

MARTIN DUE

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11-25. februar 2015.

Centar za kulturu i umetnost Aleksinac

MARTINOVA ONTOLOŠKA SAGA

Martin Due se ne uklapa u uobičajene šablone procene valjanosti umetničkih dela. U njegovim radovima nema ni traga želje za dokazivanjem tehničkog majstorstva. Njemu kao da nije stalo do toga da u svim svojim radovima ispuni baš sva estetska pravila o simetriji, ravnoteži, stilizaciji, kompletiranju celine. Nehajno se odnosi i prema isticanju akcenata, što neke od radova čini krajnje zagonetnim, a drugi se prividno približavaju ilustratorskom stilu. Ali ono što se u svim grafičkim listovima oseća (naglašavam, ne odmah), to je nešto toliko snažno i temeljno da oduzima dah. Sasvim polako, brzinom kojom se naš način gledanja transformiše, saznajemo da Martin u stvari dopušta samoj Prirodi da se iskaže u malim fragmentima, ali tada gigantskom snagom. On projektuje ontološku substancu univerzuma direktno na svoje grafike bez ulepšavanja, dosežući time aleteju, davno zaboravljen pre-sokratovski ideal vrhunske istine, pa vraćen na filozofsku scenu tek u 20-om veku od Martina Hajdegera. Naš umetnik s dečjom upornošću veruje da u Hiperboreji još žive Titani koji preskaču fjordove kao deca potočiće i nose Nebo na ramenima da bi ljudima makar malo olakšali mukotrpn život u nordijskom ledu. Svaki posetilac muzeja na poluostrvu u Oslo-fjordu može videti krhki polarni jedrenjak Fram i splav Kon Tiki, koji nemo svedoče o titanskoj borbi koju su vodili Fritjof Nansen i Tor Hejerdal. Kao svaki čovek severa, Martin Due oseća mitološku stranu Prirode i živi s njom, svestan njene snage. On tu snagu sublimira koristeći direktan, nerafinisan likovni jezik koji ostavlja utisak kao da Priroda na njegovim grafikama iscrtava samu sebe. Tu se umetnik približava dalekoistočnim drvorezima i filozofiji japanskih i kineskih majstora koji nisu oponašali prirodu već dopuštali Prirodi da govori kroz njih, brišući pečat sopstvenog majstorstva. Na taj način, Martin žrtvuje svoju umetničku ličnost prinoseći je na oltar divne ali i strašne Prirode, prateći liniju Nikole Pusena, Davida Fridriha i svog zemljaka Emila Noldea.

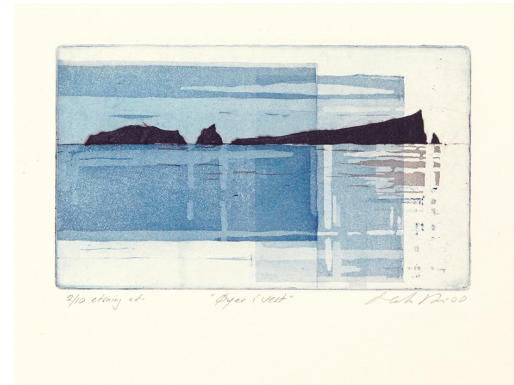
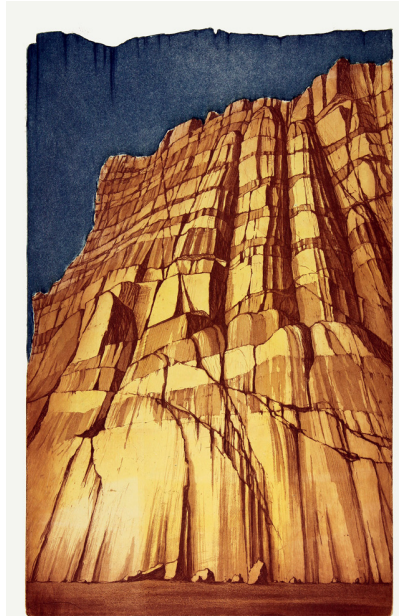
Ljubiša Kocić



