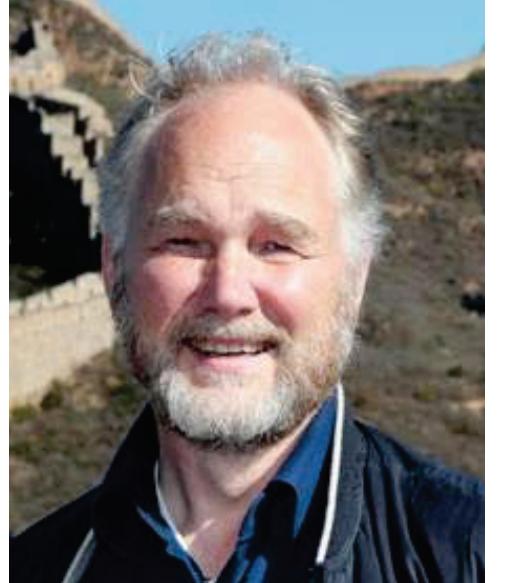


MARTIN DUE (rođen 1955, Uppsala, Švedska) – Likovni umetnik (grafike, crteži); Živi u: Norveška, grad Molde; mail: martin.due@mimer.no; web: <http://www.martindue.no>; Obrazovanje: Grafička umetnička radionica Kristiana Duea, Uppsala, Švedska; Trondhajmski Muzički Konzervatorijum 1978 – 1982; Master Umetnosti i Dizajna, Univerzitetski Koledž, Oslo 1999-2001; Član udruženja: Norveški Likovni Umethnici, Norveško Udrženje Grafičara, Likovni Umethnici Mora i Romsdal; Samostalnih izložbi 16 (SAD, Island, Norveška, Švedska); Grupnih izložbi 25; Stipendije/Nagrade 1991-2012: More i Romsdal umetničke stipendija, Norveški Grafičarski Fond -stipendija za umetnički projekt, Norveški Grafičarski Fond-putna stipendija, «Vederlagsfondets stipend» - državna umetnička stipendija, Norveški Grafičarski Fond - "Nagrada publike" umetničkog centra North-Trøndelag, Stipendijska izložba, Namsos. Odabранe 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 Umethnosti (Francuska), Nacionalna Umetnička Akademija (Bugarška), Univerzitet Novog Južnog Velsa (Australija), Ksian Akademija Lepih umetnosti (Kina), Zbirka grafika Trijenalna Udrženja Likovnih Umethnika Srbije (Srbija), ostali 13 u Norveškoj; Publikacije: "Planine - Grafike i Poesija", izdanje Statkraft i Gudbrandsvali Galerije Finih Umethnosti; "Zapisano u Kamenu", izdanje Univerzitetskog Koledža, Oslo 2001; "Viktor Svet", - ilustracije, Damm publikacije, Oslo 2004.



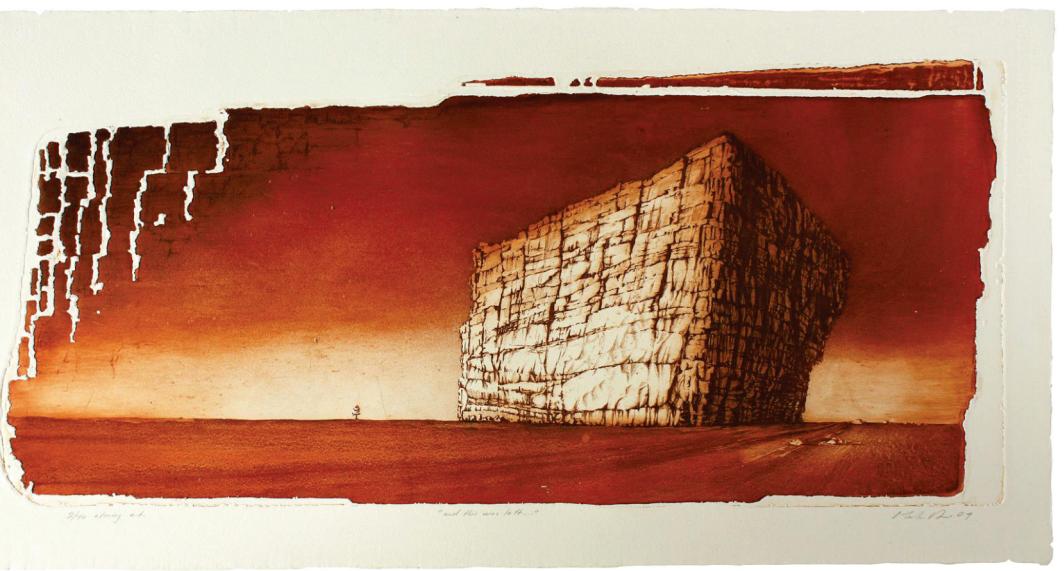
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Urednik Likovnog programa
Verica Radenković
Prevod: Ljubiša M. Kocić
Štampa: Medinvest KT



MARTIN DUE (born 1955, Uppsala, Sweden) - Visual artist (printmaking and drawings); Lives in Molde, Norway; mail: martin.due@mimer.no; web: <http://www.martindue.no>; 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 Décoratifs, (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.



Martin Due GRAFIKE

novembar 2015.
Galerija NKC-a

međunarodno udruženje
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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 ispunи 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 grafickim 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. veku od Martina Hajdegera. Naš umetnik s dečjom upornošću veruje da u Hiperboreji još žive Titani koji preskaču fjordove kao deca potočice i nose Nebo na ramenima da bi ljudima makar malo olakšali mukotrpni 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 Fridtjof Nansen i Thor Heyerdal. Kao svaki čovek severa, Martin Due oseća mitološku stranu Prirode i živi s njom, svestan njene snage. On tu snagu sublimira koristeći direkstan, 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 M. 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 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 alethea, 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 otkoratljal, prelilo i preplavilo grafike ovog umetnika. To je ono što je njegova neiscrpana 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 vетра, gde želi da se posveti tišini ili muzici koju čuje u sebi, on će reći: "Dobro jutro, danas srećom nema vетra!"

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 ustavlјati 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 promisi otkriveno.

Srećom, ima onih koji poput Martina Duea žele da sačuvaju od zaborava sećanje na predele, ljudе 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. That 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