

ALEKSANDAR BEŽINOVIĆ

JEZIK PTICA

Galerija Forum, 9. - 31. listopada 2026.
Forum Gallery, October 9 - 31, 2026

JEZIK PTICA

Feđa Gavrilović

Kako ponovno ispričati ovu priču? Jer ispričana je već bezbroj puta. Ponavlja se životom svakog čovjeka koji je ikada živio i koji će ikada živjeti, sve do Dana Kijameta.

Probajmo ovako. Neki umjetnik (ovdje ste jer volite umjetnost, zar ne?), recimo, revni štafelajni slikar, ili silno pametni konceptualac, imao je svoga velikog uzora, nedostižnog Genija, čiji je opus pobožno proučavao i nadao se jednom dodirnuti vrhunce umjetnosti na kojima je ovaj tako prirodno obitavao. Težio je u svome radu doseći makar atom tog božanstvenoga da Vincija, ili Duchampa. Nakon desetljeća i desetljeća rada i proučavanja svoga zanata, dvojbi, očaja i prolaznih ushita, umjetnik je posijedio, a onda i izgubio kosu. Još mu je samo malo vremena ostalo na dunjaluku. U njegov grad, tada, dođe izložba njegova nedostižnog uzora, umjetnika koji je dosegnuo Apsolut. Posljednjom snagom, stari se majstor uputi na nju, spreman na udarac konačnoga poraza, na spoznaju da nikada neće postići što je želio i da je život protratio. A onda, na vlastito zaprepaštenje, ugleda – svi radovi na toj izložbi njegovi su vlastiti! On je sâm bio taj za kojim je žudio! Ali, morao je proći cijeli tegoban kreativni put kako bi to shvatio.

To vam je, otprilike, priča *Jezika ptica*, sufijske poeme perzijskog pjesnika Faridudina Atara, napisane oko 1177. Na poziv Kruničarke trideset ptica odlazi pronaći ptičjeg kralja Simurga. Nakon nećkanja i izazova, popraćenih različitim alegorijskim pričama, ptice pred Simurgom otkrivaju da su one same – On! Ključ spoznaje već je u samom početku potrage, u imenu kralja ptica, jer na perzijskome „si murg“ doslovno znači „trideset ptica“.

„Evo vas, trideset ptica – si murg

Iznurenih, nestrpljivih i zgranutih.

Ali Mi, Mi smo kao Simurg, više od toga

Mi smo istinska Simurgova Bit.

Nadahnuto i radosno nestanite u Nama

Da biste se u Nama opet pronašle.

[...]

Dok su putovale, imale su vodiča

Kad su stigle, nestade i početka i kraja.“[1]

Ta priča o mističnoj samospoznaji nije specifična samo za sufizam. Postoji i u zen-budizmu, kao *Deset slika o pripitomljavanju goveda*, u kršćanstvu u učenjima Majstora Eckharta (ali i u dijelovima Novog zavjeta) i u svim duhovnim praksama koje su čovjeku služile kroz tisućljeća kako bi osvijestio svoje mjesto u stvarnosti. Pa i umjetnost je jedna takva praksa.

Ovaj ciklus kriptičnih apstrakcija Aleksandra Bezinovića posudio je naslov Atarove poeme. U repetitivnim formama koje se preslaguju pronalazimo ključeve omjera, razmjera i ritma koji su upisani u našu percepciju, odnosno u naše tijelo. Ne tražimo pred ovim djelima odnos slike i sebe (jer to bi značilo da smo dva odvojena entiteta), već nas same.

