



GALERIJA NOVA  
ZAGREB, TESLINA 7

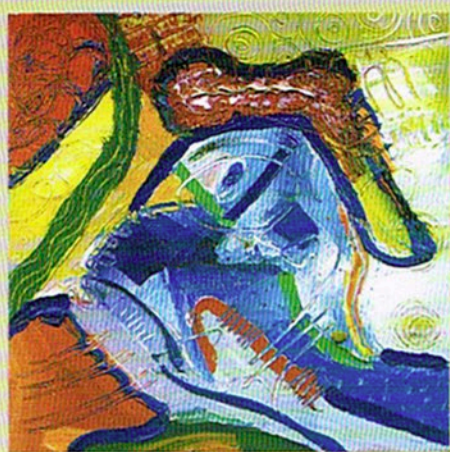
KRUNISLAV  
STOJANOVSKI

26.10. - 9. 11. 2000.

FOTO: ROBERT KOŽIĆ

DESIGN: MAJA KOŽUL STOJANOVSKI





**GALERIJA NOVA**  
ZAGREB, TESLINA 7

OTVORENJE IZLOŽBE U 19 SATI

**KRUNISLAV**  
**STOJANOVSKI**

26.10. - 9. 11. 2000.

IMPRESUM:  
GALERIJA NOVA, TESLINA 7, ZAGREB  
26.10.2000.-09.11.2000.

VOĐITELJ GALERIJE/ORGANIZATOR  
LJERKA ŠIBENIK

PREDGOVOR/PREFACE  
KREŠIMIR GALOVIĆ

PREJEVOD/TRANSLATED BY  
YANE ČALOVSKI

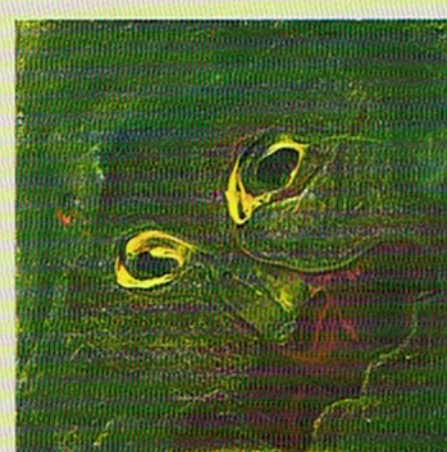
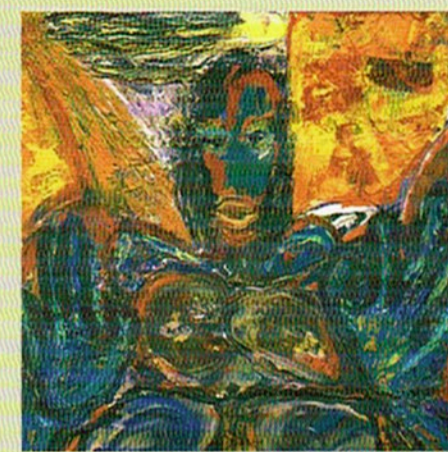
POSTAV IZLOŽBE/ARRANGEMENT OF THE EXHIBIT  
KRUNISLAV STOJANOVSKI/KREŠIMIR GALOVIĆ

