



VIKTOR DALDON  
IVANA PEGAN BAĆE

NASLOVNICA / COVER:

Viktor Daldon

Bez naziva / Untitled, 2014, detalj / detail  
sprej, industrijska boja, akrilik na platnu  
spray, industrial paint, acrylic on canvas

VIKTOR DALDON  
IVANA PEGAN BAĆE

PREBLIZU  
TOO CLOSE

8. XI. - 7. XII. 2014.



Viktor Daldon  
Bez naziva / Untitled, 2014  
sprej, industrijska boja, akrilik na platnu / spray, industrial paint, acrylic on canvas

## PRIJE PRVOG POGLEDA

Ideju o tome da se Ivana Pegan Baće i Viktor Daldon, dvoje suvremenih umjetnika mlađe generacije koji djeluju na dubrovačkom području, zajedno predstavu u Umjetničkoj galeriji Dubrovnik dobila sam reagirajući na njihov zajednički projekt iz 2013. godine u Galeriji Flora u Lapadu pod nazivom *2x Homework*. Svoje su radove konfrontirali na nasuprotnim zidovima; kiparica seriju svojih vinorela (crteže vinom na papiru), a slikar crteže / intervencije na listovima knjiga ispunjavajući prostor kreativnom, oslobađajućom energijom i nesputanošću izraza u, kako sami umjetnici kažu «intimnom mediju crteža». Činilo mi se da će započeti dijalog u većem prostoru i drugom kontekstu, s više dobivenog vremena (nešto više od godinu dana za pripremu izložbe) dobiti veći zamah te služiti kao poticaj nekim zapretenim stvaralačkim nagućima ili kao platforma za neke zamišljene, a nikad izvedene radove.

No, kako to s kreativnim ljudima uvijek i biva, njihova suradnja se nije odvijala onako kako sam ja to predviđala; s nekim očitim ekscesima u odnosu na njima imanentne razvojne linije ili s nekim većim zajedničkim radom. Naprotiv, situacija ponuđenog dijaloga, koji je u konačnici dobio svoje komplicirane obrise i neobičnu strukturu, kao da je intenzivirao introspekciju autora samom činjenicom postojanja prvog promatrača/ice i to kolege/ice. Čini mi se da je kontekst zajedničkog izlaganja nenametljivo utjecao na umjetnike generirajući dvije stvari koje, po mom mišljenju, obilježavaju ovu izložbu: divergentnost Daldonovih slikarskih serija i inzistiranje Ivane Pegan Baće na slovima i tekstu, u određenom smislu i kao hommage Daldonovom čestom korištenju riječi na slikama, ali ponajprije u odnosu prema riječima kao ultimativnom načinu komunikacije.

Slikarstvo Viktora Daldona teško možemo jednoznačno okarakterizirati ustaljenim pojmovima ili pripojiti određenom pravcu, makar u sebi nosi i elemente akcijskog slikarstva i umjetnosti grafita i *paterna*, u pojedinim ostvarenjima, čak i tragove primarnog i analitičkog slikarstva. Određena urbana poetika koja je u većoj ili manjoj mjeri uvijek prisutna na Daldonovim slikama s povijesno-umjetničkog stajališta (makar bitno ne pridonosi poznavanju Daldonovih slika jer nije riječ o njegovim uzorima) srodna je umjetnicima poput Jeana Michel Basquiata koji se već spominjao u opisima Daldonova slikarstva, a dodajem još i ime Christophera Woola, američkog umjetnika čikaškog porijekla koji djeluje u New Yorku, osobito sklonog upotrebi slova u kreiranju prostora slike i zainteresiranog ponajviše za sam proces rada koji uključuje i ponovan rad na starijim djelima.

Specifični Daldonov slikarski proces, kako sam umjetnik poluozbiljno zna reći «uništavanja» slike, «ispravljanje greške» uključuje zapljuskivanje bojom, grebanje, upotrebu soboslikarskog valjka, špatule i spreja, slikanje rukom, otiskivanje s prozirnih folija, apliciranje natpisa, uzora-



Ivana Pegan Baće  
Podtekst / Subtext, 2014, detalj / detail  
polica s blokovima i maketama, drvo, papir  
shelf with sketchbooks and mock-ups,  
wood, paper

ka i šablona. U jednoj od novonastalih grupacija slika, boja koja je u prethodnim slikarskim serijama od 2009. – 2013. godine figurirala samo u tragovima dobija svoj novi intenzitet, crvena koja je većim dijelom bila u službi vizualnog akcenta, u kombinaciji s modrim i ljubičastim tonovima osvaja prostor slike u gustim nanosima i dinamičnom gibanju, zapretna samo slojevima bijele koja rastvara postignutu materičnost slike. Dinamički naboj često je podvučen natpisom i neobičnom formacijom koja podsjeća na stiliziranu ribu, brdo ili otok, a u funkciji je dodatnog prelomljavanja prostora slike. Na svim Daldonovim slikama pa tako i na ovim novonastalim, boja je podložna rastvaranju, prostor uslojavanju, a natpis slobodi asocijacija; oblici i postoje i nestaju, bilo da je riječ o šablonski nanesenim i umnoženim uzorcima (a jedan od njih je i ljiljanov cvijet, preuzet u prirodnom mjerilu s poda centralne dvorane Umjetničke galerije Dubrovnik) ili o transponiranju fragmenata vidljivog svijeta u posve apstraktnu kompoziciju slike. U potonjem slučaju, u kovitlacima boje uistinu izroni nekakav oblik kao na slici *Paisaje imaginario* s prikazom nježne biljčice koja u kombinaciji s naslovom i dramatičnošću konstelacije boje u pozadini dobija svojevrsne arhetipske konotacije. Riječi koje umjetnik kistom ispisuje na platno, u pojedinim slučajevima na hrvatskom ili prethodno odabirući iz nekoliko svjetskih jezika onaj u kojem odabrani pojam najbolje zvuči, napisane su ponekad u formi naslova, objašnjenja, a ponekad upadljivo velika i gotovo nezgrapno ispisana substituiraju motiv (*La Predica agli ucelli, Kad se sunce spusti u more*). Daldon i dalje radi slike sa slovima i riječima apliciranim sprejom, u kojima su oni glavni tvorbeni element slike, a jedna od najzanimljivijih iz te grupacije je slika naslovljena *Psovke* u kojima umjetnik radi autocenzuru obezobličujući sprejem formu slova i premazivajući žestokim potezima prijetnju koju nam poluvidljiva i unakažena slova još uvijek signaliziraju (skrivena i zatrta, a upravo zbog toga snabdjevena većom dozom sugestivnosti).

Daldon, nadalje u konceptualnoj maniri radi seriju monokroma s natpisom *souvenir* ironizirajući turističku histeriju Dubrovnika ali i tržišnu vrijednost umjetnina, a po prvi puta se u njegovu opusu pojavljuju i monokromne crne, sive i bijele slike izrazito slikarske kvalitete. U njima je dokinuta bilo kakva referenca na vizualije svarnosti, a fragmentiranost i citatnost, kao bitni putokazi i podražaji u galaksije asocijativnih tokova, reducirane su na smjerove, kapanja i iznenadne proplamsaje tonova i minimalnih akcenata neke druge boje unutar pojedinih monokroma.

