

vladimir biga - japan je to - this is japan - galerija matice hrvatske, travanj 2006.

ŽIVOTOPIS

Vladimir Biga rođen je 8. svibnja 1975. godine u Zagrebu. Diplomirao je na Grafičkom fakultetu u Zagrebu. Magistrirao je na Ekonomskom fakultetu u Zagrebu.

SKUPNE IZLOŽBE:

3. Hrvatsko trijenale grafike 2003. godine
4. Lessedra World Art Print Annual 2005. godine
3. Drava Art Annale Koprivnica 2005. godine
Izložba na temu "Azil" Centar za mirovne studije 2005. godine
Izložba "Print to Art" HDLU Istre 2006. godine
Izložba "://selfportrait - a show for Bethlehem", Cave Art galerija Bethlehem (Palestina), Cologne (Njemačka) 2006. godine

SAMOSTALNA IZLOŽBA:

Galerija Klovićevi dvori, Kula Lotrščak 2004. godine

BIOGRAPHY

Vladimir Biga was born in Zagreb May 8. 1975. He graduated from Faculty of Graphics, University of Zagreb and won his master's degree in economics.

GROUP EXHIBITIONS:

The third Croatian Prints Triennial 2003
4th Lessedra World Art print Annual 2005
The third Drava Art Annual Koprivnica 2005
Exhibition on "Asylum" Centre for Piece studies 2005
Exhibition on "Print to Art" Croatian Association of Artists of Istra 2006
Exhibition on "://selfportrait - a show for Bethlehem", Cave Art gallery Bethlehem (Palestine), Cologne (Germany) 2006

STAND-ALONE EXHIBITION:

Klovićevi dvori gallery, The Lotrščak tower 2004

MANJE JE VIŠE NA JAPANSKI NAČIN

Japanska tradicija
Fujiyama
Japanski car
Nadeshiko
Japanska preciznost
Samuraj
Hiroshima
Nagasaki
Japanski čaj
Japanski cvijet
Japanska privreda
Japansko more
Japanske ribice

IN JAPANESE MANNER, LESS IS MORE

Japanese tradition
Fujiyama
The Emperor of Japan
Nadeshiko
Japanese accuracy
Samurai
Hiroshima
Nagasaki
Japanese tea
Japanese flower
The economy of Japan
The Sea of Japan
Japanese little fishes

MANJE JE VIŠE NA JAPANSKI NAČIN

Držim kako nije nimalo slučajno što je za svoju drugu samostalnu izložbu kompjutorskih ispisa, povezanih u višeslojni asocijativni niz, Vladimir Biga odabrao tematski okvir „Japan je to“.

Razloga ima doista mnogo, počevši od toga da je Japan jedan od vodećih svjetskih promicatelja suvremene tehnologije, koja je (su) Bigu opskrbila njegovim najčešćim umjetničkim „oruđem“ - kompjutorom - no autor i ovoga puta potvrđuje svoje naglašeno nagnuće (post) konceptualističkim načelima.

To je opredjeljenje najrazvidnije u dva rada, gotovo nezamjetljivo različita - crvene linije centralno postavljene u kadar, jedan nazvan „Japansko more“, a drugi „Japanska privreda“.

Boljeg primjera karakteristične Bigine kombinacije jednostavnog i upadljivog likovnog predloška odnosno znaka sa složenom mentalnom kombinatorikom i širokim krugom asocijacija, teško je naći, a moj je prijedlog tumačenja ovog rebusa, s množinom podjednako uvjerljivih mogućnosti „dešifriranja“, da je ovo još jedna naznaka načela „manje je više“ koji podjednako uspješno i maštovito provode i Japanci i Biga.

Upravo stoga, Biga se ne libi otići još jedan korak dalje od japanske kaligrafije i piktograma, svodeći ključna obilježja japanske tradicije na dovitljive izvedenice njihova heraldičkog minimuma - to jest stiliziranog prikaza izlazećeg sunca (kružnice) na (neo)bojenom polju.

Takvim je krajnjim redukcionizmom prikazana njihova tradicija, dok je dvostrukom elipsom oličena preciznost, a njezinim „iskrivljenjem“ opisane su nuklearne tragedije Hirošime i Nagasakija.

