

An abstract painting by Daniel Richter. The composition is dominated by a large, dark, jagged shape in the center, resembling a mountain range or a silhouette. Above this dark shape, there are vertical bands of light blue, white, and yellow, suggesting a sky or a background. To the right of the dark shape, there is a patch of light blue. Below the dark shape, there is a wide, horizontal band of orange, followed by a large area of teal or dark green. At the bottom left, there is a small, striped, triangular shape. The overall style is expressive and layered, with visible brushstrokes and a sense of depth.

IZVOR PENDE : DANIEL RICHTER

IZVOR PENDE : DANIEL RICHTER

Plivati zajedno

Swimming Together

Galerija umjetnina
Museum of Fine Arts
Split

Muzej suvremene umjetnosti
Museum of Contemporary Art
Zagreb

Muzej moderne i suvremene umjetnosti
Museum of Modern and Contemporary Art
Rijeka



—

IZVOR PENDE

Breakout / 259 h, 2016.
(detalj / detail)

Branko Franceschi
Plivati zajedno

Od svog prelaska u novoadaptirani prostor nekadašnjeg Muzeja revolucije, a prije Stare bolnice, Galerija umjetnina je 2009. godine otpočela i nastavila razvijati ciklus izložbi *One on One / Jedan na jedan*. Po konceptu kojeg je osmislio tadašnji ravnatelj Božo Majstorović, izložbom su istovremeno predstavljani radovi dvoje umjetnika u interpretaciji dvoje kustosa. Iako je riječ o konceptu koji je u izlagačkoj praksi poznat, ovdje je riječ bila o jasnoj programskoj strategiji zadanih gabarita i muzeološkog standarda. U produkcijskom je smislu koncept istovremenog predstavljanja dvoje umjetnika bio pragmatičan odgovor na zahtjeve izložbenog prostora površine 900 kvadratnih metara kojeg je trebalo ispuniti recentnim radovima, ali, što je važnije, na fenomenološkoj razini koncepcija je otvarala dragocjen prostor dijaloga dviju poetika koji vođen promišljenom kustoskom zamisli otvara široko polje interpretacije ciljanog aspekta suvremenog vizualnog stvaralaštva ili svega onog što je kao prostor diskursa postavila kustoska vizija. Slabija je strana koncepta, uz pretpostavljivo svođenje na razinu paralelnih samostalnih izložbi, činjenica da muzej nije dostatno razvio njegov potencijal za kontekstualiziranje lokalne scene u njenom nacionalnom, a pogotovo internacionalnom okruženju, niti je ostvario zavodljivu mogućnost komparacije stvaralaštva po povijesnoj ili bilo kojoj drugoj zamislivoj osi interpretacije. S vremenom je iz objektivnih i subjektivnih razloga ovaj dragocjeni program postupno zamro, ali sudbina se u dosluhu s nekom kozmičkom pravdom ipak pokazala sklona dobrim zamislima, sada u vidu spontanog prijedloga i dogovora da Galerija umjetnina na ipak još prisutnom tragu programa *Jedan na jedan* organizira i potom s Muzejom suvremene umjetnosti u Zagrebu i Muzejom moderne i suvremene umjetnosti u Rijeci, podijeli izložbu slikara Izvora Pende i Daniela Richtera. Na ovoj mogućnosti koja u dijalogu recentnih slika dvojice umjetnika sumira najbolje strane programa, najviše treba zahvaliti samim umjetnicima i njihovoj volji da nadiđu sve objektivne organizacijske prepreke.

Izvor Pende i Daniel Richter par su izvanredne međusobne dinamike. Izvor Pende je mladi dubrovački slikar, a generaciju-dvije stariji Daniel Richter njemački je slikar sa statusom međunarodne umjetničke zvijezde. U odnosu na Izvora koji funkcionira iz samoizabrane izolacije od iskušenja i izazova čak i neposrednog okruženja, Daniel Richter je ekstrovert, jasno oblikovanih i glasno izražavanih stavova kako o stvarnosti, tako i o izabranoj umjetničkoj disciplini. Riječ je o dvije različite osobnosti koje su se adekvatno razvile u dva suprotstavljena modela postojanja umjetnika u svijetu - jednog involviranog u maticu, sukreatora predodžbe o suvremenom umjetniku intelektualcu i njegovoj aktivnoj društvenoj ulozi, te drugog koji kao da živi romantičnu predodžbu o umjetniku koji stvara isključivo po diktatu unutrašnje potrebe stvaranja samog. S jedne je strane Richter koji ekspresivnim stapanjem kurentne poplave vizualnog sadržaja i bogate povijesti izabrane discipline stvara neke od najutjecajnijih i najpotresnijih transpozicija stvarnosti u likovni medij, a s druge Pende koji naizgled neokrznut kompleksnim izazovima današnjice kao da zahvaća iz nekog intuitivnog vrela pohranjenih predodžbi. Dakako, obojica su gonjeni unutrašnjim porivom talenta da svaki na svoj način sudjeluju u istom, vanvremenskom i promjenljivom zadatku slikara da idealno realizira predodžbu stvarnosti po mjeri vlastite osobnosti i temperamenta.

