

Bez naziva, 2010., gips, boja, 12 dijelova cca 18 x 17 x 17 cm, Galerija umjetnina, Split, inv. br. 5219

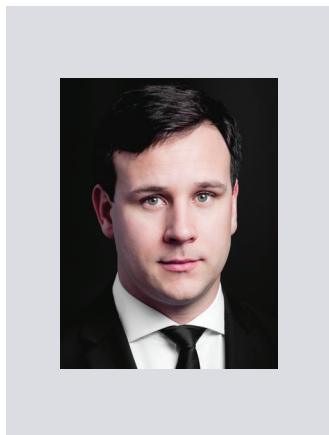
Rad se sastoji od 12 odljeva lica autora u gipsu. Lica su odlivena načinom lijevanja posmrtnih maski i ukrašena različitim simbolima nacionalne, religijske, političke i komercijalne pripadnosti.

Poredanost glava na istu visinu naglašava kontrast između jednakosti kao neizbježnog rezultata smrti i različitosti simbola pripadnosti ostvarenih kroz život.

„Samostalni život“ simbola pripadnosti unutar socijalne strukture, koji se nastavlja neovisno o fizičkom postojanju pojedinaca kao „nositelja“, tema je mog interesa i rada.

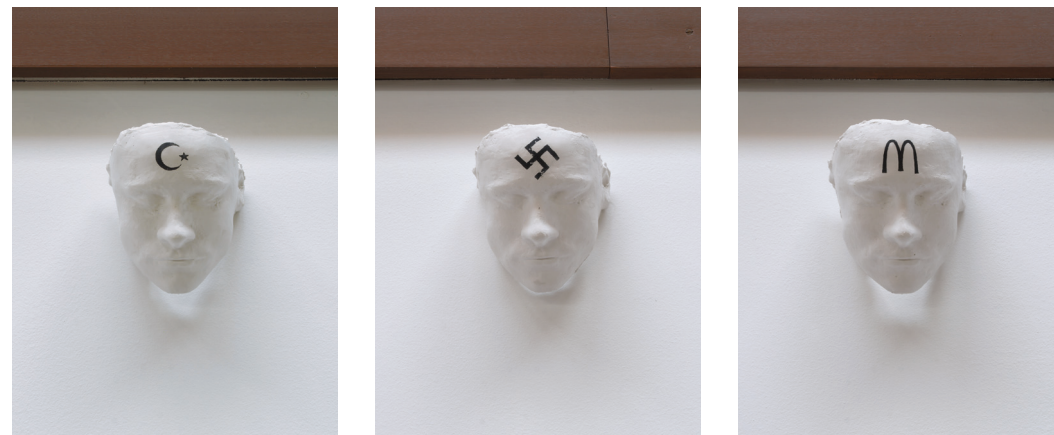
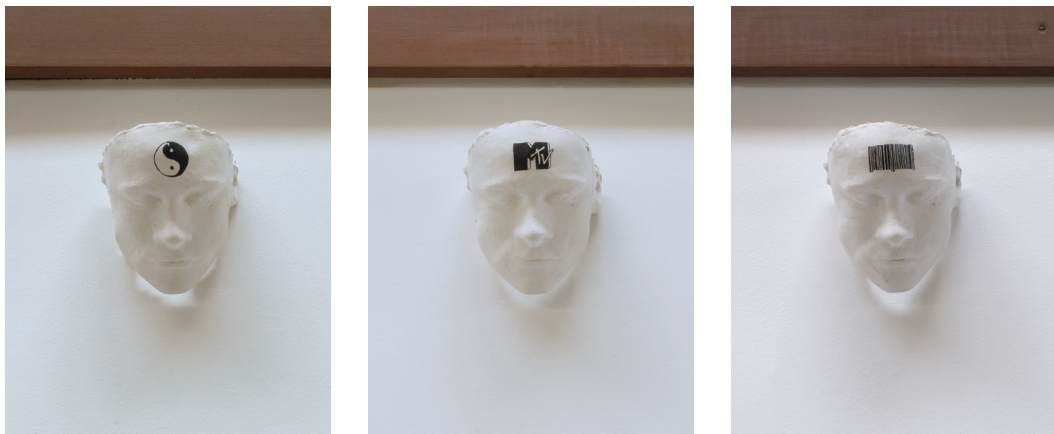
D. D.

Dragoslav Dragičević rođen je 15. lipnja 1988. godine u Supetru na Braču. Osnovnu školu pohađao je u rodnom mjestu, a srednju Školu likovnih umjetnosti u Splitu, gdje je maturirao 2007. godine (smjer kiparski dizajner). Na Umjetničkoj akademiji u Splitu završio preddiplomski studij kiparstva 2010. godine u klasi prof. Matka Mijića te diplomirao 2013. godine u klasi red. prof. Kažimira Hraste. Od 2013. godine radi kao vanjski stručni suradnik na Fakultetu građevinarstva, arhitekture i geodezije u Splitu te od 2015. godine na Umjetničkoj akademiji u Splitu. Član je Hrvatske udruge likovnih umjetnika i Foto kluba Split. Priredio je pet samostalnih izložaba (Bol, 2010., Split, 2011. i 2012., Dubrovnik, 2015. i Klanjec, 2016.) i sudjelovao na dvadesetak skupnih izložaba u Hrvatskoj i Njemačkoj, od čega je nekolicina fotografskih. Dobitnik je nekoliko nagrada za svoj rad, uključujući Rektorovu nagradu za posebna postignuća za akademsku godinu 2011./2012. Živi i radi u Supetru i Splitu. Kontakt: dragicevic.kipar@gmail.com



Dragoslav Dragičević, snimio u proljeće 2016. Darko Škrobonja

Dragoslav Dragičević, photo: Darko Škrobonja, spring 2016



Untitled, 2010, plaster, colour, 12 pieces appr. 18 x 17 x 17 cm, Museum of Fine Arts, Split, inv. no. 5219

The work consists of twelve versions of the author's face cast in plaster in the manner of death masks. The faces are decorated with various symbols of national, religious, political, and commercial affiliation.

