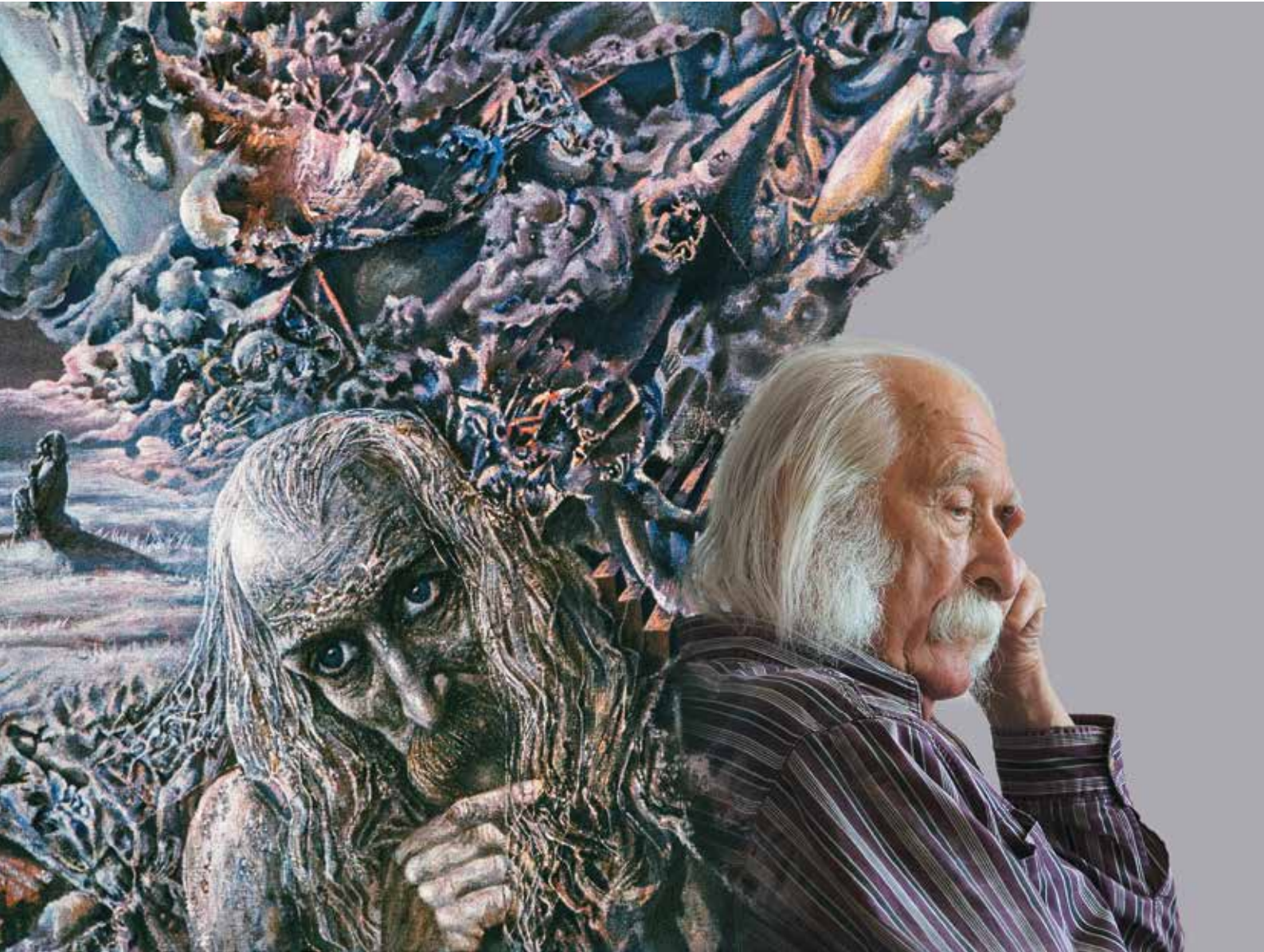


# Ivan Marchuk

Freedom genotype



*"Give me a thousand years and I will paint the sky."*



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Freedom genotype



NARODNI MUZEJ CRNE GORE  
NATIONAL MUSEUM OF MONTENEGRO

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*“Give me a thousand years and I will paint the sky.”*



Iz ciklusa „Glas moje duše“ Žute trešnje, 1996. | From the cycle “Voice of my Soul” Yellow cherries, 1996.  
platno, akrilne boje | canvas, acrylic, 100 x 90 cm

## O Ivanu Marčuku

Ivan Marčuk, dobitnik Nacionalne nagrade Ukrajine “Taras Ševčenko”, jedini je ukrajinski umjetnik koji je primljen u “Zlatni esnaf” Rimske akademije moderne umjetnosti. Britanski list “Dejli telegraf” 2007. godine uvrstio je njegovo ime među sto genija čovječanstva koji stvaraju multidimenzionalnu sliku modernog svijeta i, budući ispred svog vremena, oblikuju trendove i izgled postindustrijske civilizacije.

Već gotovo pola stoljeća, Ivan Marčuk zaokuplja umove gledalaca, pretvarajući amatere u poznavaoce umjetnosti a poznavaoce umjetnosti u tihe posmatrače. Originalan način razmišljanja, jedinstveni potez kičice, kompoziciono i tehničko majstorstvo, stilska raznorodnost pristupa i ogromna kolekcija fascinantni su i vrijedni divljenja.

Radovi ovog umjetnika – oko pet hiljada slika, mogu se naći u muzejima i privatnim zbirkama na pet kontinenata (izuzimajući Antarktiku). Njegova dostignuća bilježe više od stotinu monografskih izložbi u galerijama Kijeva i Madrida, Pariza i Sidneja, Toronta i Detroita, Njujorka i Filadelfije. Malih gradova je bezbroj. Interesovanje za njegova djela prevazilazi nacionalne okvire, kao i rasne, društvene i jezičke razlike.

Odgonatanje dometa Marčukovog kreativnog arsenala prešlo je granice likovne kritike i odjeknulo u poetskim reminiscencijama, književnim generalizacijama i muzičkim interpretacijama. Predstavnici različitih disciplina pokušavaju da shvate tajnu njegovog fenomena i privlačne snage njegovog talenta. Ipak, uprkos tome što Marčuk nedvojbeno zauzima posebno mjesto među najvećim umjetnicima našeg vremena, on i dalje ostaje najmanje otkriven, a njegova postignuća nisu istražena i opisana. Naučna istraživanja posvećena Marčukovim radovima nisu srazmjerna njegovoj ulozi u globalnoj umjetnosti.

Iako ispred njegovih remek-djela stoji čitava vječnost, put do nje prošao je kroz zemaljska iskušenja i trnje.

Ivan Marčuk rođen je 12. maja 1936. u velikoj porodici u ukrajinskom selu Moskalivka u pokrajini Volinj, koja je u to vrijeme bila dio Poljske (a danas je to okrug Lanivtsi, Ternopiljska oblast). Njegov otac, Stefan Markijanovič, bio je poznati tkač u selu, vrlo pošten čovjek obdaren analitičkim umom, izuzetnim matematičkim sposobnostima i lijepim rukopisom, tako da su mu se seljani obraćali u vezi sa raznim životnim pitanjima. Iako je porodica živjela veoma skromno, boje tepiha njegovog oca, koje je tkao na razboju koji je sam napravio, kao i zadivljujuća paleta seoskih pejzaža, cvijeće koje su posadile njegova majka Natalija Arlamivna i njegove sestre Katarina, Vira i Hana, stvorili su u Ivanovom prirodnom bogatom umu sliku sela kao univerzalnog raja i od ranog djetinjstva probudili u njemu želju za ponovnim stvaranjem tog raja. Umjetnik se mogao pronaći u raznim svjetovima, ali na njegovim platinama pojavljivala se samo ukrajinska priroda, inspirisana panteističkim duhom seoskih mitova, dok su sjećanja na jednostavnu udobnost doma koja se zasnivala na ljubavi i teškom radu pružala toplinu i spas od usamljenosti.

Marčuk je slikao od ranog djetinjstva, i to sve ono što bi njegova čula dotakla: cvijeće i drveće, ptice i kućne ljubimce, roditelje, susjede, seoske starce i pisce iz udžbenika (već je volio teksturu naboranog ljudskog lica – “tu ima nešto za šta se čovjek može uhvatiti”). Iako su seoski učitelji u svestranom, nemirnom učeniku vidjeli budućeg biologa ili ljekara, prevladala je njegova želja da slika i stvara. A njegov otac pružio mu je podršku.

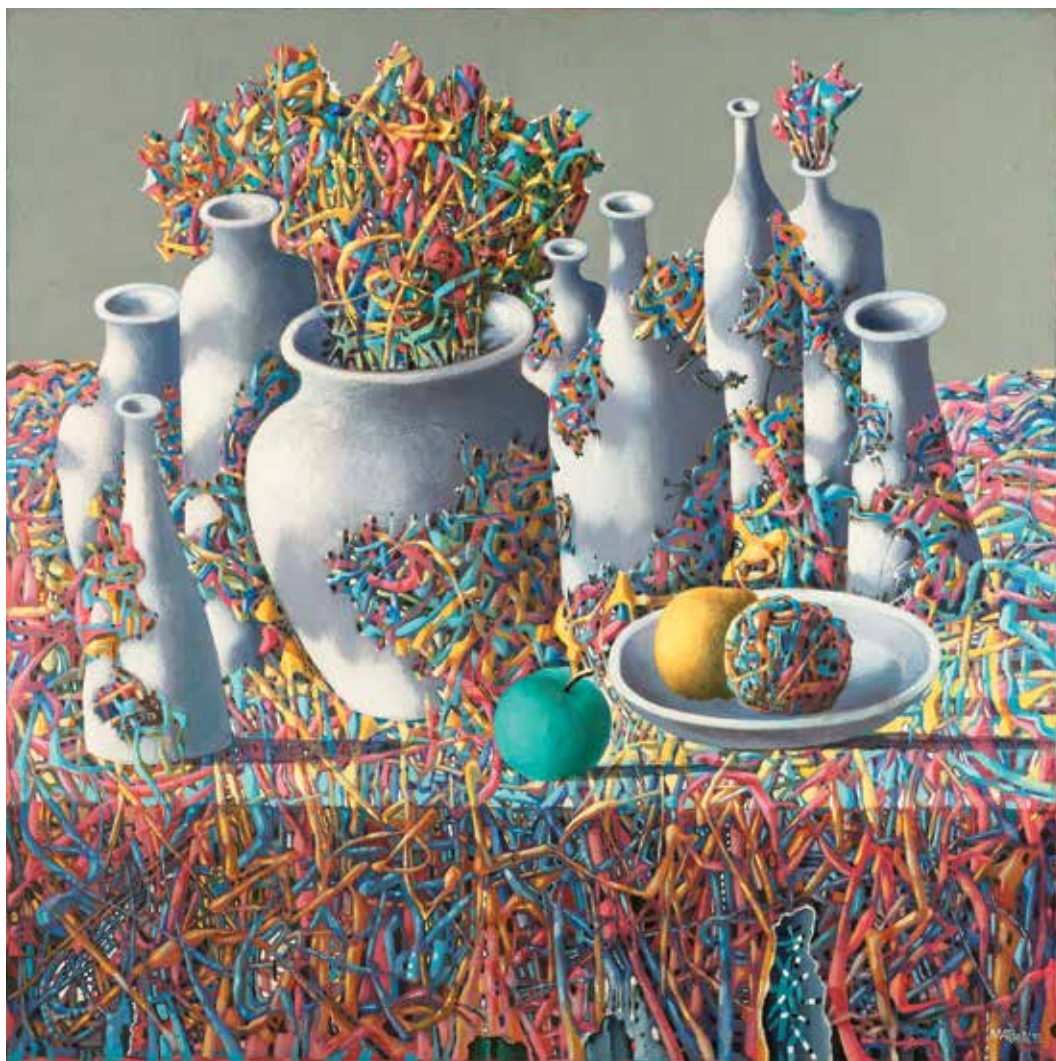
Nedostatak slikarskog pribora u djetinjstvu doveo je do eksperimentisanja: nadomještavali su ga sokovi bilja, koji su davali različite boje i nijanse, dok je njihovo miješanje upotpunjavalo paletu. Dugo vremena nakon toga, umjetnik je otkrio da je sjajni Rabindranat Tagor u mladosti vršio slične eksperimente.

Olovka je bila radost, olovka sa mastilom – čudo, a predstavljanje u albumu sedmog razreda bila je sudbina: stekavši takvo blago, odlučio je da postane umjetnik.

Umjetničko obrazovanje Marčuk je stekao najprije na Lavovskom koledžu dekorativnih i primijenjenih umjetnosti, na Odsjeku dekora-



Iz ciklusa „Glas moje duše“ Eva, 1993. | From the cycle “Voice of my Soul” Eve, 1993  
platno, akrilne boje | canvas, acrylic  
91 x 91 cm



Iz ciklusa „Glas moje duše“ Bijele vaze, 1993. | From the cycle “Voice of my Soul” White vases, 1993  
platno, akrilne boje | canvas, acrylic  
76 x 76 cm

ativnog slikarstva, a potom na Lavovskom institutu dekorativnih i primijenjenih umjetnosti na smjeru monumentalne umjetnosti.