MARTIN'S ONTOLOGICAL SAGA

Martin Due does not fit the usual estimation patterns for artworks validity measuring. In his works there is no even a trace of desire to prove technical mastery. It seems that he does not care to fulfil even if all the aesthetic rules like those of symmetry, balance, stylization, completing a whole. He relates carelessly towards accents highlighting, which makes some of his works looking enigmatic while others makes resembling apparently illustrator's style. But what one can feel in all the graphic sheets (I stress, not immediately), it is something so breathtakingly strong and fundamental. Very slowly, with speed with which our way of seeing transforms, we learn that Martin actually allows the very Nature to be expressed in small fragments, but then by a gigantic force. He projects ontological substance of the Universe directly to his graphics without embellishment, reaching this way aletheia, a long forgotten pre-Socratic ideal of supreme truth, being turned back to the philosophical scene, in 20th century by Martin Heidegger. With childish persistence, our artist believes that Titans still live in Hyperborea, where they are skipping fjords as children skipping streams, and that they wear the Sky on their shoulders to make peoples' life in the Nordic ice a bit easier. Visitors of the museum in Oslo Fjord can see the fragile polar sailing ship Fram and the raft Kon Tiki, that silently testify a titanic struggle led by Fridtjof Nansen and Thor Heyerdahl against Nature. As any man of North, Martin Due feels mythological side of Nature and live with it, conscious of its strength. He sublimates this power using direct, unrefined visual language, leaving impression that the Nature renders itself on his graphics. Here, the artist approaches the Far East woodcuts and philosophy of Japanese and Chinese masters who did not imitate Nature, but allowed Nature to speak through them, wiping the seal of his own mastery. In this way, Martin sacrifices his artistic personality on the altar of the great and terrible Nature, following the line of Nicolas Poussin, David Friedrich and his compatriot Emil Nolde.

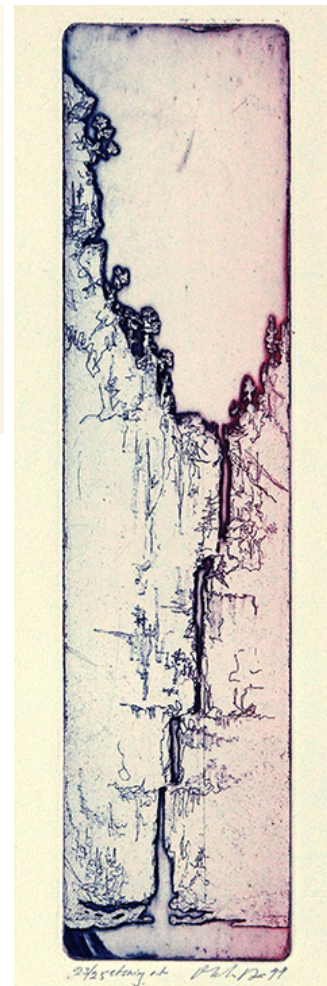
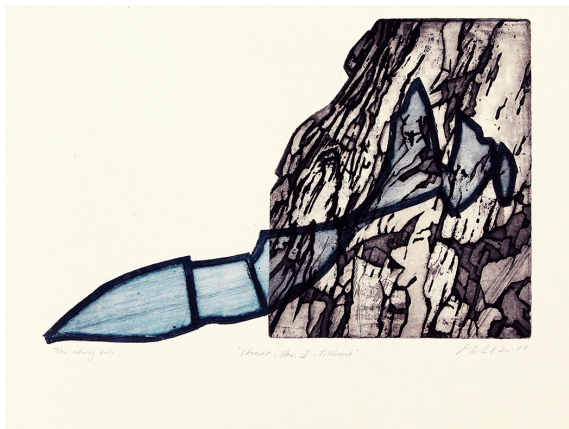
Ljubiša M. Kocić





KAMEN, VODA I MUZIKA

Umetničko delo Martina Duea ne bi se moglo u potpunosti razumeti bez i makar malog uvida u njegovu biografiju. Naime, on nije samo grafičar, on je istovremeno i muzičar. Prva saznanja iz oblasti vizuelnih umetnosti, kako sam kaže, stekao je u grafičkoj radionici svoga oca u Upsali, u Švedskoj. Ljubav prema muzici, međutim, odvela ga je u susednu Norvešku, gde je i diplomirao na Konzervatorijumu u Trondhajmu. Ali neugasla ljubav prema likovnoj umetnosti bila je dovoljan podsticaj da magistrira umetnost i dizajn na Univerzitetu u Oslu. Sada živi u malom mestu Molde, okrenutom moru i zaklonjenom strmim planinama. Kamen, voda i muzika. To je ono što ga okružuje. To je ono što se otkotrljalo, prelilo i preplavilo grafike ovog umetnika. To je ono što je njegova neiscrpna inspiracija i što on brižljivo prenosi na svoje grafičke listove. Čvrstina kamena se može na njima opipati, svežina i miris mora osetiti, a muzika naslutiti, možda čak i čuti, makar u vetru koji struji preko njegovih pejzaža. A tamo gde Martin Due ne želi da čuje muziku vetra, gde želi da se posveti tišini ili muzici koju čuje u sebi, on će reći: "Dobro jutro, danas srećom nema vetra!"