Udvostručavanje primijenjeno u „Japanskoj preciznosti“ ponukalo je Bigu na inačicu „koncentričnih elipsa“ kojima je nadjenulo uznositi naziv samuraja, dok je spiralu sa zadebljanjem, vjerojatno ostvarenje ponajbliže kaligrafskom postupku, preimenovao u „Japanski čaj“.

Najslobodniji grafički prikaz rezerviran je za domenu „flore i faune“ - stilizirani odsjaj na površini vode nosi naziv „Japanske ribice“ - da bi pravilne sinusoide bile proglašene „Japanskim cvijetom“.

Sukladno japanskim slikogradbenim postupcima, većinom radova dominira bjelina netaknuta papira s diskretno naznačenim crvenim linijama, tako da bismo cijeli ciklus mogli shvatiti i kao naznaku približavanja „nultom stupnju kompjutorskog ispisa“, odnosno minimalnom korištenju precizionističkog oruđa i maksimalnom aktiviranju stvaralačke imaginacije.

Upravo sam stoga sklon prosudbi da se ovaj ciklus može shvatiti i kao naznaka da umjetničko stvaralaštvo Vladimira Bige u budućnosti neće biti isključivo ograničeno na generiranje kompjutorskih ispisa.

Darko Glavan

IN JAPANESE MANNER, LESS IS MORE

According to my opinion, it is not an accident that Vladimir Biga has chosen for his second one-man exhibition of the computer print-outs, connected in multilayered associative line, the subject frame: "This is Japan".

There are lots of different reasons, starting with the fact that Japan is one of the world's leading promoters of the high technology, which have equipped Biga with his most frequently used art "tool" - the computer - but this time, author again confirms his marked inclination to (post)conceptualistic principles. This choice is best seen in two almost unperceivably different works - red lines are centered in spotlight, first named "The Sea of Japan", and second "The economy of Japan".

It is difficult to find a better example of Biga's characteristic combinations of simple and remarkable pattern of (visual) art and sign with complex mental combinatory and wide range of associations. My suggestion for understanding this rebus, with multiple, about equally convincing, possibilities for decoding, is that this is one more indication of the principle "less is more" which are realized both successfully and with imagination by Japanese and by Biga.

This is the reason why Biga is not afraid to go one step further from Japanese calligraphy and pictograms, bringing down the key elements of Japanese tradition to the inventive derivate of their heraldic minimum - that is, stylized representation of sunrise (circle) on (not)coloured field. Their tradition is (re)presented by using that kind of ultimate reductionism, while the preciseness is highlighted with double ellipsis, and nuclear tragedies of Hiroshima and Nagasaki are painted with its bending.

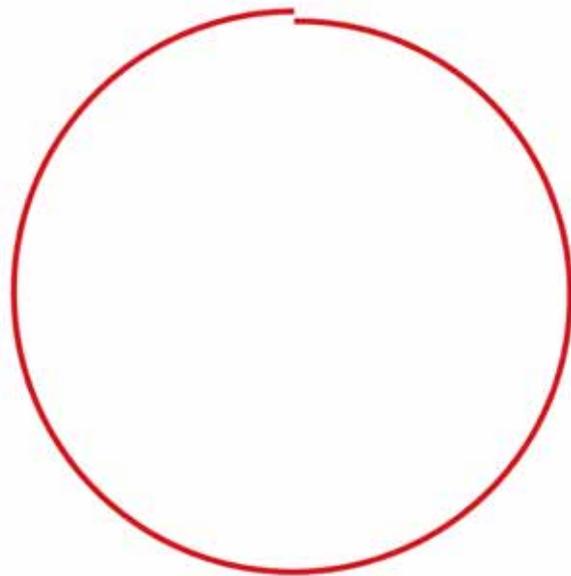
Redoubling, applied in „Japanese preciseness“, encouraged Biga to use the version of „concentric ellipsis“ to which he gave the proud name of samurai, while the spiral with the thickening, the most probable realization done by calligraphic methods, he renamed into „Japanese tea“.

