

ŽELJKO UREMOVIĆ
TRAGURIUM
SACRUM





Tragurium Sacrum 6, 2024, acrylic on canvas, 40 × 30 cm

Front page: Tragurium Sacrum 1, 2024, acrylic on canvas, 100 × 120 cm

TRAGURIUM SACRUM

THE LABYRINTHS OF ŽELJKO UREMOVIĆ

1. To contemplate the paintings of Željko Uremović primarily means surrendering oneself to the impression, just as he surrendered himself to the impression of the scenes of the City. Lookouts, battlements, the windows above the labyrinth, all offer a motif: the city between the sky and the sea, the Island City, the city marked by Jacques Le Goff on the map of Romanesque Europe. We are in Trogir, where this Romanesque foundation dominates irrespective of the superstructure of other styles and the marvellous details which elude classification. Just as the paintings of Željko Uremović elude classification. His canvases are sails embraced by this labyrinth where the Romanesque (medieval) pattern of this city surrounded by the sea resonates in the soul of the painter. One series of Uremović's paintings is primarily a testimony to the light of the Mediterranean, and another series titled "Akeropiti" bears witness to the darkness of trials in a more contemporary expression of art history – these are the trials of the so-called "informel."

2. With the contemplation of every painting and with every preface for a solo exhibition, we have the chance to consider the context, which may be inscribed in the motif, the topos of the place where the painter placed his easel, it is above all inscribed in history, in personally experienced passages of art history ... Thus, Željko Uremović's new paintings open the doors of Trogir, more specifically *medieval Trogir*. In fact, they open the doors to the light which illuminated Christian Europe during the Romanesque period.

3. Impression and expression are notions that cannot be separated in the interpretation of the personal expression of any approach to visual art. However, in the terminology of art history, we distinguish between

"impressionism" and "expressionism," indeed we separate them ... In the new cycle of paintings TRAGURIUM SACRUM by Željko Uremović, dedicated to Trogir, the Mediterranean, Passion, akropits, in the choice of motif, the approach to the motif, the manner of treatment, spontaneity and thoughtfulness, the concepts of impression and expression are unified ... In enlightened scenes of (urban) landscapes, with gestural speed and retention in the tectonic layer of colours, Uremović aligns the difference and repeatedly unites what is stylistically "impressionistic" and "expressionistic" – impression and expression. The differences that exist at a linguistic level (like "impressionism" and "expressionism") suddenly close in the paintings of Željko Uremović. (As if closing the aesthetics of the 20th century). Before us are spiritual reports, introspective journeys that the artist records with the persistence of a pilgrim. In Željko Uremović's paintings, style glossaries as markers, perhaps traffic lights, perhaps lights that blink on crossings, change colours, remove prohibitions, open up possibilities of reading "Epiphany." Similarly, "Akeropitu" reminiscent of Munch's *The Scream* and the layered relief deposits or traces of martyred faces as are found in Georges Rouault. The fusion of "impressionistic motifs" and "expressionistic traps" has surrounded Željko Uremović, just like the city, like the identity of the city. As a painter Uremović is not a "Mediterranean", thus his fascination with motifs found in the context of the medieval Europe of that time is more convincing. Such enchantment with the place visible in the paintings enriches the cultural context of contemporary Europe. Because Trogir is Europe – ancient, and perhaps the smallest European matrix, with sacred places and shelters for heretics. Along these lines, in Uremović's new paintings, we read condensed, almost "chthonic" impassable layers of the city and faces touched

by underground darkness. They free themselves with each subsequent series of scenes (paintings). The following are pictures touched by unusual enlightenment. Such an almost "dualistic" division is what has always kept Trogir open to the challenges of design, art, what nullifies time and connects informal and akropit, expressionism and the soul of the painter.

