

Goran Trbuljak treći put nastupa u Klanjcu. Prvi put smo Trbuljaka predstavili u našem Salonu 1999. godine „krnjom retrospektivom“ – *Aj, NRK! – A vi, Tkeps Orter?*, kojom smo iz njegova opusa izdvojili radove koji se opiru o medij kiparstva, sukladno našim profesionalnim interesima. Drugi put smo posegnuli za Trbuljakom 2008. godine, koristeći pedagoško-edukativne potencijale njegova *Javnog sata umjetnosti* i uobličili izložbu-radionicu *Original(n) koncept – KopirajT*, čime smo primjereno odgovorili temi 13. muzejske edukativne akcije *Original* i temi simpozija *Original u skulpturi*, koje smo te godine organizirali. Ovoga se puta obraćamo Trbuljaku u htijenju da uz njegovu pomoć pridonese demistifikaciji i boljem razumijevanju konceptualne, pa i svekolike umjetnosti.

Povezavši zbir fotografskih *Skica za skulpturu...*, dominirajući redimejd *Skica za spomenik T* i eksperimentalni film *3+3=7* u izložbeni niz, trostruko ekspliciramo umjetnički postupak, naglašavamo njegovu jednostavnost i jasnoću, ali i britkost i briljantnost umjetničkog genija, čime navodimo potrebu za tumačenjem i objašnjenjem da se dokinu u razumijevanju.

Slučaj je htio da ovu Trbuljakovu izložbu otvaramo u *Noći muzeja* posvećenoj Nikoli Tesli. Slučajno je da prezimena obojice započinju istim inicijalom. Ali nije slučajno da nas obojica pozivaju na pažljivo promatranje svijeta oko nas. Zato, poslušajmo ih te dopustimo da genij umjetnika i genij znanstvenika potaknu naš genij čovjeka. Motrimo i – otkrivajmo postojeće. (bp)

Goran Trbuljak's has his third exhibition in Klanjec. The first was in 1999, a "clipped retrospective" *Depp, ILC! – E vit, Cep Orter?* in the Gallery Salon showcasing a selection of his works that touched upon sculpture, in keeping with our professional interests. The second was in 2008, when we drew on the educational potential of his A Public Art Lesson for our Original (and) Concept – Copy(right)T exhibition-cum-workshop, with which we pertinently responded to the themes of the 13th Educational Museum Project The Original and the symposium The Original in Sculpture, which our Gallery organized that year. This time we turn to Trbuljak in an attempt to contribute – with his help – to demistification and better understanding of conceptual art, and art in general.

By connecting a collection of photo Sketches for a Sculpture... with a dominating ready-made A Sketch for a Monument to T, and the experimental film *3+3=7* into an exhibition sequence, the exhibition offers a three-fold explication of the artistic method, with an emphasis on its simplicity and clarity, as well as the sharpness and brilliance of the artistic genius, inducing the need for explanation and interpretation to dissolve through understanding.

Coincidentally, Trbuljak's exhibition opens for the Museums at Night, dedicated to Nikola Tesla. Coincidentally, both surnames start with a T. But it is not a coincidence that both Ts invite us to carefully observe the world around us. Let us then follow their lead, let the genius of an artist and the genius of a scientist encourage the human genius in all of us. Let us observe – and discover that which already exists. (bp)



Goran Trbuljak • Galerija Antuna Augustinčića / Antun Augustinčić Gallery • 30. I. – 1. III. 2015.

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The exhibition opens with the programme *T at Museums at Night*, as part of the event *Museums at Night 2015*. It is organized with the support of Ministry of Culture, ArTresor Publishers, and the Klanjec Cultural Centre.