Zanimljivo je da obojicu slikara zajednička izložba u odnosu na slikarski sadržaj zatiče na pozicijama suprotnim od njihovih stilskih polazišta. Izvor Pende je svoju karijeru započeo početkom milenija kao slikar figuracije, vremenski i stilski u skladu s velikim milenijskim obratom kojim je apstrakciju kao dostignuti univerzalni likovni jezik i dominantno stilsko opredjeljenje druge polovice 20. stoljeća potisnulo narativno, figurativno slikarstvo. Na ovoj se izložbi Pende predstavlja ciklusom novih, potpuno apstraktnih slika. Daniel Richter, koji je sredinom devedesetih godina karijeru započeo apstraktnim kompozicijama u nastojanju da, kako je sam znao izjaviti, propita radikalnu energiju apstrakcije u odnosu na dekorativnost koja joj je postala sudbinom, predstavlja se međutim izborom recentnih slika morfološki nadahnutih ikoničkim kompozicijama Francisa Bacona. Jedna od njegovih slika na izložbi indikativno je, uz dozu Richterovog poslovično duhovitog cinizma, nazvana *Francis, the Cheerful / Francis, Vedri* u slavu umjetnika koji je u razdoblju poslije Drugog svjetskog rata, poput Richtera danas, slikom najpotresnije izrazio potisnuti egzistencijalni grč čovječanstva. Za „sraz“ sa svojim mlađim kolegom Richter je svojevolumeno iz svog raznovrsnog opusa izabrao ciklus slika koji formalno najjednostavnije korespondira s Pendeovim apstrakcijama i to zahvaljujući plošnoj pozadini kompozicije izvedene gradacijom boje nanese lažurnim premazima u širokim paralelnim prugama. Tu svaka sličnost prestaje. Središte Richterovih kompozicija prikaz je difuznih figura na i onkraj ivice rastakanja u apstraktne forme, koje energične linije u prvom planu dovoljno snažno oblikuju u aluzije na različite figure seksa ili, prije, njegove pornografske inačice. Akteri su kao i na većini Richterovih slika doslovno ogoljeni od individualne ljudskosti, svedeni na živo meso prepušteno mehanici karnalnog predavanja nagonskom pražnjenju za tuđi voajerski užitek. U likovnom je mediju ova redukcija ljudskog na animalno prevedena svođenjem ljudskog lika na bojano polje omeđeno više-manje konzistentnom linijom koja će naglašavati pojedine ekspresivne momente kompozicije. Uopćeno govoreći, izvjesno je da je iskustvo apstraktnog slikarstva u pogledu baratanja s materijalom i gestom Richteru omogućilo da figurativne kompozicije koje mahom prikazuju silovite, začuđujuće i iracionalne rituale i prizore naše svakodnevnice i kolektivnih paranoja uzdigne do jednog od vrhunaca povijesno duge i globalno važne linije njemačkog ekspresionizma. Neki ih kritičari radije opisuju kao figuralne kompozicije zbog prevladavajućeg pikturalnog dojma u kojem prikazani likovi gube individualna obilježja i postaju bojana ploha i znak umjesto figura. Za razliku od morfološki i metodološki uzbibanog Richterovog slikarstva, Izvor Pende je i u svojim ranijim figurativnim kompozicijama težio gotovo klasicističkoj mirnoći i statičnosti, od izbora motiva do lažurnih premaza kojima ih je realizirao u gotovo hiperrealističnoj maniri. Njegova sklonost redukciji u prikazu pejzaža i interijera iskazivala se u monokromiji koja je pristajala općoj modrini uskog registra motiva koji se iscrpljivao u morskim vedutama i senzualnim ženskim likovima prikazanima s leđa kako gledaju prema horizontu ili se u polusjenama interijera predaju sjetnoj introspekciji, nesvjesne umjetnikovog voajerskog pogleda. Pendina utišana figuracija već je na samim počecima bila zasnovana na visokoj razini redukcije motiva, a neke su kompozicije - poput rasprskavanja valova pri udaru o obalu - bile gotovo apstraktne. Upravo će te apstraktne dionice s vremenom preuzeti Izvorovu pažnju, najprije serijom pejzaža koji su se kao na platnima pionira hrvatskog apstraktnog modernizma pedesetih godina nazirali i nestajali u mrljama i potezima boje, da bi na najnovijim slikama svaka asocijacija na predmetnu stvarnost u potpunosti nestala pred slojevitom kompozicijom bojanih ploha, unatoč njihovoj organičkoj morfologiji. Zanimljivo je da je kod Pende napuštanje figuracije značilo otvaranje palete, pa iako su njegove apstraktne kompozicije velikim dijelom zasnovane na gradacijama sive boje i zemljanih tonova, njihova vizualna

DANIEL RICHTER

Dedicated to the Bird, 2017.
(detalj / detail)



artikulacija i atraktivnost, kao i slojevitost kompozicije proizlaze iz proplamsaja i površina jarkih, otvorenih boja koje su u prethodnom ciklusu prikazivale snažne prodore sunčevog svjetla. Vraćajući se na motive Pendinih figurativnih slika treba reći da i onda kad kompozicije prikazuju neku dubrovačku lokaciju, elementi koje on upotrebljava su opći, poput ograde nad morem ili klupe, pa stoga što uz to nemaju toplu mediteransku paletu boja, već su sazdane iz hladnog registra plave i sive, potpuno su zamjenjivi za prikaz nekog hladnog sjevernjačkog pejzaža. I sama usamljenost likova, njihova uronjenost u nespecificirani pejzaž ili vedutu, svojim fokusom na odnos ljudskog lika i simboličkog pejzaža bliži su ugođaju slikarstva sjevernjačkog romantizma nego tradiciji dubrovačkog likovnog kruga. U svom kurentnom ciklusu, iako apstrakciju generira iz pejzaža postupkom tipičnim za mediteranski modernizam čijem mentalnom sklopu konstruktivistička tradicija nije bliska, Pende istu distancu prema lokalnom nasljeđu nastavlja izborom ne samo hladnog registra boja već i zagasitim tonovima, tako da u potpunosti odstupa od žarkog, hedonističkog kolorita kao opće slikarske paradigme koju naša sredina toliko voli i smatra svojom.

