



Franc Novinc

Barvna žarenja

Skedenj v močvirju, 2002, 54 x 71 cm, akril na platnu



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Lamutov likovni salon Galerije Božidar Jakac
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Franc Novinc: Barvna žarenja

Franc Novinc izhaja iz ambienta, v katerem je slikarska tradicija trdno zasidrana in je bila lepota narave že neštetokrat opevana. Tudi njegov pogled je prevzela domača škofjeloška pokrajina, ki jo je na slikovna polja popeljal v novi likovni podobi. Oplemenitil jo je z osebnim, vsebinsko poglobljenim, ekspresivno občutenim, razpoložensko naglašanim, s čustveno senzibilnim, pa tudi z meditativnim odnosom in z avtorsko afirmiranim likovnim preoblikovanjem, kar daje njegovim slikam povsem svojstven izraz. S svojo ustvarjalnostjo je odločno okrepil in zaznamoval prizadevanja slikarjev »novokrajinarjev«, torej vseh tistih, ki tovrstne vsebine niso prenašali na slikovno polje le kot čisti mimezis.

Franc Novinc še vedno in vselej znova ustvarjalno odkriva posebnost krajinskih izsekov svojega rodnega in bivanjskega ambienta, s katerim je pristno in simbiotično povezan. Obuja pa tudi spomine na preteklost, na mladostna leta ter sprejema izzive novega v drugačnih, začasnih delovnih okoljih. Odpira nam pogled v naravo, med skrivnostna močvirja, na ajdova polja, čez ograje, na vrt, na dvorišče, ga zaustavlja na domači hiši in na skednju ter ga vodi naprej med drevesi, od zemlje do neba, od dneva do noči, iz preteklosti do sedanjosti.

Na slikarsko potovanje se Novinc podaja v spremstvu barv in svetlobe; odloča se za reduciranje elementov pripovednosti in za poenostavljanje. Videno in doživeto spreminja v svet individualnega, osebno občutenega. Krajina je sicer ustvarjalni vzgib, je inspirativna sila, a vizualizacijski proces daje vsebini interpretativne paralele, ki vodijo v iskanje barvne čistosti in nenehnega hrepenenja po svetlobi, pa tudi po komponiranju posameznih ploskev in ustvarjanju prostora same slike. Pokrajina se razkrije v vsej svoji koloristični intenzivnosti, a ostane skrivnostna, skoraj mistična v avtorski predelanosti.

Slikarjeva misel je povezana z realnostjo, zato sledi konfiguraciji, tektoniki, fiziognomiji izbranega ruralnega izseka ter tako sestavlja značilno likovno zgradbo, pogosto odprto do prostranstev horizonta. To je konstrukt, od katerega se nato avtor odmakne in svobodno zapluje v oblikovna poenostavljanja in preoblikovanja, v reduciranja na bistvene, izrazno najmočnejše elemente realne podobe. Slikovno polje oblikuje v konglomerat segmentiranih in odločnih potez. Prav slednje vse bolj avtonomno in jasno odigravajo podobotvorno vlogo, saj prizorišče zaznamujejo s čistimi barvnimi ploskvami.