Slika, ako je postavljena dobro, zapravo i jest Apsolut. Djelo koje nas svojim formalnim odnosima i značenjskim sklopovima dovodi do samospoznaje. Bezinovićevi formati su, uglavnom, monumentalni te na njima kombinacije segmenata lukova i krugova izgledaju poput zadivljujuće koreografije koju

[1] Cijelu poemu (izvorno napisanu na perzijskom) čiji ste ulomak upravo pročitali, prevela je s francuskog na hrvatski Sanda Hržić, u izdanju Planetopije, 2019.

gledamo iz daljine. To je ujedno i ples derviša i slet povodom proslave u nekom socijalističkom društvu. I baš i jedno i drugo: jer nema dvojstva između metafizičkog i svjetovnog, duhovnog i sekularnog, kao ni između pojedinca i zajednice, čija se postojanja izmjenjuju pred našim očima u takvim plesovima. Zbog toga su i ove slike s jedne strane izrazito materijalno prisutne – i svojom, već spomenutom, veličinom, ali i vidljivo rahlim namazima boje. Njihovoj prisutnosti doprinose i ploče od olovnog lima integrirane u slike, taj grubi materijal koji naglašava fizičku postojanost ovih ostvarenja.

U harmoničnoj ravnoteži s takvim pristupom stoje apstraktni ornamenti, energične staze crno-bijele dinamike, tek katkada presječene trunčicom kolorita. To su, na neki način, i arabeske. Grube, masivne i nepravilne (odnosno s pravilnošću koja izmiče simetriji i oslanja se na ravnotežu u dinamičnom postavu njihovih dijelova), ali ipak arabeske. One i kod Bezinovića, kao i u islamskoj umjetnosti, mogu upućivati na apstraktne pojmove, duhovne vrijednosti, ili na spoznaje koje nadilaze materijalnu svakodnevicu. Ali bježati u čisti duh, u nekakvo tobožnje oduhovljenje kroz minimalnu formu, pogrešan je put, jer on pretpostavlja razdvojenost duha i materije, kao i prvenstvo prvoga nad drugim. Spoznaja Jednoga drugačija je.

To možemo vidjeti u Bezinovićevu putu ka Simurgu. Našemu putu k Nama. Kroz jezik slike.

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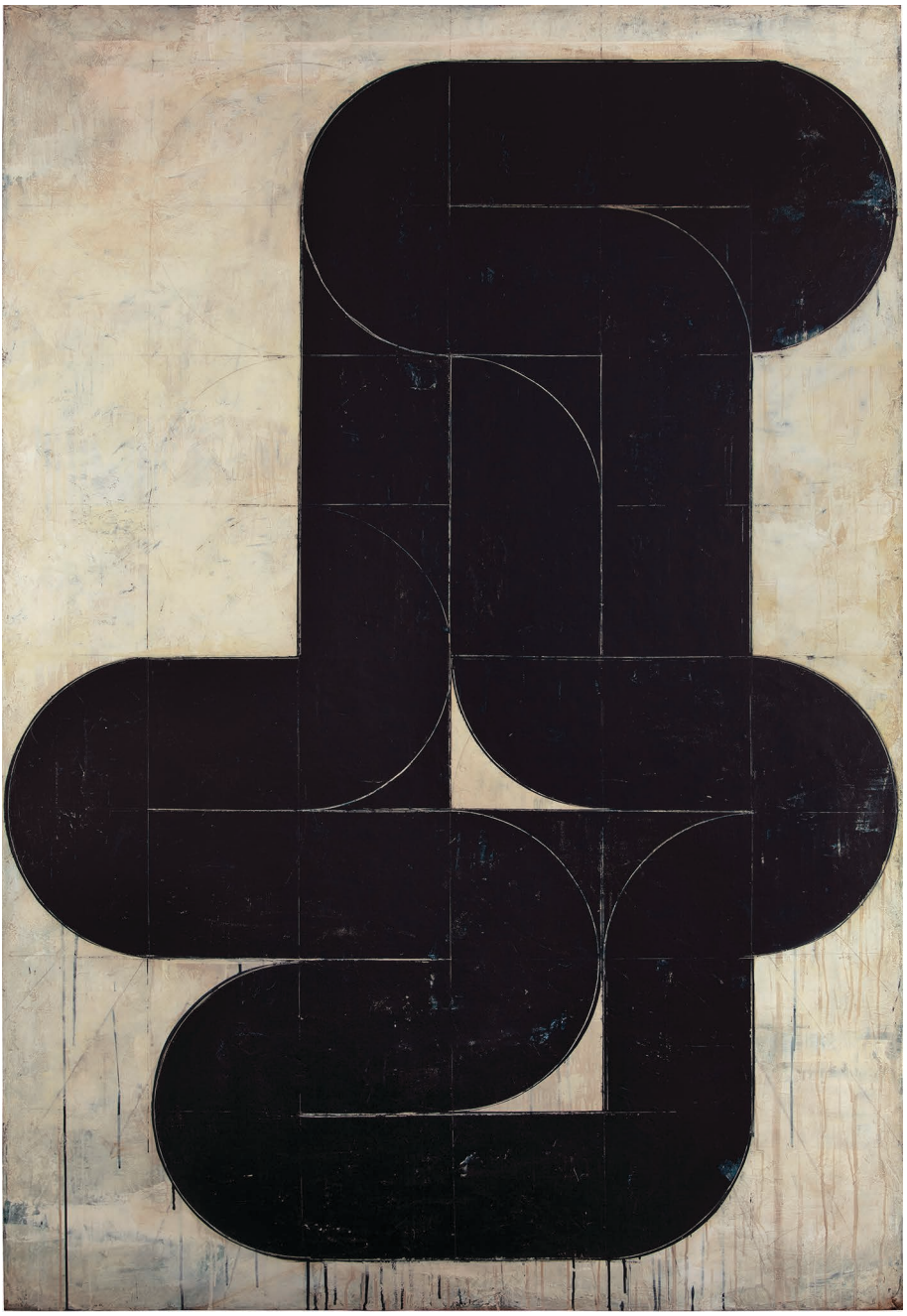
ALEKSANDAR BEZINOVIĆ rođen je 1975. godine u Splitu gdje završava Školu za primijenjenu umjetnost i dizajn — odjel grafičkog dizajna, a 1993. upisuje slikarstvo na Akademiji likovnih umjetnosti u Zagrebu te diplomira u klasi Zlatka Kesera. Nakon završenog studija slikarstva radi u Hrvatskom restauratorskom zavodu na odjelu za drvenu polikromiranu skulpturu. Od 2007. do 2019. godine surađuje na brojnim filmskim i kazališnim projektima kao scenski slikar i koordinator slikara dekora. Kontinuirano izlaže na samostalnim i skupnim izložbama u Hrvatskoj i inozemstvu. Član je HZSU od 2013. godine. Živi i radi u Zagrebu i Velikoj Gorici.