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Goran Trbuljak

- Skice za skulpturu *Mramor, kamen i željezo*, 1993. – 2011., kontakt kopije negativa 18 x 24 cm
- Skice za skulpturu *Star i čelav u galeriji*, 2005., kontakt kopije negativa 18 x 24 cm
- Skica za spomenik T, 2011., redimejd, kamera BOLEX H16 SBM, vis. 41,5 cm
- 3+3=7, eksperimentalni film, 2014., 7'; produkcija »3D2D Animatori«

- Sketches for the Marble, Stone, and Iron sculpture*, 1993–2011, contact print negative copies 18 x 24 cm
- Sketches for the Old and Bald in a Gallery sculpture*, 2005, contact print negative copies 18 x 24 cm
- A Sketch for a Monument to T*, 2011, readymade, BOLEX H16 SBM camera, h. 41.5 cm
- 3+3=7, experimental film*, 2004, 7', a "3D2D Animators" production



T* (Light Transmission)

Prvu Bolex kameru imao sam u ruci tek na prvoj godini filmske Akademije.

Prije toga vidio sam je samo na fotografijama. U knjizi o Warholovim filmovima kamera i Warhol »poziraju«; on kao da je pravi hollywoodski režiser, a ona prava hollywoodska kamera. Puno kasnije, kada su s pojavom videa prestale biti predmetom želja sineasta, takve švicarski precizne i preciozne Bolexice mogle su se i kod nas kupiti preko oglasa. A kada su postale gotovo sasvim bezvrijedne – jer se više nije moglo skoro nigdje kod nas razviti 16 mm filmsku vrpču na koju se njima snimalo – kupio sam ih čak tri.

Neko sam vrijeme još njima nešto pokušavao i snimati, a onda sam ih okrenuo naopačke, kao praznu ispijenu čašu, okrenuvši ih objektivom nadolje. Mislio sam da sam na taj način napravio neku vrstu totema, sa slovom T* napisanim na leći kamere, zapravo spomenik svojim maštanjama i pregaženoj tehnici. (Gt 2015.)

Goran Trbuljak rođen je 21. 4. 1948. u Varaždinu. Osnovnu je školu završio u Zagrebu. Maturirao je 1968. na Odsjeku fotografije Škole za primijenjenu umjetnost u Zagrebu. Diplomirao je 1972. na Odsjeku grafike Akademije likovnih umjetnosti u Zagrebu. Tijekom 1973. i 1974. boravi u Parizu, gdje kao stipendist francuske vlade studira slikarstvo na Ecole Nationale des Beaux Arts, a 1979. u New Yorku. Godine 1980. završio je studij na Odsjeku filmskog snimanja Akademije za kazališnu i filmsku umjetnost u Zagrebu, gdje i predaje od 1988. do danas. Od 1973. godine član je HDLU-a, a od 1983. godine član DFRH (danas HDFS). Od 1998. godine član je Hrvatske udruge filmskih snimatelja. Snimio je dvadesetak igranih filmova, a bavi se i videom, fotografijom i grafičkim oblikovanjem.

Umjetničko djelovanje započinje u vrijeme prodora antislikarskih struja i konceptualizma. Njegov rad dosljedno je obilježen preispitivanjem vlastita umjetničkog ponašanja, umjetnikova identiteta i odnosa umjetnik-društvo, bez obzira radi li se o umjetničkim akcijama (*Marine*, 1970.; *Nedjeljno slikarstvo*, 1974.), izložbama/radovima-jezičnim formulacijama (*Ne želim pokazati ništa novo i originalno*, 1971.; *Činjenica da je nekom dana mogućnost da napravi izložbu važnija je od onoga što će na toj izložbi biti pokazano*, 1973.; *Ovom izložbom održavam kontinuitet u svom radu*, 1979.; *Retrospektiva*, 1981.; *Star i čelav traži... galeriju*, 1994.; *Bla*, 2005.; *Star, čelav i još uvijek netaleantiran, tražim svoja prava ne agresivno, a ni mirno*, 2011.), knjigama umjetnika (*Artiste anonyme...*, 1976.; *Zapisi jednog umjetnika i Neobjavljene stranice iz zapisa jednog umjetnika*, 1978.; *Botaničarima i ostalim prijateljima bilja i umjetnosti*, 2011.; *Press release – pitanja i odgovori*, 2012.; *Slogan, motto, izjave & plakati*, 2014.), procesualnoj umjetnosti (*Javni sat umjetnosti*, 1971.), ili umjetničkim predmetima (*Zaostali radovi*, 1990.; *Ograničeni radovi*, 1994.; *Napredni radovi*, 1996.; *Luda ljubav*, 2007.; *P.P. Monochrome*, 2011.; *Monografije*, 2013.; *Torbuljaci*, 2014.). Samostalno je izlagao pedesetak puta, a sudjelovao je na barem dvostruko više skupnih izložaba. Dobitnik je značajnih nagrada, koje ga iskazuju u punoj vrijednosti na više područja.