4. The following is an excerpt from a novel about Bitkula (by Lilijana Domić) where the idea of darkness, light, and the meaning of the topos are reconstructed in another time in the person of another artist – in Trogir. It is the same fascination, says Željko Uremović. So:

"When Nikola Dente detto Cervo was working on the lunette of the portal of the church of St. Dominic in 1377, executing the last will of a lady named Bitkula, an unusual aura shone over Trogir. The sun was partially covered by the moon's shadow. What appeared in the darkened sky as a burning crescent with visible changes, Master Dente interpreted as signs from God. The light sign in the shape of the letter D, then formed into a circle and then into a visible semicircle forming the letter C. Impossible, incomprehensible; the crescent moved away from the crescent moon moved towards the south, simultaneously. These were the initials of his name and nickname, D.C., Dente detto Cervo. Written by God's hand in full view of the City and the world. In accordance with the Call that chose and led him from Venice to the eastern coast of the Adriatic, today in Tragurium, with the eclipse of the moon, he fulfilled his wish: to sign in stone. To sign as the most famous masters do. His predecessors

left great works unsigned; reliefs, sculptures, groups of sculptures assembled in portals. It was known that for years they carved and modelled stone, moving from construction site to construction site ... "I will sign the portal when I return ... then I will finish the smile on the face of Luxuria, or one on the face of Virtue." They went to other construction sites ... they didn't return ... But Master Nikola Dente (also listed in Split as Nicola Taiapiera), returned to the construction site of the cathedral in Milan; he returned to Trogir. Dente detto Cervo sailed from Venice to Trogir because he had to flee, but calls for work came from everywhere: he accepted the one from Tragurion. Along with the promise of a good job, he was attracted by stories, legends really, about the Portal of the Cathedral which even at that time, ad calendae graecas, 1240, was erected, enriched with reliefs, and signed by Master Radovan. The mention of Radovan in a visible place, a Latin text executed in capitals explaining and signing the birth of the God-man, a beautiful addition to the sculptural ensemble, led Master Cervo to "idol worship." He worshipped mastery. He literally made a "pilgrimage" to the Portal at dawn ... He reflected in Radovan's lunette (...)

Dente detto Cervo, captivated by Radovan's mastery, circled the atrium and the doors of the Cathedral every morning. He would come with his head bowed, then he would raise and throw back his head, he stood like that, as if looking at the sky, before the lunette with scenes of the Epiphany."^{*}

Željko Uremović, just as Master Dente once did, passes through the labyrinth of the city and then, at dawn, on WhatsApp, I receive a picture of the sky over Trogir.

Lilijana Domić

^{*}(L. Domić "Bitkula, Augustine's Sister", excerpt from the novel)