Naša hiša, 2002, 140 × 110, akril na platnu





Močvirje z močeradi, 2002, 50 x 71, akril na papirju

Novinčevo slikarstvo temelji na barvnem žarenju. Avtor posega po akrilih, njegova paleta pa vsebuje predvsem zeleno, modro, rdečo in rumeno, skratka vse tiste najbolj intenzivne, temperamentne in hkrati elementarne barve, ki s prepričljivo močjo in z izjemnim energetskega nabojem zaznamujejo in napolnjujejo slikovni oder, a nikoli niso agresivne. Novinčeva ljubezen do barve namreč premore izostren, hedonističen občutek za njeno lepoto. Na slikovno polje zлага čiste barvne tone, jih nanaša večplastno, jih umiva, izkristalizira ter tako dosega njihovo čistost, intenziteto, pa tudi polnost. Odkriva prvinskost izbranega barvnega imenovalca, posega v bistvo ter posamezni nanos pripelje do ciljne točke, v kateri se razodene kot izjemno barvno žarenje. Da, Novinčeve barve so iluminirane. Čeprav jih avtor plasti, vsaka izmed njih ohranja suverenost in avtonomnost. Včasih so barvni akcenti tako pastozni, da slikar z njimi dokončno zmodelira pripovedni fragment. V zgodbah o pokrajini zaman iščemo rjave barvne. Tudi spomini niso zbledela preteklost, temveč prav tako barvno živa priča nečesa, kar je minilo. Narava je inspirativna in njena paleta radodarna, a slikar ne sledi njenim naravnim danostim. Pot ga namreč vodi v osebno barvno interpretacijo, s katero izraža vsebine, ki bivajo v notranjosti, v slikarjevi intimi; tiste, ki zapoljujejo njegovo misel, razkrivajo stanje duha, spregovorijo na globljepomenski, simbolični ravni in ga usmerjajo v vzpostavljanje dinamičnih, včasih celo napetih stanj in medsebojnih součinkovanj. Vse to nakazuje Novinčevo pomenljivo, izrazno močno ter likovnoprobemsko interpretiranje. Morda bi si za razlago sposodila citat iz enega od številnih pisem Vincenta van Gogha bratu Theu iz leta 1888, v katerem pravi: »Naslikati hočem portret svojega prijatelja. V sliko bom prenesel vse svoje spoštovanje in ljubezen, ki jo čutim do njega. Za začetek ga bom zato naslikal takšnega, kakršen je, zvesto, kolikor je mogoče. Toda slika s tem še ne bo končana. Končal jo bom tako, da bom postal samovoljen kolorist. ... Pretiraval bom ...« Tako slika Franc Novinc, samovoljen, samosvoj kolorist. Z barvo izraža svoja likovna zanimanja, videnja, doživljanja in občutenja, razkriva osebno afiniteto, celo ljubezen do upodobljenega krajinskega izseka. Z njo odkriva tudi njeno bistvo. Kontrastna, napeta barvna razmerja posameznih partij vodijo njegove likovne zgodbe v dramatična stanja in jih zaznamujejo s fantastiko, a avtor ob skrbnem tehtanju barvnih mas celoto popelje v sinhronizirano stanje ravnovesja.

Franc Novinc se celo v noč podaja v spremstvu barve. V njegovih nočeh se trga zavesa temine. Poraja se skrivnostna svetloba, ki vdira v dogajanje na slikovnem polju, razsvetljuje posamezne predele in zarisuje nenavadne oblike, ki tvorijo enigmatično, nedorečeno zgodbo. V tematiki noči najpogosteje odigrava dominantno vlogo stilizirana organska forma, ki asociira na drevesno deblo. V površino razpok, zarez, v njeno strukturiranost se zajedajo svetlobni utrinki in se

poigravajo v dinamični igri med svetlobo in senco. Slikar v noči pogosto obuja tudi spomin na domači skedenj. Skozi špranje vstopa v njegov interier svetloba, Novinčeva zavezница, ki osvetljuje zato, da bi prostor naredila drugačen, da bi tisto, kar nosi predznak običajno, spremenila v nenavadno, celo mistično.

V prostoru slike se avtor neutrudno posveča proučevanju svetlobe. Kako tudi ne, saj se podoba narave vendarle odslkava v tako različnih svetlobnih stanjih. Išče jo ob zatonu dneva v podobi domače hiše, ujame jo v bezgovem grmu ali na vrtu in jo prikljče v doživetja ob žganjekuhi. Slikar jo uteleša v posameznih pramenih, jo izvablja iz končne neskončnosti dvodimenzionalne površine ter ji omogoča, da zaživi, zažari in se zablešči znotraj barvnih nanosov. V barvi išče svetlobo. In v njej se artikulirajo oblike sveta, tudi tiste nenavadne, nekoliko nejasne, porajajoče se v temini noči.

Na sprehodih po Novinčevih krajinah se srečujemo tudi s figuralnimi liki, s podobo človeka, možkega, s katerim avtor postavlja nekakšen pomnik kmetu. Med naravo in njim vzpostavlja zavezujoč, simbiotično pogojen odnos. Z dominantno umestitvijo figure v slikovni prostor se spominja očeta, ki ga kot čustveni vzgib in ekspresivni vzgon postavi v ospredje slikovnega dogajanja.