Profesionalna karijera dvojice slikara u pogledu formativnog konteksta dodirnu je točku našla u düsseldorfskom studiju Izvora Pende koji je do povratka u Dubrovnik u tom gradu živio i stvarao, te i dalje ostao egzistencijalno vezan za njemački prostor što ga održava u izravnom kontaktu sa povijesnim i živim njemačkim slikarstvom. S druge strane, sudbina je htjela da Daniel Richter u Dubrovniku pronađe prostor privatnosti i prikupljanja energije ne toliko daleko od svog svakodnevnog radnog i životnog okruženja premda, za sada, to nema izravno vidljivog utjecaja na njegovo stvaralaštvo. Vraćajući se na početne teze teksta u vremenu kad je diskurs o smrti slikarstva konačno zaboravljen i kad je slikarstvo definitivno potvrdilo svoju vitalnost, suvremenost i tržišnu nezamjenjivost, zaključno se nameće možda najveća razlika između dvojice slikara, očita u pristupu njihovoj disciplini po kojoj i ovaj izložbeni dijalog odražava opće silnice kurentnog vizualnog stvaralaštva. Ne mogu se oteti dojmu da dok Pende djeluje iz osame samoizabrane posvećenosti bezinteresnom stvaralaštvu, Richter svojim sveobuhvatnim zorom ustrajno razmišlja ne samo o formalnim aspektima i značaju slikarstva, već i o realnosti ili fikciji obveze umjetnika prema društvu, te o društvenom nametanju aktivizma kao stvaralačke norme unatoč spoznaji da umjetnost sama ne može promijeniti svijet. Za razliku od širokog prostora djelovanja između dviju predstavljenih krajnosti u shvaćanju odnosa vlastitog rada prema društvenom okruženju, formalni aspekt dijaloga koji odražava odnos dvojice umjetnika prema samoj disciplini povezuje ih u slobodi reverzibilnog prelijevanja iz figuracije u apstrakciju. Na njihovom se primjeru te dvije arbitrarno suprotstavljene pozicije harmonično podvode pod zajednički obzor suvremene slikarske paradigme u kojoj se one iskustveno i oblikovno svesrdno nadopunjuju. Uostalom, njihovo zajedničko plivanje, u funkciji neke vrste radne pauze svakog sunčanog dubrovačkog dana kojeg dijele, dostatna je metafora savezništva u slikarstvu onkraj subjektivizma osobnih strategija.

Branko Franceschi
Swimming Together

The Museum of Fine Art in 2009 after relocation in the redesigned Museum of the Revolution, previously a public hospital building, launched and developed a series of exhibitions entitled *One on One / Jedan na jedan*. Following the concept by Božo Majstorović, the Museum's director at the time, these exhibitions presented the work of two artists simultaneously, each interpreted by a different curator. Even though the concept itself was not a novelty in exhibition practice, this case reflected a very clear programmatic strategy with well-defined museological structure and standards. In terms of production, an exhibition by two artists was a pragmatic response to the dimensions of the new 900 m2-large gallery, which was to be filled with recent artworks. But more important, on the phenomenological level the concept created valuable room for a dialogue between two poeticisms, which – when guided by a well-considered curatorial idea – opens a wide field for the interpretation of a targeted aspect of contemporary visual arts and creates a space for discourse for a given curatorial vision. However, one of the weaknesses of the concept – aside from the obvious risk of exhibitions degrading to the level of two parallel solo shows – was the unfortunate fact that the museum had not sufficiently developed either its potential for contextualizing the local art scene in its national and, particularly, its international setting, nor its ability for comparison between artistic oeuvres along historical or any other imaginable lines. With time, for both objective and subjective reasons, this valuable programme declined. Nevertheless, at that point fate, conspiring with cosmic justice showed its rare benevolent face towards good ideas: resulting in a spontaneous proposal and agreement. The Museum of Fine Art, following the still visible traces of the *One on One* programme, should organize and later share with the Museum of Contemporary Art Zagreb and the Museum of Modern and Contemporary Art Rijeka an exhibition featuring painters Izvor Pende and Daniel Richter. This opportunity, which encapsulates the programme's most worthy aspects in a dialogue between recent artworks by the two artists has largely been due to the efforts of the artists themselves and their creative willingness to overcome organizational obstacles.

Izvor Pende and Daniel Richter are a duo showing an exceptional mutual dynamic. Pende is a young painter from Dubrovnik, while Richter, a generation or two older, is a German painter enjoying the status of an international star. Compared to Izvor who has chosen to work in self-determined isolation from all challenges and temptations, including those of his immediate surrounding, Daniel Richter is an extrovert with clearly formulated and loudly voiced opinions about the reality and his chosen artistic field. These two personalities have adequately evolved into two opposed models of artistic existence in the world – one engaged in the torrent of contemporary painting and a co-creator of the image of the contemporary artist-intellectual and his active social role, the other as if living a romantic picture of the artist whose creative activity follows exclusively the dictate of his inner need to express himself. Whereas Richter has expressively merged the current surge of visual content with the rich history of painting to create some of the most influential and most startling transpositions of the reality



—

IZVOR PENDE

Zietraum, 2016.
(detalj / detail)

into the visual medium, Pende has apparently remained untouched by the complex challenges of the present times and keeps drawing from some sort of intuitive source and his own archived imagery. Nevertheless, both have been driven by an inner urge of their talent to participate, each in his own way, in the timeless yet changeable task of an artist to create an ideal image of the reality in accordance with his/her own personality and temperament.

It is interesting to note that this exhibition has found both painters on positions that seem opposite to their starting points in terms of style and the painted content. Izvor Pende started his career as a painter of figuration, which fitted the time and the style of the great millennial turn, a trend that suppressed abstraction as the achieved universal visual language and the dominant stylistic orientation of the second half of the 20th century, replacing it by figurative painting. This exhibition, however, presents him through a series of new, completely abstract paintings. Daniel Richter, on the other hand, who started his career in the mid-1990s with abstract compositions, in an attempt to – as he has often stated – explore the radical energy of abstraction in relation to its decorative aspect which seemed to have become its destiny, presents himself here with a selection of recent paintings that are morphologically inspired by the iconic compositions of Francis Bacon. One of these, with a touch of Richter's characteristically witty cynicism, bears the telling title *Francis, the Cheerful* – as an homage to the artist who in the period after World War II, same as Richter today, most convincingly painted the suppressed existential impasse of humanity. For this 'clash' with his younger colleague, Richter has chosen a series of paintings that in terms of form correspond most directly to Pende's abstractions owing to the flat base of their compositions, made in gradients of paint applied in broad parallel stripes of lucent layers. But this is where all similarity ends. The centre of Richter's composition is occupied by diffuse figures on and beyond the edge of dissolving into abstract forms shaped by energetic lines, which seemingly allude to various sex positions, or rather their pornographic version. As in most paintings by Richter, the protagonists are literally stripped bare of all individual humanity, reduced to raw flesh and here abandoned to the mechanics of carnal indulgence in instinct-driven discharging for the sake of another person's voyeuristic pleasure. In the painting medium, this reduction of humanity to its animalistic aspect has been translated into a reduction of human figures to painted fields, circumscribed by more or less consistent lines emphasizing certain expressive moments of the composition. Generally speaking, it seems quite certain that Richter's experience with abstract painting in terms of handling material and gesture has made it possible to elevate figurative compositions, which largely show violent, estranged, and irrational rituals and scenes from our everyday lives and collective paranoid fears, into one of the pinnacles in the historically long and globally important line of German expressionism. Some critics have described them as figural rather than figurative compositions, owing to the prevalently pictorial impression that they create, where the depicted protagonists lose all their individual features and turn to painted surfaces and glyphs. Unlike Richter's morphologically and methodologically agitated paintings, Pende has been rather inclined to classicist serenity and stillness since his earliest figurative compositions, including both his choice of motifs and technique based on multiple layering of paint, which gives his paintings an almost hyper-realistic quality. His propensity for reduction in the presentation of landscapes and interiors has found its expression in a monochrome, which suits the overall blueness of his narrow register of motifs, largely consisting of marine landscapes and sensual female figures staring at the horizon, their backs turned to the observer, or abandoning