FOTOGRAFIJE/PHOTOGRAPHS  
ROBERT KOŽIĆ

DIZAJN PLAKATA/DESIGN  
MAJA KOŽUL STOJANOVSKI

TISAK/PRINTED BY  
TISKARA TOPGRAF

NAKLADA/EDITION  
800 KOMADA



**KRUNISLAV STOJANOVSKI**  
**LICA**

SLIKAR KRUNISLAV STOJANOVSKI PRIPADA ONOJ VRSTI UMJETNIKA KOJOU JE STVARALAČKI ČIN PRIJE SVEGA ČIN OTKRIVANJA NOVIH MOGUĆNOSTI LIKOVNOG IZRAŽAJA. JEDNA OD BITNIH ODREDNICA NJEGOVA RADA JE IZRAZITI SE BEZ SUSPREZANJA U RAZLIČITIM MEDIJIMA UMJETNIČKOG DJELOVANJA, PRIHVAĆAJUĆI SVAKU SLOBODU KOJA PROŠIRUJE PODRUČJE VIDLJIVOGA - OD ŠTAFELAJA DO SLOŽENIH VIŠEMEDIJSKIH INSTALACIJA I OBJEKATA. "UMJETNIČKI RAD", ISTAKNUTI ĆE STOJANOVSKI, "MOGUĆ JE U SVAKOM MEDIJU". AKO BI JEDNOM RIJEČJU POKUŠALI SAŽETI RAD STOJANOVSKOG, ONDA BI TO BIO TERMIN STVARALAČKO-ISTRAŽIVAČKOG DJELOVANJA, KOJI ĆE VEĆ PRIJE NEKOLIKO GODINA U NJEGOVOJ RADI PREDMNIJETI I DARKO GLAVAN. "IMAJUĆI U VIDU ONO ŠTO SAM VIDIO U NJEGOVOJ ATELIERU", PISATI ĆE GLAVAN, "NE BI ME ZAČUĐILO DA STOJANOVSKOG KAO I KULMERA I VRKLIJANA ZADESI SUDBINA STILISTIČKOG NOMADA".

I DOISTA, BORAVAK U ATELIERU TOG UMJETNIKA NEPREDVIDIV JE I UZBUĐLJIV PUT KOJI NAS KROZ MIRIS TERPENTINA, GUSTIH NAMAZA BOJE, KADSA I PRAŠINE VODI DO JEDINSTVENOG KREATIVNOG ČINA I CENTRU KOJEG JE SAM UMJETNIK RASTRGAN IZMEĐU SVOJIH IDEJA I SVIJETA STVARNOSTI. "SLIKAM I GOVORIM O ČOVJEKU RASTRGANOM GRIJEHOM I ETIČKIM DVOJBAMA", NAPISAO JE JEDNOM STOJANOVSKI. "U SVOM SLIKARSTVU ŽELIM NAĆI POETSKO U GRUBOM; NAĆI POETSKO U ČOVJEKU DANAŠNICE; IZVUĆI EMOTIVNO, SKRIVENO IZ DUŠE LJUDI; POSTAVITI GA OTVORENO, JAVNO, VIDLJIVO, DOTICAJNO, BLISKO...". UPRAVO U SVOM CIKLUSU LICA STOJANOVSKI KAO DA SAŽIMA SVE ONE LJUDSKE STRAHOVE I STRADANJA KOJA SMO PROŠLI ILI IH S NEIZJVESNOŠĆU TEK IŠČEKUJEMO- RAT, RAZARANJE, LUDILO, STRAST, BIJEDA, NEIZJVESNOST, BEZIZLAZNOŠĆ, I ONA NJEGOVA GOTOVO NENADANA, EKSTATIČNA KOLORISTIČKA EKSPLOZIJA KOJA TU TJESKOBU JOŠ VIŠE NAGLAŠAVA. KRVAVO CRVENO, CRNO, MRTVAČKI ŽUTO, ZELENO. KAMD GLEDAJU TA LICA ISKRIVLJENA U GRČU, OČIJU IZBULJENIH U KRIKU UŽASA? UOSTALOM, ČIJA SU TO LICA? LICA SU TO KOJA SVAKOG SVAKOG JUTRA MOŽETE VIDJETI NEGODJE OKO SEDAM U JEDNOM OD PREPUNIH GRADSKIH TRAMVAJA ŠTO REZIGNIRANO KLIZE IZMAGLICOM IZ PREDGRAĐA KA CENTRU. LICA SU TO ZA I OKO ŠANKA- "NA JEDNOJ BRZOJ S NOGU", LICA S PLACA, ŽELJEZNIČKOG KOLODVORA, LICE ŠTO PROVIRUJE KROZ OKNO NOVINSKOG KIOSKA. JEDNO OD TIH LICA ZASIGURNO JE I PRESTRAŠENO LICE DJEČAKA S EKRANA ČIJU NAM JE SMRT UŽIVO PRENOSILO HLADNO OKO CNN- A., LICE KAKVA SAM VIĐAO NEKIH DAVNIH LJETA U GLIBU ROVOVA.

