

TOMO PAVIĆEVIĆ



NARODNI MUZEJ CRNE GORE
ATELJE DADO
CETINJE, MART 2006.



Bez naziva/Untitled, 2005, kombinovano/mixed media (68x48 cm)

MALE EPIFANIJE TIJELA

Slike-crteži Toma Pavićevića jesu raskošna, a nerazmetljiva *slika* svijeta, prefinjeno i delikatno, pačinasto tkanje što neobavezno ali pouzdano upliće i spaja bića, gradove, ambijente dajući im neograničenu slobodu leta i pravo promjene. Ovdje su spojevi laki, slobodni, trenutni poput ovlašnog dodira; partneri su slučajni i izmjenjivi. Odnosi su neobavezujući, uspostavljeni principom *kratkog spoja* i brze i neosjetne izmjene; lišeni su tereta nužnosti, obaveze postojanosti, prinude vjernosti. Veze su alternativne, bljesnu u trenutku, prema slučaju i zgodi kao dozvoljeno višestruko uparivanje ili, pak, kao uhvaćeni tihi mir samovanja u kom tinja topla, nemotivisana želja. Ovdje iskri osjećaj tihog zadovoljstva i nekog treperavog ispunjenja, nekog zadovoljenja tek u obećanju, u primisli, blago dotaknutog nagovještajem. Ovdje je ispunjenje oslobođeno čvrstine volje i jasne namjere, htijenja i zadatih obećanja, fatalnih vizija i pretenzija na trajanje, time osuđenosti na konačnost. Ovo je slikarev „Zabriske Point“¹.

Ovo nije mir jalovosti i bestrašća, ispražnjenosti i nepokretnosti već neke pulsirajuće smirenosti, živog spokoja kojim zrače oslobođena bića. To su bića lišena kontemplacije kao presije, uslovnosti prirode, limita tijela i egzistencije kao fatuma. Ne dotiču ih niti ograničavaju volumeni, sile teže i kauzaliteta; one izmiču neumoljivosti linearnog toka vremena i fiksiranjima unutar koordinata trodimenzionog prostora.

Ove lake forme i figure, ovi hvatači maglovitih stanja, hvatači samo slutnji i obrisa nekog mogućeg događaja, nisu, međutim, lišeni seksualnosti. No, njihova seksualnost nije uslovljena polnošću, pukom ekspresijom i kombinatorikom muškog i ženskog tijela ili muškog i ženskog principa. Polnost se nadilazi, raščinjava se i razbistrava do neke bijele putenosti, do najfinijih titraja sila erosa, sveprožimajućih sila a da nismo sigurni jesu li nas one istinski dotakle. To je oslobođeni eros, nezavisan od nagona za produženjem vrste i prostih funkcija tijela. On u tijelu razmahuje sklonost da traga, isprobava, da kombinuje i ta talasasta životna putanja, taj let koji cilj ne traži postaje dovoljnost, biva sebi cilj. On tijelo uvodi u neotkrivena i nenadana



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¹ „Zabriske Point“ je naziv grandioznog filma Mikelandela Antonionija i tačke u prirodi, nepregledne pješčane pustinje po kojoj je film i dobio ime. Ona ovaploćuje tačku ostvarenog višeg, gotovo nadrealnog mira u kom parovi u magičnoj erotskoj igri, slobodnoj a nježnoj izmjeni poza i partnera, u stvari, čuvaju nevinost i čistotu same srži života.

iskustva *lakokrilog* kretanja bez orijentira i zabrana, bljeskovitih, a mekih dodira, otiskivanja bez odredišta i iznenadnih a dobrodošlih pristizanja i spajanja. Ta trenutna zadovoljenja nisu bila namjeravana već u letu, time srećno uhvaćeni užitek i ispunjenje kao mala epifanija tijela, kao smirena glorijska postojanja. Ovdje se sve uklapa, sve ide jedno s drugim i svaka bi promjena mjesta, uloga i relacija mogla biti jednako dobra ne narušavajući viši red i ispletenu ravnotežu odnosa.