Treba pomenuti da je Umjetnička škola u Lavovu (kao, uostalom, i baltička) uspjela da se odupre neselektivnom nametanju dominantne ideologije jedine odobrene stvaralačke metode – socijalističkog realizma, i da ne ispadne iz konteksta globalnih trendova koji su determinisali razvoj umjetnosti sredinom prošlog stoljeća. Obrazovna tradicija, koju su oblikovali glavni tokovi umjetničkih pokreta u Evropi i slobodnom svijetu, nakon pristupanja Zapadne Ukrajine Sovjetskom savezu, održavana je vlastitom savješću talentovanih predavača, kao što su I. Severya, R. Selskyi, D. Dovboshynskyi, K. Zvirynskyi. Imajući iskustvo pogubne štampe totalitarnog režima poslijeratnog doba, trudili su se da talentovane studente zaštite od nje, tako da su kod promišljenih studenata formirali avangardno poimanje umjetnosti i uloge umjetnika u modernom svijetu.

Marčuk je izjavio: “Predavači na institutu – bili su poseban soj ljudi. Veoma dobro su poznavali Evropu i evropsku umjetnost, govorili italijanski, francuski, poljski, a uz pomoć kolega koji su boravili van zemlje, ilegalno su nabavljali umjetničke časopise sa Zapada. Mrzjeli su rusku vladu, socijalistički realizam, i počeli su da me lome. Posebno Zvirynskyi.”

Još za vrijeme studija, Marčukov izvanredni karakter došao je do izražaja: njegova neodoljiva želja za liderstvom, izuzetan učinak i ignorisanje bilo kakvih autoriteta; oni su sredstvo, a ne cilj, oni su sadašnjost ali postoji budućnost. Neprimjetna za druge, vidljiva samo njemu, budućnost je privlačila njegovu dušu, budila nadljudsku opsesiju i tražila svoj izraz na platnu.

Savladavši sve umjetničke tehnike i alate koji su koledž i institut mogli da pruže, on se obavezao da će pronaći vlastiti put u umjetnosti. Na tom putu, činilo se da nema nepremostivih prepreka za njega.

Marčuk se spontano probio u kulturni prostor glavnog grada šezdesetih, a stanovnici Kijeva, iznenađujuće željni čiste umjetnosti, zbog pometnje i oduševljenja nisu čak ni imali vremena da se vrijeđaju zbog umjetnikove drskosti i ambicije. Srca u to vrijeme mladih pjesnika i muzičara,

pisaca i naučnika koji će kasnije steći slavu, osvajale su spontana strast i prirodna domišljatost koje su jednako snažno dolazile do izražaja u keramičkoj skulpturi, na reljefnim pločama sa kojima je Marčuk počeo, koliko i u slikarstvu, kojem je davao prioritet i posvetio mu život, jer je slikarstvo bilo pogodnije za manevrisanje i postizanje individualne slobode.

Profesionalna škola umjetničkog stvaranja, koja nije zamučena sviješću akademskih dogmi – formirala je njegov kredo da služi umjetnosti do samoodricanja, njegovu gotovo mazohističku samozahvatljivost, fenomenalni učinak i shvatanje da nema niti vremena za traćenje niti pravo na greške (porazi se ne praštaju, a uspjeh još manje). Sa takvim “arsenalom” Marčuk je počeo da osvaja Kijev.

U početku, kako bi bio siguran, umjetnik se okrenuo primitivnoj umjetnosti, kao da je želio da testira dušu i učini je osjetljivom na autohtone i autentične zavičajne motive i arhetipove, da se oslobodi vještačkih naslaga akademskih studija. Dobio je dokaz – sa njegovom dušom bilo je sve u redu.

U Marčukovim ranim radovima, oživjele su prenapregnute slike vječitih istina. Istine, koje su bile utjelovljene u kolektivnim slikama beskrajnih prostora stepe umorne od rada (“Samo su stepe okolo”), portreta (posebno hrišćanskih univerzalnih ikona), mudrih i stoga tako tužnih krava koje je on krunisao (“Oči su nas pratile dok smo odlazili”), same zemlje (i moguće majke) sa božanskom ljepotom lica djevojke (ili žene), sa mislima koje su dopirale do neba, otmene pletenice koje teku u plodnoj obradivoj zemlji (“Ona je došla iz šume”). Njegova naivnost imala je veliki filozofski značaj, a njegova tehnika pokazivala je umjetničko majstorstvo (iako je koristio samo mastilo i temperu), tako da je bilo očigledno da nije riječ samo o nezavisnom umjetniku već i o misliocu koji se pojavio na umjetničkom horizontu.

Ovo podsjeća na generalizujuću konstataciju ideologa analitičkog slikarstva P.Filonova kojeg je Marčuk poštovao, a koji u “Deklaraciji o svjetskom prosperitetu” koju je sam formulisao tvrdi da pored forme i svjetlosti, postoji svijet nevidljivih fenomena koji se ne može vidjeti “okom koje vidi” ali se može opaziti “okom koje zna”. Ovo je bila misteriozna

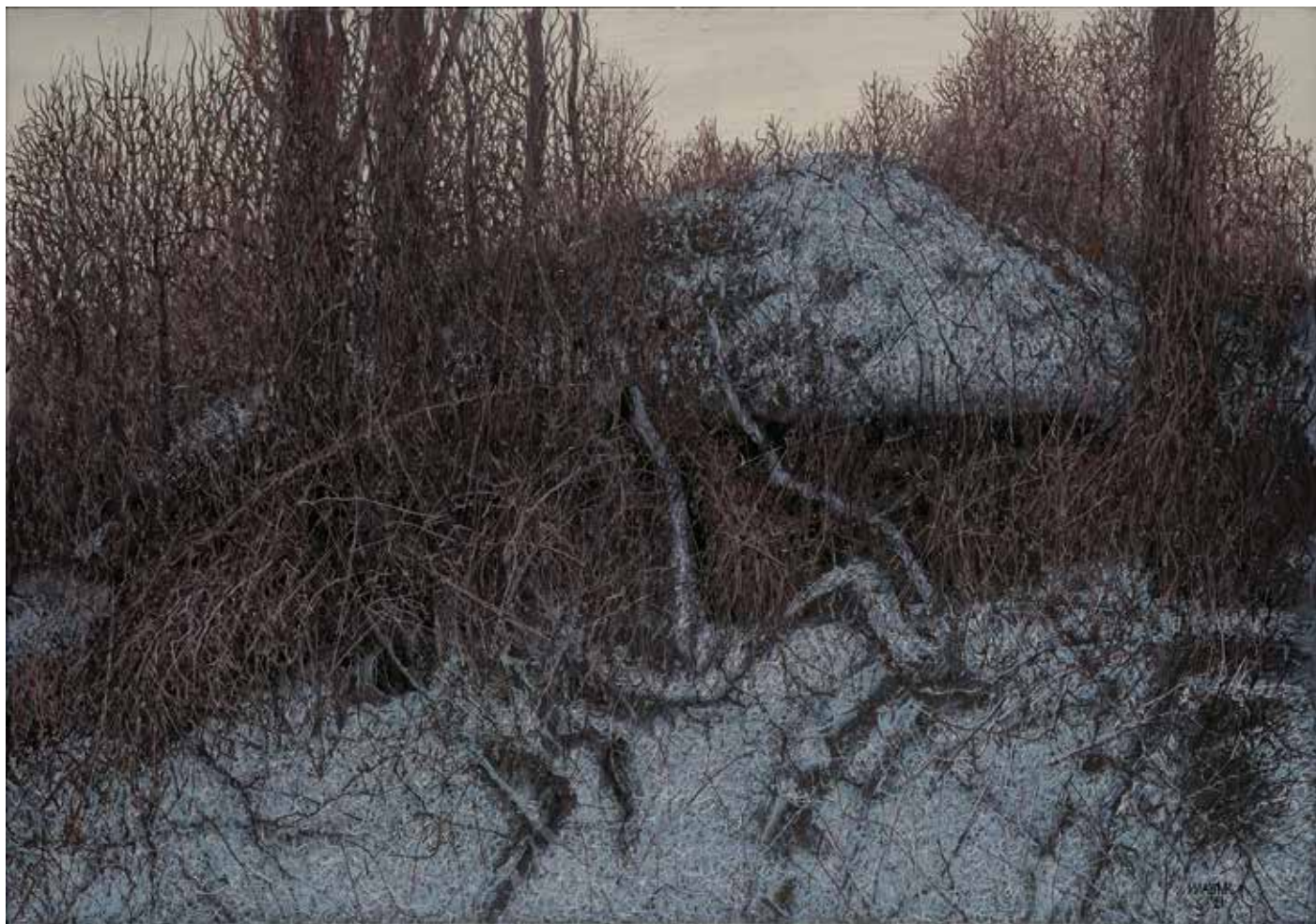
iracionalna tajna analitičkog slikarstva do koje je Ivan Marčuk došao, kao da ju je utisnuo u svoj vlastiti DNK, što mu je omogućavalo da glasno kaže: “Ja – postojim!”

Kolosalni napor volje i intelekta, moćna mobilizacija fizičke i moralne snage, nadljudska koncentracija uma – i duša je progovorila a podsvijest vješto, rukom genija, stvorila nevjerovatan ciklus pod nazivom “Glas moje duše”. Prva otkrića Majstora razbijala su stereotipe, rušila ideju o kanonima, a postulati vulgarnog materijalizma, lažni principi socijalističkog realizma popucali su o moralne imperative koje je on postavio. Ovaj ciklus – “Prvi Marčuk” – zauvijek je osvojio intelektualni Kijev.

Iako danas ima već deset “Marčuka”, ovaj ciklus ostao je dominantan kroz sve faze umjetnikovog života i rada, veličanstvena melodija različitih vrsta plastičnih formi, stilskih tehnika, ritmičnih akcenata boja koji iz vizuelnih prelaze u zvučne, muzičke asocijacije. “Glas moje duše” odraziće bolna sjećanja iz djetinjstva, plemenitost i skromnu udobnost roditeljskog doma, mudre i pametne krave, konje i vrane među kojima je odrastao i čiji jezik je razumio. Žice njegovih božanskih violina pjevače – Paganini i Stradivari bili bi fascinirani kad bi to vidjeli – probudiće se glas predaka i duh zemlje.

Kako su samo vrijedne slike “Porodična idila”, “Prazno gnijezdo”, “Majčina zemlja”, “Osvjetljavanje”, “Žice utihnule u proljeće”, “Buđenje”, “Nacesti”, “Mudraci su drijemali na poljima”, “Gatara mi je rekla”, “Zvuci orgulja”, “Gdje je istina?”. Čak i samo jedna od njih bila bi dovoljna da umjetnik postane slavan. A Majstor stvara stotine takvih djela i postiže apsolutnu tehničku perfekciju u baratanju paletom boja, u primjeni strukturalnih i stilskih rješenja, u akcentima boja, u obezbjeđivanju ritmične harmonije. On svojim slikama “daje zvuk” i “osvjetljava” ih samo njemu znanim sredstvima “oka koje zna”, a posmatraču se čini da slika nije ograničena prostornim okvirima i da kontemplacija naprosto nije dovoljna za njeno tumačenje – ona “utiče” na granice ljudskih emocija i osjećanja i može se čuti i osjetiti.

Paradoksalno, ali čak i u realističkim i hiperrealističkim ciklusima poput “Pejzaža”, “Procvata” i djelimično “Portreta” umjetnik postiže efekat kojem obično stremlji apstraktna umjetnost – posmatrač dobija po-



Gnijezdo je ostavljeno vjetrovima, 2021. | The nest was left to the winds, 2021  
platno, akrilne boje | canvas, acrylic, 70 x 100 cm



I ovdje oni još uvijek žive, 2021. | And here they still live, 2021  
platno, akrilne boje | canvas, acrylic, 70 x 100 cm



Jesen već gleda kroz prozor, 2014.  
Autumn is already looking  
out the window, 2014  
platno, akrilne boje  
canvas, acrylic | 50 x 70 cm

tpunu slobodu interpretacije. Da bi to postigao, on začarava i baca pred magičnu moć mjesečine tišinu koja para dušu, trpki i prijatni kukuruz i kamilicu, čak i do fizičke asocijacije primamljive makove. Čini se da su Marčukovo sunce i mjesec izazov za realne sfere, razgovor sa nebom, korelacija sa Stvoriteljem. Zahvaljujući virtuoznosti i tehničkom izvode-nju, njihova svjetlost kreće se kroz krošnje drveća, spušta se do nogu kroz vode Dnjepra poput staze, produhovljuje snijegom prekrivene predjele i seoske pejzaže, tako drage srcu.

Prema istinitoj izjavi Marčukovog omiljenog pisca Somerseta Moma, veliki stil ne mora da bilježi napore. Napisano treba da izgleda kao srećna slučajnost. Umjetnik postiže upravo ovaj efekat, neprestano eksperimentišući, istražujući, učeći.

Jednom je namjerno avionom otputovao u Ruski muzej u Sankt Peterburgu gdje je s divljenjem posmatrao Kuindžijevu “Noć obasjanu mjesečinom”, u pokušaju da shvati tajne tehnike prenošenja svjetlosti. Tajna nije bila tehnička, već hemijska: poslušavši savjet Mendeljejeva, koji je bio njegov prijatelj, istaknuti Grk dodavao je fosfor na slike. Kako je vrijeme prolazilo, ta svjetla su se “gasila”.