Neke novonastale slike Daldon snabdijeva i jednim posve novim momentom; uokviruje ih u odbačene, starinske okvire bogatih profila materijalizirajući i ironizirajući na taj način misao o građanskoj odnosno salonskoj funkciji slikarstva, ali istovremeno uistinu kontrastom postižući intenziviranje konstitutivnih elemenata vlastitih slika. Jedna od zanimljivijih slika „uokvirene“ serije je *Lopud*, rađen na lesonitu krajnje pojednostavljeno u bijelim obrisima na tamnoj crnoj ujednačenoj podlozi (s nekoliko tonova modre boje), onako kako umjetnik vidi otok iz svog



Viktor Daldon  
Iz serije Souveniri / From the Souvenir  
Series, 2014  
akril na platnu / acrylic on canvas



Viktor Daldon  
La predica agli uccelli, 2014  
akrilik, ulje na platnu /  
acrylic, oil on canvas



Viktor Daldon  
Crna slika / Black Painting, 2014  
ulje na platnu / oil on canvas



životnog i radnog prostora u Brsečinama. Iako naizgled slikan u potpuno drugačijoj maniri s određenim grafičkim senzibilitetom, u krajnje posnom izrazu, u tom ogoljelom prikazu otoka prepoznajemo lajtmotiv mnogih Daldonovih slika - strukturu najčešće crnu, crvenu ili bijelu, koja zapriječava širenje boje, lomi, probija ili uslojava prostor slike. Osim morfološke poveznice s drugim slikama, koja se očituje i u igri i propitivanju dvodimenzionalnosti podloge koja se u ovom slučaju deklarativno naglašava, ovaj jednostavni prizor kao da sublimira Daldonov princip usvajanja elemenata vidljive realnosti i njihovo transponiranje u sferu znakova.

Radovi Ivane Pegan Baće redovito se odlikuju izuzetnom emocionalnom impregniranošću, minimalističkom elegancijom konstrukcije ukoliko je riječ o o skulpturama te pročišćenim likovnim jezikom u videoradovima i fotografijama, u kojima jednu od najvažnijih uloga ima svjetlo i način na koji ono transformira pojavnu stvarnost. Medijem fotografije koristi se konceptualno, ne libeći se upotrijebiti "grešku", odstupanje od normi zanata kao u seriji *Exposure* (2012.), u kojoj snimajući turiste u ljetnom Dubrovniku na specifičnom mjestu gdje iz zatamnjenog prostora ispod volta, prvi put ulaze na svjetlo i kamen Straduna, namjerno upotrebljava preveliku ekspoziciju i pojedine likove pretvara u bijele utvare, potpuno ih lišavajući tjelesnosti. Iako u svom stvaralaštvu nesklona izravnoj angažiranosti i bilo kakvoj vrsti društvene kronike, Ivana Pegan Baće ovom serijom od deset fotografija daje svoj obol slici ljetnog Dubrovnika. Hvatajući u kretnjama turista neko iščekivanje senzacije koju se spremaju doživjeti, a istodobno ih pretvarajući u gotovo nestvarne prikaze, autorica podvlači ambivalentnost odnosa i percepcije turista od strane žitelja Dubrovnika. Svoja kiparska nagnuća, Ivana Pegan Baće ostvaruje u maketama s apliciranim fotografijama koje nalikuju nekim nježnim, papirnatim varijantama lightboxova, izrađenim drvenim strukturama s apliciranim slovima, smještajući ih zajedno s mnoštvom iscrtanih, ispunjenih blokova na drvenu policu u središte i najosvjetljeniji dio izložbenog prostora, tako da sam prostorni smještaj s mijenama svjetla postaje dodatni element te neobične samostojeće strukture otvorene dodiru posjetitelja.

Dok je kod njenih starijih lightboxova, kroz koje autorica spaja trodimenzionalnost skulpture i plošnost fotografije, najčešće ambijent (ili njegov detalj) nositelj atmosferskog naboja prikaza

kao npr. melankolije i napuštenosti zimskog Dubrovnika na lightboxu koji ciljano ne svijetli (*DU TV*, 2010.), u novonastalim lightboxovima, autorica se fokusira isključivo na riječi. Pažljivo odabirući tipologiju i boju slova i smještajući ih u željeni suodnos s podlogom, suočava nas i sa riječju samom i s mnogoznačnošću čitanja. Rad s natpisom *Beskonačni udah* bez obzira na svoju liričnu komponentu koja istodobno aludira na želju za trajanjem onog prvog zaleta energije u bilo kojem početku neke dobre životne situacije, kao i nemogućnost toga,

Ivana Pegan Baće  
DU TV, 2010  
light box

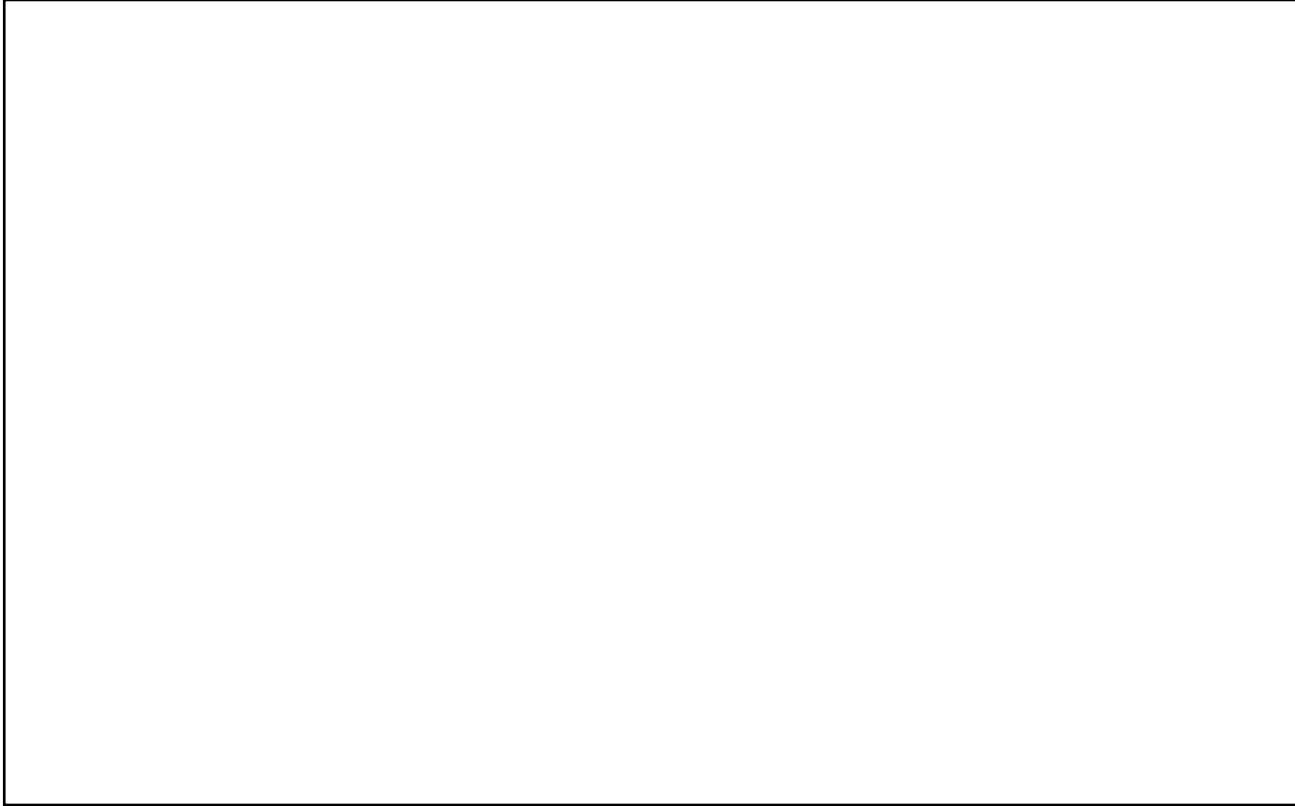


može se iščitati i na ironičan ili bilo kakav drugi način. Što uopće znači natpis *Preblizu* na jednom od lightboxova? Odnosi li se na sam smještaj slova na podlozi koji su preblizu desnom rubu podloge ili značenje trebamo tražiti u odnosu te riječi na konstelaciju slika u istoj prostoriji, ili ga uopće ne moramo tražiti jer on samo podvlači koliko o riječima ne razmišljamo nego ih uzimamo zdravo za gotovo. Cjelokupni proces našeg doživljaja bitno je drugačiji od reagiranja na ranije autoričine lightboxove u kojima smo prizore s pripadajućim asocijacijama usvajali bez potrebe da ih odgonetnemo intuitivno osjećajući i usvajajući njihov emocionalni naboj. Lightboxovi s riječima nešto su poput greške u komunikaciji, srodne osjećaju koji se ponekad javlja kad napišemo riječ koju smo toliko puta upotrijebili a jednostavno izgleda drugačije, potpuno strano.