The most relaxed graphic presentation is reserved for „flora and fauna“ - the stylized reflection on the surface of the water named „Japanese fish(es) - so that the regular sinuous could be called „Japanese flower“.

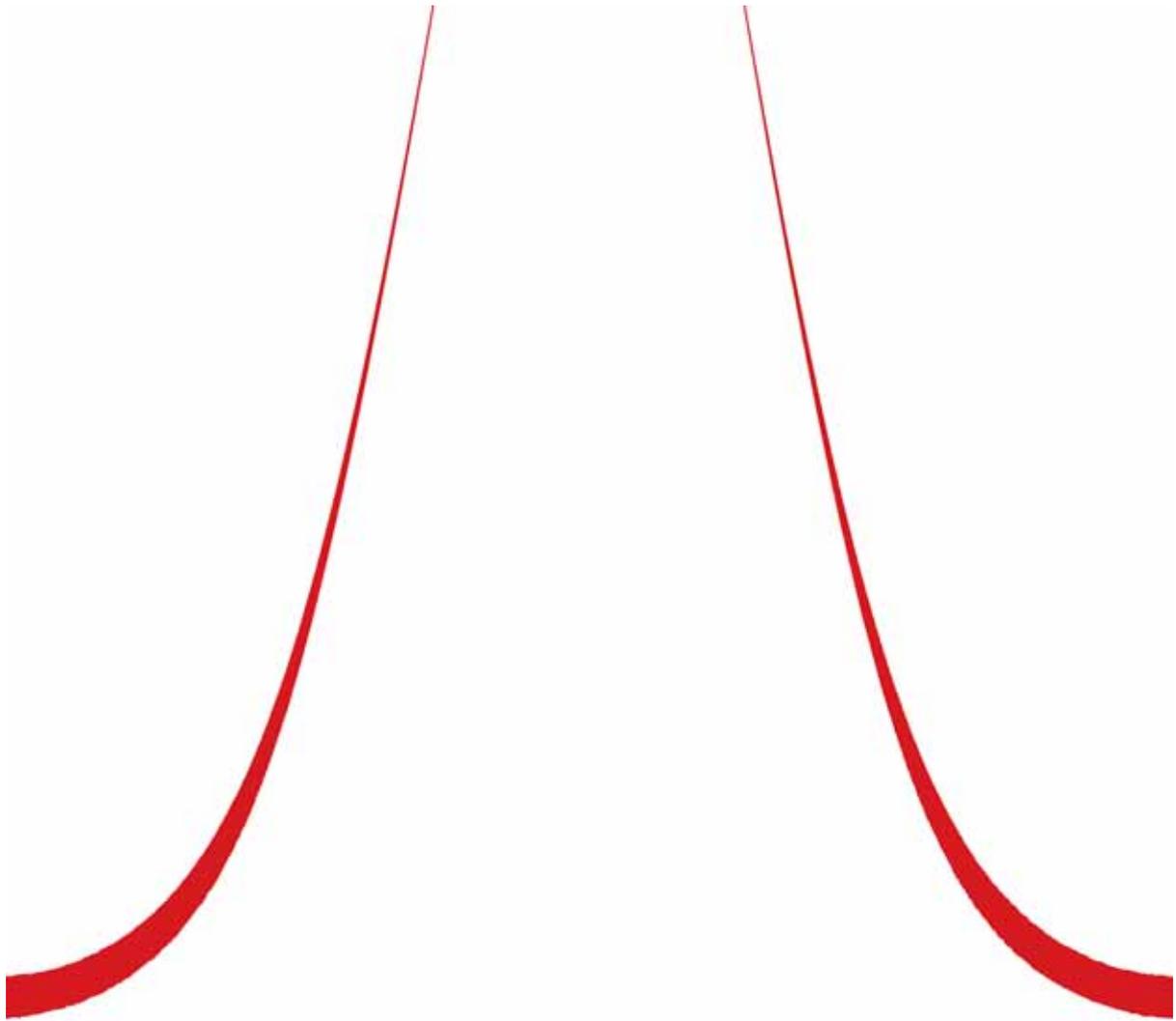
Consistently with the Japanese painting procedures, most of the print-outs are dominated by the whiteness of the touched paper with discretely marked red lines, so that we could also understand the whole cyclus as a convergence towards „zero point of computing print-outs“, and minimal usage of precision tools and maximal activation of creative imagination.