NO PITANJE JE, GDJE JE ONAJ TRČAK NADE I OPTIMIZMA U UMJETNOSTI STOJANOVSKOG? ONAJ ODGOVOR I PUT IZLAZA ŠTO ĆE GA OSOBITO LAIK, IZUMEMO LI VIZUALNU LAGODU, POTRAŽITI U NEKOM UMJETNIČKOM DJELU. ODGOVOR SE KRIJE OPET U NJEGOVOJ RADI. IZ TOG RAZLOGA VAŽNO JE ISTAKNUTI DA STOJANOVSKI, IAKO BI SE NEKIMA MOGLA UČINITI SUPROTNO, NIJE SAMO PUKI INTERPRETATOR SVIJETA OKO NJEGA, VEĆ JE PRIJE SVEGA REINTEPRETATOR, I TO IZ SVOGA AUTORSKOG UGLA, GDJE OSOBITO DOLAZI DO IZRAŽAJA PRISUSTVA UMJETNIČKOG AUTOIRONIJE. NASUPROT PODVRŠINSKI VIDLJIVIJUJ I OSJETILNO ESTETSKI PRIJEMLJIVIJUJ EKSPRESIONISTIČKOJ EKSPLOZIJU. TAKOĐER, STOJANOVSKI JE DUBOKO SVJESTAN ČINJENICE DA SE UMJETNOŠĆU NE MOŽE UTJECATI NA LJUDSKU SVIJEST, ALI SUPROTNO TOME, DA SE MOŽE SKRENUTI POZORNOST NA ODREĐENE PROBLEME I UPUTITI NA NEKA MOGUĆA RJEŠENJA. NO NJEGOVA DISTANCA NIJE ISKLJUČIVO ELITISTIČKO-PSEUDOINTELEKTUALNI ČIN, VEĆ PRIJE SVEGA, ONA SU UMJETNIČKOVA VRATA PERCEPCIJE KOJA GA ODVODE U DALJNJA PROMISLJANJA I NOVE MEDIJE KOJA U NEKOJ DALEKOJ KONAČNICI DAJU I ODGOVORE NA POSTAVLJENA PITANJA.

KREŠIMIR GALOVIĆ  
ZAGREB, 13. X 2000.

**KRUNISLAV STOJANOVSKI**  
**FACES**

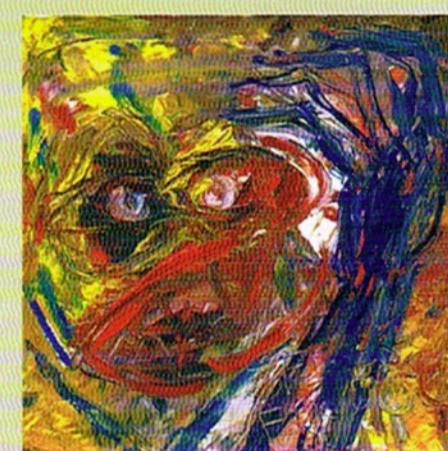
KRUNISLAV STOJANOVSKI BELONGS AMONG THE ARTISTS WHOSE ART IS DEFINED BY AN ONGOING RESEARCH AND DEVELOPMENT IN THE SPHERE OF LIMITLESS CREATIVE EXPRESSION. THE MOST EVIDENT ASPECT OF HIS WORK IS TO EXPRESS, WITHOUT ANY RESERVATIONS, DIFFERENT ARTISTIC MEDIUMS WHILE ACCEPTING THE "FREEDOM THAT WIDENS THE FIELD OF THE VISIBLE" - WORKING FROM THE PAINTER'S EASEL TO THE FIELD OF MULTI-MEDIA INSTALLATIONS AND OBJECTS - AS HIS OWN WAY OF EXPRESSION. ACCORDING TO STOJANOVSKI, "THE ART WORK IS POSSIBLE REGARDLESS OF THE MEDIUM." IN SEARCH OF THE MOST APPROPRIATE TERMINOLOGY TO DEFINE STOJANOVSKI'S WORK, WE MAY APPLY "OPEN ARTISTIC RESEARCH" AS SUGGESTED EARLY ON BY CRITIC DARKO GLAVAN: "IN REFERENCE TO WHAT I SAW IN HIS STUDIO, I WOULD NOT BE SURPRISED IF THE FATE OF 'STYLISTIC NOMADS', AS EXEMPLIFIED BY BOTH KULMER AND VRKLIJAN WOULD EVENTUALLY DEFINE STOJANOVSKI AS WELL." INDEED, A VISIT TO STOJANOVSKI'S STUDIO IS AN EXCITING JOURNEY TO THE CENTER OF THE CREATIVE ENERGY AS ONE "TRAVELS" THROUGH THE LAYERS OF THICK COLOR APPLICATIONS, AIR "ENRICHED" WITH THE SMELL OF TURPENTINE, SURROUNDED BY THE STUDIO CHAOS, THE DUST. "I PAINT TO SPEAK OF THE MAN TORN BY HIS SINS AND ETHICAL DEVIATIONS", STOJANOVSKI HAS STATED. "THOUGH MY PAINTING I SEARCH FOR THE POETIC IN THE RUDE ... THAT WHICH IS HIDDEN FROM THE HUMAN SOUL EXPOSED EXTERNALLY, IN THE PUBLIC, IN THE FACE OF THE COMMON..."