themselves to melancholic introspection in semi-darkened rooms, oblivious of the artist's voyeuristic gaze. Pende's dimmed figuration has been based from the very outset on a high level of reduction of the motifs, and some of his compositions with sea waves crashing against the cliffs seem almost abstract. It is these abstract sections that have gradually taken over: first in a series of landscapes that appear and vanish in blotches and strokes of paint, reminiscent of the canvases of the pioneers of Croatian abstract modernism in the 1950s, and then completely in the recent paintings, where even associations with objective reality have disappeared, receding before a multi-layered composition of coloured surfaces despite their somewhat organic morphology. It is interesting to note that, with Izvor, the abandoning of figuration implied opening up his palette, and even though his abstract compositions are largely based on gradations of grey and earthen tones, their visual articulation and appeal, as well as the multi-layered quality of the composition, have originated from the flares and surfaces of bright, open colours that in his previous semi-abstract series of paintings represented powerful bursts of sunlight. Coming back to the motifs of Izvor's figurative paintings, one should say that, even when his compositions render a locality in Dubrovnik, the elements he uses are rather general: may it be a railing above the sea, or a bench. However, since they lack the warm Mediterranean gamut, and consist rather of a cold register of blues and greys, they can be easily mistaken for a view of some cold northern landscape. Even the solitary quality of his protagonists, their immersion in this unspecified landscape or vista, seem closer to the atmosphere of northern romanticism than the painting tradition of Dubrovnik. In his current series, even though generating abstraction from the landscape by using a procedure typical of the Mediterranean modernism, whose mindset is far from the constructivist tradition, he continues this distancing from the local legacy by choosing not only cold colours, but also tanned tones, rejecting completely the bright, hedonistic colour gamut as a general painting paradigm that is so much favoured locally and typically considered as "ours".

The professional careers of the two painters as to their formative context have a contact point in Pende's Düsseldorf studies, the city where he lived and worked before returning to Dubrovnik, and through which he remained existentially related to Germany and in direct contact with both historical and current German painting. On the other hand, Daniel Richter has accidentally found his space of privacy and energy boost in Dubrovnik, not too far from his everyday working and living setting, although it hasn't yet had a visible impact on his art. Coming back to the initial premises of this text in time when the discourse on the death of painting has finally fallen into oblivion and the painting has reasserted its vitality, contemporaneity, and market indispensability, one should mention the perhaps greatest difference between the two painters: their approach to the art of painting in which their exhibition dialogue reflects the general tendencies of current visual arts. I cannot help but notice that, whereas Pende works from solitude and his self-chosen dedication to disinterested creativity, Richter consistently and comprehensively contemplates not only on the formal aspects and meaning of painting, but also on the validity or fictitiousness of the painter's duty towards society and social imposition of activism as a creative norm despite the awareness that art itself cannot change the world. Unlike the broad area of practice between these two extremes in understanding the relationship between one's work and its social context that separates them, it is the mutual inclination towards free and reversible flow from figuration to abstraction that binds our artists at the formal level of the exhibition dialogue and their individual attitude towards painting as the art discipline of choice. In their work, these arbitrarily

—

DANIEL RICHTER

In Split, 2017.
(detalj / detail)



opposed positions are harmoniously fused into a single horizon of contemporary painting paradigm, where they empirically and formally complement each other. After all, swimming together as a kind of midday break, on each sunny day in Dubrovnik that they share, is in itself a sufficient metaphor for their alliance in painting, beyond any subjectivism of personal strategies.

RADOVI / WORKS



—

DANIEL RICHTER

Die Helden der Arbeit, 2017.