To pa ni edini figuralni lik, ki ga avtor beleži v svojih krajinskih zgodbah. Njegova dvorišča so polna kokoši, ajdova polja pa preletavajo jate vran, ki idilična stanja narave konkretno in odločno zaznamujejo s simbolno noto, ki je v prenekateri zgodbi bivala le latentno.

Franc Novinc je slikar krajinar, ki svoja ustvarjalna prizadevanja usmerja v iskanje nove resničnosti, take, ki je znotraj tovrstnih motivnih okvirov ni še nihče pred njim odkril. Avtor želi preseči njeno mimetično posredovano podobo in postati stvaritelj drugačnega. Poišče ji oseben (ob)likovni ekvivalent, z redukcijo pripovednih elementov in z njihovo stilizacijo pa zagotavlja svežino in avtorsko neponovljivost. In to z barvo, ki žari in vibrira, z barvo, v kateri je svetloba našla svoje domovanje.

Anamarija Stibilj Šajn



Večer, 2005, 130 × 110, akril na platnu

Franc Novinc: Colour radiance

Franc Novinc comes from an environment where painting tradition is deeply rooted and whose natural beauty has been extolled countless times. His gaze is enchanted by the landscape surrounding his hometown, Škofja Loka. Novinc has given this landscape a new artistic appearance. He has ennobled it with a personal, profound, expressive, moody, emotional and meditative approach and original artistic language that gives his paintings special expression. His creativity has profoundly influenced and marked the efforts of »new« landscape painters: all those who do not depict these motifs merely in terms of a painterly mimesis.

Franc Novinc still creatively unveils the special characteristic of landscape motifs from his hometown and its surroundings, with which he is genuinely and symbiotically connected. He also reminisces about the past and his youth, and faces the challenges of the new in different, temporary working environments. He directs our gaze to nature, the mysterious marshes and buckwheat fields, over fences, to gardens and courtyards, making it rest on his family's home and barn before he leads it again through trees, from the earth to the sky, from day to night, from the past to the present.

Novinc ventures on his painterly journey in the company of colours and light; he aims toward the reduction of narrative elements and simplification. He transforms the seen and experienced into the world of the individual and personal. The landscape is a creative force, a source of inspiration, but it is the visualisation process that adds interpretational parallels to the motif, initiating the quest for pure colours and constant yearning after light, after compositions of individual planes and the creation of the space within the painting. The landscape unravels itself in full colour, yet it remains mysterious, almost mystical, in the interpretation selected by the artist.

Focusing on reality, the painter follows the configuration, tectonics and physiognomy of a selected section of the countryside and composes a characteristic artistic structure that often opens up as far as the expanses of the horizon. The artist then steps away from this construct and ventures freely into the simplifications of forms and transformations, reductions down to the basic, expressively most powerful elements of a realistic image. He transforms the painting into

a conglomerate of segmented, decisive strokes that, ever more autonomously and clearly, play their image-making role, marking the scene with pure colour planes.

Novinc's painting is based on the radiance of colour. The artist uses acrylic paints and his colour range most frequently consists of green, blue, red and yellow – the most intense, temperamental and elementary colours – whose convincing force and exceptional energetic charge mark and fill the pictorial stage, although they are never aggressive. Novinc's passion for colours is coupled with a sharp, hedonistic sense of their beauty. He fills the painting with pure colours in many layers, washing and crystallising them in order to attain their purity, intensity and fullness. He unveils the primary character of the selected colour denominator, penetrates its essence and brings the individual layer to the final point, where it is revealed as exceptional radiance of colour. Novinc's colours are in fact illuminated. Although the artist applies the paint in several layers, each of them preserves its autonomy. Sometimes the colour accents are so thick that the painter uses them as a sculpting material for a narrative fragment. His stories of the landscape are devoid of brown. Memories are not a pale past, but a colourfully live witness to something from the past. Although nature is a source of inspiration and its colour range is generous, the painter does not follow its natural characteristics. He ventures into a personal colour interpretation that expresses motifs living inside him, in the painter's intimate life. They fill his thoughts, reveal the state of his spirit, speak at a profound symbolical level and direct him to create dynamic, sometimes even tense states and reciprocal effects, pointing to Novinc's meaningful, forceful and artistically relevant interpretation, one which may be elucidated with a passage from one of the numerous letters of Vincent van Gogh to his brother Theo from 1888: »I wish to paint a portrait of my friend. I will fill the painting with all respect and love that I feel for him. At first I will paint him as he is, as faithfully as possible. But the painting will not be finished yet. I will complete it as a wilful colourist ... I will exaggerate ...« Franc Novinc also paints as a wilful, bold colourist. With colour, he expresses his artistic interests, visions, experiences and feelings; he reveals his personal affinity and even love for the depicted landscape. Through colour, he explores its essence. The contrasting, tense colour relationships between