T* (Light Transmission)

The first time I held a Bolex camera was when I enrolled in the Film Academy.

Before that I had only seen it on photographs. In a book about Warhol's films, the camera and Warhol were both "posing"; he as a real Hollywood director, and his camera as a real Hollywood camera. Much later, when with the advance of video they were no longer desired by cinematographers, we could buy these precious Bolexes of Swiss precision through classifieds in our country. And when they became almost totally worthless – because you couldn't find a place to develop the 16 mm film that was used for shooting – I bought three!

I tried to shoot with them for a while, and then I turned them upside down, like an emptied glass, with their lenses facing down. I thought I turned them into some kind of a totem, with the letter "T" written on the lens, a monument to my dreams and to equipment left behind by the times.

(Gt 2015)

Goran Trbuljak was born on April 21, 1948 in Varaždin. In 1968 he graduated from the School of Applied Arts, Dept. of Photography, in Zagreb. In 1972 he earned his B.A. degree from the Academy of Fine Arts, Graphic Arts Department, in Zagreb. With a scholarship from the French government he studied painting in Paris in 1973/1974 at Ecole Nationale des Beaux Arts. He spent part of 1979 in New York. In 1980 he completed his studies at the Academy of Dramatic Arts, Dept. of Cinematography, in Zagreb, where he has been a lecturer since 1988. He is a member of the Croatian Association of Visual Artists (HDLU) since 1973, the Croatian Association of Film Workers (HDFS) since 1983, and the Croatian Association of Cinematographers since 1998. He photographed around twenty feature films, while also working in video, photography, and graphic design.

Trbuljak's artistic career began at the time when anti-painting tendencies and conceptualism were gaining ground. His work has been consistently marked by Trbuljak questioning his own artistic compartment, the artist's identity, and the relations between the artist and the society, whether in the form of artistic projects (*Marinas*, 1970; *Sunday Paintings*, 1974), exhibitions or verbal statements (*I Want to Show Nothing New or Original*, 1971; *The Fact That One Is Given the Opportunity to Exhibit Is More Important Than What Will Be Exhibited*, 1973; *With This Exhibition I Maintain Continuity in My Work*, 1979; *Retrospective*, 1981; *Old and Bald I Search For a Gallery*, 1994; *Blah*, 2005; *Old, Bald, and Still Not Talented I Demand My Rights, Neither Aggressively, Nor Quietly*, 2011), artists' books (*Artiste anonyme...*, 1976; *Notes of an Artist and Unpublished Pages From the Notes of an Artist*, 1978; *To Botanists and Other Friends of Plants and Arts*, 2011; *Press Release – Questions and Answers*, 2012; *Slogan, Motto, Statements & Posters*, 2014), process art (*A Public Art Lesson*, 1971), or artistic objects (*Backward Works*, 1990; *Limited Works*, 1994; *Advanced Works*, 1996; *Crazy Love*, 2007; *P.P. Monochrome*, 2011; *Monographs*, 2013). He has had over 50 solo exhibitions, and at least twice as many collective ones. He received a number of significant awards that testify to his well-rounded achievements in various fields.