Tragurium Sacrum 3, 2022, acrylic on canvas, 100×120 cm



Tragurium Sacrum 7, 2023, acrylic on canvas, 100×120 cm



Žudika, 2023, acrylic on canvas, 80×60 cm



Tragurium Sacrum 9, 2022, acrylic on canvas, 100×120 cm



Tragurium Sacrum 10, 2023, acrylic on canvas, 100×120 cm



Tragurium Sacrum 2, 2023, acrylic on canvas, 70 × 100 cm



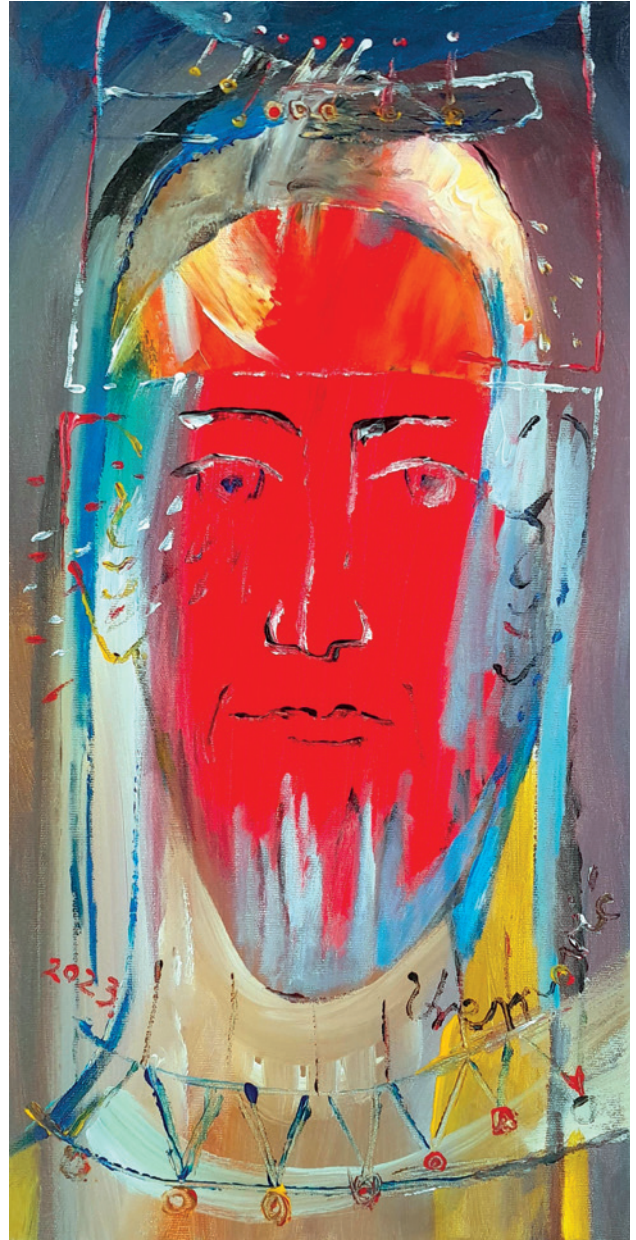
Akeropit 1, 2024, acrylic on canvas, 40 × 30 cm



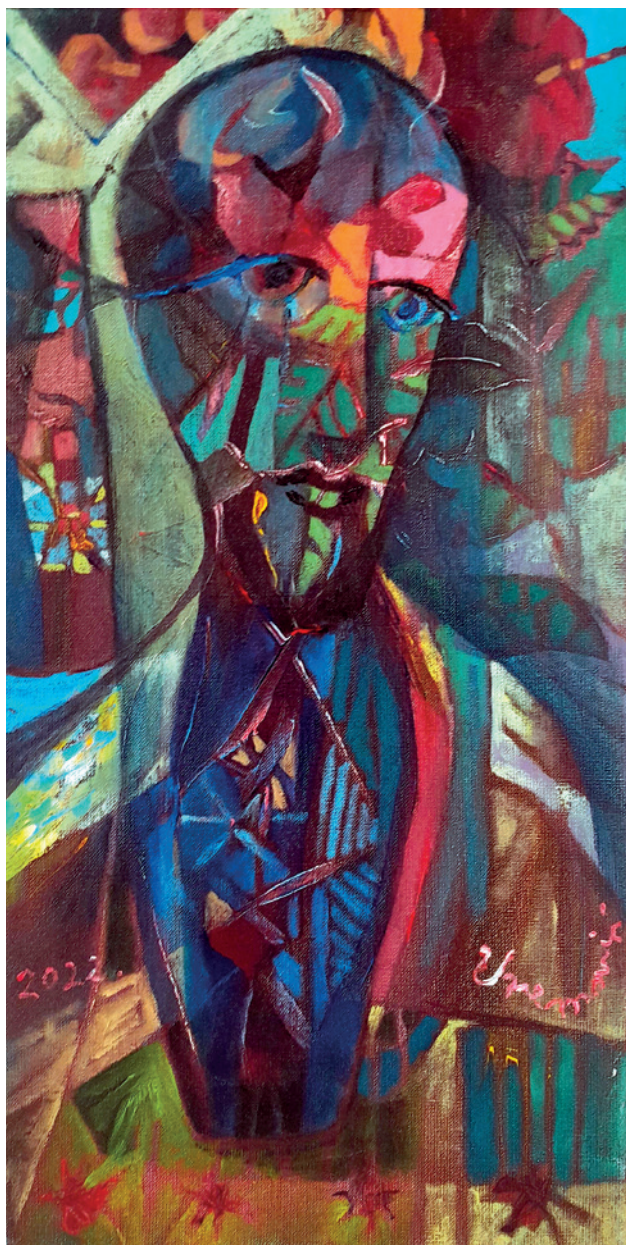
Akeropit 2, 2024, acrylic on canvas, 40 × 30 cm