Ključni autoričin novonastali rad na temu komunikacije *Voli mene* u maratonskom, filmskom trajanju i nizanju brojnih glagola od a do ž primijenjenih na jedan objekt - nju samu ocrtava jednu neobičnu situaciju u kojoj se potpuna izloženost i ranjivost autorice, gotovo vapaj za interakcijom, smjenjuje s nadmoćnošću pozicije zbog postavljene imperativne forme. Na crnoj podlozi u jednakom intervalu hipnotički nas obasipaju pozivi na razne radnje u rasponu od humorne, brutalne, bizarne do ljubavne konotacije, uvlačeći nas u stvarno preispitivanje riječi, načina i mogućnosti komunikacije. Kao u nekoj analogiji života, zapada nas određeni dio rada/radnji, a autorica u radu *Dionica* ide i korak dalje i riječi «pušta van», ispjevava ih, ne bez razloga upravo na slovo «l», početno slovo njena imena.

Ono što u okviru dubrovačke suvremene scene povezuje rad Viktora Daldona i Ivane Pegan Baće odsustvo je direktnog angažmana u odnosu na društveni trenutak te intenzivno istraživanje medija kojima se bave; kod Viktora Daldona preispitivanje samog procesa slikanja, a kod Ivane Pegan Baće stalno eksperimentiranje (skulptura, fotografija, video). Mislim da Daldonov stilski nomadizam i stvaranje raznorodnih serija ne bi bili tolikog intenziteta bez konteksta izlaganja s umjetnicom koja koristi širok dijapazon medija. Isto tako, fokusiranost Ivane Pegan Baće na riječi i mogućnost komunikacije, makar nije nepoznanica u njenom stvaralaštvu, dodatno se intenzivirala s obzirom na Daldonovo korištenje riječi u strukturi slika. I makar se relacije među radovima na izložbi stvaraju tek postavom, kao na bilo kakvoj drugoj zajedničkoj, grupnoj izložbi, mislim da je kontekst njihova nastanka presudno određen mišlju na prosudbu i reakciju kolege/ice, na situaciju «prvog pogleda».

Rozana Vojvoda





Ivana Pegan Baće  
Exposure, 2012.  
digitalne fotografije / digital photographs

## BEFORE THE FIRST VIEW

It was while I was reacting to their joint project of 2013 at the Flora Gallery in Lapad entitled *2x Homework* that the idea occurred to me to present Ivana Pegan Baće and Viktor Daldon, two contemporary younger artists working in the Dubrovnik area, together in the Dubrovnik Museum of Modern Art. They juxtaposed their works on opposite walls. The sculptor showed her series of vinorels (drawings in wine on paper) and the painter his drawings / interventions on pages of books filling up the space with a creative and liberating energy and uninhibited expression in, as the artists themselves say, the intimate medium of drawing. It seemed to me that the dialogue started would, in a larger space and a different context, with more time at their disposal (something more than a year for the preparation of the exhibition), obtain greater impetus and serve to stimulate some possibly damped down creative inclinations, or as a platform for some imagined works that had never actually been put into practice.

But as is the way with creative people, their work did not unfold the way I had foreseen; with some flagrant excesses as compared to the lines of development immanent to them or in some greater joint work. On the contrary, the situation of the offered dialogue, which in the end did obtain its complicated outlines and uncommon structure, seemed to intensify the introspection of the artists by the mere fact of the existence of the first observer/fellow artist. It seemed to me that the context of exhibiting jointly unobtrusively influenced the artists, generating two things, that in my opinion, colour this exhibition: the divergence of Daldon's painting series and the insistence of Ivan Pegan Baće on letters and text, in some sense by way of tribute to Daldon's frequent use of words in paintings, but primarily relating to words as the ultimate means of communication.

It is not easy unambiguously to characterise the painting of Viktor Daldon with any of the usual concepts or adjoin it to any given line, although it does contain elements of action painting, the art of graffiti and patterns, and in some works even traces of primary and analytic painting. A certain urban poetics that is always to a greater or lesser degree present in his paintings from an art historical point of view (although it does not essentially add anything very much to understanding of Daldon's pictures, because we are not dealing with any models) is cognate with the work of artists like Jean Michel Basquiat who has already been mentioned in descriptions of Daldon's painting, and I might add the name of Christopher Wool, American artist of Chicago origins who works in New York particularly fond of using letters in creating the space of painting and interested most in the actual process of the work, which includes repeated work on older pieces.



Viktor Daldon  
Kad se sunce spusti u more / When the  
sun drops down into the sea, 2014  
ulje, akrilik na platnu i lesonitu  
oil, acrylic on canvas and hardboard

The specific painting process of Daldon, as the artist will say half jokingly, is the destruction of the painting, the correction of error, it includes spattering with paint, scratching, the use of a house painter's roller, spatula and spray, painting with the hand, imprinting from transparent films, application of inscriptions, patterns and stencils. In one of the new groups of paintings, a colour that in previous series of paintings from 2009 to 2013 figured only in trace amounts acquired a new intensity, red, which was mostly used for visual accentuation, in combination with blue and violet tones, takes over the space of the painting in dense applications and a dynamic movement held back only by the layers of the white that opens up the achieved materiality of the painting. The dynamic charge is often underlined by inscription and some uncommon formation that recalls a stylised fish, mountain or island, used for additional breaking up the space of the painting. In all Daldon's paintings, including these that have been newly created, colour is subject to dissolution, space to stratification, and inscription to freedom of associations; forms exist and vanish, whether they are put on with stencil and multiplied patterns (one of them is the lily taken in natural scale from the floor of the central room of the Museum of Modern Art in Dubrovnik) or the transposition of fragments of the visible work in an entirely abstract composition of the painting. In the latter case, in the swirls of colour some kind of form genuinely wells up, as in the painting *Paiasaje imaginario* with a depiction of tender little plants that in combination with the title and the drama of the constellation of colour in the background obtains as it were archetypal connotations. The words that the artist brushes onto the canvas in some cases in Croatian or in some other major language chosen because the selected concept sounds best in it, are sometimes written in the form of title, explanation, and sometimes are intrusively big and written clumsily, taking over from the motif (*La Predica agli ucelli*, *Kad se sunce spusti u more / When the sun drops down into the sea*). Daldon still makes paintings with letters and words applied with spray paint, in which they are the main constitutive element of the painting, and one of the most interesting of this group is the painting entitled *Curses* in which the artist carries out self-censorship, distorting with spray the form of the letters and painting over with fierce strokes the threat that the half visible and mutilated letters still signal (hidden and scrubbed out, and for this very reason furnished with a greater degree of suggestiveness). He also, in conceptual manner, does a series of monochromes entitled *souvenir*, looking ironically at the tourist industry hysteria in Dubrovnik and the market value of artworks, and for the first time in his oeuvre monochromes appear in black, grey and white of a markedly painterly quality. Any reference to visual reality is done away with, and the fragmentation and citationality, essential signposts and stimuli to galaxies of associative flows, are reduced to lines, drips and sudden flaring of tones and minimal accents of some other hue within the individual monochromes. Daldon also supplies some of the new paintings with an en-