—

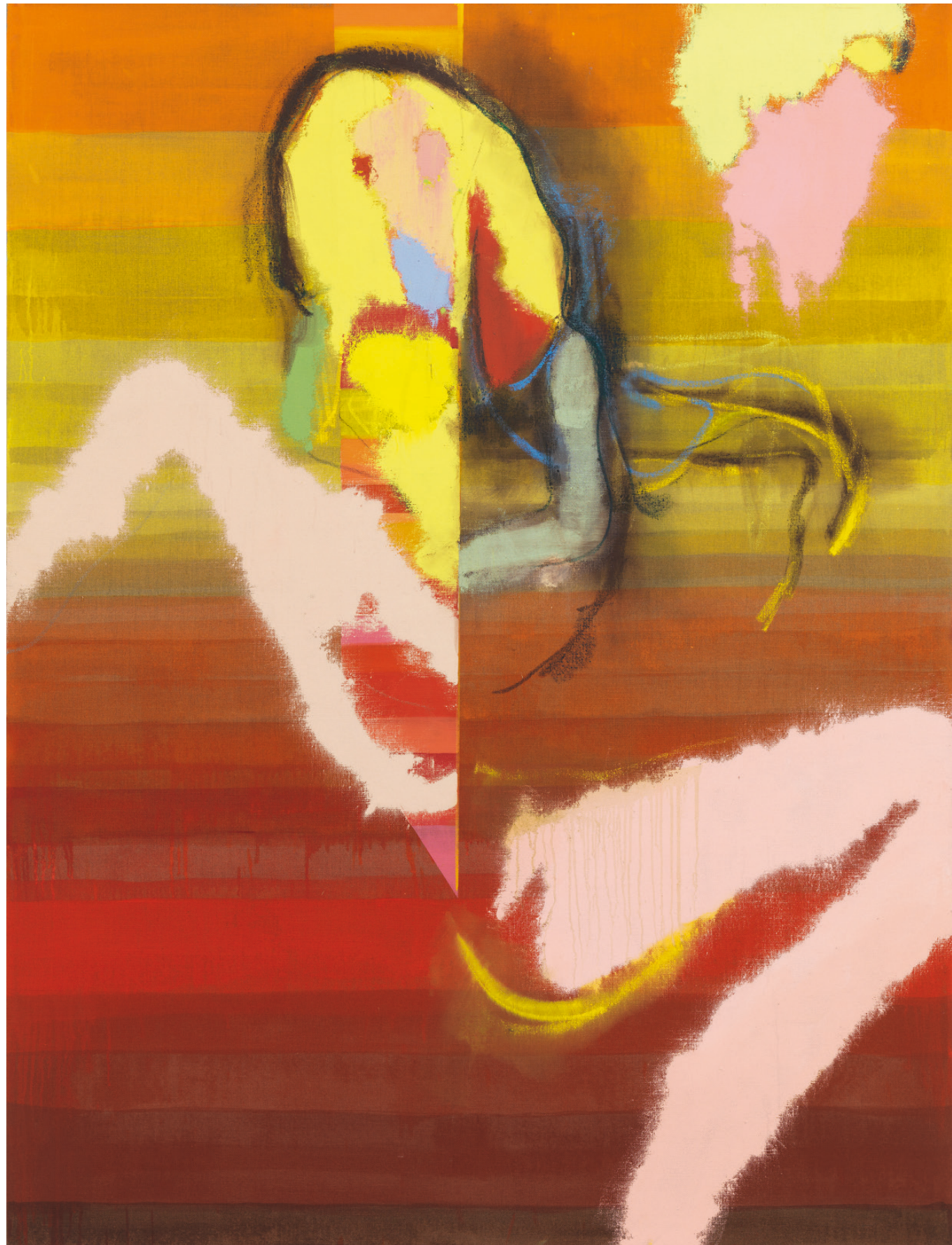
IZVOR PENDE
Breakout / 259 h, 2016.

>

DANIEL RICHTER
The Katzengang, 2015.

>>

IZVOR PENDE
Jaba Daba, 2016.





—

DANIEL RICHTER

Asger, Bill and Mark, 2015.



—

IZVOR PENDE
Strypikus, 2017.



—

DANIEL RICHTER

Licht wie eine Axt, 2017.



—
IZVOR PENDE
All the Way Down, 2016.



—
IZVOR PENDE
The Seventh Continent, 2017.

—

DANIEL RICHTER

Dedicated to the Bird, 2017.

>

IZVOR PENDE

Bez naziva, 2016.

>>

DANIEL RICHTER

Zur Lage, 2017





—
IZVOR PENDE
Zietraum, 2016.





DANIEL RICHTER

Zur Lage, 2017.

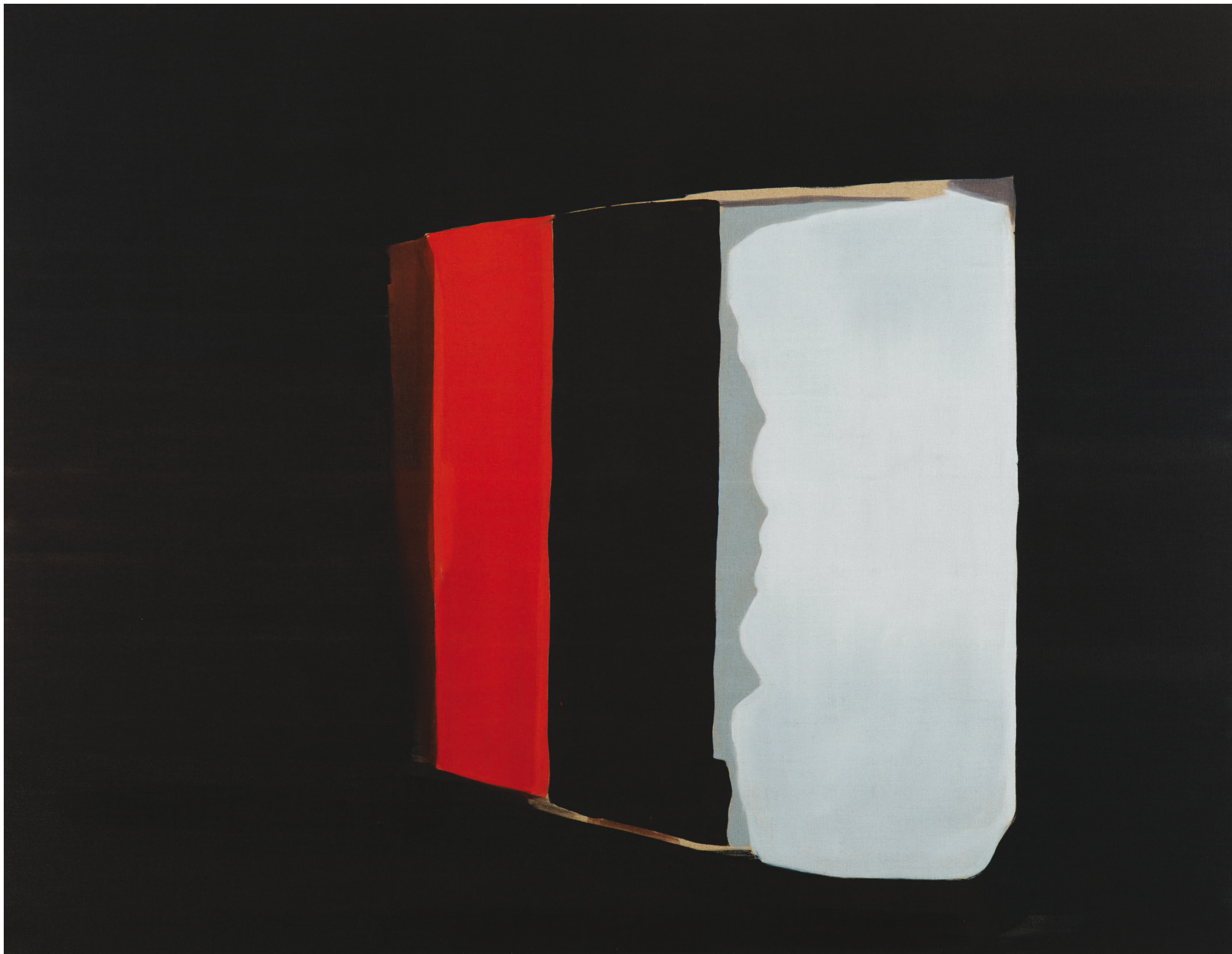
© Daniel Richter, Courtesy Regen Projects, Los Angeles