I nago tijelo ovdje nije obnaženo, lišeno ili oslobođeno odjeće. Nagost ovdje nema predistorije ni misije, definisanog motiva ali ni alternative. Nagost je prečišćenost bića do prozirnosti postajući njegova fina bit i uslov njegove moći primanja i predavanja. Ta nagost je kopča ili spona za buđenje kontakta, za suptilno prelivanje vrijednosti između carstva posmatrača i univerzuma slike, za uspostavu jedne više ekonomije odnosa dva svijeta. Naime, nagost koja bi u našem sistemu postojanja značila transcendiranje društvenih konvencija i razmahivanje snaga putenosti ili, pak, njihovo stišano bujanje, u kosmosu slike indukuje spiranje i rastvaranje, oduzimanje vlasti primarnim, biološkim refleksima tijela i dodavanje biću drugih, viših moći kojima se može dotaći srž istine bivstvovanja.

Samo pojavno, samo prividno, ovo su prizori naseljenog mjesta ili scene iz kakvog „grada uživanja“ čija arhitektura razotkriva ili se razmeće privatnošću svojih žitelja postajući time obrazac svojevrstnog javnog života. Međutim, ovo nije arhitektura koja ima prirodu useljivosti, zapremanja određenog trodimenzionog prostora i funkciju apsorbovanja, tj. primanja formi, volumena, tijela unutar sebe, unutar prostora koji osvaja i artikuliše. Intimne scene koje se čine kao da su viđene kroz prozorske otvore nisu pogled u unutrašnjost doma jer to nije dom niti to jesu prozori koji bi otvarali pogled na unutra, na neki prizor ili događaj koji bi se u toj unutrašnjosti odigravao. Plutajuće ljudske ili čovjekolike forme i lebdeće kuće slobodno i trenutno se sreću, ostvaruju kontakt, naležu



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jedna na drugu, jedna preko druge bez žudnje za posjedovanjem, bez želje za pripadanjem.

Dejstvujuće unutarnje sile privlačnosti i magija srećnog spoja proširavaju i uvezuju različite materijalne i slikovne slojeve koje umjetnik meko polaže jedne preko drugih do-dajući slici život. Slike su tkane umnožavanjem, preklapanjem i pretapanjem slojeva slike (kartonske podloge u boji, potom tankog sloja medicinske gaze, nanošenjem, ponegdje, bojениh ornamenata, polaganjem linija što tvore forme, figure i ambijente), konačno, samih slika jednih kraj drugih, jedne za drugom. Same konture figura koje treba da budu graničnice na tijelu slike i rezovi u tkivu realnosti, kojima se odvajaju međusobno forme predstavljanja i oblici bivstvovanja, ovdje se razlivaju; otapa se ta linija razgraničenja, raščinjava ta potreba odvajanja.

Polaze se tijelo preko tijela, kuća preko tijela, tijelo useljava u grad i ambijent u tijelo. Tijelo se može slobodno prelići u drugo tijelo ili utopiti u svijet, dozvoliti svijetu da se u njega izlije i da ga pretopi i preoblikuje u neku dotad nepoznatu iskričavu dragocjenost. Čini se kao da obrisi ili ovlašni tragovi floralnog ornamenta na nekim slikama nisu tu dospjeli nanošenjem spolja, umjetnikovim apliciranjem na lice slike. Oni kao da su izbili iznutra donekle se probijajući do stanja vidljivosti a djelimično ostajući skriveni u slojevima slike time potvrđujući njenu višeslojnost, legitimisajući njen skriveni život u sopstvenim dubinama.

Naime, sлагanje slojeva slike ovdje čini da, naizgled paradoksalno, kroz njih realnost počinje da se „tanji“, pročišćava od suvišaka, od naslaga pojavnog i površnog. Pojavno se taloži, lagano sedimentira, mirno razbistrava da bi konačno unutarnja istina slike isplivala na površinu i iskristalisala se, objavila kao prozirno, najfinije tkanje, ekstrakt zbilje, sam sublimat postojanja. Naliježući jedan na drugi, ovi slojevi stvaraju jednu čudnu dubinu, ne udaljenih, već približenih planova. Ta bliskost planova, ta blizina, jeste znak postojanja jednog nemjerljivog prostora, onog jedinstvenog plana imanencije koji posjeduje moć integrisanja, moć sveobuhvatnosti. Naizgled, sve je plošno, sve je na površini, sve je u pojavnosti. Čini se da se sve dešava u jednom plitkom prostoru neposredno pred licem posmatrača. No, ne napušta nas čudni osjećaj postojanja dubine koja stalno izmiče. Tu je dubinu slika samo negdje dotakla, presjekla i odrazila objavivši njeno postojanje, čuvajući dragocjeno svjedočenje da je tu, prisutna, a da se ne da zahvatiti, da se ne da osjećati.