Viktor Daldon  
Paisaje imaginario, 2014.  
industrijska boja, ulje, akrilik na platnu / industrial paint, oil, acrylic on canvas



Viktor Daldon  
Lopud, 2014.  
akrilik na lesonitu / acrylic on hardboard



tirely new factor: he frames them in discarded old fashioned frames with rich mouldings materialising and also subjecting to irony in this way the idea of the bourgeois or drawing-room function of painting, at the same time by contrast achieving an intensification of the constitutive elements of his own paintings. One of the interesting paintings of the *framed* series is *Lopud*, done on hardboard, extremely simplified, in white contours against an even dark, black background (with a few tones of blue) just as the artist sees the island from his living and working space in Brsečine. Although apparently painted in an entirely different manner with a certain graphic sensibility, in an extremely parsimonious idiom, in this pared down depiction of the island we can recognise the leitmotif of many of Daldon's paintings – a mostly black, red or white structure, which holds down any expansion of colour, breaks up or through or stratifies the space of the painting. Apart from the morphological link with other paintings, which is manifest in the game and testing out of the two-dimensionality of the form that in this case is emphasised quite openly, this simple scene seems to be a sublimation of Daldon's principle of appropriating elements of visual reality and transposing them into the sphere of signs.

The works of Ivana Pegan Baće are regularly characterised by an exceptional infusion of emotion, a minimalist elegance of construction if it is sculptures that are concerned, and a purged visual language in her videos and photographs, in which one of the major roles is taken by light and the manner in which it transforms phenomenal reality. She uses the photographic medium conceptually, not hesitating to make use of errors, divergences from the standard of the trade as in the series *Exposure* (2012) in which, taking pictures of tourists in summer Dubrovnik, in a particular place where from a darkened space under the arches, they first of all emerge into the light and stone of Stradun, deliberately overexposing the shot and turning some of the figures into white apparitions, completely depriving them of corporeality. Although in her work she is not inclined to direct engagement and any kind of social chronicle, in this series of ten photographs Ivana Pegan Baće contributes her mite to the image of aestival Dubrovnik. Capturing in the movements of the tourists some expectations of the sensation that they are preparing to experience, and at the same time turning them into almost unreal depictions, the author underlines the ambivalence that inhabitants of Dubrovnik have in their attitude to and perception of tourists. Ivana Pegan Baće embodies her sculptural proclivities in mock-ups with appliquéd photos that are like some gentle paper versions of light boxes, made with wooden structures and appliquéd letters, placing them together with a great many sketchbooks onto a wooden shelf in the central and the most illuminated part of the exhibition space, so that the actual spatial accommodation with its changes of light becomes an additional element of this unusual free-standing structure



Ivana Pegan Baće  
Podtekst / Subtext, 2014, detalj / detail  
polica s blokovima i maketama, drvo, papir  
shelf with sketchbooks and mock-ups,  
wood, paper

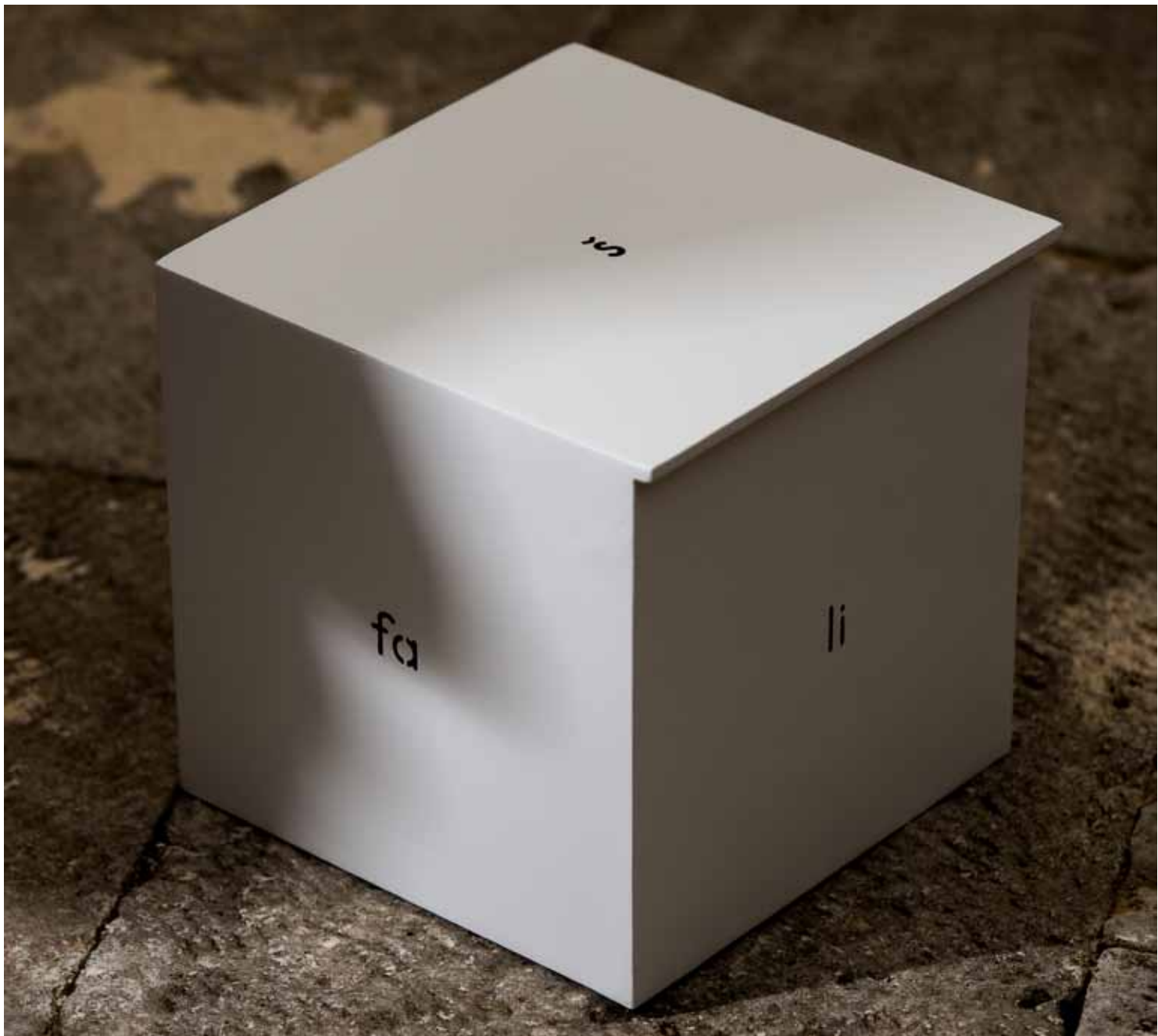


Ivana Pegan Baće  
Podtekst / Subtext, 2014, detalj / detail  
polica s blokovima i maketama, drvo, papir  
shelf with sketchbooks and mock-ups,  
wood, paper

exposed to the touch of the visitor. While in her older light boxes, in which the artist joins the three dimensions of sculpture and the flatness of the photograph, it is most often the setting, the environment, or a detail of it, that is the vehicle of the atmospheric charge of the representation, such as the melancholia and abandonment of Dubrovnik in winter on a light box that is deliberately unlit (*DU TV*, 2010), in the new light boxes the artist is focused entirely on words. Carefully choosing the typology and colour of the letters and placing them in their desired correlation with the background, she confronts us with the word itself and the multiplicity of readings. The work with the inscription *Beskonačni udah / An Infinite Inhalation* irrespective of the lyrical component that at the same time alludes to the wish that the first impulse of energy at any beginning of some good life situation should last forever, as well as the impossibility of it, can be read in an ironical or any other way at all. What on earth does it mean, that inscription *Too Close / Preblizu* on one of the light boxes? Does it relate to the location of the letters on the background that are too close to the right hand edge of the ground or should we look for the meaning in the relation of that word to the whole grouping of paintings in the same room, or ought we perhaps not seek for it at all, for it only underlines how little we really think about words and instead take them for granted. The whole process of our experience is essentially different from the reaction to the earlier light boxes of the artist in which we took over the scenes with their appertaining associations without any need to unriddle them, intuitively feeling and taking on board their emotional charge. Light boxes with words are something like an error in communications, similar to a feeling that occasionally comes when we write a word that we have used so many times that yet looks completely different, absolutely strange.