individual parts of the painting push his artistic stories into dramatic states, marking them with the fantastic. But while carefully weighing the colour masses, the painter takes the whole into a synchronised balance.

Franc Novinc's ventures into the night are also marked by colour. In his nights, the veils of darkness are torn. A mysterious light is born, which breaks into the painted motif, illuminates individual parts and draws unusual forms that compose an enigmatic, never-ending story. His nocturnal motifs are mostly dominated by a stylised organic form that resembles a tree trunk. The surface of cracks, incisions and texture is speckled with fragments of light in a dynamic play of light and shadow. During the night the painter often reminisces about the barn at his family's home. Through the cracks, Novinc's ally – light – seeps into its interior, illuminating it in order to change it, to turn the usual into the unusual or even mystical.

Within the painted space, the artist tirelessly studies light, which is only natural, because the appearance of nature is reflected in different states of light. He searches for it at sunset in the image of his family's home; he catches it in an elder bush or in the garden and summons it in the adventures of a brandy distillery. He gives it substance in individual shafts, teases it out of the finite infinity of the two-dimensional surface and allows it to live, radiate and sparkle in layers of paint. He searches for light in colours. And in light the shapes of the

world are articulated, including the unusual, unclear ones that are born in the darkness of night.

While strolling through Novinc's landscapes, we meet figures – a person, a man, with whom the artist portrays a farmer. He places him in a binding, symbiotic relationship with nature. By making the figure a dominant element of the painting, he remembers his father, whom he places in the foreground of the painting as an emotive and expressive force.

But this is not the only figure that the artist portrays in his landscape stories. His courtyards are full of chickens and flocks of crows circle above his buckwheat fields, showing the idyllic states of nature with a concrete, decisive symbolic note that is merely latent in many stories.

Franc Novinc is a landscape painter who focuses his creative attention on the exploration of a new reality that has never been discovered in similar motifs before. The artist aims to surpass its mimetically communicated image and become a creator of something different. He creates its personal (co)artistic equivalent and, by reducing and stylising narrative elements, he ensures freshness and artistic uniqueness. He achieves this with radiating, vibrant colours in which light has found its home.

Anamarija Stibilj Šajn



Desno zgoraj: Dvorišče, 2005, 50 × 70, akril na papirju

Desno spodaj: Dvorišče II., 2005, 48 × 70, akril na papirju



Noč, 2006, 130 × 100, akril na platnu



Noč II., 2006, 120 × 100, akril na platnu



Ajda, osamelec in gnoj,
2004, 50 x 70, akril na papirju

Biografija

Franc Novinc se je rodil 24. novembra 1938 na Godešiču pri Škofji Loki. Leta 1964 je diplomiral na Akademiji za likovno umetnost pri profesorjih Francetu Miheliču in Maksimu Sedeju. Od 1996 dela kot redni profesor na Akademiji za likovno umetnost v Ljubljani.

Biography

Franc Novinc was born on 24th November 1938, at Godešič near Škofja Loka. In 1964, he graduated from the Academy of Fine Arts, under Prof. France Mihelič and Maksim Sedej. He has been teaching at the Ljubljana Academy of Fine Arts since 1996.

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Ajdovo polje in bohkove hruške, 2005, 60 × 100, akril na platnu

Na naslovnici: Jata nad ajdovim poljem, 2004, 100 × 80 cm, akril na platnu