Lica svih bića na slikama, ozarena živim spokojem, okrenuta su ka nama, ka posmatraču. Figure koje bi bile usmjerene na unutra, jedna ka drugoj, smiještale bi nas u poziciju izmaknutog posmatrača ili voajera. Lice prema nama, lica sa slika koja nas gledaju, prizivaju iluziju ostvarenog mekog kontakta poput finog trenja, spoja jedva osjetnih vibracija. No, ova treperava bića taj direktni kontakt niti žele, niti su ga svjesna niti ih on dotiče. Ova lica poput malih, tinjajućih svjetionika koja direktno osvjetljavaju naša lica ne znače privilegovanje ili divinizovanje posmatrača već, u stvari, vizualizaciju i legitimaciju jednog multidimenzionog svijeta poput božanskog u kom anđeli mogu Boga uvijek gledati u lice. U ovom višedimenzionom svijetu kristalne strukture u nekom čudno i čudesno usporenom vremenu, sve je i ispred i iza, i gore i dolje, i ispod i preko. Kosmos ovih slika transcendirira fiksne odnose: unutarnje – spoljno, intimno – javno, čovjek – arhitektura – okolina, prevladava opoziciju: svijetlo - tamno. Ovo je svijet univerzalnog preliivanja, sazvučja, rezonanci, razmjene.

Za „obični“ pogled, ove slike kao da su viđene kroz mutno staklo, kao da su prevučene koprenom nedokučivosti, kao da su zaognute aenom maglovite, izmičuće istine. No, one se obraćaju unutarnjem oku, njemu nude kao jasnoća, kao, čak, čudno izoštrena slika totaliteta. Poslije smrti, sve je izoštrenije kako je iskusio putopisac i geograf nebeskih sfera Svedenborg. Ove slike jesu bljeskovi svijeta viđenog u totalitetu, koji ne poznaje granicu između života i smrti, već postoji kao kontinuitet, kao sveobuhvatnost.

Ovdje caruje neka prozračna, pročišćena egzistencija u kojoj sve postaje od iste stvari ali žive, pulsirajuće i životvorne koja time čuva moć uspostavljanja različitosti unutar sebe, konstituisanja mnoštva. To je moć kao slobodna želja, kao viši osjećaj i kao darivano pouzdanje da se upravo napuštanjem granica sopstvenoga tijela, preliivanjem u drugo biće i sjedinjenjem sa svijetom možete legitimisati i potvrditi kao sopstvo, kao individualno bivstvovanje.

Poput bijelog bika sa slika Toma Pavićevića, bika koji i sam lebdi u praznini, prostoru slobode kao datosti ne izbornosti, mirna snaga ovih slika je kao tiha sila koja ne želi biti puštena ali ni zauzdana. To je jedna samohraneća za-držana snaga čija je moć, upravo u njenoj neupotrebljenosti do kraja, njenoj nepotrošenosti koja ne znači zakinitost za užitak već uživanje u blistavom osjećaju sopstvene mirne potnosti.



Bez naziva/Untitled, 2005, kombinovano/mixed media (68x48 cm)

Little Epiphanies of the Body

Tomo Pavičević's paintings-drawings are an intricate yet unpretentious *image of the world*, a refined, delicate, cobweb-like weaving of elements that casually yet confidently entangle and connect beings, places and environments, giving each unlimited freedom and license to change. The connections made are easy, free, fleeting and accidental like a passing touch; partnerships are random and their constituents interchangeable. The relations bear no obligations: they are established by the principle of *short circuiting* and quick and imperceptible change. They are free from the burden of necessity, obligation to endure and any constraints of fidelity. These relations are alternative, they spark in a moment, depending on situation and chance, as rightful pairing of varying elements or--rather--as disruption of peaceful solitude in which glows warm, unmotivated desire. Here is quiet contentment, blissful fulfilment and gratification that exists only as a token, a reflection or a mere hint. In these works, fulfilment is driven neither by determined will and clear intentions nor by wishes made and promises given, fatal visions and pretensions to duration, that is, a consignment to finality. This is the painter's *Zabriskie Point*¹.