Marčuk je takođe ostvarivao hiperrealistički efekat jedino zahvaljujući tehnici slikanja koju je sam osmislio, a koju je nazvao “pl’ontanizam” (zamršenost), riječ ukrajinskog dijalekta njegove majke koju je koristila kada je češljala kosu njegove sestre (“Pa, ko je “zapl’ontav” [zamršen – Ed.] toliko da se ne može počesljati?”).

Tehniku “pl’ontanizam” umjetnik je izmislio 1972. godine. S obzirom da se nalazio u živopisnom dijelu Černigova – grad Sedniv, iznova je posmatrao ljepotu ogoljelog drveća u odnosu na plavo nebo i shvatio da nijedna od njemu poznatih tehnika neće moći da prenese prirodnu čipku grana bez lišća. Onda se sjetio djetinjstva i tkanja šara na drveću: dobro je razumio proces uzgajanja, proizvodnje i primjene iako je još uvijek bio dječak. Sada je to umjetnik smjestio u arsenal umjetničkih tehnika i materijala. Ispostavilo se da je to fantastičan pleksus sa optičkim efektom koji je sa nečuvenim realizmom odslikavao teksturu grančica i stabala drveća, zimske pejzaže, sunčevu svjetlost i mjesečinu.

Godine 1973. umjetnika je neodoljiva želja da odslika savršenu ljepotu okrenula ka slikanju cvijeća: realnog, nerealnog, nadrealnog – pojavljuje se njegova serija “Procvat”. Godine 1978. ta potraga je procvjetala u vidu cvijeća u stilu savremenog konstruktivizma: u okviru ciklusa “Obojeni nagovještaji”, uz pomoć svjetla akvarela pokušao je da dopre do primarnog izvora čudesnog savršenstva, rastavljaajući proces svog stvaranja na koloristične elemente.

U kasnim sedamdesetim i ranim osamdesetim godinama, Majstor je nastavio potragu u žanru portreta, stvarajući jedinstvene slike umjetnika Romana Selskija, glumca Bohdana Stupke, tvorca aviona Olega Antonova, kardiologa Mikolea Amosova, kćerki pjesnika Dmitra Pavličenska, i ostalih poznatih i ne tako poznatih likova sa njegovih slika.

Upravo tada je, prema glasinama, Marčuk po prvi put predvidio sudbine i događaje. Novo svojstvo hiperrealističnog stvaranja sličnosti kombinovano sa sposobnošću transformacije unutrašnjeg potencijala njegovog heroja u dramatičnu promjenjivost prolaznog vremena (portreti Solomija Pavlička, Viktora Juščenka). Početkom 1986. godine nastao je njegov triptih “Monolog”. Na urušenoj, napukloj zemlji, ranjene trnjem, očajne ljudske duše mogle bi biti simbol apokaliptičnog upozorenja i

mogle bi biti pozvane da zaštite ovaj svijet od požuda i strasti. Nekoliko sedmica kasnije eksplodirao je Černobil...

Ali ispostavilo se da je za umjetnika skoro dvadeset godina svjesnog života u Ukrajini bilo apokalipsa. Zvanična sovjetska umjetnost potpuno je odbacila njegove inovacije. Tri puta je odbijen njegov prijem u Zajednicu umjetnika. Bez tog članstva čak je i kupovina slika predstavljala problem. Zanimljivo je dozvoljene teme i umjesto da veliča idole režima i sami režim, otkrivao je vječne istine, kroz umjetnost koja je poljuljala temelje sistema. Otpočeli su surovi progon i uznemiravanje, iscrpljujuća borba za opstanak u atmosferi mržnje i neznanja.

Zaslužuje divljenje način na koji je uspio da preživi, ne samo fizički, već tako što nije mijenjao sopstveni etički kodeks u kojem su dominantne odlike bile vrijednost istinske slobode i nepovrjedivost dostojanstva, kreativna sloboda i sloboda stvaranja. Obični ljudi posjećivali su epizodične, obično neformalne, izložbe, a čak i radionicu, kao da su to bila odredišta hodočašća, iskreni ljubitelji su se iskristalizovali, javno priznanje je dobijeno. Ovaj umjetnik postao je neformalni vođa underground umjetnosti u Ukrajini.

Još jednom, na primjeru Marčuka, pokazala se snažna sposobnost ukrajinske nacije za samo-organizovanost i preživljavanje u najkritičnijim razdobljima historije. Uvijek obezglavljeno i bezdržavno ukrajinsko društvo stvaralo je i uzdizalo sa samog dna ljude koji nisu dozvoljavali da se nacionalni duh sruši i napusti historijski horizont u vremenima velike patnje. Izabrani predstavnici tih ljudi i, istovremeno, branioci bili su Grigorij Skovoroda, Taras Ševčenko, Ivan Franko. Taras Ševčenko (Kobzar) precizno je formulisao zanimanje ukrajinskih proroka: "Veličaću te nijeme robove".

Savremeno doba je još jedan period surove selekcije Ukrajinaca radi stvaranja efemerne zajednice ljudi bez porodice i sjećanja, nazvanih "Sovjeti", a Marčuka je zapalo da nosi taj krst.

Paradoksalno, ali prva zvanična izložba ovog umjetnika, koja nije bila organizovana u njegovoj zemlji, već u Moskvi (1979. godine) u ulici Malaja Gruzinskaja, ostvarila je ogroman uspjeh.

Po prvi put, Marčukova platna zvanično su bila izložena u Nacionalnom umjetničkom muzeju tek 1990. godine, nakon što je emigrirao.

Marčuk je sanjao o emigraciji kao spasu početkom sedamdesetih godina, kada je po prvi put stavljen pod nadzor tajne policije KGB. Tek u eri vladavine Gorbačova dobio je priliku da ode u inostranstvo – osjećao je bol i ljutnju jer je doživio ponižavanje i patnju u zemlji koju je iskreno volio i hvalio.

U periodu od 1988. do 2001. godine živio je i radio u Australiji, Kanadi, Sjedinjenim Američkim Državama. U Sidneju su predviđali da će za dvije do tri godine postati najpoznatiji umjetnik na kontinentu. Ali, cijelog svog života Marčuk je sanjao o Njujorku, čuvajući u sjećanju priče nastavnika matematike u školi o nevjerovatnim mogućnostima koje nudi taj grad sa svojih 14 miliona stanovnika. Prvo je otišao u Kanadu i tamo se zadržao šest mjeseci, nakon čega se našao u gradu svojih snova.

Kada se prvog dana svog boravka u Njujorku s uzbuđenjem i entuzijazmom popeo na 104. sprat tornjeva Svjetskog trgovinskog centra nije mogao ni da zamisli da će 12 godina kasnije svjedočiti kako se te zgrade ruše pred naletima islamskih fundamentalista. Dana 11. septembra 2001. godine, kao da ga je znak sudbine podstakao da se zauvijek vrati u Ukrajinu.

Dugotrajan boravak u inostranstvu dodao je emancipovanost Marčukovom radu. Uvjerio se da je njegov umjetnički kalendar ispred krive realnog vremena. Umjetnik, sa još većom strašću, žuri da pronade nova sredstva za grafičke alatke, kompresovane plastične formule, uvećanu ekspresivnost, u slobodnom padu dolazi do bezgraničnog prostora apstraktne umjetnosti gdje može najtemeljiti i najiskrenije da se izrazi.

Ciklus “Nove ekspresije” vrvi od vatrometa linija, zamaha, ritmova, predstavljajući primjere koji su pola grafike-pola slike. Na jednoj od američkih izložbi privukao je na stotine posmatrača tako što je pred njihovim očima naslikao svoj portret sastavljen iz 1001 detalja za samo dva minuta.

Dalja transformacija odnosa umjetnika prema boji i slici kreće se kroz seriju apstraktnih radova, kroz njihovo oslobađanje od podređenosti prirodi, a svaki novi ciklus prikazuje drugačijeg Marčuka, koji nije sličan prethodnom.

Nakon što se u “Obojenim nagovještajima” igrao polifonijom koristeći uglavnom *majeure palette*, u “Novim ekspresijama” testirao je snagu futurističkog strukturalizma, stvorio sjajnu seriju pod nazivom “Bijela planeta – 1”, “Bijela Planeta – 2”, gdje apstraktna demonstracija monohromatske slike doseže apoteozu, te utiče na asocijativnu liniju. To je bio posljednji ciklus koji je skoro pa neprimjetno vezao Majstora za prirodu i sliku, ograničio let autorove mašte sa odgovornošću pred zvjezdanim vizijama – bilo pred mirnim siluetama, bilo već pred osjećanjima.

I onda se učinilo kao da prati poziv univerzuma i...kapije su se otvorile. Ciklusom nazvanim “Poplave snova” dominiraju pokret, impuls, spontani tok boja, izokrenuta mašta probuđene podsvijesti – na desetine pokreta u sekundi i harmoničan redosljed izranjaju iz stalno neuravnoteženog haosa. Umjetnik “tka” na platnu istrajnošću paganskog čarobnjaka, ili bi to mogao biti...ruralni tkač Volinja, baš kao njegov otac u dalekom djetinjstvu. Platno je strukturirano tako da je svaki inč hologram koji daje zasebnu sliku. Upotrijebite maštu, posmatrač!

Američki ekspresionista Dž. Polok uporedio je proces stvaranja njegovih slika sa stilom gestikulacijskog slikanja tokom rituala plemena Navaho – oni su stvarali slike crtanjem u pijesku u procesu magičnog plesa. Glavna sličnost između Ukrajinaca i Amerikanaca je to što njihova remek-djela prelaze nacionalne granice, postaju vlasništvo svjetske umjetnosti, ali su jednako inspirisana duhom svoje zemlje.

Svi pokušaji da se razumije dubina radova Majstora nailaze na ograničenja neadekvatnih sredstava umjetničke kritike. Prije nego se formalna logika Marčukovih djela rastavi na dijelove, Hegelova dijalektika to ne može da izdrži, Njutnova dinamika postaje rukotvorina, Ajštajnova teorija relativiteta klanja se iz poštovanja.

Njegov novi ciklus pod nazivom “Pogled u beskonačnost” prevazilazi vremensku i prostornu dimenziju. Nemoguće ga je razumjeti bez među-

disciplinarnih veza koje su u ovom rijetkom slučaju više u sferi filozofskih kategorija razumijevanja postanja, sinergetskih temeljnih zakona, fizike i astronomije. Ono što istaknuti fizičari i matematičari formulišu kao hipotezu, genijalni umjetnik predviđa i pažljivo zapisuje u plastičnim obojenim konstatacijama – rješenjima, predstavlja na platnu i iznosi nesumnjivu teoremu istine, ne ostavljajući prostora za oklijevanje, čuva emocije posmatrača za divljenje. Čini se kao da je kroz ovaj svijet gledao iz dubine multiverzuma – cijelog kompleksa univerzuma – i da je zapanjujućim bojama prikazao Veliki prasak, nastanak materije i primarnih izvora vremena i prostora. Zato što je gledao preko Horizonta događaja. Sa ovom divnom romantičnom frazom nauka označava granicu koja sprječava prenos informacija sa druge strane. Iza toga – zvijezde se pretvaraju u crne rupe, svjetlost ne može da pobjegne iz njihove zatočenosti. Naučnici samo predlažu, izražavaju hipotezu, Marčuk vrlo vjerovatno zna i ubjedljivo ilustruje tu fatamorganičnu pojavu u svom futurističkom multiuniverzumskom slikanju i zapravo okreće novu stranicu svjetske umjetnosti – apstraktnog (kvazi-asocijativnog) multiuniverzuma. Ideolog evropskog ekspresionizma i hiperrealizma, patrijarh ukrajinskog avangardnog savremenog monumentalizma, inovator -nadrealista - sve je to Marčuk.

Danas je termin “pl’ontanizm”, obogativši rječnik međunarodne umjetnosti, postao definicija svega jedinstvenog Marčuku, sistema kreativnog razmišljanja i posmatranja svijeta, koji je jedinstven i koji je on osmislio kreativnom metodom.

Čini se da je probao sve što je stvoreno prije njega i da je ponudio sopstvene stilističke, strukturalne i tehničke inovacije. Kritičari umjetnosti su ih trebali proučavati i analizirati još davno. Nedostatak čvrstih, vrijednih generalizacija do sada je mogao da se objasni samo na jedan način – konfuzijom stručnjaka pred obimom i kapacitetom radova umjetnika kao činjenične, tehničke, filozofske, metodološke i kvantitativne dimenzije.

Uticaj Marčukovih slika na posmatrača može se uporediti sa efektom 25. okvira koji prevashodno utiče na podsvijest. A umjetnik stvara svoje slike (osim pejzaža i portreta) isključivo podsvjesno. Umjetnik to ovako

formuliše: “Ne znam unaprijed šta ću naslikati. Prvo vidim jednu sliku, onda drugu. Moja ruka me vodi. Mogu reći da je teško naći sliku koju sam stvorio koristeći glavu ili um. One se samo pojave”. Ta nepoznata dubina ljudske fizike ostvaruje se u njegovom radu.

Oni koji su bar jednom vidjeli Marčukova djela dugo vremena su bili pod magičnim uticajem njihovih magičnih linija. Na podsvjesnom nivou, ljudi različitih karaktera i starosne dobi, društvenog statusa i obrazovanja osjećaju jasnoću ritmičkih udara na platno, koji su osnova ne samo za kulturu, već i za nauku. Marčuk lomi slojeve civilizacije i pokazuje publici netaknutu prirodu.