225 x 160cm, akril na platnu, 2025. / 225 × 160 cm, acrylic on canvas, 2025



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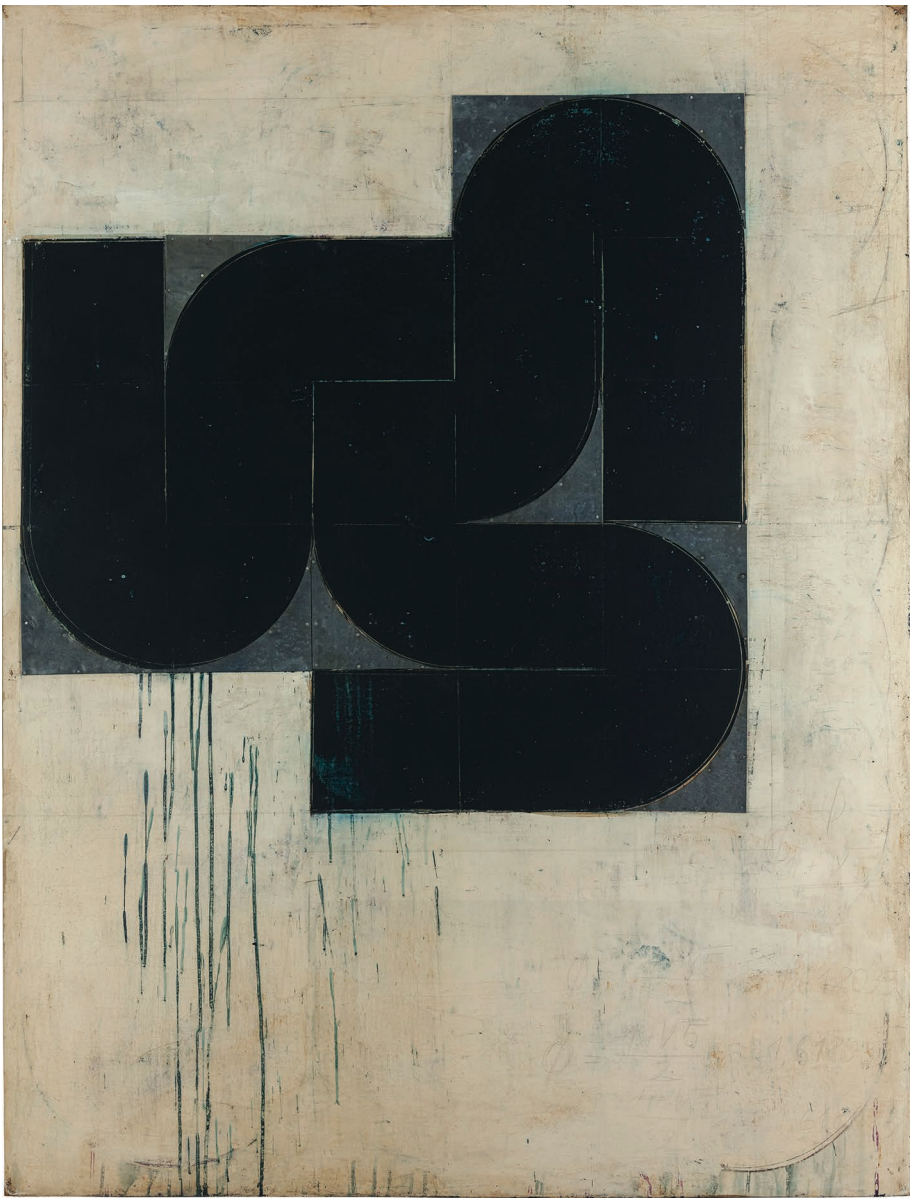

160 x 120cm, akril, olovni lim na platnu, 2026. / 160 × 120 cm, acrylic and lead sheet on canvas, 2026