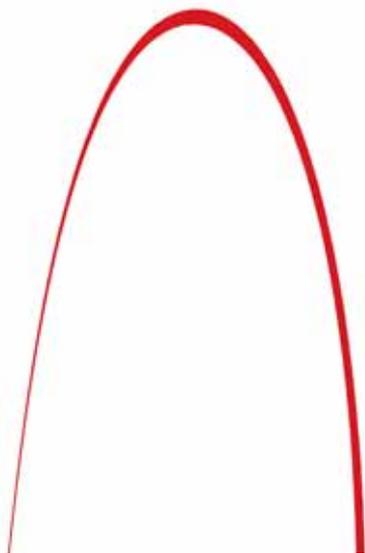
This is why I tend to judge, that this cyclus could be understood also as the indication that the Vladimir Biga's artistic creativity, in the future, will not be exclusively limited to the production of the computer print-outs.

Darko Glavan



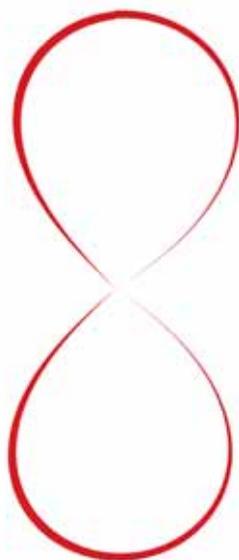
Japanska tradicija - Japanese tradition



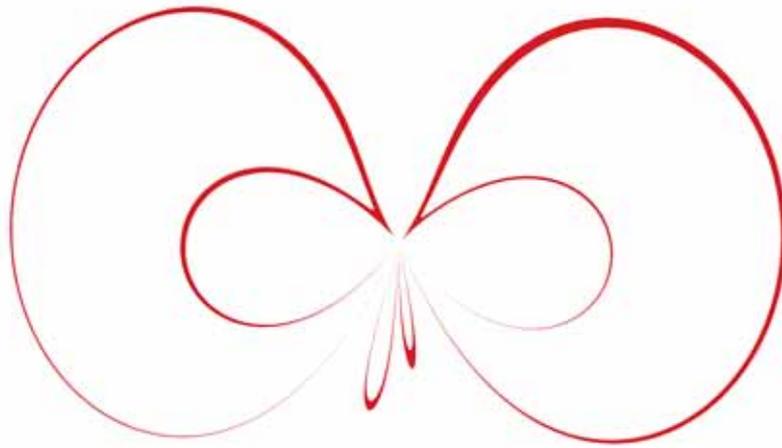