The key new work of this artist on the theme of communication is *Love Me* in a marathon film length and a sequencing of numerous verbs from A to Z applied to a single object – herself, sketches out an uncommon situation in which the total exposure and vulnerability of the artist as woman, practically a plea for interaction, is alternated with the superiority of the position because of the imperative form set up. On a black ground at equal intervals invitations to various actions scatter down on us, ranging from the humorous, brutal and the bizarre to connotations of love, drawing us into a real re-examination of the words, manners and possibilities of communication. As if in some analogy of life, a certain part of the work or action falls due to us, and the author in the work *Section* goes a step further and lets the words out, sings them out, not without reason actually to the letter I, the initial of her name.

What, in the context of the contemporary scene in Dubrovnik, links the work of Viktor Daldon and that of Ivana Pegan Baće is the absence of any direct commitment vis-à-vis the social factor, and intensive exploration of the media with which they are engaged. In Viktor



Ivana Pegan Baće

Podtekst / Subtext, 2014, detalj / detail

polica s blokovima i maketama, drvo, papir / shelf with sketchbooks and mock-ups, wood, paper

Daldon, a re-examination of the process of painting, and in Ivana Pegan Baće, a constant experimentation (with sculpture, photography and video). I do think that Daldon's stylistic nomadism and the creation of the heterogeneous series would not have been of such intensity without the context of exhibiting with an artist who uses a wide range of media. And the focus of Ivana Pegan Baće on words and the possibility of communication, even if not unknown in her work, has been additionally heightened because of Daldon's usage of words in the structure of his paintings. And even if the relations among the works at the exhibition are created only by the set up, as in any other kind of collective show, I think that the context of their origins is crucially determined by thought of the judgement and reaction of that fellow artist, the situation on first view.