Zanimljivi su i drugi naslovi koje Martin Due daje svojim ostvarenjima. Pored pomenutog tu je i jedan koji posebno privlači pažnju: "Dovde, ali ne dalje!" Posmatram pažljivo pejzaž u kojem dominira ogromna stena kao kakva zgrada. Moru je dato vrlo malo prostora, jer ga je povukla oseka. Nebu takođe. Između mora i neba planina izrasla iz vode. Kameni zid. Granica, od koje se ne može dalje. "Dovde, ali ne dalje!" Pomišljam na knjigu o Jovu. I verujem da se ne varam, jer je tamo zapisano: "Dovde ćeš dolaziti, a dalje nećeš, i tu će se ustavljati ponositi valovi tvoji." O Jovu 38,11.

Prelistavam dalje. Tu je i kamena biblioteka, koju je Due naslovio „Biblioteka zaborava“. Ono što je pisano na pesku prepustili smo vetrovima, ono što je pisano na kamenu, prepustili smo vodi. I opet, ako se setimo knjige Otkrivenja, možda ćemo bolje shvatiti ono na šta nam umetnik obraća pažnju, jer su vode ljudi i narodi, plemena i jezici. I tako je uzaludan svaki otpor, svako opiranje, jer svojim zaboravom potapamo čak i ono što nam je po božanskoj promisli otkriveno.

Srećom, ima onih koji poput Martina Duea žele da sačuvaju od zaborava sećanje na predele, ljude i mudrosti. Papir nekada duže traje od kamena. Zato duže i pamti.

Zvonimir Kostić Palanski

STONE, WATER AND MUSIC

The Martin Due's art work could not be fully understood without at least the little insight in his biography. In fact, he is not only a graphic artist, he is also a musician. First findings in the field of visual arts, as he says, he has gained in his father's printmaking workshop in Uppsala, Sweden. Love for music, however, led him to a neighboring Norway, where took a degree in music at the Conservatory in Trondheim. But unquenchable love for the visual arts was sufficient incentive to gain master's degree in art and design at the University of Oslo. He now lives in the small town of Molde, facing the sea and sheltered by steep mountains. Stone, water and music. This is what surrounds him. This is what rolled off, overflowed and flooded graphical leaves of this artist. This is what is his inexhaustible source of inspiration and as he carefully transferred to his prints. Firmness of stone can be touched on them, freshness and fragrance of the sea feel, and the music suggests, perhaps even hear, soever in the wind flowing over his landscapes. And where Martin Due does not want to hear music of the wind, where he wants to devote himself to silence or interior music, he would say: "Good morning, fortunately there is no wind today!"

Interesting are the titles that Martin Due gives to his creations. In addition to mentioned, there is also one that particularly attracts attention, "This far, but no farther!" I am carefully watching the landscape dominated by a huge boulder like a building. The sea is given very little space, because it is pulled low tide. The heaven also. Between sea and sky, mountains grew out of the water. Stone wall. The limit, of which can not be further. "Thus far, but no farther!" I am thinking of the book of Job. And, I do believe I am not mistaken, because there is written: "You may come this far, but no farther; your proud waves stop here." Job 38:11.

I am listing further. There is as well a stone library, which is entitled by Due "Library of oblivion". What is written on the sand we allowed the winds, what is written in stone, we allowed the water. And again, if we remember the book of Revelation, we may better understand what the artist makes us paying attention on, because waters are peoples, multitudes, nations and languages. And so is futile any resistance, any reluctance, because our forgetfulness dipped even what we have discovered by divine providence.

Fortunately, there are those who like Martin Due wants to preserve from oblivion the memory of landscapes, people, and wisdom. Paper sometimes lasts longer than stone. And has longer memory.