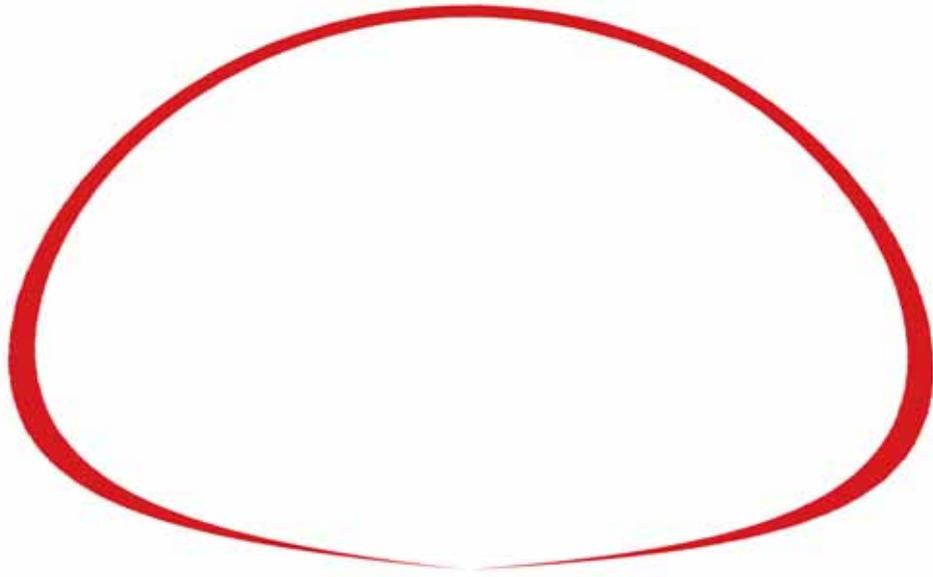
Japanski car - The Emperor of Japan





Japanska preciznost - Japanese accuracy



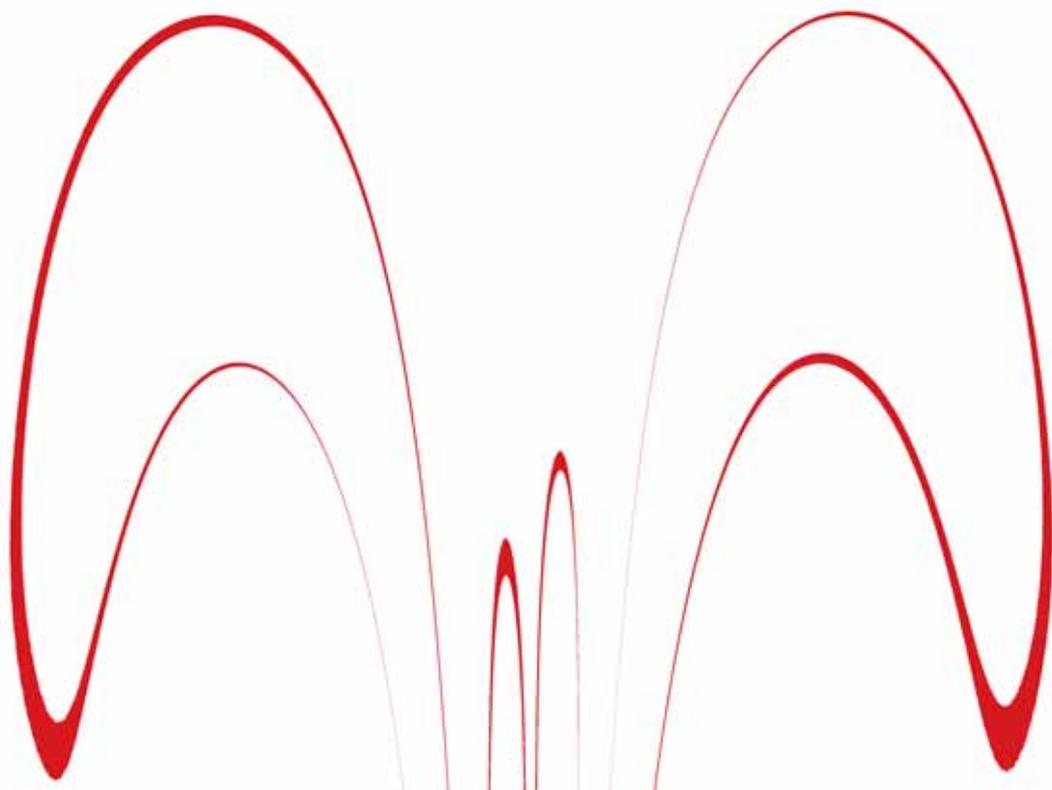


Hiroshima

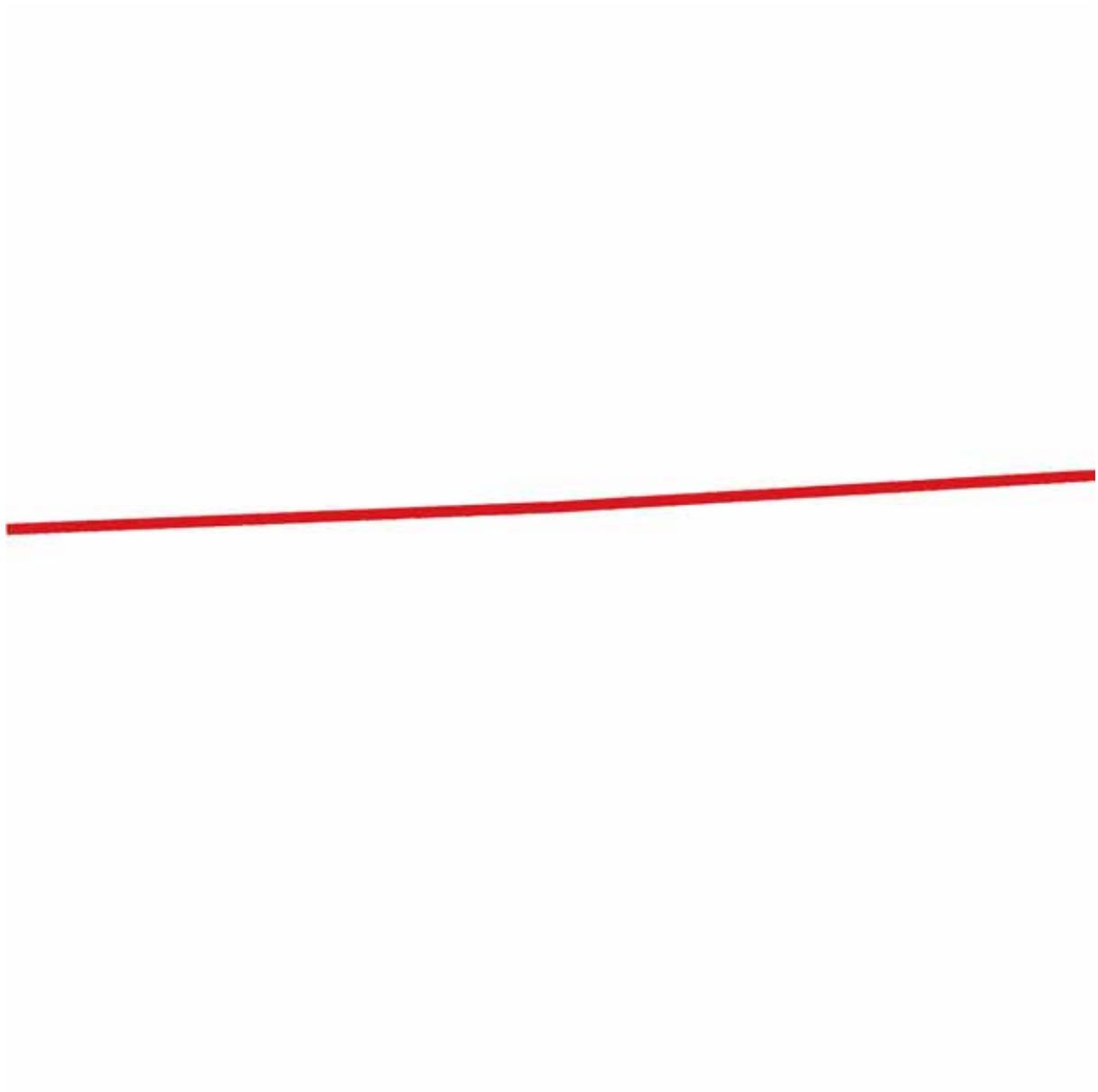




Japanski čaj - Japanese tea

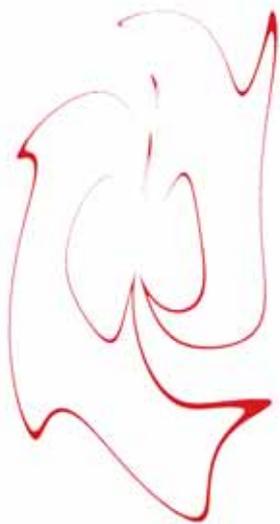


Japanski cvijet - Japanese flower



Japanska privreda - The economy of Japan





Japanske ribice - Japanese little fishes

www.vladimirbiga.com

Zahvaljujem se gđinu Vanji Babiću, gđinu Darku Glavanu i gđici Petri Diklan na pomoći prilikom realizacije izložbe.

I would like to express my gratitude to Mr. Vanja Babić, Mr. Darko Glavan and miss Petra Diklan for the help during the preparations for the exhibition.

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hvala vam! - thank you!