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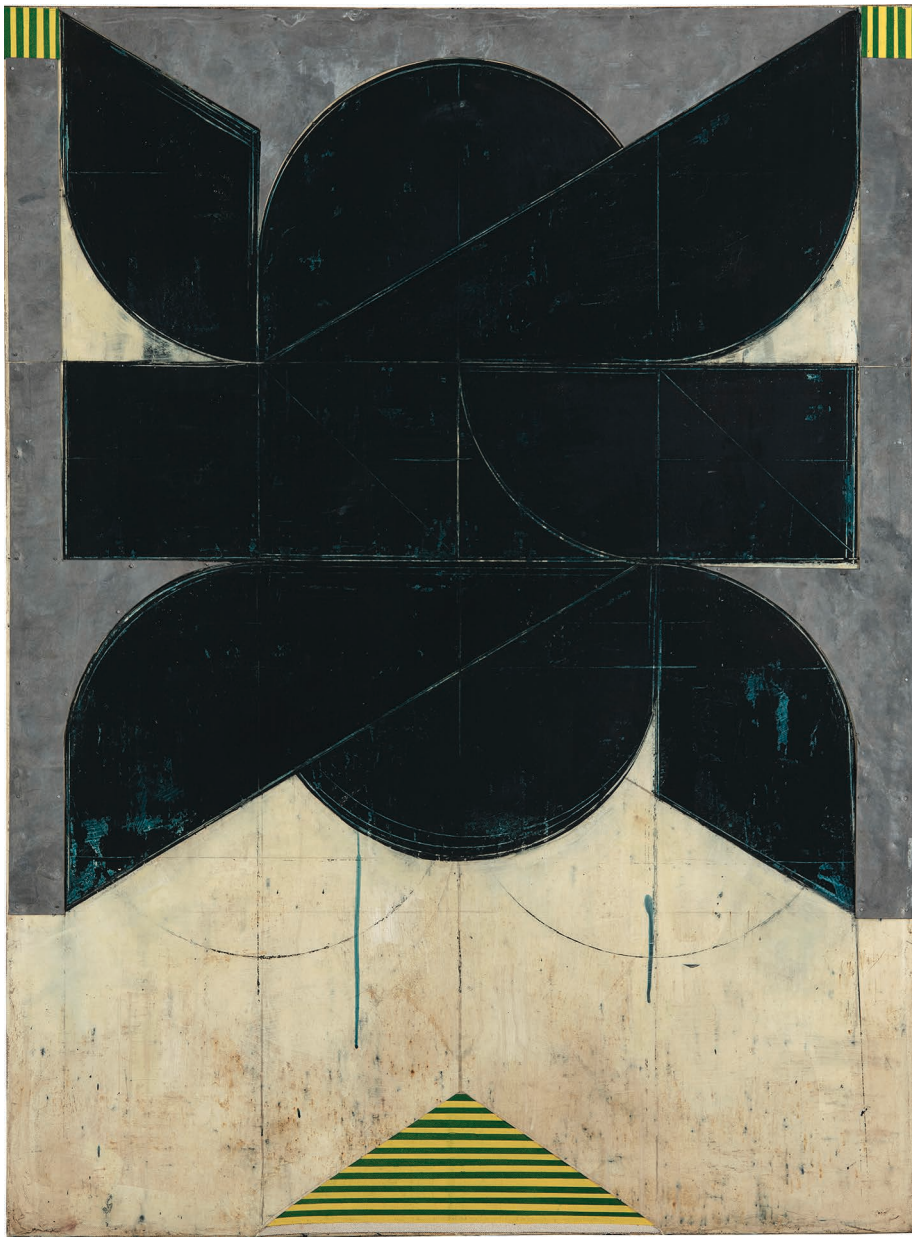
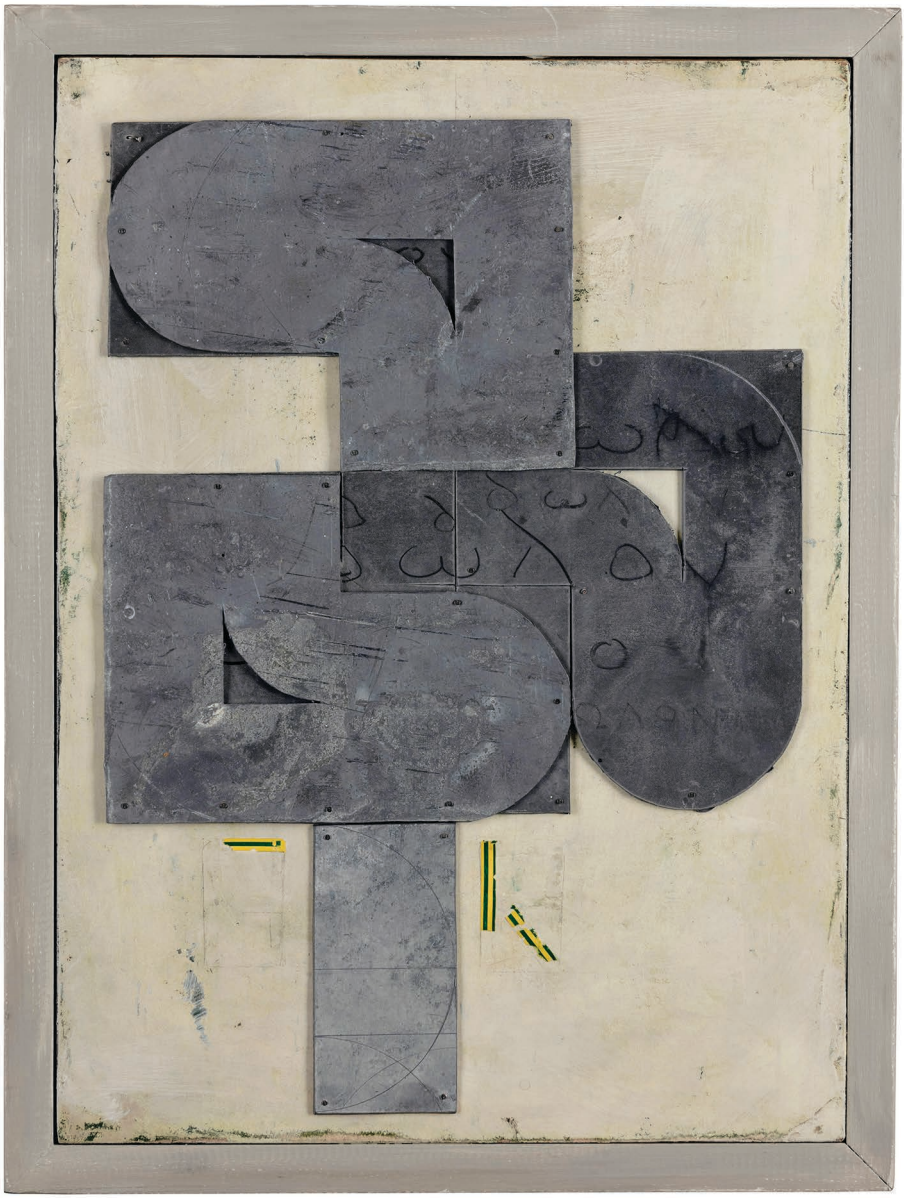


