

Uz MIR za mir : Nikola DŽAJA

Nikola Džaja pristupa temi mira kroz propitivanje dinamičke povijesne opozicije rata i mira. Kao zreo umjetnik, koji suvereno vlada i vokabularom i sintaksom kiparskog jezika, dvojtvo teme duhovito izražava oponiranjem »tradicionalnog i suvremenog kiparstva«, majstorstva i koncepta. Nepatvorenim i nenametljivim stilom okipotvoruje predmete i opredmećuje kipove, vlastite dakako, postupkom začudnosti.

A to sve uz primjerenu dozu dobronamjerne ironije, i prema formi i prema sadržaju.

Time publiku stavlja na svojevrsnu muku – da se sama »odredi« i naspram skulpture i naspram ideje, a kroz to i naspram neumitne činjenice rata i mira.

No, kao melem na ranu promatrača, izložbi smisleno pridružujemo video film *Pasija*, kojim se dokumentira kiparski ciklus *Križnog puta* Nikole Džaje, a koji će nas naposljetku, makar posredno, svojom iskrenošću i uravnoteženošću privesti miru i iskonskoj ideji mira. (B. P.)

Next to PEACE for Peace : Nikola DŽAJA

Nikola Džaja tackles the theme of peace by questioning the dynamic historic opposition of war and peace. As a mature artist, confidently mastering the vocabulary and the syntax of the language of sculpture, he finds a witty expression of the duality of this theme in the juxtaposition of traditional and contemporary sculptures, the craftsmanship and the concept. In his original and unobtrusive style he turns objects into sculptures and sculptures into objects—his own, naturally—by the method of defamiliarization.

And he does it all with a proper measure of benevolent irony, aimed both at the form and its contents.

With this the viewers are given the difficult task of defining their own attitude towards the sculpture and the idea, as well as towards the relentless reality of war and peace.

However, as a comfort and reward, the viewers are invited to see The Passion, a film documenting Džaja's sculptural series Way of the Cross. With its honesty and balance it will finally—albeit indirectly—lead us to peace and the primaevial idea of peace. (B. P.)



(photography: Slobodan Tomić
and N. Džaja; editing: S. Tomić)
documentary film, 9' 30''
2009

The Passion



Pasija

2009.
dokumentarni film, 9' 30''
(fotografija: Slobodan Tomić i
N. Džaja; montaža: S. Tomić)



Uz MIR za mir / Next to PEACE for Peace : Nikola DŽAJA • Salon Galerije Antuna Augustinčića • 19. IX. – 19. X. 2014.

Povodom Međunarodnog dana mira 21. rujna 2014.,
ostvareno uz potporu Ministarstva kulture RH i
Krapinsko-zagorske županije.

Marking the International Day of Peace, September 21,
2014, this project was organized with the support of the
Ministry of Culture and the Krapina-Zagorje County

Nakladnik / Publisher MHZ – Galerija Antuna Augustinčića, Klanjec • Za nakladnika / For the Publisher Vlasta Krklec • Urednik / Editor Božidar Pejčković • Autor izložbe i postava / Concept & Setup Božidar Pejčković • Tekst / Text Nikola Džaja, Božidar Pejčković • Suradnici u realizaciji / Production assistants Davorin Vučić, Robert Žitnik • Prijevod, lektura i korektura / Translation, language editing and proof-reading Silva Tomanić Kiš • Fotografije / Photographs Slobodan Tomić, Davorin Vučić • Oblikovanje kataloga / Catalogue design Božidar Pejčković • Grafička priprema / Pre-press services ArTresor naklada, Zagreb • Tisak / Printed by Tiskara Zelina d.d., Sv. Ivan Zelina • Naklada / Print run 300 • ISBN 978-953-265-116-4

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SALON GALERIJE ANTUNA AUGUSTINČIĆA • 19. IX. – 19. X. 2014.