Yet, this is not the calm of idleness and anaemia, exhaustion and inertia, but of a pulsating quietness, a lively tranquility that radiates from all liberated beings. Such beings are not oppressed by contemplation, laws of nature, physical limitations or fatal existence. They are not affected nor limited by volume or forces of gravity and causality; they escape the irreversible linearity of time and cannot be fixed by coordinates of three-dimensional space.

These easy forms and figures, captors of hazy conditions, possessors only of indications or traces of a potential event, are not without sexuality. Their sexuality, however, is not defined by gender--mere appearance, activity or convention of male and female body or male or female principle. In Pavičević's work, gender is overridden, deconstructed and distilled to a wan sensuality, to the finest quivers of the forces of



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¹ *Zabriskie Point*, Michelangelo Antonioni's grandiose film, borrows its name from a location in the desert of California's Death Valley. It embodies the point when a sublime, almost surreal tranquillity is reached, achieved by partners who, in magical erotic game, in free yet gentle change of partners and positions actually preserve the innocence and purity of the very essence of life.



Bez naziva/Untitled, 2005, kombinovano/mixed media (102x66 cm)

eros, forces all-pervasive yet so delicate that they leave the observer wondering whether he or she were actually touched. This is eros liberated, independent of the regenerative impulses and basic bodily functions. This eros encourages the body to seek, savour and combine; and that curvy line, the journey that doesn't insist on arrival, becomes the sufficiency, becomes the goal. It introduces the body to an undiscovered and unexpected experience of light-winged movement that has neither orientation nor limit in the realm of flesh-like yet silken interactions, to journeys without destination and sudden but welcome arrivals and pairings. Those momentary pleasures were not intended, but were created in movement that ends in happy enjoyment and fulfilment as small epiphanies of the body, as a subdued glorification of existence. In Pavićević's realm everything fits together, everything matches and any change of position, role and relation could work equally well without damaging the superior order and woven balance of the work.

Nude bodies in these works are not just stripped of --or freed from-- clothing. Pavićević's sort of nudity has no prehistory, mission, defined motif or alternative. It is puri-

fication of beings to the state of transparency, reducing them to a fine essence that is the condition of their ability to receive and to give. Nudity is the confluence for making contacts, for subtle exchange of values between the kingdom of the observer and the universe of the painting, and it helps to create a higher economy in the relations between the two worlds. Essentially, nudity, in our system of existence, could mean transcending social conventions and flourishing of the delights of the flesh or perhaps their quiet luxuriance. In the cosmos of Pavićević's works, nudity induces cleansing and dissolution, overthrowing the primary, biological reflexes of the body and providing other, higher powers by which one can reach the core of the truth of existence.

Only on the surface and apparently are these scenes of inhabited places or 'venues of enjoyment', the architecture of which reveals or flaunts the privacy of its residents, thus assuming some form of public life. However, this is not the architecture of inhabitable nature that occupies specified three-dimensional space and has the function of absorbing, i.e. receiving, forms, volumes and bodies inside the space it occupies and articulates. Pavićević's intimate scenes appear to be viewed through windows, but do not actually offer glimpses inside homes. This is because it is not homes that they depict. Nor are these windows that would expose to view an interior scene or event. Pavićević's floating human or humanoid forms and drifting houses meet freely and momentarily, making contact, meeting one against another, one over the other without aspiration to possess or wish to belong.



Bez naziva/Untitled, 2005, kombinovano/mixed media (99x70 cm)

The internal forces of attraction at work here, together with the magic of good matching, join and link disparate materials and pictorial layers. These Pavičević softly applies one on top of the other, giving, adding life to the painting. The paintings are created by multiplying, overlapping and merging layers (coloured cardboard, then a thin layer of medicinal gauze and, at places, application of coloured ornaments and lines generate forms, figures and environments) and--finally--of paintings themselves one next to another, one after another. The contours of figures, which are supposed to outline edges on the body of the painting



Bez naziva/Untitled, 2005, kombinovano/mixed media (99x70 cm)

ing and cuts in the fabric of reality - and which divide forms of representation and models of existence -- are blurred here. The borderline dissipates, and the need for separation dissolves. The artist layers body over body, house over body. The body inhabits the town and the environment inhabits the body. A body can freely overflow into another body or submerge into the world, allowing the world to pour itself into the body and to recast and reform it into a previously unknown, scintillating treasure. It seems as if the traces of floral decoration on some of the paintings did not originate from the outside, from the artist's application of paint to the canvas. They seem to have sprung from within, finding their way towards visibility, yet remaining partially hidden in the layers of the painting, thus asserting the multilayer quality of the work and legitimising the life hidden in its depths.