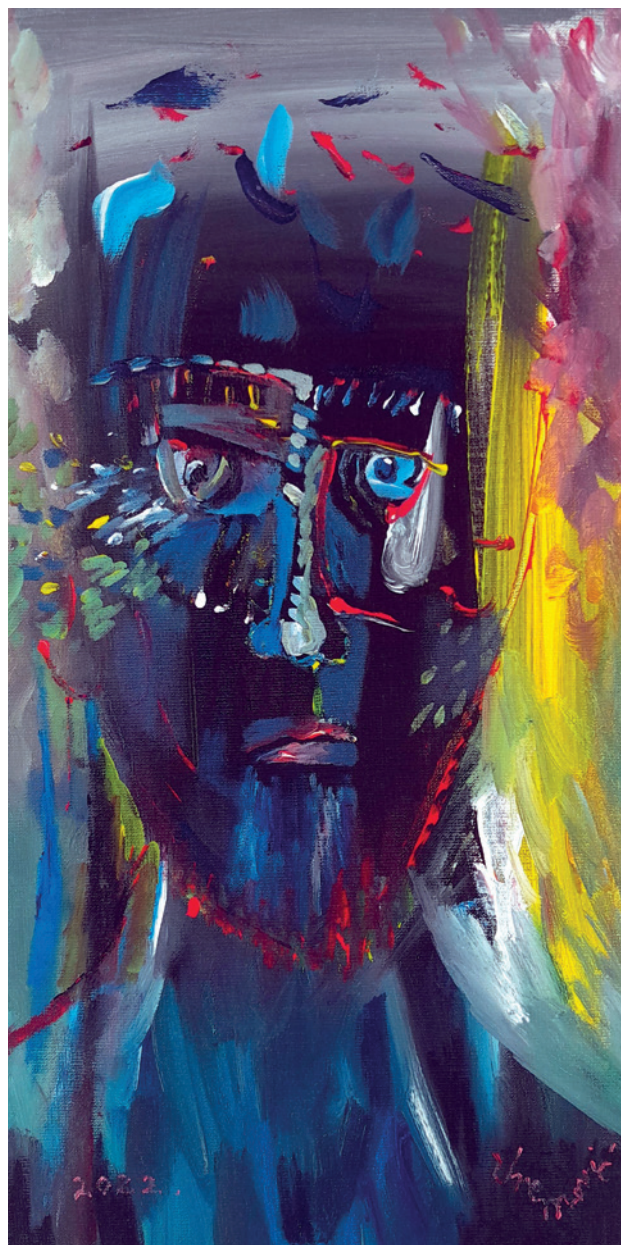
Akeropit 13, 2023, acrylic on canvas, 60 x 30 cm