Placement of heads on the same height puts an emphasis on the contrast between the equality inevitably brought about by death and the differences of affiliation symbols acquired during the lifetime.

My main interest and the central theme of my work is the "independent life" of the symbols of affiliation within social structure, which continues independently of the physical existence of individuals who bore them.

D. D.

Dragoslav Dragičević was born in 1988 in Supetar, on the island of Brač. He finished primary school in his hometown. He graduated from School of Fine Arts (Dept. of Sculptural Design) in Split in 2007. He studied in the class of Professor Matko Mijić at the Academy of Arts in Split and received a B.A. degree in sculpture in 2010. After completing graduate programme in the class of Professor Kažimir Hraste he received his M.A. degree in 2013. He worked as an expert associate at the Faculty of Civil Engineering, Architecture and Geodesy in Split and, since 2015, at the Academy of Arts in Split. He is a member of Croatian Association of Artists and of Photo Club Split. He had five solo exhibitions (Bol, 2010; Split, 2011 and 2012; Dubrovnik, 2015; and Klanjec, 2016) and took part in over twenty group exhibitions in Croatia and Germany (some of these were exhibitions of photography). For his works he received several awards, including the Rector's Award for Special Achievements in 2011/2012 academic year. Dragoslav Dragičević lives and works in Supetar and Split. Contact: dragicevic.kipar@gmail.com



Bez naziva, 2012., dio ansambla, glazirana keramika, vis. 24 cm

Untitled, 2012, part of ensemble, glazed ceramics, h. 24 cm



DRAGOSLAV DRAGIČEVIĆ : Strah(i)MIR*

Dragoslav Dragičević svoje skulpture nabija značenjem. Višeslojno se koristeći simbolikom, gotovo ih pretvara u znak. Zato ih nema potrebu imenovati, pa ih najčešće ostavlja bez naziva.

Bez naziva iz 2010., dvanaest lica nižu se kao glave na šibenskoj katedrali. Iako Dalmatinac, Dragoslav nije Juraj, a ovo nije petnaesto stoljeće. Njegova lica nisu životni realistični portreti, nego vlastite mrtve maske. Sposobne, pogodne, podobne tek da na čelo prime amblem, pečat, žig. Crno na bijelom. Simbolika straha.

Bez naziva iz 2012., Dragoslavov je autoportret, za ovu prigodu izuzet iz većeg ansambla. Njegova polirana površina ujedno je sposobna, pogodna, podobna i da odrazi i da upije, i da primi i da odbije, i da prihvati i da ne pristane. Ona je membrana između čovjeka i svijeta. Ovojnica života. I ne da se etiketirati. Simbolika mira.

Spajajući te dvije Dragičevićeve skulpture bez naziva u jedinstven iskaz, ne odolijevamo ga imenovati, kao izraz svog razumijevanja i tumačenja. Jer, *nomen omen est* – Strah(i)MIR.

*Strahimir je narodno muško ime nastalo spajanjem riječi strah i riječi mir u prenesenom značenju da bude oštar, energičan zaštitnik mira.

Dragoslav Dragičević packs his sculptures with meaning. By using symbols on multiple levels, he almost turns his sculptures into signs, which is why he feels no need to name them and often leaves them untitled.

Untitled, 2010: twelve faces are in rows, like the heads on the cathedral in Šibenik. Although from Dalmatia, Dragoslav is not George the Dalmatian, nor is this the 15th century, when the latter built the Šibenik cathedral and sculpted the exterior frieze of over 70 heads. The faces of Dragoslav Dragičević are not realistic portraits but his own death masks. They are only capable of – as well as convenient and fit for – receiving on their foreheads the emblem, the stamp, the mark. Black on white. The symbol of fear.

Untitled, 2012: Dragoslav's self-portrait, extracted from a larger ensemble for this occasion. Its polished surface is capable of – as well as convenient and fit for – reflecting and absorbing, for receiving and refusing, for accepting and declining. It is a membrane between man and the world. A life-protecting integument. It cannot be labeled. The symbol of peace.

When we place these two untitled works next to each other as a single statement, we cannot resist naming it – as an expression of our understanding and interpretation. And because the name is a sign, the name is Strah(i)MIR.

* *Strahimir is a Croatian traditional name coined from words "strah" (fear) and "mir" (peace), and it means "a fearless defender of peace".*



DRAGOSLAV DRAGIČEVIĆ : Strah(i)MIR • Klanjec • Galerija Antuna Augustinčića • 21. IX. – 21. X. 2016.

Povodom Međunarodnog dana mira
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