Rozana Vojvoda



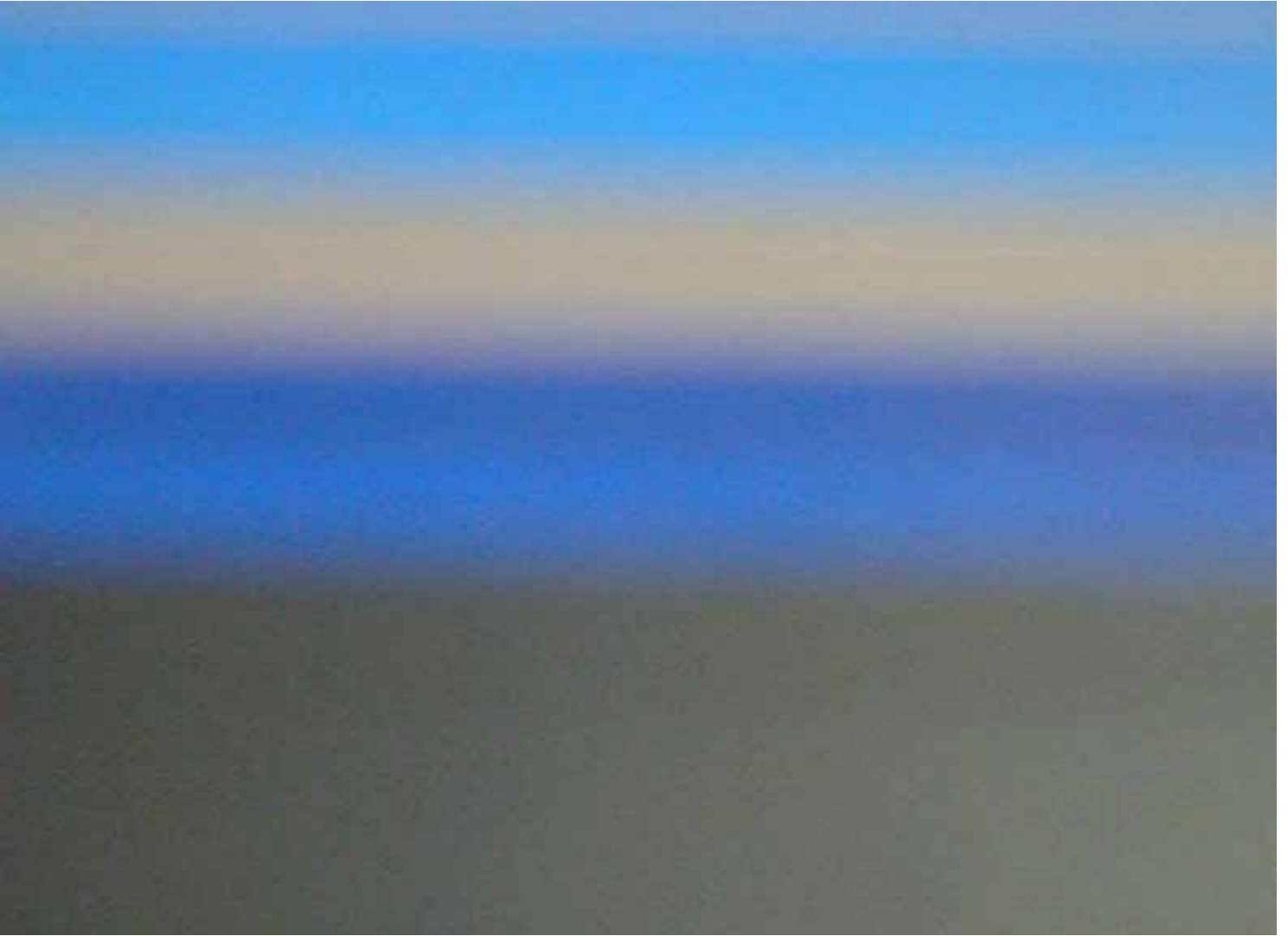
glodi

Ivana Pegan Baće  
Voli mene / Love Me, 2014.,  
video still



mene

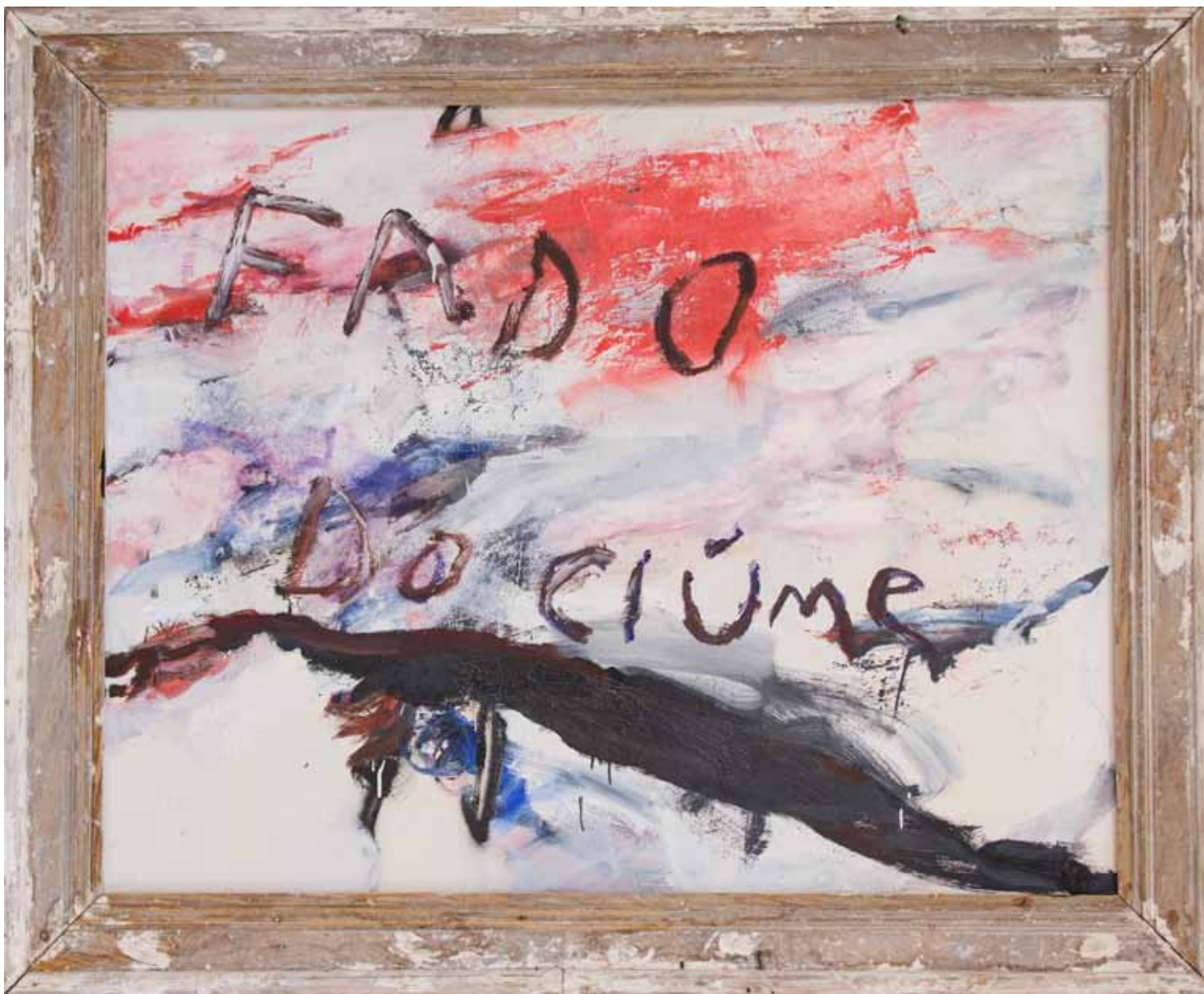
Ivana Pegan Baće  
Voli mene / Love Me, 2014.,  
video still



LB



4



Viktor Daldon  
Fado do ciùme, 2014.  
industrijska boja, ulje, akrilik na platnu / industrial paint, oil, acrylic on canvas



Viktor Daldon  
Slomljeno cvijeće / Broken Flowers, 2014.  
ulje, akrilik, grafit na lesonitu / oil, acrylic, graphite on hardboard



Viktor Daldon  
Psovke / Curses, 2014.  
industrijska boja, sprej, akrilik na platnu  
industrial paint, spray, acrylic on canvas



Viktor Daldon  
Siva slika / Grey Painting,  
2014.  
akril i ulje na platnu  
acrylic and oil on canvas



Viktor Daldon  
Sextant, 2014.  
akrilik, ulje, grafit na platnu / acrylic, oil, graphite on canvas



Viktor Daldon  
Before the beginning, 2014  
ulje, sprej, grafit na platnu / oil, spray, graphite on canvas







# BIOGRAFIJA / BIOGRAPHY



# IVANA PEGAN BAĆE

Rođena 1971. u Doboju. Diplomirala kiparstvo na ALU u Zagrebu 1996. godine.

Članica Hrvatske zajednice samostalnih umjetnika i Hrvatske zajednice likovnih umjetnika od 1997. godine.

Živi i radi u Dubrovniku.

She was born in 1971 in Doboju; took her BFA in sculpting at the Academy of Fine Arts in Zagreb in 1996. She has been a member of the two artists' associations HZSU and HZLU since 1997. She lives and works in Dubrovnik.

## KONTAKT / CONTACT

adresa: Žudioska 4, Dubrovnik

mob: 385 91 523 4737

email: ivana\_pegan\_bace@yahoo.com

## SAMOSTALNE IZLOŽBE

- 2013. Galerija Flora «2x2 Homework», Dubrovnik (sa V.Daldon)
- 2013. Galerija Greta «Exposure», Zagreb
- 2011. Galerija Let 777 «Let iznad svjetla», Dubrovnik
- 2005. Galerija Galženica, Velika Gorica  
Kuća Bukovac «Bez glasa», Cavtat
- 2004. Galerija Sebastian, Dubrovnik
- 2003. Galerija Otok  
«Svakom nanovo otkrivenom kretnjom...», Dubrovnik
- 2002. Galerija Nova «Mo-ve-ment», Zagreb  
Galerija Otok «Russian dance», Dubrovnik
- 1999. Galerija Salon Karas «Burning thirst», Zagreb  
Galerija SC, Zagreb (s N. Bilić i A. Korkut)
- 1997. Galerija Matice hrvatske  
«Ja-divlji lovac zvijezda», Zagreb
- 1995. Multimedijalni centar Nona, Zagreb

## SKUPNE IZLOŽBE

2014. Kulturni centar Beograda,,  
«*Grad je mrtav, živio grad*», Beograd
2013. Usti nad Labem, Galerija Rampa, «*Passing memories*»
2012. Lazareti, «*Istočno od (K)raja*», Dubrovnik
2010. Porečko Anale, «*Nitko nije siguran*», Poreč  
Art Radionica Lazareti, «*Domaći rad*», Dubrovnik
2008. Galerija Prsten, Zagreb  
*Suvremena dubrovačka umjetnost*  
Dubrovnik, Lazareti, «*Ogledi o suvremenom društvu*»  
Avesta, «*First minute Croatia*», Hrvatski umjetnici u  
Švedskoj
2007. Zagreb, Velesajam, 45. *Zagrebački salon*  
Dubrovnik, Umjetnička galerija, «*U pejzažu*»
2006. Dubrovnik, Umjetnička galerija,  
*Suvremena dubrovačka umjetnost*  
Zagreb, Gliptoteka, *IX Triennale hrvatskog kiparstva*
2005. Rijeka, Muzej moderne umjetnosti, *Suvremena*  
*dubrovačka umjetnost*
- 2004.. Varaždin, Palača Oršić, «*Apsolutno barok*»
2003. Fort Collins, Museum of Contemporary Art, «*Corners*»  
Luleå, Konstanshus Gallery, *Luleå summer biennial*
2002. Skopje, Galerija Mesto  
Zagreb, Gliptoteka, *Triennale hrvatskog crteža*
2001. Eck en Wiel, Galerije de Beerenburght,  
«*The Journey of the Stone*»
2000. Zagreb, Gliptoteka, *Triennale hrvatskog kiparstva*
1998. Karlovac Gliptoteka, *Triennale hrvatskog akvarela*
1997. Zagreb, Gliptoteka, *Triennale hrvatskog kiparstva*
1996. Zagreb, Dom HDLUa, *24. salon mladih*  
Zagreb, Galerija Arteria
1995. Zagreb, Galerija Arteria  
Zagreb, Klovićevi dvori, *30. zagrebački salon*

## STIPENDIJE, KIPARSKI SIMPOZIJI (IZVEDENI RADOVI)

2002. SAD, Omi /  
New York, Art Omi International Artists' Residency  
Njemačka, Zarentin, *Burst*  
Francuska, Paris, Cité International des Arts
2001. SAD, Johnson Vermont, Artslink /  
Vermont Studio Center  
Finska, Kemijarvi, *Fullness*  
Momjan, Visura Aperta
2000. Češka, Plasy, *Thanksgiving*  
Italija, Asiago, *Stroom*  
SAD, Brookline NH, *E/motions*
1999. Italija, Nanto, *Stroom*  
Njemačka, Ambruck, *Terra Sancta*
1998. Litva, Vilnius, Europos Parkas, *Mercy of water*
- 1997 Slovačka, Komarno, *Mercy of water*

## VIKTOR DALDON

Viktor Daldon rođen je 1972. godine u Dubrovniku, gdje završava srednju elektrotehničku školu. 1995. god. upisuje Pedagoški fakultet u Rijeci (Odsjek likovne umjetnosti), a 1996. godine nastavlja studij na Akademiji likovne umjetnosti u Zagrebu. Dobitnik je rektorove nagrade za slikarstvo 2001. godine. Diplomirao je u klasi Eugena Kokota 2001. godine. Član je HDLU-a i HZSU-a. Živi i radi u Dubrovniku.