"FACES" IS THAT SERIES OF PAINTINGS WHERE STOJANOVSKI SPEAKS OF MULTIPLE HUMAN PSYCHOLOGY, THE FEAR, AND THE SUFFERING EXPERIENCED OR AWAITED. HUMAN TORTURE IS USED AS A METAPHOR FOR WAR WITH ALL OF ITS PSYCHOLOGICAL COMPONENTS - DESTRUCTION, ABSURDITY, PASSION, UNCERTAINTY - WITH AN ALMOST UNINTENTIONAL, ACCIDENTAL, AND COLOURFUL EXPLOSION. BLOOD STAINED RED, BLACK, DEADENING YELLOW, GREEN. WE CAN NOT HELP BUT ASK, WHY ARE THOSE FACES GRIMACING IN PAIN, WHAT ARE THEY LOOKING AT, WHAT DO THEY SEE? AND WHOSE FACES ARE THEY? I GUESS, ONE CAN IDENTIFY THEM EVERYWHERE, RECOGNIZING THE PASSENGER ON THE METRO-LINE EARLY IN THE MORNING, AS HE MAKES HIS DAILY TRIP FROM THE PERIPHERY TO THE CENTRE. THOSE ARE THE FACES ONE MAY RECOGNIZE BEHIND AND AROUND A BAR, "DOWNING A FAST ONE", SO TO SPEAK, MAYBE THE FACE HIDDEN BEHIND THE PAPER STAND, OR THE FACE OF A NAMELESS CHILD DYING IN SOME WAR SOMEWHERE, HIS END UNSENTIMENTALLY TRANSMITTED BY CNN, SIMPLY AND COLDLY.

DO WE NEED TO SEARCH FOR THE SYMPATHY AND OPTIMISM IN STOJANOVSKI'S WORK? IS THERE A POSSIBLE ANSWER HIDDEN BEHIND HIS EXPRESSIVENESS? THE ANSWER SOUGHT BY THE VIEWER LIES IN THE WORK, NOT MERELY AS AN MORAL JUSTIFICATION, SINCE THE ARTIST IS NOT MERELY INTERPRETING REALITY, BUT RATHER AS A RE-INTERPRETATION OF THE COLLECTIVE NEED FOR EXPERIENCING SELF-DIRECTED IRONY SET AGAINST THE SURFACE OF THE VISIBLE AND THE AESTHETICALLY EXPRESSIONISTIC "EXPLOSION". FURTHER MORE, HE USES HIS OBSERVATIONS TO POINT IN THE DIRECTION OF CONFRONTATION OF THE COLLECTIVE PSYCHOLOGY, SUGGESTING POSSIBILITY OF RESOLVING CERTAIN SOCIAL STIGMA. WITH "FACES", STOJANOVSKI EXHIBITS A MANTUR WILLINGNESS TO DISTANCE HIMSELF, WITHOUT PRESUMING AN ELITIST POSITION, BY CREATING WORK UNLIMITED MY ITS MEDIUM THAT MAY EVENTUALLY ACT AS A CATALYST FOR SUGGESTING ANSWERS TO THE EVERYDAY QUESTIONS WE DO NOT DARE ASK.

KREŠIMIR GALOVIĆ  
ZAGREB, OCTOBER 13, 2000

(TRANSLATION YANE ČALOVSKI)



BORN 1969. IN SKOPJE, REPUBLIC OF MACEDONIA. FINISHED PAINTING ON ACADEMY OF FINE ARTS IN ZAGREB; CLASS OF PROF. SEDER. STUDIED PUBLIC ART IN CLASS OF DR. AGNES DENES (USA), ON SOMMERAKADEMIE SALZBURG, AUSTRIA. MEMBER OF HDLU (CROATIAN ARTISTS SOCIETY) FROM 1997. 1998. PROFESSIONAL WORK AND IMPROVE FOR THREE MONTHS IN CABLE FACTORY, HELSINKI, FINLAND.