h. 36 cm, ø 17 cm; 5 parts
glass, plaster, Plexiglas, cork
2013

The Citizens of Jerusalem

A1

Gradani Jeruzalema

2013.

staklo, gips, pleksiglas, pluto
vis. 36 cm, ø 17 cm; 5 dijelova



h. 12 cm, ø 6 cm; 5 parts
glass, plastic, cork
2014

The Soldiers of Jerusalem

C1

Vojnici Jeruzalema

2014.

staklo, plastična masa, pluto
vis. 12 cm, ø 6 cm; 5 dijelova



h. 60 cm, ø 40 cm
glass, plaster, cork, wax, wood
2010

An Ideological Fairy Tale

B1

Ideološka bajka

2010.

staklo, gips, pluto, vosak, drvo
vis. 60 cm, ø 40 cm



h. 18, ø 8,5 cm; 2 parts
glass, plastic, water, wine
2014

**And Cup of Gall
for Honey Equally Doth Call**

B2

**Čaša žuči
ište čašu meda**

2014.

staklo, plastika, voda, vino
vis. 18, ø 8,5 cm; 2 dijela



h. 47 cm, ø 35 cm
glass, terracotta, Plexiglas, cork
2011

Ideological Archive

A2

Ideološki arhiv

2011.

staklo, terakota, pleksiglas, pluto
vis. 47 cm, ø 35 cm



h. 47 cm, ø 35 cm
glass, plastic, Plexiglas, cork
2012

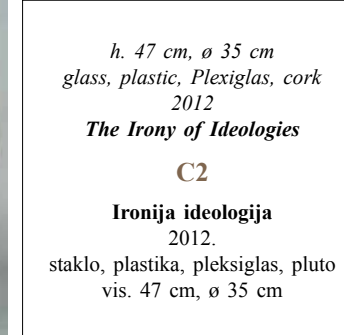
The Irony of Ideologies

C2

Ironija ideologija

2012.

staklo, plastika, pleksiglas, pluto
vis. 47 cm, ø 35 cm



h. 47 cm, ø 35 cm
glass, plastic, Plexiglas, cork
2014

The Defense of a Myth

A3

Obrana mita

2014.

staklo, plastika, pleksiglas, pluto
vis. 47 cm, ø 35 cm



h. 42 cm, ø 35 cm
glass, plastic, Plexiglas, cork
2014

The Vicissitudes of Ideologies

C3

Mijena ideologija

2014.

staklo, plastika, pleksiglas, pluto
vis. 42 cm, ø 35 cm



h. 47 cm, ø 35 cm
glass, plaster, Plexiglas, cork
2013

The Die Is Cast

B3

Kocka je bačena

2013.

staklo, gips, pleksiglas, pluto
vis. 47 cm, ø 35 cm



The Vicissitudes of War and Peace. In my deliberations on sculpture the theme of peace means I challenge the relations, such as traditional vs. contemporary sculpture, as well as the historic vicissitudes of war and peace. All of my ironic and ideological examination can be followed through the fairy tale concept of "genie in a bottle", to open or not to open, to hold up or release the tides of change in the future. This idea of reflecting opposites touches upon Nietzsche's metaphor: "If one wishes to consider the mirror in itself, in the end one will only find objects on the surface of the mirror. If one wishes to grasp those objects, in the end one will only fall into the mirror. This is the entire history of cognition."

By transforming traditional statues and ready-made sculptures within a single concept, I question the possibility of achieving mirror reflections of the statue and the object. The statue and the object both disappear in the process, and an ironic idea of them emerges. You should determine your own attitude towards the statue—or the concept of the statue—and towards the timeless fact of war and peace.

"We are completely ideologized."

(N. Dž.)