Snažne rezerve autohtonih etničkih narodnih tradicija otkrivene su u umjetničkom nasljeđu ukrajinskog umjetnika, čini se, iz dubina “zlatnog doba” čovječanstva. Ponekad se čini da je Marčukovo istraživanje nevinosti ukazivalo na izlaz iz ćorsokaka civilizacije.

Umjetnik je umjetničkim sredstvima izgradio sopstveni ideološki sistem, ukorijenjen u visokoj estetici i dubokoj tradiciji, ali usmjeren ka dugoročnoj perspektivi.

Marčuk je izmislio sopstveni kreativni metod, koji je iz temelja promijenio stavove o mogućnostima moderne likovne umjetnosti i njenom uticaju na društvene procese, kao i originalnu tehniku, koja balansira na ivici tehnološkog i ljudskog, a zbog kompleksnosti preciznog izvođenja teško ju je ponoviti.

P'ontanizam se pojavio tokom perioda frakture svjetskog procesa razvoja umjetnosti, uzrokovanog padom velikih Španaca kao što su Pablo Pikaso i Salvador Dali u zaborav. Oni su posjedovali svijest ljubitelja i umjetnika, uticali na sve umjetničke trendove i pravce duže od pola vijeka. Ovaj gubitak zbog promjene civilizacijske paradigme (jačanje informacionog društva, početak njegove globalizacije) produbio je jaz u stavovima o ulozi umjetnosti u životu, načinima stvaranja, uticaju na publiku. Prioriteti jedne od umjetničkih tendencija preneseni su riječima ideologa komercijalne pop umjetnosti Endija Varhola: “Kada je Pikaso umro, i kada sam saznao da je stvorio četiri hiljade remek-djela, zapitao sam se: Ja to mogu za jedan dan, i svako od njih će postati remek-dje-



Usamljeno drvo raste, 2020. | A lone tree grows, 2020  
platno, akrilne boje | canvas, acrylic | 60 x 80 cm

lo – jer će biti ista slika. Smatram da novac ne treba da pripada bilo kome, nije za svakoga – kako onda onda napraviti razliku između toga ko je važna osoba, a ko nije?” Dakle termin “skup umjetnik” promijenio je razmišljanja o ograničenjima tradicionalne umjetnosti, neki idejni objekti počeli su da izgledaju kao atrakcije ili zabava, termin “umjetnost” počeo je da se razvija u više relativizovanu – “likovnu umjetnost”, potreba za njenom duhovnom i estetskom komponentom dovedena je u pitanje. I šta je sljedeće?

S obzirom da je koračao ispred svog vremena, Marčuk je nastavio da gazi civilizacijskim putem u umjetnosti, pokazujući svoj neiscrpan duhovni potencijal. Zna da će iza horizonta biti drugi horizont, a da je iza toga beskonačan broj drugih horizonata. A samo genije je sposoban da zna koji ritmovi i palete boja će odzvanjati na tim horizontima.



Iz ciklusa „Glas moje duše“ I vjetar je prostrujao kroz njegovo tijelo, 1989.  
From the cycle “Voice of my Soul” And the wind passed through his body, 1989  
platno, tempera | canvas, tempera, 100 x 80 cm

## About Ivan Marchuk

The Artist of Ukraine, laureate of Taras Shevchenko National Prize of Ukraine, Ivan Marchuk is the only one among the Ukrainian painters who was accepted to the Golden Guild of the Roman Academy of Modern Art. In 2007, British newspaper «The Daily Telegraph» included his name into a hundred names of geni of mankind, who create a multidimensional image of the modern world, and being ahead of time, determine trends and prospects of post-industrial civilization.

The artist has been provoking the viewers' minds, turning amateurs to connoisseurs of art and the art connoisseurs to the silent observers for almost half a century. Original way of thinking, unique brushwork, compositional and technical excellence of work, after all, the stylistic diversity of approaches and a huge collection are surprising and admirable.

Among the works of the artist - about five thousand paintings, registered in museums and private collections in five continents (except Antarctica). His achievements include more than a hundred monographic exhibitions in galleries of Kyiv and Madrid, Paris and Sydney, Toronto and Detroit, New York and Philadelphia. Small towns are countless. The interest to his works overcomes national boundaries, racial, social, linguistic differences.

Understanding range of his creative arsenal crossed the boundaries of art criticism and echoed in poetic reminiscences, literature generalizations, and musical interpretations. The representatives of different disciplines are trying to understand the secret of Marchuk's phenomenon and attractive force of his talent. But confidently taking the separate place among the greatest artists of our time, he remains the least disclosed, and his achievements are not investigated and described. Scientific explorations devoted to Marchuk's works, are not comparable to his role in the global art...

Although there is an eternity ahead of his masterpieces - the way to it laid through earthly trials and thorns.

Ivan Marchuk was born on 12 May 1936 in Ukrainian village o Moskalivka in Volyn province, which was a part of Poland at that time (now Lanivtsi district, Ternopil region), in a large village family. His father, Stephen Markiyanovych, was well known weaver in the village, very fair man, endowed with an analytical mind, exceptional mathematical abilities, neat handwriting, thus villagers appealed to him with different life issues. Although the family lived very poorly, his father`s carpet colors, woven using self-manufactured loom, as well as the amazing palette of village landscapes, all the flowers, planted by mother Natalia Arlamivna and sisters Catherine, Vira, Hanna, formed in the rich from nature mind of Ivan a notion of the village as a universal paradise, awakened his desire to its recreation from early childhood. The artist could find himself in many different worlds, but only Ukrainian nature appeared on his canvas, inspired by pantheistic spirit of the village myths, the memories of simple home cosiness based on love and hard work warmed and saved from loneliness.

He painted since he remembered himself, he painted all the things his sight touched: flowers and trees, birds and pets, parents, neighbours, rural old men and writers from the textbooks (he already loved the texture of wrinkled human face – “there is something to hang on to”). Although the village teachers saw the many sided, restless pupil as a future biologist or doctor, the desire to paint and create outweighed. And his father supported him.

No pencils and paints from childhood led to experimentation: they were compensated with juices of plants, which gave different colors and shades, and their mixing enriched palette. A long time after he learned that outstanding Robindranat Tagore conducted similar experiments in youth.

A pencil was happiness, an ink pen - a miracle, presented in the seventh grade album was a fate: obtaining such a treasure, he decided to become an artist.

He attained the art education at first in Lviv College of Decorative and Applied Arts at Department of decorative painting, then in Lviv Institute of Decorative and Applied Arts on the course of monumental art.

It should be noted that Lviv art school (by the way, as well as the Baltic) managed to resist the indiscriminate imposition of the dominant ideology of the only approved creative method - socialistic realism, and not to fall out of the context of the global trends that defined the development of an art of the middle of the last century. The educational tradition, formed by mainstream of the art movements in Europe and the free world, after Western Ukraine's accession to the Soviet Union, was maintained by the own conscience of the talented teachers I. Severya, R. Selskyi, D. Dovboshynskyi, K. Zvirynskyi. Having experience of the devastating press of the totalitarian regime of the postwar era, they wanted to protect the talented students from it and formed in thoughtful students an avant-garde understanding of the art and the role of the artist in the modern world.

Marchuk said: "The teachers at the institute - it was a special caste of people. They knew Europe and European art very well, spoke Italian, French, Polish, with the help of the colleagues, who stayed across the border, they illegally received art magazines from the West. They hated the Russian government, socialistic realism and began to break me. Especially Zvirynskyi."

Already during the study Marchuk manifested his extraordinary character: irresistible desire for a leadership, phenomenal performance, ignoring any authorities: they are a means, not a goal, they are a present, but there is a future. Imperceptible to others, visible only to him, the future attracted his soul, awakened inhuman obsession and sought expression on canvas.

Having mastered all arts techniques and tools that college and institute could give, he committed himself to finding his own way in art. And along the way, it seemed there were no insurmountable obstacles for him.

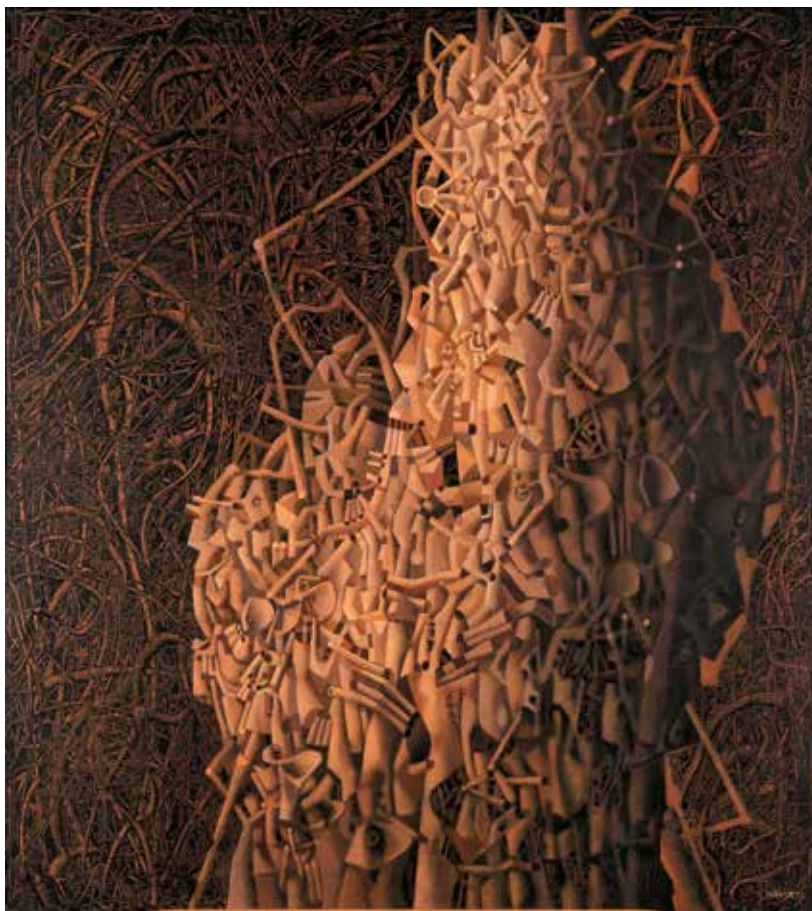
He had spontaneously broke into the cultural space of the capital of sixties, burning and surprising thirsty for pure art Kyivites, and, because of confusion and delight, they even did not have time to be offended

Iz ciklusa „Glas moje duše“  
Tebe, bože, dozivam, 1989.  
From the cycle “Voice of  
my Soul” To you, God, I  
call, 1989  
platno, akrilne boje  
canvas, acrylic  
90 x 90 cm



by his audacity and ambition. The hearts of then young poets and musicians, writers and scientists who become very well-known later on, were won by spontaneous passion and natural ingenuousness that showed through with the same force in ceramic sculpture, relief panels – which he began with, as well as in paintings, which he deliberately preferred and devoted his life to – painting was more favourable for maneuver and achievement of individual freedom.

Professional school of art formation, not silted with academic dogmas consciousness – formed his credo to serve the art to self-denial, almost masochistic exactingness to himself, phenomenal performance and understanding of having neither time for wasting nor right for mistakes (defeats are not forgiven, and successes are even more so) – with such an “arsenal” Marchuk started to conquer Kyiv.



Iz ciklusa  
„Glas moje duše“  
Jesen kuca na vrata,  
1998.  
From the cycle “Voice  
of my Soul”  
Autumn is knocking  
at the door, 1998  
platno, akrilne boje  
canvas, acrylic  
100 x 90 cm

At the beginning, just to be sure, he turned to primitive art, as if to check and attune the soul for sensitivity to indigenous and authentic native motives and archetypes, to get rid of artificial layers in the baggage of academic studios. He got the evidence – his soul was all right.

In the early works of Marchuk the exaggerated images of eternal truths came alive. The truths, which embodied themselves in the collective images of boundless spaces of a work-weary steppe (“There are only steppes around”), portraits (and, in particular, Christian universal icons), of crowned by him, wise, and therefore so sad cows (“Eyes watched as we went”), of the earth itself (and, possibly, a mother) with divine beauty of the face of a girl (or a woman), with thoughts that reached the sky, noble braids that flow in prolific farmland (“She had come from the forest”). His naivety had so much philosophical significance, and the

technique of execution – artistic excellence (though he used only ink and tempera), so it was obvious – it was not only an independent artist, but also a thinker, which appeared at the artistic skyline.

This brings to mind a generalization of a respected by Marchuk art analytical ideologist P. Filonov, who in formulated by him “Declaration” of the World’s prosperity” argued that apart from form and light, there is a world of invisible phenomena, which cannot be seen by the “seeing eye”, but can be perceived by the “knowing eye”. This was the mysterious irrational secret of an analytical art Ivan Marchuk got hold of, as if inscribed it in his own DNA, which allowed him to say aloud: “I – exist!”

A colossal effort of will and intellect, powerful mobilization of physical and moral strength, superhuman concentration of mind – and the soul spoke, and the subconscious skillfully drew by hand of a Genius an amazing cycle named “The voice of my soul.” The very first revelations of the Master were breaking stereotypes, ruining the idea of canons, and vulgar materialism postulates, false principles of socialist realism shattered against moral imperatives set up by him.

This cycle – “The First Marchuk” - conquered intellectual Kyiv irreversibly.