Akeropit 14, 2023, acrylic on canvas, 60 x 30 cm



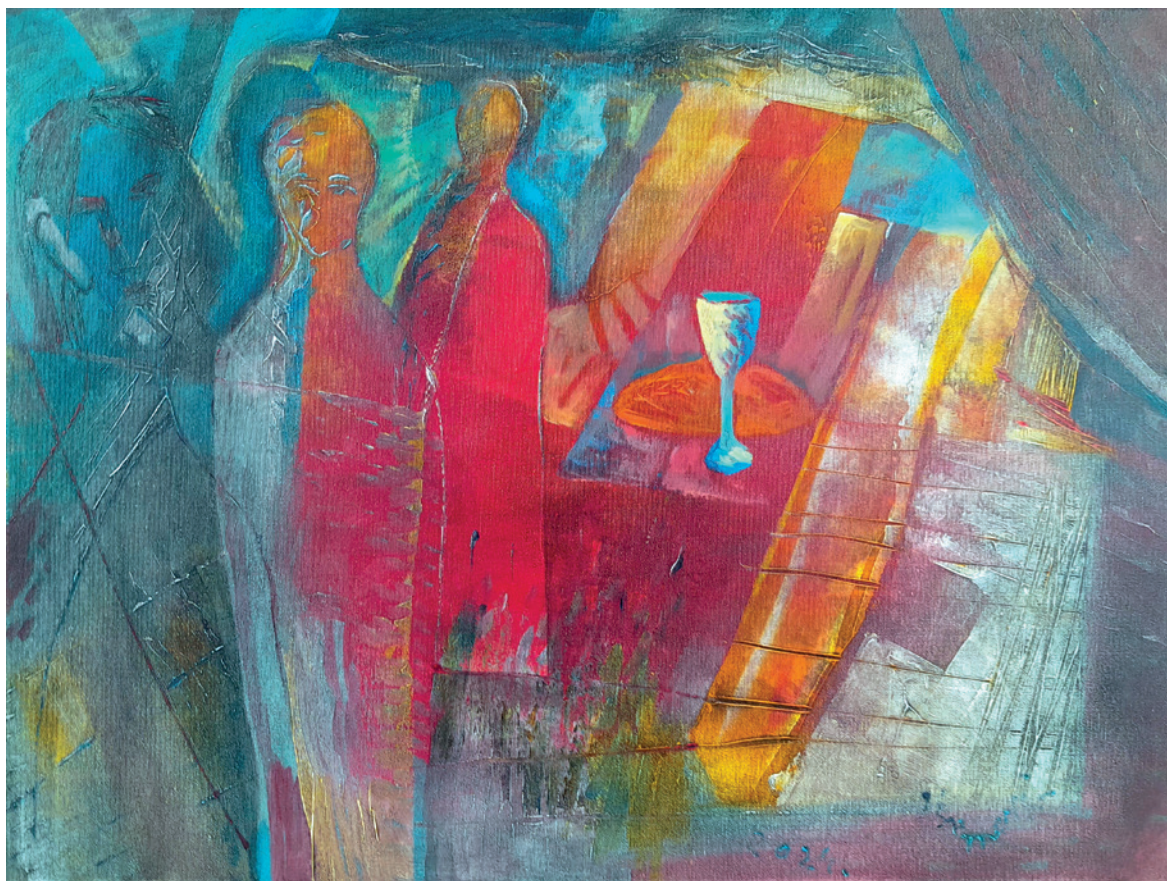
Akeropit 9, 2022, acrylic on canvas, 60 × 30 cm



Akeropit 4, 2022, acrylic on canvas, 60 × 30 cm



Tragurium Sacrum 8, 2022, acrylic on canvas, 100×80 cm



Coena Domini 1, 2024, acrylic on canvas, 50 × 70 cm



Sanctum Conventum 1, 2024, acrylic on canvas, 50 × 70 cm



Sanctum Conventum 5, 2024, acrylic on canvas, 30×40 cm



Renata, 2024, acrylic on canvas, 30×40 cm



Željko Uremović was born in 1957 in Vinkovci and grew up in a small village called Andrijaševci in eastern Croatia. He graduated from the Academy of Fine Arts at the University of Zagreb in 1982 under the guidance of Professor Raoul Goldoni. He began exhibiting his work in 1985 and has since held over 50 solo exhibitions in Croatia, Norway, the Czech Republic, Germany, Belgium, the Netherlands, France, Switzerland, Italy, and Austria.

In 1990, during the Grand Prix International d'Art Plastique exhibition in Nice, France, he was awarded for the originality of his technique and artwork. Željko Uremović has been a member of the International Christian Media Commission (ICMC) since its foundation in Sheffield, UK, in 1991. He has participated in several international conferences of Christian artists, including those held in Austria in 1993, Hungary in 1995, and Croatia in 1999. Since 1987, he has worked as an independent artist.