118 x 87cm, akril, olovni lim na platnu, 2025. / 118 × 87 cm, acrylic and lead sheet on canvas, 2025



60 x 45cm, akril, olovni lim na šperploči, 2026. / 60 × 45 cm, acrylic and lead sheet on plywood, 2026



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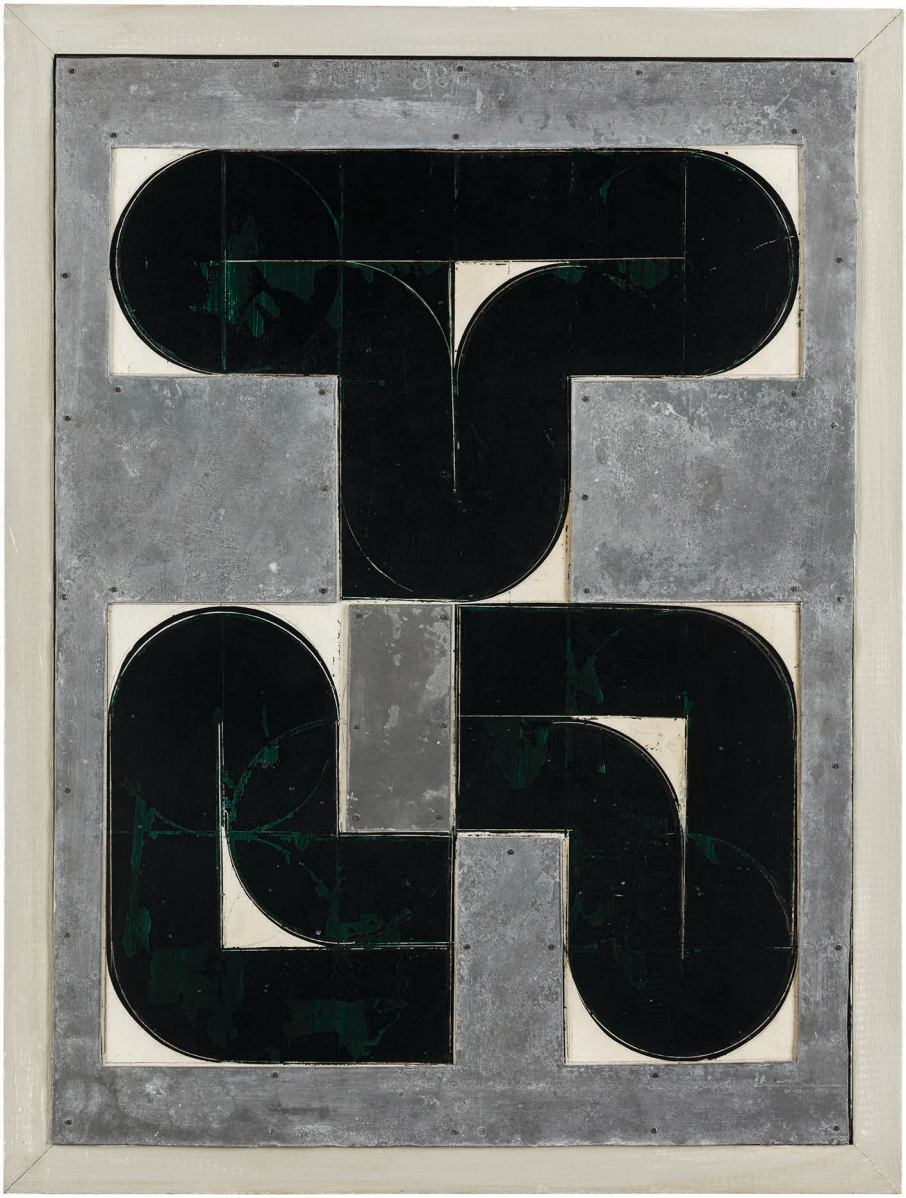