Zvonimir Kostić Palanski



MARTIN DUE, ČOVEK SA SEVERA

Dovoljno je navesti naslove grafika ovog umetnika, pa da se pojmi ne samo šta je na njima, nego i zašto je to tu.

Njihovoj očigledno estetskoj intenciji umetnik dodaje etičku. Kad se, recimo, naslovom jedne grafike pita Kuda sada otići?, on nagoveštava konstataciju da je predočeno kraj predela u kojima čovek, po uobičajenom uverenju, uopšte može da opstaje.

Pozdravu Dobro jutro dopisuje Srećom danas nema vetra.

Majka priroda je za njega bezmerje vazduha, vode, leda, kamena... Sve gromadno, a prožeto finim strukturama.

Ako neke etičke poruke tu zaista ima, poruka i pouka je da čovek među ispolinskim tvorevinama Majke zemlje (majčinski plodne i severnjački surove) mora imati ispolinsku volju i snagu, pa da svojim potezima, svakodnevno praktičnim ili umetničkim (kao što je ovde slučaj) opstaje u ravnoteži sa karakternim crtama predela.

Ne praktikuje striktno umetnost radi umetnosti same. Nije mu jedini cilj tek lepota grafičkog lista, nego govor o onom što je izvan ljudske telesne moći, ali može (a to je bitno) da korespondira sa duhovnim i umnim moćima.

Nepodatnim predelima, koje stalno ima u vidu, on, u svojoj umetničkoj samovolji, dopisuje forme svojstvene ljudskom pronicanju i veštini ljudske ruke. Pa na istom listu papira daje različito obojene geometrijske is-ečke predela odavde i odande, čime arhitektonici prirodnih sila pridružuje ono što je u njegovoj ljudskoj moći. Time hoće reći da je i čovek, mada beskrajno manji, stvaralac kao i bezmerne planetarne sile.

Pa i kad obojenim partijama grafike podastire bezbojni tisak, on tektonici planete Zemlje supostavlja (ne kažem suprotstavlja) svoju, čovekovu moć da uspostavlja rasporede masa kako mu godi. Te je u neku ruku i on Demijurge.

Kao da je potomak drevnih Vikinga, ne plaši ga prostranstvo, ni nepoznato iza granice do koje je čovek stupio.

Martin Due je likovni stvaralac u surovom ambijentu zapadne Norveške, ali je i muzičar.

Ko s dužnom pažnjom gleda njegove grafike, otkriće u njima pored vizuelnih i akustička dejstva: ritam, melodiju, dis/harmoniju u osvajanju prostora.

A o književnom daru, koji do sada, čini mi se, nije pominjan, svedoče izvanredno inspirisano dati naslovi, tačnije rečeno nazivi, njegovih grafika. Trostruk umetnički dar. Pa zar je malo.

Dobrivoje Jevtić

MARTIN DUE, THE MAN OF THE NORTH

It is just enough quoting graphics titles of this artist, to grasp not only what is on them, but also why it is there.

To their obvious aesthetic intentions, the ethical one is added by the artist.

When, for example, he asks through the title of one graphics Where to go now?, he suggests the conclusion that the end of the landscapes is presented in which a man, according to the usual belief, could possibly survive.

To the greetings Good morning he adds Luckily today there is no wind.

Mother Nature is for him plethora of air, water, ice, stone ... All bouldery, but imbued with fine structures.

If there is at all an ethical message, the message and moral is that a manis among gigantic creations of Mother Earth (maternal fertile and the Northern crude), must have agigantic will and strength, so that by his actions, daily practical or artistic (as is the case here) survives in the equilibrium with the traits of landscapes.

He does not strictly practiced art for art's sake alone. It is not the only target just beauty of a print for him, but speaking about what is beyond human physical strength, but he can (and this is important) correspond to both the spiritual and intellectual powers.

To unruly areas, which he constantly has in mind in his artistic arbitrariness, he notes forms characteristic to human insight, and to skill of human hand. So, on the same sheet of paper he creates different geometric coloured cut outs landscape here and there, making the architecture of natural forces joined what was in his human powers.

This is to say that the man is, though infinitely smaller, a creator as well as the immeasurable planetary forces.

Even when he sets clear print under parties of coloured graphics, he juxtaposes (not opposes) his human power totectonics of the Earth to establish and order masses as he likes. In such a way, he is a Demiurge.