The layers in Pavičević's paintings paradoxically make reality appear 'thinned out', deprived of excess, removed from the stratum of the apparent and superficial. The visible becomes sedimentary and purified so that the internal reality of the painted surface becomes crystal clear, revealing itself as transparent yet most delicately woven, an extract of reality, the very essence of existence. Resting on one another, these layers create a wonderful depth of not distant but planes brought nearer. That nearness of the planes, that closeness, is the sign of existence of an immeasurable space, of that unique plain of immanence that possesses the power to integrate and encompass all. Seemingly, everything is on the surface, present and visible. Everything seems to be taking place in a shallow space before the observer's gaze. However, we can't escape the strange notion of depth that eludes us. That depth the paintings only sample and reflect, heralding its existence and providing valuable evidence of its presence, but remaining beyond comprehension and beyond reach.

The faces of beings within the paintings, radiant with vivid tranquillity, are turned toward the observer. If the figures faced into the painting or toward each other, we would find ourselves in the role of distanced observer or voyeur. However, the faces turn toward us, observe us and evoke the illusion of soft contact, some fine friction or barely perceptible vibration. However, for these quivering beings direct contact is not something they intend. They are not conscious of it, nor does it concern them. These faces, like small light-houses that directly illumine our visage, are not about bestowing privilege or divine status to the observer: they are rather visualisation and legitimisation of a multidimensional world, a divine world in which angels can always look into the face of God. In this multidimensional world of crystalline structure, existing in a wonderfully slow dimension, everything is simultaneously in front and behind, on top and beneath, beyond and across. The cosmos of these paintings transcends fixed relations of Internal/external, intimate/public, Man/architecture/environment, as well as the opposition of light and dark. This is a world of universal flow, harmony, resonance and exchange.

From an 'ordinary' viewpoint, these paintings appear as seen through a blurred glass, as if obscured by the shroud of the ungraspable, by the aura of an opaque, evasive truth. However, Pavičević's works address the eye within, to which they offer themselves as clarity or even a strangely sharp image of totality. According to Emanuel Swedenborg, the 'travel writer and geographer of celestial spheres', everything is clearer after death. These paintings are glimpses of the world seen as totality, where there is no recognisable border between life and death, where everything exists as continuity and universality.

Within this world reigns a translucent, purified existence where everything originates from the same live, pulsating and animate matter that thus preserves the power to create disparities within itself and constitute variety. This is power as free will, as a sublime sensation and bestowed assurance that by the very abandonment of the limits of one's body and by overflowing into another being and becoming one with the world one can legitimise and confirm oneself as integrity, as individual existence.

As with the white bull in Tomo Pavičević's paintings, floating in the void, a space of freedom that is given rather than acquired, the muted power of these paintings is like a quiet force that wants neither to be released nor restrained. This is a self-sustaining, withheld power; its strength is in the very fact that it is not completely consumed, not totally exhausted. This doesn't mean missing out on enjoyment, but rather deriving pleasure in the glorious sense of one's own calm potency.

Svetlana Racanovic

Translation by Jelena Stanovnik

Tomo Pavičević

Rođen u Titogradu (Podgorica) 1952. godine. Završio VPŠ u Nikšiću. Živi i radi u Podgorici.

Adresa: 81 000 Podgorica, Dalmatinska 55. Tel: +381 (0)81 264 278;

Born in Titograd (Podgorica) in 1952. Graduated from the Teacher Training College in Niksic. Lives and

works in Podgorica. Address: Montenegro, 81 000 Podgorica, Dalmatinska 55. Tel: +381 (0)81 264 278.



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Izdavač: NARODNI MUZEJ CRNE GORE > Za izdavača: PETAR ČUKOVIĆ, direktor > Prevod: JELENA STANOVNIK

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