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160 x 225cm, akril na platnu, 2026. / 160 × 225 cm, acrylic on canvas, 2026

LANGUAGE OF THE BIRDS

Feđa Gavrilović

How to retell this story once more? For it has already been told countless times. It repeats itself through the life of every human who has ever lived and who ever will live, all the way to the Judgement Day.

Let us try it this way. A certain artist (you are here because you love art, aren't you?), say a zealous easel painter or an immensely clever conceptual artist, had his great role model, an unattainable Genius whose oeuvre he devoutly studied, hoping to one day to touch the heights of art where the master so naturally resided. In his work, he strived to reach even a single atom of that divine da Vinci or Duchamp. After decades upon decades of labour and studying his craft, filled with doubts, despair, and fleeting elation, the artist grew grey, and then lost his hair. He had only a little time left in this earthly world. It was then that an exhibition of his unattainable role model, the artist who had reached the Absolute, came to his town. With the last of his strength, the old master set out to see it, prepared for the blow of final defeat, for the realization that he would never achieve what he had wished and that he had wasted his life. And then, to his own astonishment, he saw that all the works in that exhibition were his very own! He himself was the one he had yearned for! But he had to walk the entire arduous creative path just to realize it.

That is, roughly, the story of the *Language of the Birds*, the Sufi poem by the Persian poet Farid ud-Din Attar, written around 1177. At the invitation of the Hoopoe, thirty birds set out to find the king of birds, the Simurgh. After hesitation and challenges, accompanied by various allegorical tales, the birds discover in the presence of the Simurgh that they themselves are – Him! The key to enlightenment lies right at the very beginning of the quest, in the name of the bird king itself, for in Persian "si murgh" literally means "thirty birds".

"Here you are, thirty birds – si murgh

Exhausted, impatient, and stunned.

But We, We are like the Simurgh, and more than that

We are the true Essence of the Simurgh.

Inspirationally and joyfully vanish into Us

So that in Us you may find yourselves again.

[...]

While they travelled, they had a guide

When they arrived, both beginning and end vanished."[1]

That story of mystical self-realization is not unique to Sufism. It also exists in Zen Buddhism, as the *Ten Bulls* (or *Ten Ox-Herding Pictures*), in Christianity in the teachings of Meister Eckhart (and in parts of the New Testament as well), and in all spiritual practices that have served humanity throughout the millennia to help realize one's place in reality. And art itself is one such practice.

This cycle of cryptic abstractions by Aleksandar Bezinović borrows its title from Attar's poem. In repetitive forms that rearrange themselves, we find keys to proportions, ratios, and rhythm that are inscribed into our perception, or rather, into our body. Before these works, we do not seek the relationship between the painting and ourselves (for that would imply we are two separate entities), but rather ourselves.

A painting, if executed well, is actually the Absolute itself. It is a work that brings us to self-realization through its formal relationships and structures of meaning. Bezinović's canvases are mostly monumental, and on them, combi-

[1] The entire poem (originally written in Persian), an excerpt of which you have just read, was translated from French into Croatian by Sanda Hržić, published by Planetopija, 2019.

nations of arch and circle segments look like an astonishing choreography seen from a distance. It is simultaneously the dance of dervishes and a mass rally celebrating an occasion in a socialist society. And it is truly both: for there is no duality between the metaphysical and the mundane, the spiritual and the secular, nor between the individual and the community, whose existences alternate before our eyes in such dances. Because of this, these paintings are, on the one hand, distinctly material in their presence. Not only through their aforementioned scale, but also through visibly loose, open layers of paint. Contributing to their presence are also lead sheets integrated into the paintings – that rough material emphasizing the physical permanence of these creations.