As he have been a descendant of the ancient Vikings, the vast space does not scare him, as well as unknown beyond the extent that a man entered.

Martin Due is a fine artscreator in the harsh environment of western Norway, but is also a musician.

Who has viewed his graphics with due diligence the discovery in them in addition to visual and acoustic (musical) effects: rhythm, melody, dis/harmony in the conquest of space? About the literary talent, which so far, it seems to me, is not mentioned, witnessed extraordinarily inspired to give titles, more precisely, the titles of his prints.

It is a triplex art talent. Is it negligible?

Dobrivoje Jevtić





MARTIN DUE (rođen 1955, Upsala, Švedska)

Likovni umetnik (grafike, crteži);

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mail: martin.due@mimer.no;

web: <http://www.martindue.no>;

Obrazovanje: Grafička umetnička radionica Kristiana Duea, Upsala, Švedska; Trondhamski Muzički Konzervatorijum 1978 – 1982; Master Umetnosti i Dizajna, Univerzitetski Koledž, Oslo 1999-2001;

Član udruženja: Norveški Likovni Umetnici, Norveško Udruženje Grafičara, Likovni Umetnici Mora i Romsdala;

Samostalnih izložbi 16 (SAD, Island, Norveška, Švedska); *Grupnih izložbi* 25;

Stipendije/Nagrade 1991-2012: More i Romsdal umetnička stipendija, Norveški Grafičarski Fond - stipendija za umetnički prijekt, Norveški Grafičarski Fond - putna stipendija, «Vederlagsfondets stipend» - državna umetnička stipendija, Norveški Grafičarski Fond - "Nagrada publike" umetničkog centra North-Trøndelag, Stipendijska izložba, Namsos.

Odabrane Kolekcije: U 23 umetničkih i drugih institucija: Univerzitet Bath Spa, Kraljevski Umetnički Koledž, Univerzitet Kingston (UK); Umetnički i Dizajnerski Koledž, Kolumbus, Umetnički Muzej Univerziteta Novi Meksiko (SAD); Viša Nacionalna Škola Dekorativnih Umetnosti (Francuska), Nacionalna Umetnička Akademija (Bugarska), Univerzitet Novog Južnog Velsa (Australia), Ksian Akademija Lepih umetnosti (Kina), Zbirka grafikaTrijenala Udruženja Likovnih Umetnika Srbije (Srbija), ostalih 13 u Norveškoj;

Publikacije: "Planine - Grafike i Poezija", izdanje Statkraft i Gudbrandsvali Galerije Finih Umetnosti; "Zapisano u Kamenu", izdanje Univerzitetskog Koledža, Oslo 2001; "Viktorov Svet", - ilustracije, Damm publikacije, Oslo 2004.

MARTIN DUE (born 1955, Uppsala, Sweden)

Visual artist (printmaking and drawings);

Lives in Molde, Norway;

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Education: Printmaking workshop of the artist Christian Due, Uppsala, Sweden; Trondheim Music Conservatory 1978 – 1982; Master of Art and Design, Oslo University College 1999-2001;

Membership: Norwegian Visual Artists, Norwegian Printmakers Association, Visual Artists of More and Romsdal;

Solo exhibitions 16 (1991-2012, USA, Iceland, Norway, Sweden);

Group exhibitions 25;

Grants/Awards 1991-2012: More and Romsdal art grant, Norwegian Printmakers Fund - art project grant, Norwegian Printmakers Fund, travel scholarship, «Vederlagsfondets stipend» - state art grant, Norwegian Printmakers Fund, "The prize of the audience", at North-Trøndelag Artist centers; Scholarship exhibition, Namsos.

Selected Collections: at 23 art or other institutions: Bath Spa University, Royal College of Art, Kingston University (UK); Columbus College of Art & Design, University of New Mexico Museum of Art (USA); Ecole Nationale Supérieure des Arts Decoratifs, (France), National Academy of Art (Bulgaria), New South Wales University (Australia), Xian Academy of Fine Arts (China), Collection of Print triennial of ULUS (Serbia), other 13 in Norway;

Publications: "The Mountain - Prints and Lyrics", publ. by Statkraft, and The Gudbrandsvalley Gallery of Fine Art, "Written in Stone", publ. by Oslo University College 2001, "The World of Viktor", - illustrations, Damm publications, Oslo 2004.





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PALANSKI ART, NIŠ
.....

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Tiraž 50