Although today there are ten “Marchuks” already, this first cycle passed through all stages of his life and work as cycle dominant, majestic melody of different types of plastic forms, stylistic

techniques, rhythmic color accents that go from visual to hearing, musical associations. The “Voice of My Soul” will reflect painful childhood memories, nobility and modest comfort of parents’ house, wise and clever cows, horses and crows, among which he grew up and whose language he understood. The strings of his divine violins will sing – if Paganini and Stradivari saw it, they would be fascinated – the voice of the ancestors and the spirit of the earth will awake.

How worthless are “Family idyll”, “Empty Nest”, “Mother’s land”, “Brightening”, “Strings silenced by spring”, “Awakening”, “On the road”, “The wise men dosed in the fields”, “The fortune-teller told me” “Organ’s sounds”, “Where’s the truth? “. Even one of these paintings would be



Iz ciklusa „Glas moje duše“ Dijalog, 1992. | From the cycle “Voice of my Soul” Dialogue, 1992  
platno, akrilne boje | canvas, acrylic, 80 x 60 cm

enough for an artist to become famous. And the Master creates hundreds of such works and reaches absolute technical perfection in maneuvering the color palette, in applying structural and stylistic solutions, in placing color accents, in ensuring the rhythmic harmony. He “gives sound” and “illuminates” his paintings by only known to him means of a “knowing eye”, and it seems to the spectator that the picture is not

limited by spatial frames and that contemplation is just not enough for its interpretation – it “affects” the limits of human emotions and feelings, it can be heard and felt.

Paradoxically, but even in realistic and hyperrealistic cycles such as “Landscape”, “Blossom” and partially “Portrait” the artist achieves the effect, which normally the abstract art seeks – he gives the spectator complete freedom of interpretation. For this he charms and casts adrift before the magical power of the moonlight, soul cutting silence, tart and savory cornflowers and chamomiles, even to the physical association tempting poppies. Marchuk`s sun and moon seem to be the challenge to real spheres, talking to heaven, correlating with the Creator. Due to virtuosity and technical performance their light moves in the treetops, runs down to the feet through Dnipro waters as a path, spiritualizes snow-covered lands and country landscapes, dear to the heart.

According to an accurate statement of Marchuk`s favourite writer SemersetsMoem, great style does not have to keep track of efforts. The written should seem a happy accident. It is exactly this effect that the artist achieves, constantly experimenting, exploring, learning.

Once he deliberately flew to the Russian Museum of St. Petersburg, where he admiringly gazed at Kuindzhi`s moonlit nights, trying to understand the secret techniques of transmission of light. The secret was not technical, but chemical: following the advice of Mendeleev, who was his friend, a prominent Greek was adding phosphorus in the paint. As time passed, those lights “went out”.

Marchuk also reached hyperrealistic effect solely due to self-invented painting technique, called by him by a word “pl`ontanizm” (tangling), which in Ukrainian dialect his mother used, while combing his sister`s

hair (“Well, who has “zap’ontav” [tangled – Ed.] it so much that it can’t be combed?”).

As a technique “pl’ontanizm” was invented by the artist in 1972. Being in a picturesque corner of Chernigov – Sedniv town, he looked anew at the fascinating beauty of bare trees against blue sky and realized that none of the techniques known to him was able to convey the natural lace of the leafless branches. Then he remembered childhood in a weave of a carpenter grain: he understood well a process of cultivation, production and application still being a boy. Now the artist put it in the arsenal of artistic techniques and materials. It turned out in fantastic plexus with an optical effect that depicted the texture of twigs and trunks of trees, winter landscapes, sunlight and moonlight with unprecedented realism.

In 1973, an irresistible desire to reflect perfect beauty turned the artist to painting flowers: real, unreal, surreal - his series «Blossom» appears.

In 1978, this search sprout with flowers in the style of modern constructivism: within the cycle “Colored preludes”, with the help of light of watercolors he tried to get to the primary sources of the marvelous perfection, disintegrating the process of its creating to the colorful elements.

In late 70<sup>th</sup> – early 80<sup>th</sup>, the Master continued his search in a portrait genre, creating unique images of the artist Roman Sel’s’kyi, actor Bohdan Stupka, aircraft designer Oleg Antonov, cardiologist Mykola Amosov, the daughters of the poet Dmytro Pavlychko, and other famous and not so well-known characters of his paintings.

It was then, when for the first time the rumours said that Marchuk predicted fates and events. A new quality of hyperrealistic creation of resemblance combined with the ability to transform the inner potential of his hero to a dramatic variability of fleeting time (the portraits of Solomiya Pavlychko, Viktor Yushchenko). At the beginning of 1986 his triptych “Monologue” appeared. On devastated, cracked earth, wounded with thorns, desperate human souls could be symbolized an apocalyptic warning and called to protect this world from the lusts and passions. A few weeks later Chernobyl exploded...

But for the artist the apocalypses turned out to be nearly twenty years of conscious life in Ukraine. His innovations caused complete rejection by official Soviet art.

His admission to the Union of Artists was denied three times. Without such membership even buying paints was a problem. He neglected the permitted topics instead of glorifying the idols of the regime and the regime itself, he revealed the eternal truths, through art swung at the foundations of the system. Ruthless persecution and harassment has started, grueling struggle for survival in the atmosphere of hate and ignorance.

It is worth admiring how he managed to survive not only physically, but even not changing his own moral code, where the dominant features were the value of true freedom and inviolate dignity, creativity freedom and freedom of creation. The ordinary people went to episodic, usually informal, exhibitions and even to the workshop as if they were destinations of a pilgrimage, sincere admirers crystallized, public recognition was achieved. The artist became an informal leader of the Ukrainian underground.

Once again, on the example of Marchuk, Ukrainian nation's strong ability to self-organization and survival in the most critical periods of history has been manifested. Always beheaded and stateless Ukrainian society generated and rose up from the very bottom the people who did not allow the national spirit to collapse and to leave the historical horizon at times of great suffering. These people's elected representatives and, at the same time, defenders were Grygoriy Skovoroda, Taras Shevchenko, Ivan Franko. Taras Shevchenko (Kobzar) precisely formulated the vocation of Ukrainian prophets: "I will glorify those mute slaves".

In modern time – another period of ruthless selection of Ukrainians with the purpose to breed an ephemeral community of people without family and memory, called "Soviet people", carrying this cross fell to Marchuk's lot. Paradoxically, but the first official exhibition of the artist, which was organized not in his homeland, but in Moscow (1979) at the Mala Gruzynska street, was a colossal success.

For the first time Marchuk's canvases were officially shown at the National Art Museum only in 1990, after his emigration.

Marchuk dreamed about the emigration as a rescue since the early 70-s, when he fell under the supervision of the KGB secret police for the first time. And only during Gorbachev's era he gained the opportunity to go abroad – he was in pain and resentment for experienced humiliation and suffering, inflicted on the land that he truly loved and praised.

Since 1988 till 2001 he lived and worked in Australia, Canada, USA. In Sydney, they predicted that within two or three years he will become the number one artist of the continent. But all his life Marchuk was dreaming of New York, keeping in memory the stories by a school teacher of mathematics about the incredible opportunities of the city with population of 14 million. At first he went to Canada and not lingering there for six months, found himself in the city of his dreams.

When on the first day of his stay in NYC, with excitement and enthusiasm he rose to the 104<sup>th</sup> floor of one of the twin towers of the World Trade Center, he could not even think that 12 years later he would witness how these buildings fell under the attacks of Islamic fundamentalists. September 11, 2001, like a sign of his fate gave him a push to return to Ukraine for good.

The long stay abroad added emancipation to his work. He convinced that his art calendar is ahead of the curve of the real time. The artist, with even greater passion, rushes to find new means of graphic tools, compressed plastic formulas, increased expression, he falls in free flight of abstract art boundless space, where he could most fundamentally and frankly reveal and express himself.

In the cycle “New Expressions”, he exploded with fireworks of lines, strokes, rhythms, presenting the examples of half graphics – half paintings. At one of the American exhibitions he struck hundreds of spectators, creating right before their eyes his own portrait consisting of 1001 details in just two minutes.

Further transformation of the attitude of the artist to color and image goes through the series of abstract works, their release from subordination to nature, and each of the new cycles demonstrates another “Marchuk”, not similar to the prior one.

Having played with the polyphonic of mainly the majeure palette in “Colored preludes”, he tested strength of a futuristic structuralism in “New expressions”, has created amazing series named “The White Planet-1”, “The White Planet -2”, where an abstract demonstration of the monochrome image reaches the apotheosis, its impact on associative line. This was the last cycle, which barely noticeably bounded the Master with nature and image, limited the flight of author’s imagination with liability before the astral visions – either still silhouettes, or feelings already.

And then he seemed to follow the Universe’s call and ... the gates opened. The cycle named “Dreams floods” is dominated by gesture, impulse, by the spontaneous flow of color, perturbed imagination of woken subconsciousness – dozens of movements per second and harmonious order rises from continuous disharmonious chaos. Artist “waves” on canvas with persistency of pagan sorcerer, or may be ... a rural weaver of Volyn, just like his father in distant

childhood. Canvas is structured so that every inch of it as a hologram, gives a particular image. Use your imagination, spectators!

American expressionist J. Pollock compared the process of creating his paintings in the style of gestural painting of Navajo ritual actions – who created the drawing with sand in the process of magic dances. The main resemblance between the Ukrainians and the Americans is that their masterpieces transgress national boundaries, they become property of world art, but they are equally inspired by the spirit of their native land.

All attempts to understand the profoundness of works of the Master bump into the limitations of inadequate art criticism tools. Before Marchuk’s creations formal logic breaks into pieces, Hegel’s dialectic does not withstand it, Newton’s dynamics becomes an artifact, Einstein theory of relativity bows in respect.

His new cycle named “Glance into the Infinity” goes beyond the temporal and *spatial dimensions*. *It cannot be understood without interdisciplinary connections that in this rare case are more in the sphere of philosophical categories of understanding Genesis, synergetic fundamental laws, physics and astronomy.* The thing that prominent physicists and mathematicians formulate as a hypothesis, an ingenious artist predicts and carefully writes in a plastic colorful constataions-solutions, presents on the canvas and gives as undoubted truth theorem, leaving no room for hesitation, keeps spectators’ emotions for admiration. He seems to have looked through this world from the depth of Multiverse – the

entire complex of universes – and showed in breathtaking colors the Big Bang, the creation of matter and primary sources of time and space. Because he looked over the Event Horizon. With this beautiful romantic phrase the science indicates the limit that averts the information transmission from the other side. Behind it – the stars turn into black holes, the light cannot escape from their captivity. The scientists only suggest, express the hypothesis, and Marchuk most likely knows and convincingly illustrates this phantasmagoric phenomenon in his futuristic multiverse painting and he actually opens a new page of world art – abstract (quasiassociative) multiversity.

Ideologist of European expressionism and hyperrealism, Patriarch of the Ukrainian avant-garde and modern monumentalism, innovator-surrealist – it is all about Marchuk.

Today, the term “pl’ontanizm”, enriching the international art dictionary, became a definition of all, unique to Marchuk, system of creative thinking and worldview, unique, formed by him creative method.

He seems to have tried everything that was created before him and offered his own stylistic, structural and technical innovations. They should have been studied and analyzed by art critics long time ago. Lack of solid, worthy generalizations until now could only be explained in one way – confusion of experts before the scale and capacity of works of the Artist as a factual, technical, philosophical, methodological and quantitative dimensions.

The impact of his paintings on the viewer can be compared with the effect of the 25th frame, which primarily influences the subconscious. And the artist creates his paintings (except for landscapes and portraits) solely subconsciously. The artist puts it this way: “ I do not know in advance what I will paint. I see the first image, then the second one. My hand leads me. I can say that it’s hard to find a picture which I created using my head or my mind. They just appear”. This not known depth of the human psychics materializes in his work.

Those who have at least once seen Marchuk`s works, were kept under the magical influence of their magic lines for a long time. On a subconscious level, people of different character and age, social status and education, feel the clarity of rhythmic stresses on the canvas, which is a base not only for a culture, but also for a science. Marchuk breaks the layers of civilization and shows the audience the very pristine nature.

Strong reserves of autochthonous ethnic folk traditions are revealed in the artistic heritage of Ukrainian artist, it seems, from the depths of the “golden age” of mankind. Sometimes it seems that Marchuk`s digging into innocence pointed the way out of civilization dead end.

The artist with the artistic means built his own ideological system, rooted in high aesthetics and deep tradition, but aimed at the long-term perspective.

Marchuk invented his own creative method, which radically changed the views on the possibilities of modern visual art and its influence on social processes, an original technique, which balances on the edge of technological and man-made, and because of the complexity of the precise performance it is hard to be repeated.

The emergence of pl’ontanizm happened during the period of the fracture of the world process of art development, caused by the passing to oblivion of the great Spaniards Pablo Picasso and Salvador Dali. They owned the conscious of fans and artists, influenced all artistic trends and directions over half a century. This loss against civilizational paradigm change (strengthening of the information society, the beginning of its globalization) deepened the split in views on the role of art in life,

ways of creation, impact on the audience. The priorities of one of the artistic tendencies convey the words of commercial pop art ideologist Andy Warhol: “When Picasso died, and I learned that he created four thousand masterpieces, I wondered: I can do it in a day, and each of them will become a masterpiece – because it will be the same picture. I do not think that money should belong to anyone, they are not for everyone – what is then way to distinguish who is an important person, and who is not?” So the term “expensive artist” changed thoughts about the limitations of traditional art appeared, some conceptual projects became look like attractions or entertainment, the term “art” began to evolve into a more relativistic – “visual art”, the need for its spiritual and aesthetic component was put under question. And what’s next?