Additionally, he served as a fine arts professor in high school for some time, and from 2014 to 2016, he conducted art workshops for older amateurs in his studio in Trogir. In response to significant interest, particularly from younger students, he organized an art workshop for children in 2016 on the Trogir promenade, near the church of St. Dominik. Approximately 40 children, ranging from 2.5 to 12 years old, participated in the workshop.

During the winter months, he resides and works in the Czech Republic, having lived in Prague for a few years before settling in Pernink near Karlovy Vary since 2013. In

the summer season, he operates and showcases his work in Trogir, located in southern Dalmatia, at his studio Open Atelier Uremović. He always welcomes visitors interested in his work to his studio.

CONTACT

April – October:

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November – March:

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ONE-MAN EXHIBITIONS

1985 Croatia, Karlovac, Zilik

1986 Croatia, Vinkovci, Galerija Grada Vinkovaca

1987 Croatia, Zagreb, Galerija "Vladimir Nazor"

Croatia, Zagreb, Galerija "Moša Pijade"

1988 Germany, Karlsruhe, "Galerie am Basler Tor"

1989 The Netherlands, Den Haag, "Galerie Art + Craft"

Croatia, Punat, Galerija "TOŠ"

Croatia, Vrbnik na Krku, Galerija "Bačin dvor"

1990 The Netherlands, Rotterdam, "Continental Art Centre"

1991 Germany, Munich, "Europäische Patentamt"

- 1992 Germany, Reutlingen, Hrvatska katolička misija
 1993 France, Cannes, Galerie Mengin
 1994 Croatia, Đakovo, Dijecezanski muzej "J.J.Strossmeiera"
 Croatia, Zagreb, Galerija INA – V. Holjevca
 1995 Croatia, Karlovac, Zorin-dom
 1996 Croatia, Zagreb, Galerija INA – Ksaver
 1997 Croatia, Osijek, Caffè-galerija "Kvazimondo"
 Croatia, Šibenik, Galerija Baptističke crkve "Ihthus"
 1998 Croatia, Zagreb, Galerija "Citroen"
 2000 Switzerland, Basel-Langenthal, Galerie SGM Klinik
 2001 Croatia, Zagreb, Izložbeni prostor Ministarstva
 financija (Ministry of Finance, Tax Administration)
 2003 Italy, Verona, Galerie Fondacije Tonioni
 Austria, Feistritz am Gail, Galerie Druml
 2004 Croatia, Vinkovci, Galerija "Slavko Kopač"
 2005 Croatia, Biograd na Moru, Café-galerija "Carp y mare"
 2007 Norway, Sandeid, "Galleri Å´ godt!"
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 Czech Republic, Loket nad Ohří, Café galerie
 Belgium, Olen, De sterrewijzer
 2009 Norway, Sannidal, Hageutstilling pa Lonne gard
 Norway, Vikedal kirke
 Croatia, Vinkovci, Galerija gradskog kazališta Joza Ivakič
 Belgium, Olen, De sterrewijzer
 2010 Czech Republic, Poděbrady, Galerie Ludvíka Kuby
 2011 Norway, Sveio, Ryvarden Kulturfyr
 Czech Republic, Poděbrady, Galerie Ludvíka Kuby
 Czech Republic, Lanškroun, Galerie Městského muzea
 2012 Norway, Os, Vedholmen Galleri
 Croatia, Trogir, Muzej grada Trogira
 Norway, Fevik, Fevik kirke
 2013 Norway, Tysvaertunet
 2014 Germany, Scheessel Kunstgewerbehaus
 2016 Norway, Os, Vedholmen Galleri
 Czech Republic, Loket nad Ohří, Café galerie
 2017 Croatia, Zagreb, Galerija specijalne policije
 Czech Republic, Loket nad Ohří, Café galerie
 2019 Czech Republic, Karlovy Vary, Krajská nemocnice
 Karlovy Vary
 2021 Czech Republic, Ostrov, Stará radnice
 2022 Czech Republic, Loket nad Ohří, Café galerie