>

DANIEL RICHTER

Will the Red Beat the Black, 2015.





—

IZVOR PENDE
Diabolik, 2016.



—

DANIEL RICHTER

Algier, morgens, 2017.



—
IZVOR PENDE
Lave, 2017.



DANIEL RICHTER

An Emily Within, 2015.

© Daniel Richter, Courtesy Regen Projects, Los Angeles



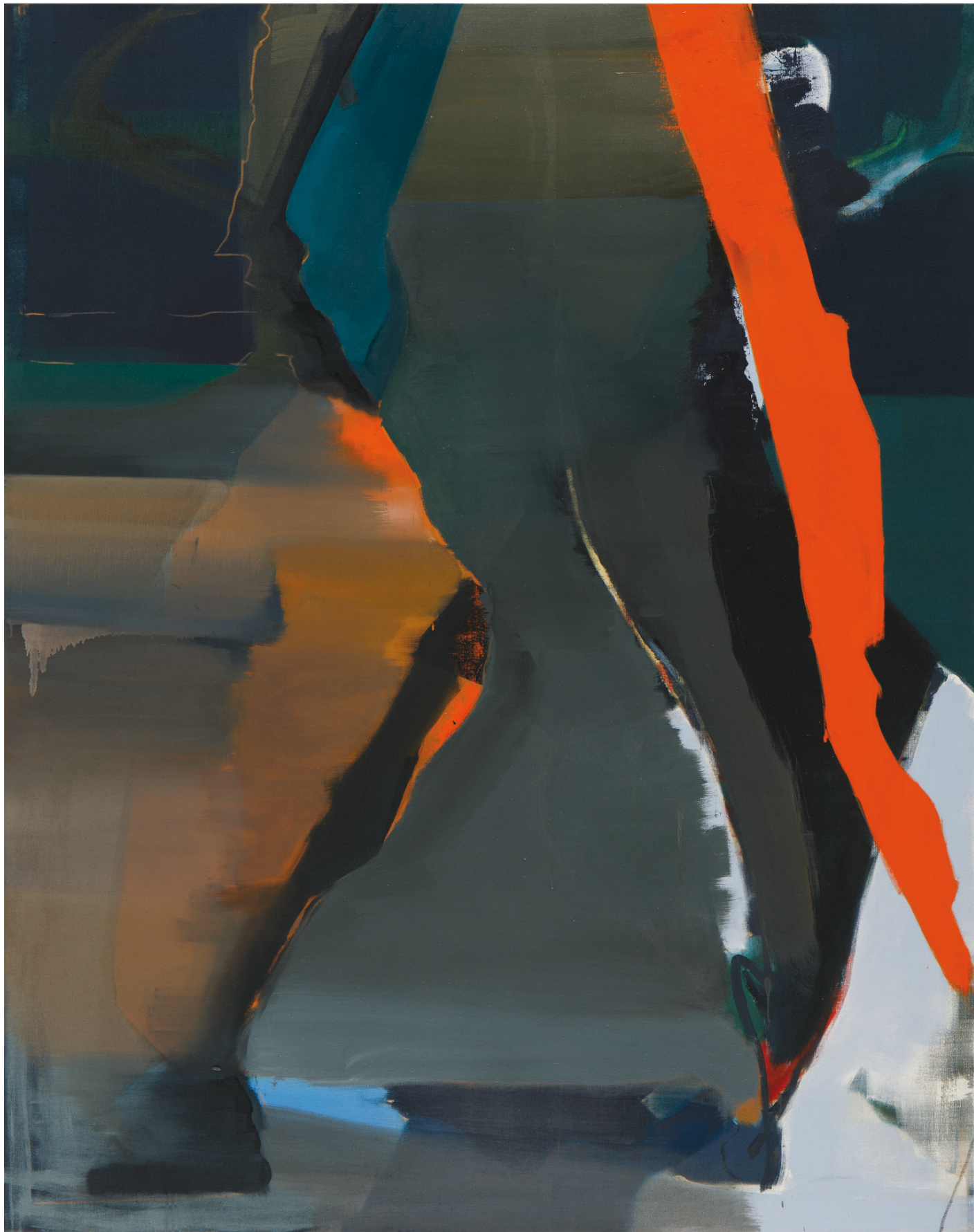
—
IZVOR PENDE
Cutaway F, 2017.



—

DANIEL RICHTER

Francis, the Cheerful, 2016.



—
IZVOR PENDE
Bez naziva, 2017.





—
IZVOR PENDE
Tent, 2016.



—
IZVOR PENDE
Wolf Time, 2017.



DANIEL RICHTER

Come into My House, 2016.

© Daniel Richter, Courtesy Regen Projects, Los Angeles



—

IZVOR PENDE
Bez naziva, 2017.



DANIEL RICHTER

Yet to Come, 2016.

© Daniel Richter, Courtesy Regen Projects, Los Angeles



—
IZVOR PENDE
Cutaway, 2017.