Being ahead of time, Marchuk continues threading civilizational way in art, by demonstrating its inexhaustible spiritual potential. He knows that behind the horizon there will be another horizon, and behind it there is an infinite number of other horizons. And only the Genius is able to know which rhythms and colors palettes these horizons will sound with.



Iz ciklusa „Pogled u beskonačnost“, 2008-2014. | From the cycle “Look into Infinity”, 2008-2014  
platno, akrilne boje | canvas, acrylic  
100 x 80 cm, 130 x 100 cm, 80 x 80 cm



Iz ciklusa „Pogled u beskonačnost“, 2008-2014. | From the cycle “Look into Infinity”, 2008-2014  
platno, akrilne boje | canvas, acrylic  
100 x 80 cm, 130 x 100 cm, 80 x 80 cm



Iz ciklusa „Glas moje duše“ I san traži prostor, 1998. | From the cycle “Voice of my Soul” And the Dream seeks space, 1998  
platno, akrilne boje | canvas, acrylic  
120 x 100 cm



Iz ciklusa „Glas moje duše“ Zlatna djevica, 1995.  
From the cycle “Voice of my Soul” The Golden Virgin, 1995  
platno, akrilne boje | canvas, acrylic  
120 x 100 cm



Iz ciklusa „Glas moje duše“ U krugu mojih slika, 1995.  
From the cycle “Voice of my Soul” In the circle of my Images, 1995  
platno, akrilne boje | canvas, acrylic  
120 x 100 cm



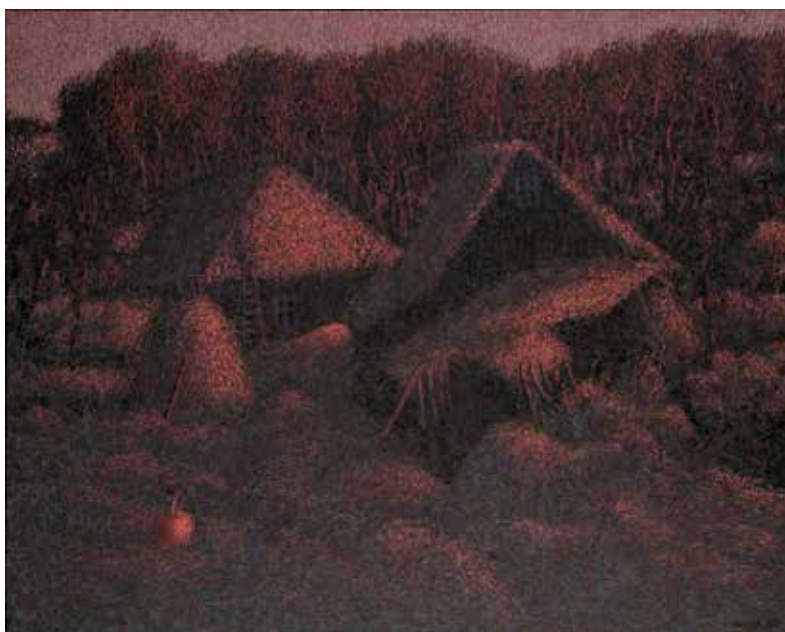
Ovako dolazi proljeće, 2010. | This is how Spring comes, 2010  
platno, akrilne boje | canvas, acrylic  
70 x 100 cm



Sunce pobjeđuje svoje ritmove, 2003. | The Sun wins its rhythms, 2003  
platno, akrilne boje | canvas, acrylic  
100 x 120 cm



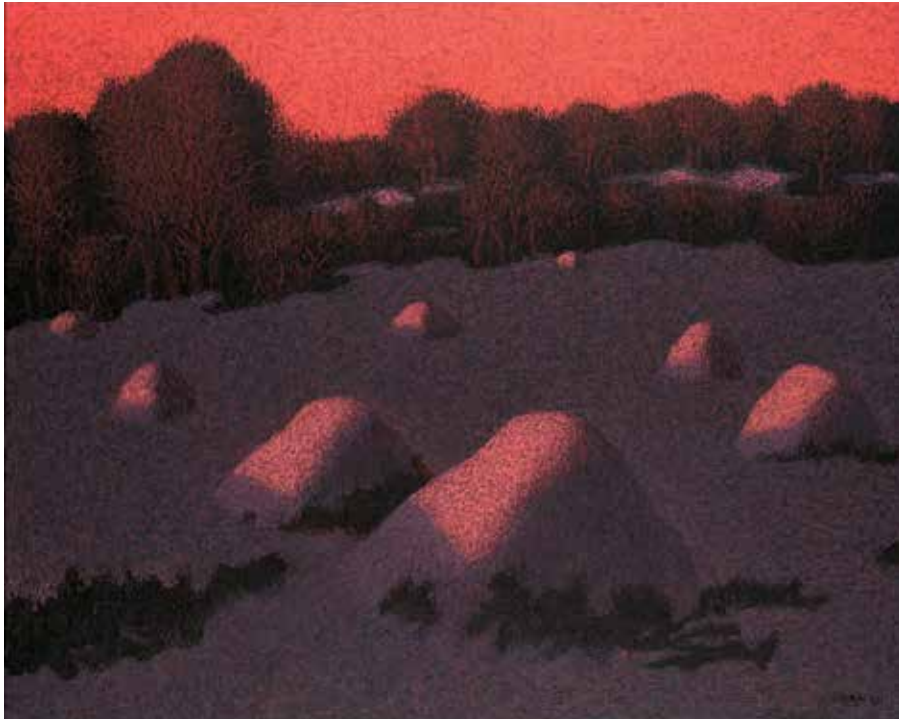
Noć obasjana mjesecom, 1995. | Moonlight Night, 1995  
platno, akrilne boje | canvas, acrylic, 76 x 76 cm



Posljednji zrak, 2021. | The last ray, 2021  
platno, akrilne boje | canvas, acrylic, 80 x 100 cm



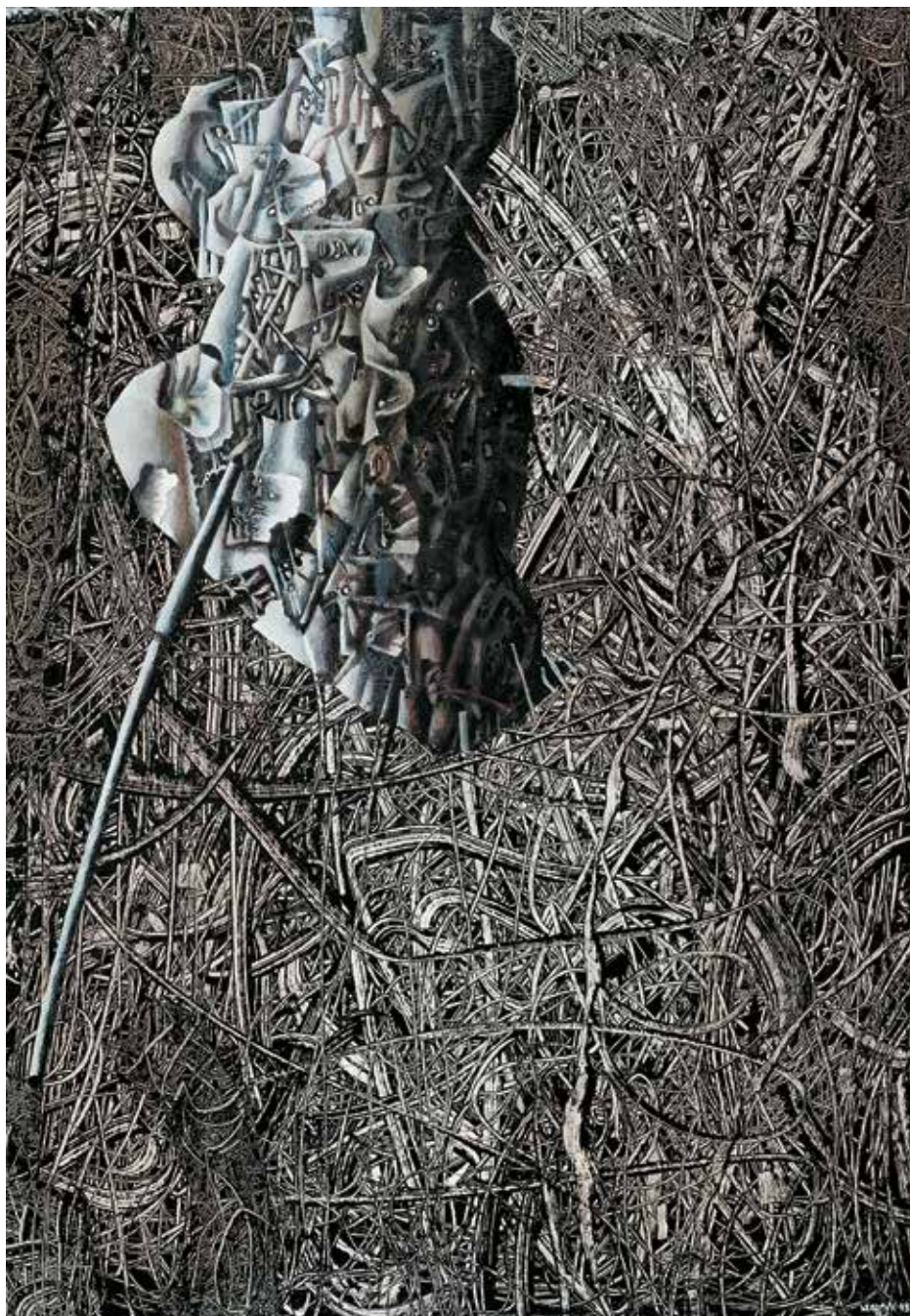
Gospodar noći, 2014. | Lord of the Night, 2014  
platno, akrilne boje | canvas, acrylic  
100 x 120 cm



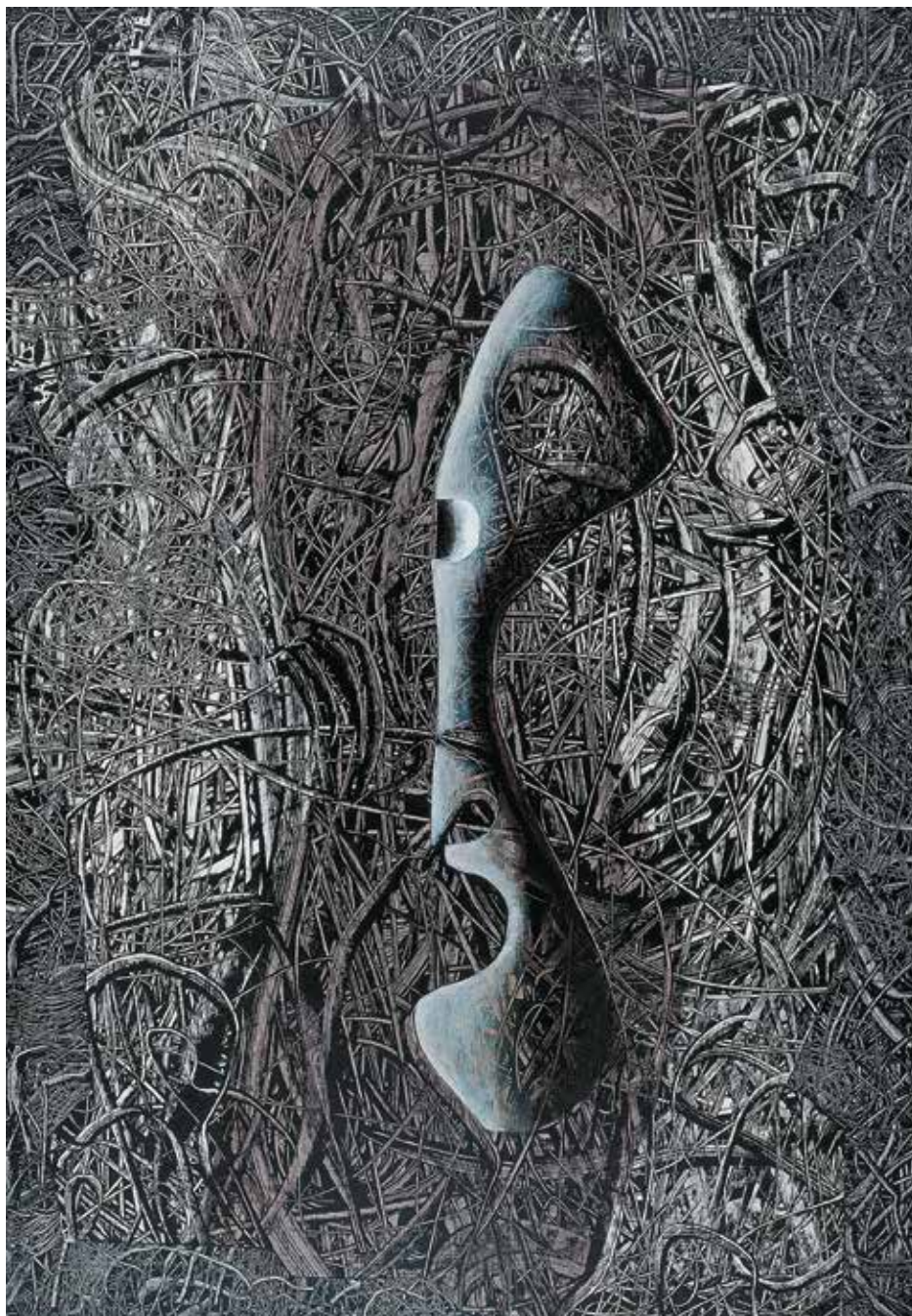
Večernja simfonija, 2021. | Evening symphony, 2021  
platno, akrilne boje | canvas, acrylic  
80 x 100 cm