GRANTS AND HONOURS :  
1975. UNICEF AWARD  
1995/97 FOUR GRANTS BY OSI-ZAGREB AND OSI-SKOPJE  
1996/97 TWO GRANTS BY OPEN SOCIETY INSTITUTE- BUDAPEST  
1997. A GRANT FOR SOMMERAKADEMIE SALZBURG'97, BY KULTURKONTAKT AUSTRIA  
1998. PARIS, FRANCE, LAUREATE OF UNESCO-ASCHBERG BURSARIES FOR ARTISTS PROGRAM

GROUP EXHIBITIONS :  
1990. KÖLN, GERMANY, YOUNG EUROPEAN ARTISTS, DRAWINGS  
1993/96 ZAGREB, CROATIA, "ALU"  
1995. ZAGREB, CROATIA, "SC", AID EXHIBITION, PAINTINGS  
1997. SPLIT, CROATIA, "DOM MLADEŽI", 16. ARTISTS FROM ZAGREB, PAINTINGS  
1997. ZAGREB, CROATIA, BUNDEK LAKE, PLANET EARTH DAY, INSTALLATION  
1997. DUBROVNIK, CROATIA, GALLERY "OTOK", OBJECT  
1997. STON, CROATIA, "CRO ETNO FESTIVAL", EXHIBITION OF WORKS BASED ON CROATIAN TRADITION, INSTALLATION  
1997. HALLAIN, AUSTRIA, "SALT FACTORY", (EXHIBITION OF STUDENTS OF SOMMERAKADEMIE SALZBURG 97, OBJECTS AND INSTALLATIONS  
1997. ZAGREB, CROATIA, "COLLECTION LUKIN", EXHIBITION OF MINIATURE SELF-PORTRAITS  
1997. LABIN, CROATIA, "FACTORY LAMPARNA", "NEIGHBOURS" EXHIBITION, INSTALLATION AND PAINTINGS  
1997. ZAGREB, CROATIA, HDLU, PASIONSKA BAŠTINA, PAINTING  
1998. OKUČANI, CROATIA, GALLERY "ST. VID", PAINTINGS  
1999. ZAGREB, CROATIA, GALLERY CLUB "GJURO II", "PLANET EARTH DAY", PAINTINGS  
1999. ZAGREB, CROATIA, 2ND MILITARY WORLD GAMES, PAINTINGS  
1999. ZAGREB, CROATIA, HDLU, II CROATIAN TRIENNIALY OF DRAWINGS

ONE-MAN EXHIBITION :  
1995/96 ZAGREB, CROATIA, THREE EXHIBITIONS IN GALLERY CLUB "GJURO II" PAINTINGS  
1995. WIEN, AUSTRIA, GALLERY "LOMODEPOT", EXHIBITION "ENJOY SARAJEVO", PAINTINGS  
1998. ZAGREB, CROATIA, GALLERY "CEKAO", PAINTINGS  
1998. HELSINKI, FINLAND, "CAISA" GALLERY, PAINTINGS  
1998. ESPOO, FINLAND, "WEEGEE" GALLERY, PAINTINGS  
1998. HELSINKI, FINLAND, "CABLE FACTORY", PAINTINGS  
1998. POREČ, CROATIA, "ROMANIC HOUSE" GALLERY, INSTALLATIONS, OBJECTS, PAINTINGS

ZAHVALJUJEM NA POMOĆI/I WANT TO THANKS FOR HELP TO:  
ZAVOD ZA VINOGRADARSTVO I VINARSTVO AGRONOMSKOG  
FAKULTETA SVEUČILIŠTA U ZAGREBU, ŽELJKO PALČIĆ,  
ROBERT KOŽIĆ, KREŠIMIR GALOVIĆ, JANE ČALOVSKI,  
OBITELJ TOPIĆ, DR. SC. BERNARD KOZINA,  
ŽELJKA VUKOVIĆ, MAJA KOŽUL STOJANOVSKI