Popis izloženih radova / List of exhibited works

IZVOR PENDE

- 01

Breakout / 259 h, 2016.
ulje na platnu / oil on canvas
220 x 170 cm
- 02

All the way down, 2016.
ulje na platnu / oil on canvas
220 x 170 cm
- 03

Cutaway, 2017.
ulje na platnu / oil on canvas
190 x 260 cm
- 04

Jaba Daba, 2016.
ulje na platnu / oil on canvas
220 x 190 cm
- 05

Strypikus, 2017.
ulje na platnu / oil on canvas
190 x 260 cm
- 06

The Seventh Continent, 2017.
ulje na platnu / oil on canvas
170 x 220 cm
- 07

Diabolik, 2016.
ulje na platnu / oil on canvas
170 x 220 cm
- 08

Tent, 2016.
ulje na platnu / oil on canvas
190 x 150 cm
- 09

Zeitraum, 2016.
ulje na platnu / oil on canvas
190 x 150 cm
- 10

Bez naziva, 2016.
ulje na platnu / oil on canvas
190 x 150 cm
- 11

Wolf Time, 2017.
ulje na platnu / oil on canvas
190 x 150 cm
- 12

Lave, 2017.
ulje na platnu / oil on canvas
220 x 170 cm
- 13

Bez naziva, 2017.
ulje na platnu / oil on canvas
190 x 150 cm
- 14

Bez naziva, 2017.
ulje na platnu / oil on canvas
170 x 220 cm
- 15

Cutaway F, 2017.
ulje na platnu / oil on canvas
170 x 220 cm

DANIEL RICHTER

- 01

The Katzengang, 2015.
ulje na platnu / oil on canvas
210 x 160 cm
- 02

Will the Red Beat the Black, 2015
ulje na platnu / oil on canvas
200 x 300 cm
- 03

Francis, the Cheerful, 2015.
ulje na platnu / oil on canvas
200 x 170 cm
- 04

Asger, Bill and Mark, 2015.
ulje na platnu / oil on canvas
200 x 270 cm
- 05

In Split, 2017.
ulje na platnu / oil on canvas
200 x 270 cm
- 06

Dedicated to the Bird, 2017.
ulje na platnu / oil on canvas
240 x 180 cm
- 07

Zur Lage, 2017.
ulje na platnu / oil on canvas
240 x 180 cm
- Sve slike iz privatne kolekcije. /
All paintings from private collection.

Životopisi / Biographies

IZVOR PENDE

Rođen / Born 1976, Zagreb (HR)
Živi i radi / Live and works in Dubrovnik

1996-98. Studira na Akademiji likovnih umjetnosti u Zagrebu / studied at teh Academy of Fine Arts in Zagreb

1998-2005. Studij slikarstva Kunstakademie Düsseldorf / Studied painting at Kunstakademie Düsseldorf

2002. Majstorska klasa Prof. Rissa / Master class of Prof. Riss

Samostalne izložbe / Solo Exhibitions

2016.

Art radionica Lazareti, Dubrovnik
2015.

Studio Let 777, Dubrovnik, Croatia
2014.

Umjetnička galerija Dubrovnik, Museum of Modern and Contemporary Art Dubrovnik, Croatia
2012.

Galerie Koch, Hannover, Germany
2011.

Gliptoteka HAZU, sa Linom Franko Zeitz, Zagreb, Croatia
2010.

Art radionica Lazareti, Dubrovnik, Croatia
Galerija Bačva, HDLU, Zagreb, Croatia
2009.

Kunstverein Bad Kreuznach, Germany
Gesellschaft für Bildende Kunst Trier e.V., Germany
Kunstverein Uelzen, Germany
2008.

BAT, Campus Galerie, Bayreuth, Cat., Germany
2007.

Galerie Koch, Hannover, Germany
2005.

Galerie Acht Pl, Bonn, Germany
Galerie Christa Burger, München, Germany
2003.

Galerie Acht Pl, Bonn, Germany

Skupne izložbe / Group Exhibitions

2015.

Sedam, Studio Let 777, Dubrovnik, Croatia
International Festival of Contemporary Art, Bomb Gallery , Berlin (u suradnji s Art radionicom Lazareti, Galerija Otok)
2014.

Rot, Galerie Koch, Hannover, Germany
2010.

Gallery Mourice Sternberg,Chicago , USA
Zagrebački salon , HDLU, Zagreb, Croatia
2009.

BAT, Campus Galerie, Jubilaumsausstellung, Beyreuth, Germany
2005.

Ikob – Museum fur zeitgenossische Kunst, Eupen, Belgium
Galerie Koch, Hannover, Germany
Perspektiven junge Malerei Düsseldorf und Frankfurt, Germany

DANIEL RICHTER

Rođen / born 1962, Eutin (D)
Živi i radi / lives and works in Berlin, Hamburg, Wien

1991–95. Studira na Sveučilištu za likovne umjetnosti u Hamburgu / studied at the University of Fine Arts Hamburg, Hamburg

2003. Gost predavač na Akademiji likovnih umjetnosti u Hamburgu / guest professorship at the University of Fine Arts Hamburg, Hamburg

2005. Predavač na Berlinskom umjetničkom sveučilištu, Berlin / professorship at the Berlin University of the Arts, Berlin

od / since 2006. Profesor na Akademiji likovnih umjetnosti, Beč / professorship at the Academy of Fine Arts, Vienna

2008. Gost predavač / guest professorship at the Cooper Union for the Advancement of Science and Art, New York

Samostalne izložbe / Solo Exhibitions

2017.

Le Freak, Galerie Thaddeus Ropac, Paris
- 2016/17.

Lonely Old Slogans, Louisiana Museum of Modern Art
Lonely Old Slogans, Belvedere/21erHaus, Wien
Lonely Old Slogans, Camden Arts Centre, London
2016.

wild thing, Regen Projects, Los Angeles
Half-NakedTruth, Galerie Thaddeus Ropac, Salzburg
2015.

Hello, I love you, Schirn Kunsthalle, Frankfurt/M.
2014.

Chromos goo bugly, Galerie im Taxispalais, Innsbruck
spandrillen – mamillen – ronald, Kunstverein Augsburg, Augsburg
2013.

Neue Bilder, Contemporary Fine Arts, Berlin
2012.

Voyage, Voyage, Galerie Thaddaeus Ropac, Paris
A concert of purpose and action, Regen Projects, Los Angeles
2011.