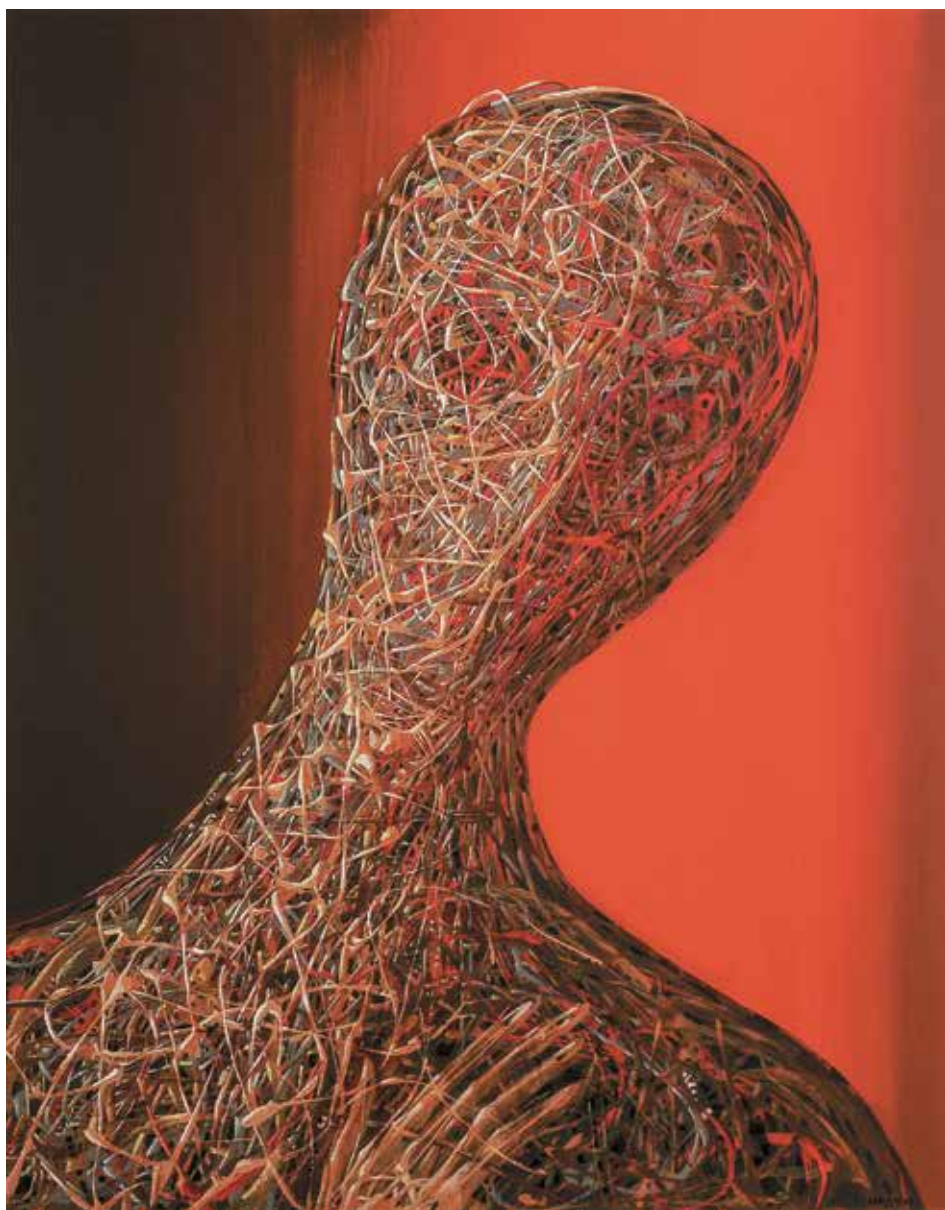
Jutarnja simfonija, 2019. | Morning Symphony, 2019  
platno, akrilne boje | canvas, acrylic  
80 x 100 cm



Iz serije „Bijela planeta I“, 2000. | From the series “White Planet I”, 2000  
karton, akrilne boje | cardboard, acrylic, 100 x 70 cm



Iz serije „Bijela planeta I“, 2000. | From the series “White Planet I”, 2000  
karton, akrilne boje | cardboard, acrylic, 100 x 70 cm



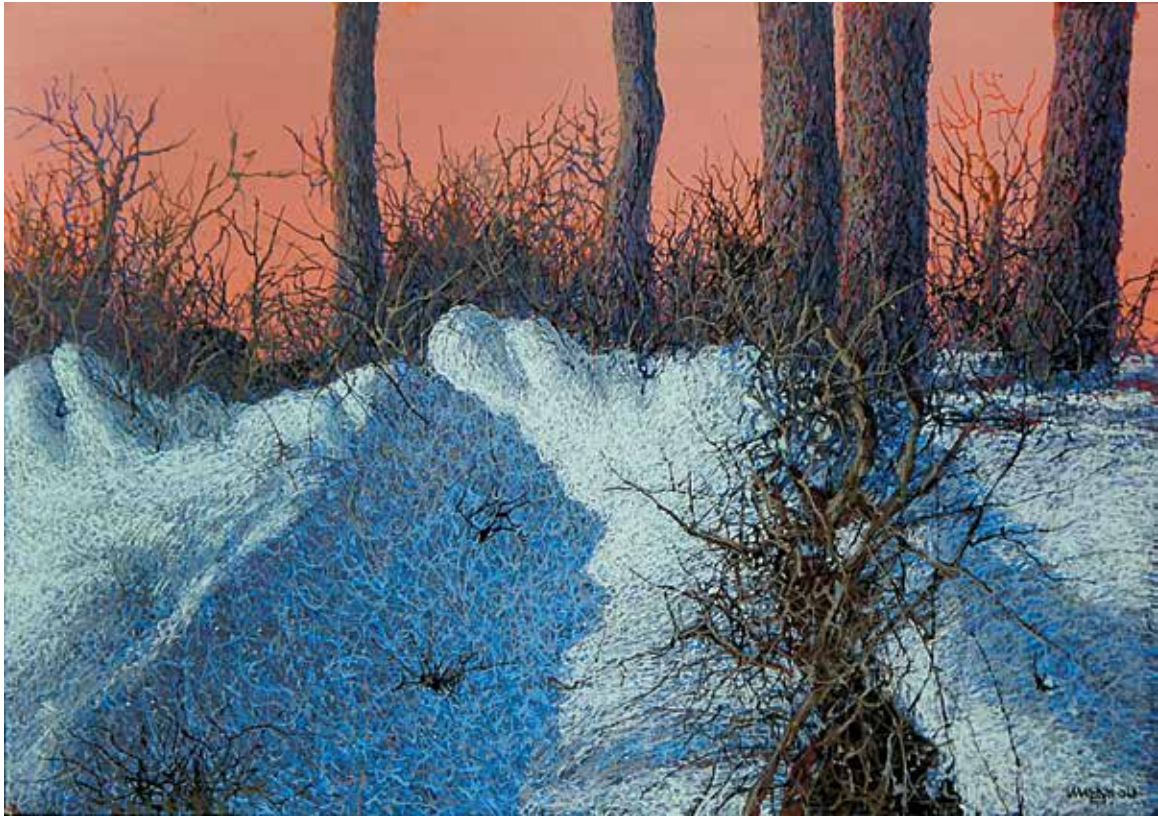
Iz ciklusa „Glas moje duše“ Tuga, 1989. | From the cycle “Voice of my Soul” Sorrow, 1989  
karton, tempera | cardboard, tempera  
70 x 60 cm



Iz ciklusa „Glas moje duše“ Vjetrovi su je dodirnuli, 1999. | From the cycle “Voice of my Soul” The winds touched her in, 1999  
platno, akrilne boje | canvas, acrylic  
100 x 90 cm



Božićna noć, 2002. | Christmas Night, 2002  
platno, akrilne boje | canvas, acrylic  
80 x 100 cm



I mjesec je probudio zemlju, 2019. | And the Moon awakened the Earth, 2019  
platno, akrilne boje | canvas, acrylic  
100 x 80 cm



Iz serije „Nagovještaji boja“, 2018. | From the series “Color Preludes”, 2018  
platno, akrilne boje | canvas, acrylic  
118 x 95 cm



Iz serije „Nagovještaji boja“, 2018. | From the series “Color Preludes”, 2018  
platno, akrilne boje | canvas, acrylic  
118 x 95 cm



Iz ciklusa „Pogled u beskonačnost“, 2008-2014. | From the cycle “Look into Infinity”, 2008-2014  
platno, akrilne boje | canvas, acrylic  
100 x 80 cm, 130 x 100 cm, 80 x 80 cm



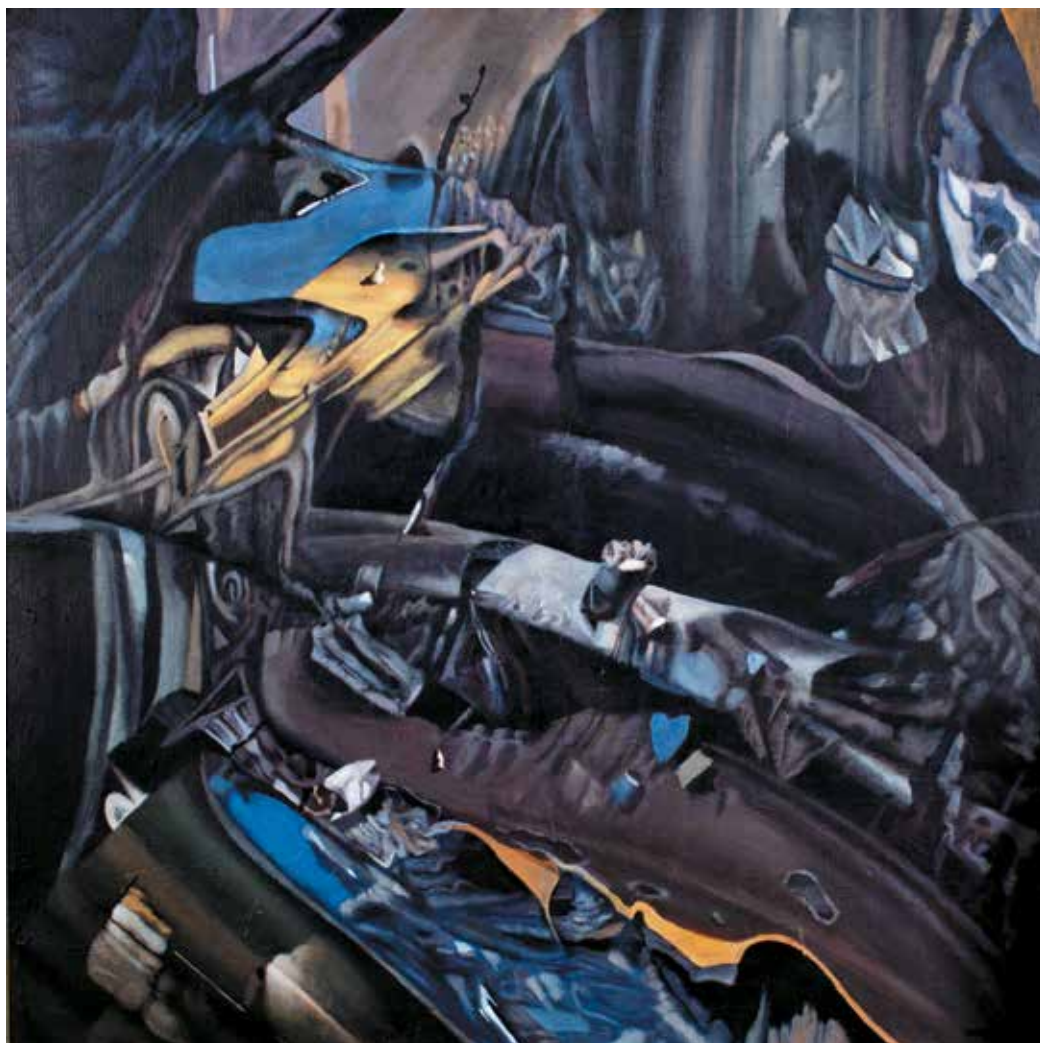
Iz ciklusa „Pogled u beskonačnost“, 2008-2014. | From the cycle “Look into Infinity”, 2008-2014  
platno, akrilne boje | canvas, acrylic  
100 x 80 cm, 130 x 100 cm, 80 x 80 cm



Iz ciklusa „Pogled u beskonačnost“, 2008-2014. | From the cycle “Look into Infinity”, 2008-2014  
platno, akrilne boje | canvas, acrylic  
100 x 80 cm, 130 x 100 cm, 80 x 80 cm



Iz ciklusa „Pogled u beskonačnost“, 2008-2014. | From the cycle “Look into Infinity”, 2008-2014  
platno, akrilne boje | canvas, acrylic  
100 x 80 cm, 130 x 100 cm, 80 x 80 cm



Iz ciklusa „Pogled u beskonačnost“, 2008-2014. | From the cycle “Look into Infinity”, 2008-2014  
platno, akrilne boje | canvas, acrylic  
100 x 80 cm, 130 x 100 cm, 80 x 80 cm