GROUP EXHIBITIONS (PARTIAL LIST)

- 1991 UK, Sheffield, World Exhibition of Christendom Artists
 on "The Last Supper of the Lord"
 1993 Austria, Schloss Mittersill, Christian artists from
 Central and Eastern Europe
 1995 Hungary, Budapest, Congress of Christian artists
 1996 Croatia, Sv. I. Zelina, Christ in contemporary Croatian
 painting
 1997 Croatia, XV. Slavonian Biennale
 1999 Croatia, Osijek, II. Waldinger salon

- 2000 Slovenia, Kranj, World Festival Art on Paper
 2000 Argentina, Buenos Aires, Centro Cultural Recoleta,
 "Arte Sacro Croata", Embassy of the Republic of Croatia
 2004 Norway, Sandeid, Galerie "Å´ godt!"

AWARDS

- 1990 France, Nice, L'Aigle Magazine Price for originality of
 artwork at the Grand Prix International d'Art Plastique
 1999 Croatia, Osijek, 2nd Waldinger's Salon Approval

LIST OF WORKS

1. Tragurium Sacrum 1, 2023, acrylic on canvas, 100×120 cm
2. Žudika, 2023, acrylic on canvas, 80×60 cm
3. Coena Domini 1, 2024, acrylic on canvas, 50×70 cm
4. Sanctum Conventum 1, 2024, acrylic on canvas,
50×70 cm
5. Renata, 2024, acrylic on canvas, 30×40 cm
6. Sanctum Conventum 2, 2024, acrylic on canvas,
30×40 cm
7. Sanctum Conventum 3, 2024, acrylic on canvas,
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8. Sanctum Conventum 4, 2023, acrylic on canvas,
60×80 cm
9. Tragurium Sacrum 2, 2023, acrylic on canvas, 70×100 cm
10. Tragurium Sacrum 3, 2022, acrylic on canvas, 100×120 cm
11. Tragurium Sacrum 4, 2023, acrylic on canvas, 100×120 cm
12. Sanctum Conventum 5, 2024, acrylic on canvas,
30×40 cm
13. Tragurium Sacrum 5, 2024, acrylic on canvas, 30×40 cm
14. Orchid, 2024, acrylic on canvas, 40×30 cm
15. Tragurium Sacrum 6, 2024, acrylic on canvas, 40×30 cm
16. Akeropit 1, 2024, acrylic on canvas, 40×30 cm
17. Akeropit 2, 2024, acrylic on canvas, 40×30 cm
18. Akeropit 3, 2024, acrylic on canvas, 40×30 cm
19. Coena Domini 2, 2024, acrylic on canvas, 50×70 cm
20. Tragurium Sacrum 7, 2023, acrylic on canvas, 100×120 cm
21. Akeropit 4, 2022, acrylic on canvas, 60×30 cm
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26. Akeropit 9, 2022, acrylic on canvas, 60×30 cm
27. Akeropit 10, 2023, acrylic on canvas, 60×30 cm
28. Akeropit 11, 2022, acrylic on canvas, 60×30 cm
29. Akeropit 12, 2023, acrylic on canvas, 60×30 cm
30. Akeropit 13, 2023, acrylic on canvas, 60×30 cm
31. Akeropit 14, 2023, acrylic on canvas, 60×30 cm
32. Tragurium Sacrum 8, 2022, acrylic on canvas, 100×80 cm
33. Tragurium Sacrum 9, 2022, acrylic on canvas, 100×120 cm
34. Tragurium Sacrum 10, 2022, acrylic on canvas,
100×120 cm