Viktor Daldon was born in 1972 in Dubrovnik, where he went to secondary electrical engineering school; he enrolled in the Education Faculty in Rijeka in 1995 (fine arts section) and in 1996 went on with his studies at the Academy of Fine Arts in Zagreb. He won the university president's prize for painting in 2001. He took his degree from the class of Eugen Kokot in 2001. He is a member of the artists' associations HDLU and HZSU. He lives and works in Dubrovnik.

Popis radova:

### KONTAKT / CONTACT

Brsečine, 20233 Tršteno, Dubrovnik  
cell phone: 091 7962651  
vdaldon@yahoo.com  
<http://www.viktordaldon.com/>

### SAMOSTALNE IZLOŽBE

- 2013. Galleri Krebsen, Kopenhagen, Danska
- 2013. Dubrovnik, Galerija Flora «2x2 Homework» (s Ivana Pegan Baće)
- 2013. Studio 777, Dubrovnik
- 2013. Galerija Bukovac, Cavtat
- 2010. Galerija Prsten, Dom HDLU-A, Zagreb
- 2007. Galerija S, Koprivnica
- 2007. Galerija Vjekoslav Karas, Karlovac
- 2007. Galerija Vladimir Bužančić, Zagreb
- 2006. Galerija Sebastijan, Dubrovnik
- 2006. Galerija Krka, Novo mesto, Slovenija
- 2005. Umjetnička galerija Dubrovnik, Dubrovnik
- 2005. Moderna galerija, Studio Josip Račić, Zagreb
- 2004. Galerija Cekao, Zagreb
- 2004. Galerija Bukovac, Cavtat
- 2003. 'visura aperta', Momjan
- 2003. Galerija Otok, Dubrovnik
- 2003. Galerija Matice hrvatske, Zagreb
- 2002. Galerija Balen, Slavonski brod
- 2001. Galerija VN, Zagreb
- 2000. Trgovačka banka, Zagreb
- 1999. Galerija SC, Zagreb

## SKUPNE IZLOŽBE (ODABIR)

2014. *Grad je mrtav, Živio Grad!*, Galerija Podroom, Beograd
2013. *2. Bijenale slikarstva*, dom HDLU-a, Zagreb
2013. *Pas u hrvatskoj likovnoj umjetnosti od 19. st. do danas*, Galerija Prica, Samobor
2010. *45. Zagrebački salon*, Galerija Prsten, dom HDLU-a, Zagreb
2009. *Artists in Residence 2009*, Atelierfrankfurt, Frankfurt am Main, Njemačka
2009. *Dubrovački lik.trenutak 2*, Umjetnička galerija Dubrovnik, Dubrovnik
2008. *4. hrvatski trijenale crteža*, gliptoteka HAZU, Zagreb
2008. *suvremena dubrovačka umjetnost*, Galerija Prsten, dom HDLU-a, Zagreb
2007. *HPB Grand prix*, dom HDLU-a, Zagreb
2007. *35 autora za 35 godina galerije Sebastijan*, galerija Sebastijan, Dubrovnik
2007. *5+*, Gliptoteka HAZU, Zagreb
2007. *42. Zagrebački salon*, dom HDLU-a, Zagreb
2006. *povratak u budućnost*, galerija SC, Zagreb
2005. *stalni postav Moderne galerije Zagreb*, Zagreb
2005. *suvremena dubrovačka umjetnost*, Muzej moderne i suvremene umjetnosti Rijeka / Umjetnička galerija Dubrovnik
2005. *“strast”*, Muzej moderne i suvremene umjetnosti Rijeka, Rijeka
2005. *Suvremeni Hrvatski crtež*, gostujuća izložba u organizaciji Ministarstva kulture RH
2006. *17. Instants video nomades*, Metz, Aix-en-provence, Francuska
2005. *27 salon mladih*, Zagreb
2004. *Dubrovački lik.trenutak*, Umjetnička galerija Dubrovnik, Dubrovnik
2003. *Htmobile-zaljubljeni u kretanje*, gostujuća izložba
2003. *prezentacija radova s festivala vizualnih i audio medija ‘visura aperta’*, Momian\_03, Galerija Nova, MM centar, Muzej suvremene umjetnosti, Zagreb
2003. *43. annale*, Istarska sabornica, Poreč
2003. *3+1+5*, studio galerije Sv. Krševan, Šibenik
2002. *15. Instants video Manosque*, Francuska
2002. *3. Hrvatsko trijenale crteža*, Galerija ‘Klovićevi dvori’, Zagreb
2002. *Human/Nature*, Trafo galerija, Budimpešta/ Slavonski brod
2002. *Novi fragmenti*, Galerija SC, Zagreb
2001. *36. Zagrebački salon 2001*, Zagreb
2001. *15. Međunarodna izložba crteža 2001*, ‘Moderna galerija’, Rijeka
2001. *Rektorova nagrada*, Galerija VN, Zagreb
2001. *Aquarius art*, Zagreb
2000. *Ljetna radionica Momjan 00*, Momjan
2000. *Aquarius art*, Zagreb
1999. *Dan planeta zemlje*, Klub ‘Gjuro2’, Zagreb
1999. *Pregled situacije na jugu 999*, Dubrovnik
1998. *Treća smotra studenata Zagrebačkog sveučilišta*, Galerija SC, zagreb
1998. *Passate e presente*, Primiero, Italija

# POPIS RADOVA:

## VIKTOR DALDON

1. Fado do ciúme, 2014.  
industrijska boja, ulje, akrilik na platnu  
153 x 120 cm
2. Paisaje imaginario, 2014.  
industrijska boja, ulje, akrilik na platnu  
190 x 180 cm
3. Bez naziva, 2014. («Ljiljani»)  
sprej, industrijska boja, akrilik na platnu  
180 x 190 cm
4. Bez naziva, 2014. («Ljiljani»)  
sprej, industrijska boja, akrilik na platnu  
180 x 190 cm
5. Psovanje, 2014.  
industrijska boja, sprej, akrilik na platnu  
170 x 130 cm
6. La predica agli ucelli, 2014.  
akrilik, ulje na platnu, 2014.  
170 x 138 cm
7. Kad se sunce spusti u more, 2014.  
ulje, akrilik na platnu i lesonitu  
51 x 43 cm
8. Lopud, 2014.  
akrilik na lesonitu  
98 x 91 cm
9. Slomljeno cvijeće, 2014.  
ulje, akrilik, grafit na lesonitu  
102 x 82 cm
10. Bez naziva, 1998. / 2014.  
ulje, sprej na plastificiranom kartonu  
82 x 101 cm
11. Bez naziva, 2014. («Apstrakcija»)  
ulje na platnu
12. From the morning, 2014.  
ulje, akril, grafit, sprej na platnu  
190 x 180 cm
13. Bez naziva, 2014. («smola»)  
ulje, akril, grafit, sprej na platnu  
180 x 180 cm
14. Sextant, 2014.  
akrilik, ulje, grafit na platnu  
190 x 180 cm
15. Before the beginning, 2014.  
ulje, sprej, grafit na platnu  
190 x 180 cm
16. Tigrovi, 2014.  
ulje, sprej na platnu  
180 x 180 cm
17. Flowers for Maya, 2014.  
sprej, ulje, grafit na platnu  
190 x 180 cm
18. Čempresi, 2014.  
ulje, grafit na platnu  
155 x 135 cm
19. The flowers of St. Francis, 2014.  
ulje, akril, grafit, sprej na platnu  
155 x 135 cm
20. Bez naziva, 2014  
sprej, ulje, akrilik na platnu  
170 x 130 cm
21. Bez naziva («Crveno i crno»)  
sprej, ulje, akril na platnu  
155 x 135 cm
22. Before the beginning, 2014.  
ulje, akril, sprej na platnu  
140 x 130 cm
23. Tigrovi, 2014.  
sprej, ulje na platnu  
140 x 130 cm
24. Serija Suvenirni, 2014..  
akril na platnu  
30x30 cm, 30x40 cm, 30x40 cm,  
40x50 cm, 40x50 cm, 60x50 cm
25. Apollo, 2014.  
ulje na lesonitu  
96 x 79 cm
26. Bez naziva, 2014.  
ulje na lesonitu
27. Blue tone, 2014.  
ulje na platnu  
78 x 58 cm
28. Citat, 2014.  
ulje na platnu  
140 x 130 cm
29. Crna slika, 2014.  
ulje na platnu  
140 x 130 cm