In harmonic balance with such an approach stand abstract ornaments, energetic tracks of black-and-white dynamics, only occasionally intersected by a tiny trace of colour. In a way, these are also arabesques. Rough, massive, and irregular (or rather, possessing a regularity that eludes symmetry and relies instead on balance within the dynamic arrangement of their parts), yet arabesques nonetheless. In Bezinović's work, as in Islamic art, they can point to abstract concepts, spiritual values, into some supposed spiritualization through minimal form, is a mistaken path, for it presumes the separation of spirit and matter as well as the primacy of the former over the latter. The realization of the One is different.

We can see this in Bezinović's path toward the Simurgh. Our path to Ourselves. Through the language of painting.

* * *

ALEKSANDAR BEZINOVIĆ was born in 1975 in Split, where he graduated from the School of Applied Arts and Design, specializing in Graphic Design. In 1993, he enrolled in the Painting Department at the Academy of Fine Arts in Zagreb, graduating in the class of Zlatko Keser. Following his studies, he worked at the Croatian Conservation Institute in the Department for Wooden Polychrome Sculpture. From 2007 to 2019, he collaborated on numerous film and theatre productions as a scenic

painter and set decoration painter coordinator. He has continuously exhibited in solo and group exhibitions in Croatia and abroad. He has been a member of the Croatian Freelance Artists' Association (HZSU) since 2013. He lives and works in Zagreb and Velika Gorica.

POPIS RADOVA / LIST OF WORKS

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8. 160 x 120cm, akril na platnu, 2026. / 160 × 120 cm, acrylic on canvas, 2026
9. 118 x 87cm, akril, olovni lim na platnu, 2025. / 118 × 87 cm, acrylic and lead sheet on canvas, 2025
10. 190 x 360cm, akril na platnu, 2024. / 190 × 360 cm, acrylic on canvas, 2024
11. 60 x 45cm, akril, olovni lim na šperploči, 2026. / 60 × 45 cm, acrylic and lead sheet on plywood, 2026
12. 60 x 45cm, akril, olovni lim na šperploči, 2025. / 60 × 45 cm, acrylic and lead sheet on plywood, 2025
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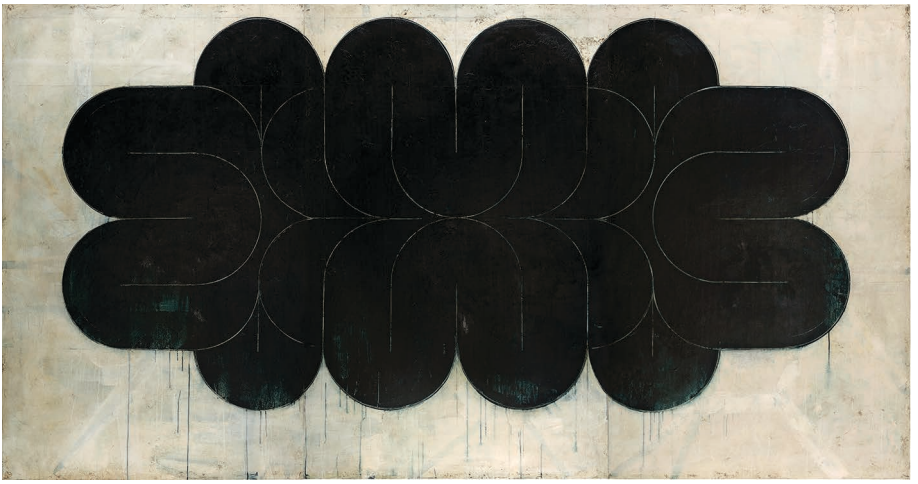

190 x 360cm, akril na platnu, 2024. / 190 × 360 cm, acrylic on canvas, 2024

ALEKSANDAR BEZINOVIĆ

JEZIK PTICA / LANGUAGE OF THE BIRDS

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