may refer to as "spaces of the picture."¹¹ In his project entitled *Get inside the Picture*, realised in cooperation with the Miroslav Kraljević Gallery, Jurić used a computer and a computer programmer in order to enable himself and us to step inside the picture and have an experience of virtual walk through the manifold spatial planes of his work.

Jurić created his first light environments for the large exhibitions of drawings in 2001 and 2002, in Rijeka and Zagreb, as his next step in space interpretation. A similar work was made in Autumn 2002 for a large retrospective exhibition at the Gliphoteka of Croatian Academy of Sciences and Arts in Zagreb. Using fluorescent stripes and colours, as well as the so-called black light, Jurić created spatial drawings that actually redefined the space for which they were constructed. Among others, he was certainly inspired by the opus of Dan Flavin, a classic of minimalism from the 1960s, whose installations with light defined physical as well as perceptive parameters of the gallery space. Even when he presented paintings done with the photosensitive colour and exposed to "rays" of black light (as he did last Autumn in the Križić Roban Gallery), Jurić expanded the painted area, thus redefining space and encouraging the spectator to move and take part in his intriguing optical game.

At the end of this concise overview of the crucial moments in the opus of Duje Jurić (a more detailed analysis of his work and all his exhibitions would require an extensive monograph), I will conclude by proposing an answer to the following question: can we recognise his paintings, paintings-installations, paintings-objects, paintings-books, mobiles, mobiles-paintings, ambiances, light environments, actions, and objects as works of a continuator of the "second line", the complex system of artistic attitudes that marked the Croatian art of the twentieth century, the beginnings of which we can observe in the work of Josip Seissel and the Zenit circle?¹² If we understand the "second line" as the "continuous current, in whose birth and life members of several artistic generations have incorporated their energies,"¹³ to use the words of Ješa Denegri, and if we take into account that it was an expression of the "spirit of the place" in which it came into existence,¹⁴ we are approaching a positive answer to the

koji su konstruirani. Pritom mu je kao jedan od poticaja zasigurno poslužio i opus Dana Flavina, klasika minimalizma šezdesetih godina dvadesetog stoljeća, čije su instalacije s fluorescentnim svjetlima određivale fizičke, ali i percepcijske parametre galerijskog prostora. Čak i kada predstavlja slike naslikane svjetlosno osjetljivom bojom te ih izlaže "zrakama" crnoga svjetla (kao što je učinio prošle jeseni u Galeriji Križić Roban), oslikano se polje širi, određujući prostor i potičući posjetitelja da se svojim kretanjem uključi u zanimljivu optičku igru.

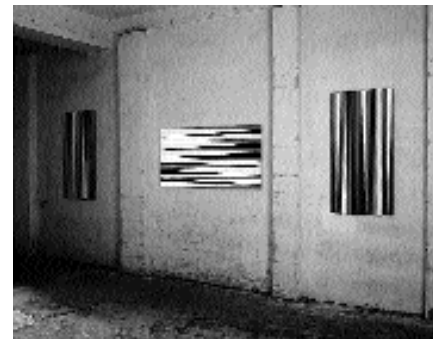
Na kraju ovoga sažetog pregleda ključnih trenutaka opusa Duje Jurića (za detaljniju analizu cjelokupna opusa i svih izložbenih predstavljanja nametnula bi se potreba pisanja opsežne monografije), umjesto zaključka ponudit ću odgovor na sljedeće pitanje: možemo li njegove slike, slike-instalacije, slike-objekte, slike-knjige, mobile, mobile-slike, ambijente, svjetlosne ambijente, akcije i objekte prepoznati kao djela nastavljača "druge linije", kompleksnoga sustava umjetničkih stavova koji su obilježili hrvatsku umjetnost dvadesetog stoljeća, a čije početke prepoznajemo u djelu Josipa Seissela i krugu oko Zenita?¹² Shvatimo li "druhu liniju" kao "kontinuirani tok u čije nastajanje i trajanje ugrađuju svoje energije pripadnici niza umjetničkih naraštaja",¹³ kako to tumači Ješa Denegri, i uzmemo li u obzir da je ona predstavljala jedan od izraza "duha mjesta" u kojemu je nastala,¹⁴ bližimo se pozitivnom odgovoru na postavljeno pitanje: Duje Jurić jest - ponovimo tvrdnju s početka ovoga teksta - umjetnik s oblikovanom sviješću o vremenu i mjestu svoga djelovanja. Prisjetimo li se što za njega znače EXAT i Nove tendencije, znademo li njegove početne enformelističke pokušaje i povremena računanja na "energiju praznog platna" te djelovanje akromije ili monokromije, Duju Jurića sa sigurnošću možemo pribrojiti onoj grupi umjetnika koja "druhu liniju" nastavlja i neumorno interpretira, suvereno prenoseći njezine temeljne umjetničke postulate u novo tisućljeće. ▼



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mentioned question: Duje Jurić is - let us repeat the statement from the beginning of this text - an artist with an acute awareness of the time and place of his activity. If we keep in mind the importance of EXAT and the New Tendencies for his work, if we recall his initial informel art endeavours and occasional counting upon the "energy of an empty canvas," as well as the impact of non-chromatic or monochromatic painting, we can positively classify Duje Jurić among those artists that continue and tirelessly reinterpret the "second line", confidently carrying its fundamental artistic postulates on into the new millennium. ●

prijevod / translation: Marina Miladinov



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14. D. Jurić, svjetlosni ambijent / light environment, Gliptoteka Hrvatske akademije znanosti i umjetnosti / Gliptoteka of Croatian Academy of Sciences and Arts, Zagreb, 2002., foto / photo: Fedor Vučemilović
15-16. D. Jurić, Bez naziva / Untitled, Galerija Križić Roban / Križić Roban Gallery, Zagreb, 2003.

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