## IVANA PEGAN BAĆE

1. Bez naziva, 2004.  
drvo, foto-otisak  
300 x 75 x 70 cm
2. DU TV, 2010.  
light box
3. Exposure, 2012.  
digitalna fotografija (10)  
30 x 40 cm
4. Bez naziva (Grad), 2012.  
digitalna fotografija (3)
5. Preblizu, 2014.  
light-box  
125 x 17,5 x 8 cm
6. Beskonačni udah, 2014.  
light-box  
125 x 17,5 x 8 cm
7. Voli mene, 2014.  
3h, loop
8. Dionica, 2014.  
11' 4"
9. Kada jednom započneš, ne možeš odustati, 2014.  
1' 34"
10. Podtekst, 2014.  
polica s blokovima i maketama,  
drvo, papir, razne dimenzije



# LIST OF EXHIBITS:

## VIKTOR DALDON

1. Fado do ciùme, 2014  
industrial paint, oil, acrylic on canvas  
153 x 120 cm
2. Paisaje imaginario, 2014  
industrial paint, oil, acrylic on canvas  
190 x 180 cm
3. Untitled, 2014  
spray, industrial paint, acrylic on  
canvas  
180 x 190 cm
4. Untitled, 2014 (Lilies)  
spray, industrial paint, acrylic on  
canvas  
180 x 190 cm
5. Swearing, 2014  
industrial paint, spray, acrylic on  
canvas  
170 x 130 cm
6. La predica agli ucelli, 2014  
acrylic, oil on canvas, 2014  
170 x 138 cm
7. Kad se sunce spusti u more /  
When the sun drops down into  
the sea, 2014  
oil, acrylic on canvas and hardboard  
51 x 43 cm
8. Lopud, 2014  
acrylic on hardboard  
98 x 91 cm
9. Broken Flowers, 2014  
oil, acrylic, graphite on hardboard  
102 x 82 cm
10. Untitled, 1998. / 2014  
oil, spray on plasticated cardboard  
82 x 101 cm
11. Untitled, 2014  
oil on canvas
12. From the morning, 2014  
oil, acrylic, graphite, spray on canvas  
190 x 180 cm
13. Untitled, 2014  
oil, acrylic, graphite, spray on canvas  
180 x 180 cm
14. Sextant, 2014  
acrylic, oil, graphite on canvas  
190 x 180 cm
15. Before the beginning, 2014  
oil, spray, graphite on canvas  
190 x 180 cm
16. Tigers, 2014  
oil, spray on canvas  
180 x 180 cm
17. Flowers for Maya, 2014  
spray, oil, graphite on canvas  
190 x 180 cm
18. Cypresses, 2014  
oil, graphite on canvas  
155 x 135 cm
19. The flowers of St. Francis, 2014  
oil, acrylic, graphite, spray on canvas  
155 x 135 cm
20. Untitled, 2014  
spray, oil, acrylic on canvas  
170 x 130 cm
21. Untitled  
spray, oil, acrylic on canvas  
155 x 135 cm
22. Before the beginning, 2014  
oil, acrylic, spray on canvas  
140 x 130 cm
23. Tigers, 2014  
spray, oil on canvas  
140 x 130 cm
24. Souvenir Series, 2014.  
acrylic on canvas  
30x30 cm, 30x40 cm, 30x40 cm,  
40x50 cm, 40x50 cm, 60x50 cm
25. Apollo, 2014  
oil on hardboard  
96 x 79 cm
26. Untitled, 2014  
oil on hardboard
27. Blue tone, 2014  
oil on canvas  
78 x 58 cm
28. Quote, 2014  
oil on canvas  
140 x 130 cm
29. Black Painting, 2014  
oil on canvas  
140 x 130 cm

## IVANA PEGAN BAČE

1. Untitled, 2004.  
wood, photo print  
300 x 75 x 70 cm
2. DU TV, 2010.  
light box
3. Exposure, 2012.  
digital photographs (10)  
30 x 40 cm
4. Untitled (City), 2012.  
digital photographs (3)
5. Too Close, 2014  
light-box  
125 x 17.5 x 8 cm
6. An Infinite Drawing in of Breath,  
2014  
light-box  
125 x 17.5 x 8 cm
7. Love Me, 2014  
3h, loop
8. Share/Section, 2014  
11' 4"
9. When once you start, you can't  
give up, 2014  
1' 34"
10. Subtext, 2014  
shelf with blocks and mock-ups,  
wood, paper, various dimensions

# IMPRESSUM

**NAKLADNIK / PUBLISHER:**

Umjetnička galerija Dubrovnik  
Frana Supila 23  
20 000 Dubrovnik

**ZA NAKLADNIKA / FOR THE PUBLISHER**

mr.sc. Vesna Delić Gozze

**KONCEPT IZLOŽBE / EXHIBITION CONCEPT**

dr.sc. Rozana Vojvoda  
Viktor Daldon, Ivana Pegan Baće

**POSTAV IZLOŽBE, PREDGOVOR:  
THE EXHIBITION LAYOUT, PREFACE:**

dr.sc. Rozana Vojvoda

**PRIJEVOD / TRANSLATION:**

Graham McMaster

**LEKTURA / PROOF READING:**

Irja Jerković

**FOTOGRAFIJE / PHOTOGRAPHS:**

Grgo Jelavić

**GRAFIČKO OBLIKOVANJE / DESIGN:**

Studio m & m

**TEHNIČKI POSTAV / TECHNICAL SET-UP:**

Željko Sušić

**TISAK / PRINTING:**

Alfa-2, Dubrovnik

**NAKLADA / COPIES:**

300

Ostvarenje izložbe i tisak kataloga omogućili su Grad  
Dubrovnik i Ministarstvo kulture Republike Hrvatske. /

The realisation of the exhibition and the printing of the  
catalogue have been made possible by The City of Dubrovnik  
and The Ministry of Culture of the Republic of Croatia

ISBN 978-953-7271-36-7

CIP zapis dostupan u računalnom Skupnom katalogu hrvatskih knjižnica  
pod brojem 541103059.

Tiskano u Hrvatskoj, 2014. / Printed in Croatia, 2014

STRAŽNJA STRANA / BACK COVER:

Ivana Pegan Baće  
Voli mene / Love Me, 2014  
video still

**izgovori**