ŽELJKO UREMOVIĆ TRAGURIUM SACRUM

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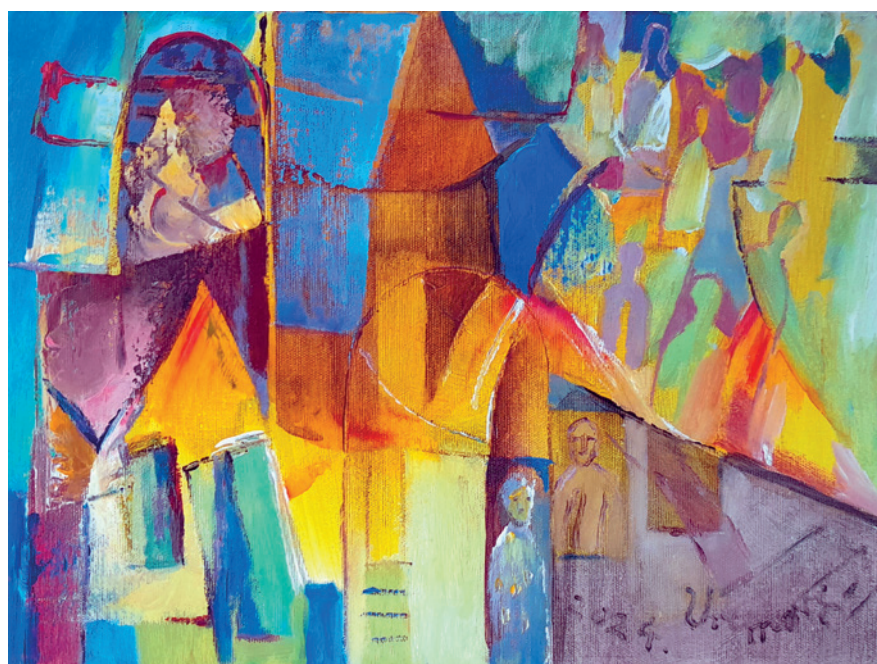
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EXHIBITION CONCEPT: Lilijana Domić • ARTISTIC SETUP: Tomislav Dilber

TECHNICAL SETUP OF THE EXHIBITION: Josip Kovačević • 3D VIRTUAL TOUR: Mario Dokša

Sesvete, Trg Dragutina Domjanića 5 • May 9th – 24th, 2024

The exhibition was realized with the support of the City Office for Culture and Civil Society of the City of Zagreb and the Ministry of Culture and Media of the Republic of Croatia



Tragurium Sacrum 5, 2024., acrylic on canvas, 30 × 40 cm



2024 | 38TH SEASON

TETIANA MASLYK, March 12th – 29th

SANELA ĐURINEC RAIČ, April 10th – 27th

ŽELJKO UREMOVIĆ, May 9th – 24th

ANTUN MATEŠ, June 6th – 21st

DUJE MEDIĆ I MIRAN ŠABIĆ, October 17th – November 4th

JELENA MARTINOVIĆ I IRENA GAYATRI HORVAT, November 7th – 22nd

SESVETSKI LIKOVNI UMJETNICI I GOSTI, December 12th – 31st

The Gallery Kuriya of the Prigorje Museum has been very actively involved in the art scene of Sesvete and Zagreb since 1986. To date, more than 200 solo and group exhibitions have been realized, from the "Sesvete Art Circle" to exhibitions featuring artists such as Jadranka Fatur, Vera Dajtur Kralj, Vinko Fabris, Milena Lah, Vinko Fišter, Rudolf Labaš, and many others. Reviews and critiques have been written by esteemed art critics and historians such as Matko Peić, Vladimir Bužančić, Oka Ričko, Josip Škunca, Zdenko Rus, Nada Križić, Nikola Albaneže, and Milan Bešlić.

The gallery has been recognized by the Croatian Association of Artists (HDLU), the Association of Fine Artists (ULUPUH), and the Croatian Freelance Artists' Association (HZSU).

PROGRAM MANAGER: Tomislav Dilber

GALLERY ADVISORY BOARD 2024: Feđa Gavrilović • David Kelčec • Sanda Stanačev Bajzek • Barbara Vujanović • Tomislav Dilber