10001nacht, kestnergesellschaft, Hannover / Hanover
10001nacht, Contemporary Fine Arts, Berlin
2010.

Anti Away, Regina Gallery, Moskau / Moscow
Spagotzen, Galerie Thaddaeus Ropac, Salzburg
Daniel Richter, Museum der Moderne / Rupertinum, Salzburg
2009.

Imitators be there, Galerie Haas, Zürich / Zurich
Daniel Richter, Essl Museum, Klosterneuburg
Love parade, Galleri Bo Bjerggaard, Kopenhagen / Copenhagen
»oh la la«, Contemporary Fine Arts, Berlin
Kunstpreis Finkenwerder 2009, Kunsthau Hamburg, Hamburg
2008.

A Major Survey, Denver Art Museum, Denver
Die Palette, CAC Málaga Centro de Arte, Málaga

- Die Idealisten, David Zwirner Gallery, New York
Rock und Polizei, Regen Projects, Los Angeles
2007.

Daniel Richter, Hamburger Kunsthalle, Hamburg
Daniel Richter, Gemeentemuseum, Den Haag / The Hague
2006.

Daniel Richter, Grimm Fine Art, Amsterdam
Huntergrund, Museum für Gegenwartskunst, Basel
Daniel Richter und Uwe Lausen, Contemporary Fine Arts, Berlin
Die Peitsche der Erinnerung, (mit / with Jonathan Meese), Kunsthau Stade, Stade; E-Werk, Freiburg
Die Peitsche der Erinnerung, (mit / with Jonathan Meese), Kunstverein Rosenheim, Rosenheim
Die Peitsche der Erinnerung, (mit / with Jonathan Meese), Archäologisches Museum Hamburg / Helms-Museum, Hamburg
2005.

Acht Stunden sind kein Tag, Contemporary Fine Arts, Berlin
2004.

The Morning After, David Zwirner Gallery, New York
Pink Flag – White Horse, The Power Plant, Toronto
Pink Flag – White Horse, National Gallery of Canada, Ottawa
Pink Flag – White Horse, Morris and Helen Belkin Art Gallery, Vancouver
2003.

Hirn, Neuer Berliner Kunstverein, Berlin
Daniel Richter, Bernier / Eliades Gallery, Athen / Athens
2002.

Grünspan, K21 Kunstsammlung Nordrhein-Westfalen, Düsseldorf
2001.

La Cause du Peuple, Patrick Painter Inc., Los Angeles
Billard um halbzehn, Kunsthalle zu Kiel, Kiel
2000.

Die Frau, Rock 'n' Roll, Tod – Nein Danke, Contemporary Fine Arts, Berlin
Für immer (mit / with Tal R), Gesellschaft für Aktuelle Kunst, Bremen
Je ne suis pas un robot, Galerie Ghislaine Hussenot, Paris
1999.

Experiment Freund, Galerie Freund / Wind, Wien / Vienna
Fool on a Hill, Galerie Johnen & Schöttle, Köln / Cologne
1998.

Organisierte Kriminalität, Contemporary Fine Arts, Berlin
1997.

17 Jahre Nasenbluten, Contemporary Fine Arts, Berlin
1996.

Daniel Richter, Galerie Jürgen Becker, Hamburg
1995.

Neue Bilder, Contemporary Fine Arts, Berlin

IZVOR PENDE : DANIEL RICHTER

**Plivati zajedno
Swimming Together**

Galerija umjetnina / Museum of Fine Arts
Ulica kralja Tomislava 15, Split / Croatia
10. 10. – 05. 11. 2017.

Kustos izložbe / Curator

Branko Franceschi

Postav izložbe / Exhibition Layout

Branko Franceschi

**Tehnička realizacija izložbe /
Technical Exhibition Setup**

Dujo Barić
Alen Krstulović
Hrvoje Rogošić

Muzej suvremene umjetnosti / Museum of
Contemporary Art
Avenija Dubrovnik 17, Zagreb / Croatia
Siječanj/veljača / January/February, 2018.

Muzej moderne i suvremene umjetnosti /
Museum of Modern and Contemporary Art
Krešimirova 26c, Rijeka / Croatia
Veljača/ožujak / February/March, 2018.

Izdavač / Published by

Galerija umjetnina / Museum of Fine Arts
Ulica kralja Tomislava 15, 21000 Split / Croatia
tel. / phone: +385 21 350 110; 350 112
e-mail: galerija-umjetnina@galum.hr
http://www.galum.hr

Za izdavača / For the publisher

Branko Franceschi

Urednik kataloga / Catalogue Editor

Branko Franceschi

Asistentica rednika kataloga / Editor's assistant

Mirela Vrdoljak

Tekst / Essay

Branko Franceschi

Prijevod / Translation

Marina Schumann

Fotografija / Photography

Robert Matić (Izvor Pende)
Arhiv umjetnika / Artist's archive

Grafičko oblikovanje / Graphic Design

Viktor Popović

Tisak / Printed by

Slobodna Dalmacija print d.o.o., Split

Naklada / Edition

500

Ovitak / Cover

Izvor Pende, *Lave*, 2017., (detalj / detail)
Daniel Richter, *Algier, morgens*, 2017., (detalj / detail)

Zahvale / Acknowledgments

Mercy Bona, Christoph Selke, Umjetnička galerija
Dubrovnik / The Museum of Modern art Dubrovnik

Realizacija izložbe i tisak kataloga omogućeni su sredstvima FACE Croatia, Služba za kulturu, umjetnost i staru gradsku jezgru Grada Splita i Upravni odjel za kulturu i baštinu Grada Dubrovnika. / The exhibition and the catalogue print has been made possible with the support of the Ministry of Culture of the Republic of Croatia, Department of Arts, Culture and Old City Core of the City of Split, and Department for Culture and Heritage of the City of Dubrovnik.

ISBN 978-953-8167-07-2

CIP zapis dostupan u računalnom katalogu
Sveučilišne knjižnice u Splitu pod brojem 170106000.

GALERIJA : UMJETNINA

M MUZEJ
SU SUVREMENE
UMJETNOSTI
ZAGREB MUSEUM OF
CONTEMPORARY ART
www.msu.hr

|||||:|
m m s u