Nikola Džaja, b. September 13, 1959 in Lištani, near Livno (Bosnia & Herzegovina). In 1979 he graduated from High School for Decorative Art and Industrial Design in Split. He studied sculpting at the Academy of Fine Arts in Sarajevo, in the class of Professor Kosta Angeli Radovani, and graduated in 1984. From 1986 to 1997 he taught at the High School of Visual Arts in Split. From 1994 he taught a course in Visual Culture at the University of Split. In 1996 he became a professor and mentor at the Montraker international summer school of stone sculpting in Vrsar. He has taught at the Academy of Art in Split since its foundation in 1997. In 1999 he published a book entitled Traditional Stone Carving Using Classical Tools. He became a member of the Croatian Association of Artists (HDLU) in 1986, serving several terms as a member of the board of the Split branch, and one term as chairman. He had fifteen solo exhibitions (Split, 1988, twice in 1999, 2010; Čapljina, 1990; Livno, 1993; Poreč, 1998, 2002; Svetvinčenat, 2000, 2001; Hrvatska Kostajnica, 2005, 2012; Hvar, 2009; Šibenik, 2011; Solin, 2012; Zagreb, 2013), and took part in some fifty joint exhibitions in Croatia and abroad. He authored several public sculptures, and his works can also be found in galleries, museums, and private collections. He took part in several international sculpture symposia.

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Mijena rata i mira. Tema mira u mom je kiparskom promišljanju koncepcija propitivanja odnosa, tradicionalnog naspram suvremenog kiparstva, kao i povijesni tijek mijena rata i mira. Sva moja ironično-ideološka propitivanja mogu se pratiti kroz bajkovitu misao »duh u bocici«, otvoriti ili ne otvoriti, zadržati ili pustiti mijenama budućnosti. Ta zrcalna misao priziva ono što Nietzsche kaže u svojoj metafori zrcala:

»Želimo li razmotriti zrcalo po sebi, u konačnici ćemo samo naći predmete koji se nalaze na njemu. Želimo li dohvatiti te same predmete, u konačnici ćemo samo pasti u zrcalo. To je sva povijest spoznaje.«

Preobrazujući tradicionalni kip i ready-made u zajedničkom konceptu, propitujem mogućnost postizanja zrcalnosti kipa i predmeta. U svemu tome kip i predmet nestaju, a nastaje njihova ironična ideja, a Vi se odredite o kipu ili o ideji kipa, kao i o svezremenskoj činjenici rata i mira.

»Potpuno smo ideologizirani.«

(N. Dž.)

Nikola Džaja rođen je 13. rujna 1959. u Lištanima (Livno, BiH). Maturirao je na Školskom centru za dekorativnu umjetnost i industrijsko oblikovanje u Splitu 1979. te 1984. diplomirao kiparstvo na Akademiji likovnih umjetnosti u Sarajevu, u klasi prof. Koste Angelija Radovanija. Od 1986. do 1997. predaje na Školi likovnih umjetnosti u Splitu, a od 1994. i na studiju Likovne kulture Sveučilišta u Splitu. Od 1996. je i profesor mentor na međunarodnoj ljetnoj studentskoj kiparskoj školi u kamenu »Montraker« u Vrsaru. Od njezina osnutka 1997. do danas, predaje na Umjetničkoj akademiji u Splitu. Godine 1999. objavio je knjigu *Tradicionalna obrada kamena klasičnim alatima*. Od 1986. član je HDLU-a, a u više navrata član je predsjedništva HDLU-Split te u jednom mandatu i predsjednik. Izlagao je na petnaest samostalnih (Split, 1988., dva puta 1999., 2010.; Čapljina, 1990.; Livno, 1993.; Poreč, 1998., 2002.; Svetvinčenat, 2000., 2001.; Hrvatska Kostajnica, 2005., 2012.; Hvar, 2009.; Šibenik, 2011., Solin, 2012.; Zagreb, 2013.) i pedesetak skupnih izložaba u nas i inozemstvu. Djela mu se nalaze u javnim prostorima, galerijama i muzejima te u privatnim zbirkama. Sudjelovao je na nekoliko međunarodnih kiparskih simpozija. Autor je više javnih kiparskih radova.

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