Iz ciklusa „Pogled u beskonačnost“, 2008-2014. | From the cycle “Look into Infinity”, 2008-2014  
platno, akrilne boje | canvas, acrylic  
100 x 80 cm, 130 x 100 cm, 80 x 80 cm



Iz ciklusa „Pogled u beskonačnost“, 2008-2014. | From the cycle “Look into Infinity”, 2008-2014  
platno, akrilne boje | canvas, acrylic  
100 x 80 cm, 130 x 100 cm, 80 x 80 cm



Iz ciklusa „Pogled u beskonačnost“, 2008-2014. | From the cycle “Look into Infinity”, 2008-2014  
platno, akrilne boje | canvas, acrylic  
100 x 80 cm, 130 x 100 cm, 80 x 80 cm





Iz ciklusa „Nove Ekspresije“, 1994-1996. | From the cycle “New Expressions”, 1994-1996  
platno, akrilne boje | canvas, acrylic  
60 x 48 cm



Iz ciklusa „Nove Ekspresije“, 1994-1996. | From the cycle “New Expressions”, 1994-1996  
platno, akrilne boje | canvas, acrylic  
60 x 48 cm





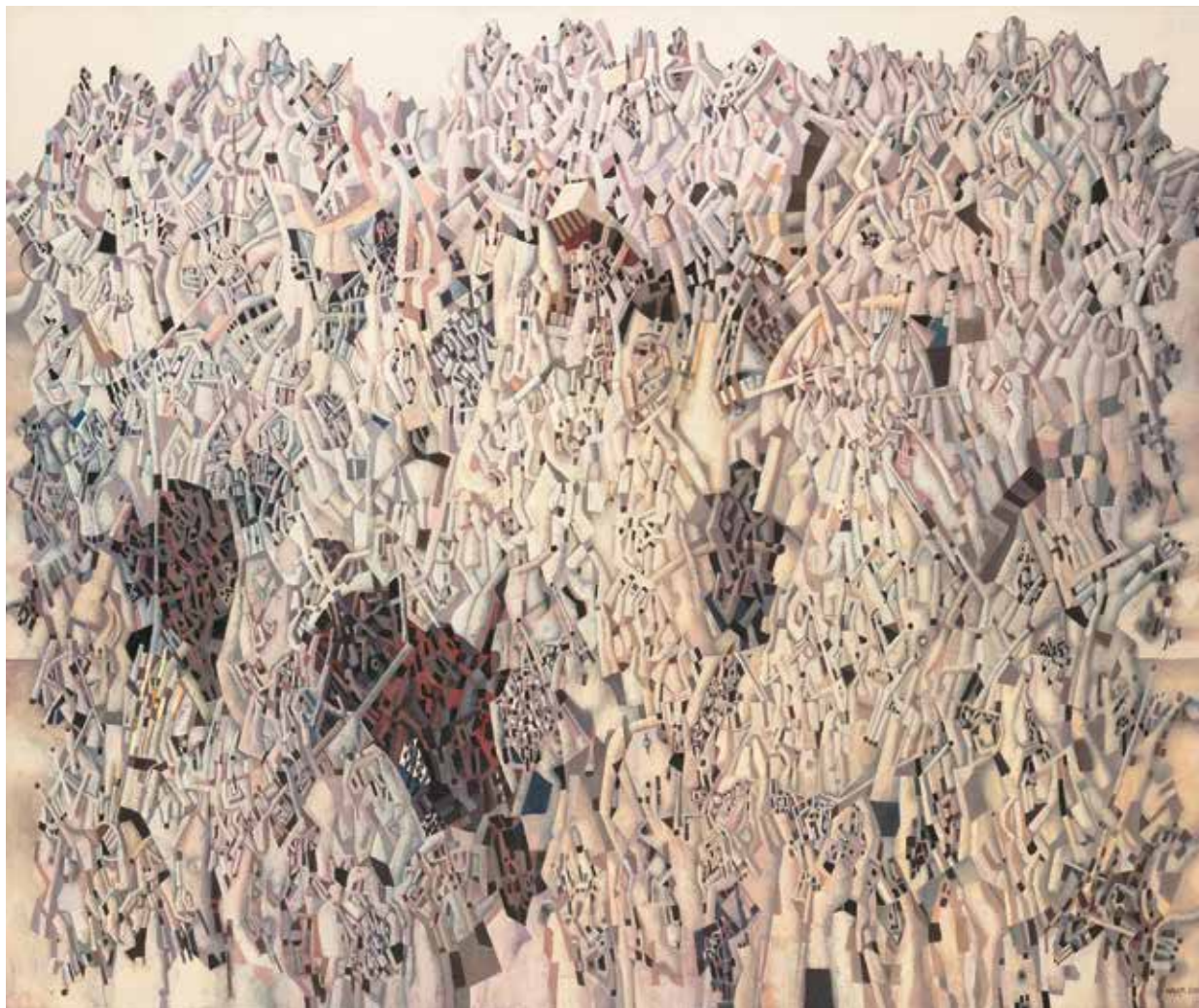
Iz ciklusa „Glas moje duše“ Zemlja je udahnula miris, 1999.  
From the cycle “Voice of my Soul” The Earth breathed in the scent, 1999  
platno, akrilne boje | canvas, acrylic  
80 x 100 cm



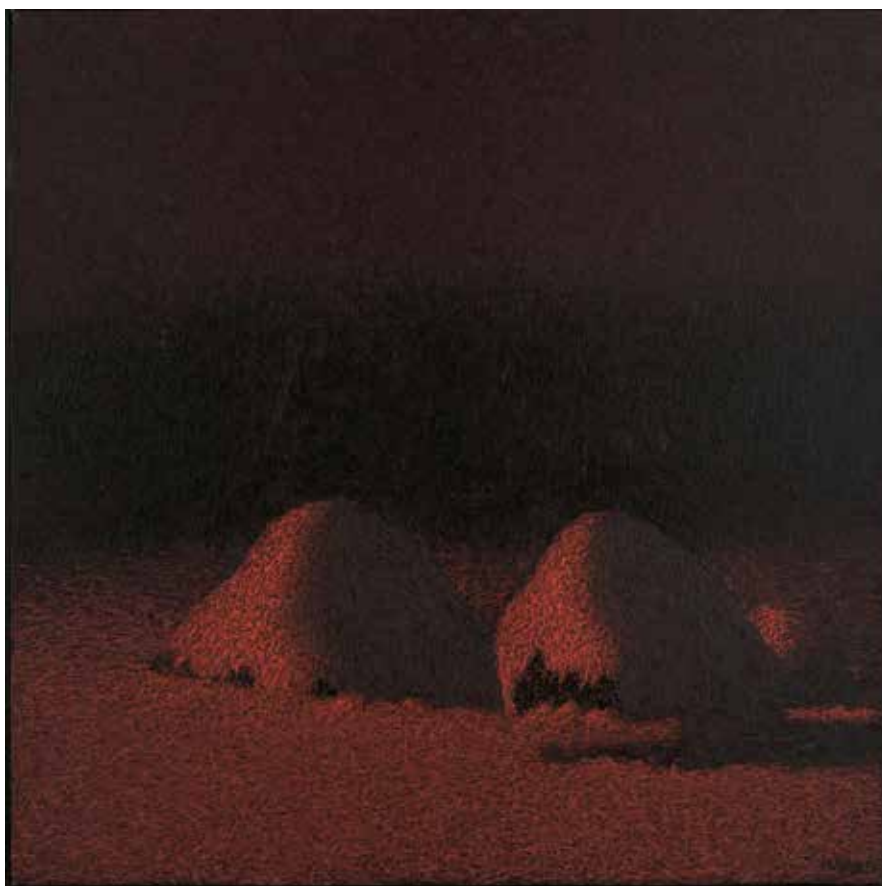
Iz ciklusa „Glas moje duše“ Šetali smo ne znajući put, 1991.  
From the cycle “Voice of my Soul” We walked without knowing the road, 1991  
platno, akrilne boje | canvas, acrylic  
100 x 80 cm



Iz ciklusa „Glas moje duše“ Neko se izgubio u magli, 2000.  
From the cycle “Voice of my Soul” Someone got lost in the fog, 2000  
platno, akrilne boje | canvas, acrylic  
100 x 120 cm



Iz serije „Bijela planeta II“, 2000. | From the series “White Planet II”, 2000  
platno, akrilne boje | canvas, acrylic  
120 x 100 cm



Magija noći obasjane mjesecinom, 2021. | The magic of the moonlit night, 2021  
platno, akrilne boje | canvas, acrylic  
80 x 80 cm



Iz ciklusa „Glas moje duše“ Svjetlo iz raja, 1996.  
From the cycle “Voice of my Soul” Light from heaven, 1996  
platno, akrilne boje | canvas, acrylic  
91 x 91 cm



BIOGRAFIJA  
BIOGRAPHY

**Ivan Stepanovič Marčuk** rođen je 12. maja 1936. godine u selu Moskalivka, u Ternopiljskoj oblasti, u porodici poznatog tkača u selu.

1956 – 1965. godine – studirao na Koledžu dekorativnih i primijenjenih umjetnosti u Lavovu, Institut dekorativnih i primijenjenih umjetnosti u Lavovu.

Od 1965. godine živio je i radio u Kijevu (Institut za supertvrde materijale, Akademija nauka SSSR-a, studiji za kreativnu produkciju udruženja “Umjetnik”).

1979. godine – prva zvanična samostalna izložba u Moskvi (dvorana u ulici Malaja Gruzinskaja).

Bez zvaničnog priznanja Ukrajine i bez prijema u Zajednicu umjetnika, Marčuk je stekao slavu kao neformalni vođa ukrajinskog umjetničkog andergraunda.

Godine 1988. emigrirao je u Australiju, potom je živio u Kanadi i Sjedinjenim Državama, gdje je doživio značajno priznanje.

Imajući u vidu Marčukov uspjeh, Zajednica umjetnika SSSR-a ga je 1989. godine uključila na rang-listu iako ga nije priznavala.

1990. godine – Marčuk je posjetio Ukrajinu, kada je održao prvu zvaničnu izložbu u Kijevu (Ukrajinski državni muzej likovnih umjetnosti, danas – Nacionalni muzej umjetnosti Ukrajine).

1997. godine – dobio Nacionalnu nagradu Ukrajine “Taras Ševčenko”.

2001. godine – Marčuk se konačno vratio u Ukrajinu.

2006. godine – Međunarodna akademija savremene umjetnosti u Rimu primila je Ivana Marčuka u “Zlatni esnaf” i izabran je za počasnog člana Naučnog savjeta akademije. U oktobru 2017. godine uvršten je u rang-listu “Sto genija našeg vremena” (našao se na 72. mjestu). Na mjesto na rang-listi uticali su uloga u promjeni sistema uvjerenja, društveno prihvatanje, moć intelekta, postignuće i kulturni značaj svakog kandidata (prema britanskom časopisu “Dejli Telegraf”).

**Predsjednik Ukrajine Volodimir Zelenski je 11. juna 2021. godine potpisao Uredbu br. 232/2021 o osnivanju muzeja i kulturnog centra savremene umjetnosti Ivan Marčuk.**

**Ivan Stepanovych Marchuk** was born on 12 May 1936 in the village Moskalivka, Ternopil region, in the family of well-known through out the village weaver.

1956 - 1965 years – studied at the Lviv College of Decorative and Applied Arts, Lviv Institute of Decorative and Applied Arts.

Since 1965 he lived and worked in Kyiv (Institute of Superhard Materials, Academy of Sciences of the USSR, creative production studios of the Association “Artist”).

1979 – the first official solo exhibition in Moscow (Hall at Mala Georgian Street).

Without official recognition in Ukraine and not being admitted to the Union of Artists, Marchuk gained fame as the informal leader of the Ukrainian artistic underground.

In 1988 he emigrated to Australia, then lived in Canada and the United States, where he received wide recognition.

Taking in to count Marchuk's success in 1989, the USSR Union of Artists, without the acknowledging of the artist, took him into the irrank.

1990 - Marchuk visited Ukraine, during which he held his first official exhibition in Kyiv (Ukrainian State Art Museum of Fine Arts, now – the National Art Museum of Ukraine).

1997 – was awarded the Shevchenko National Prize of Ukraine.

2001 Marchuk finally returned to Ukraine .

2006- The International Academy of Modern Art in Rome took Ivan Marchuk into the ranks of the “Golden Guild” and was elected an honorary member of the Scientific Council of the Academy.

In October 2007, he was included in the British rankings “One hundred geniuses of our time” (72<sup>th</sup> place). The rankings formation was affected: a role in belief system changing, social acceptance, the power of intellect, achievement and cultural importance of each of the candidates (according to British newspaper *The Daily Telegraph*).

**On June 11, 2021, the President of Ukraine Volodymyr Zelensky signed the Decree – 232/2021 on the establishment of the museum and cultural center of contemporary art Ivan Marchuk.**



Predsjednik Ukrajine Volodimir Zelenski dodjeljuje Ivanu Marčuku predsjedničku nagradu povodom tridesetogodišnjice nezavisnosti Ukrajine “Legenda Ukrajine” (22. avgust 2021. godine)

President of Ukraine Volodymyr Zelensky awards Ivan Marchuk a presidential award for the 30<sup>th</sup> anniversary of Ukraine’s Independence “Legend of Ukraine” (August 22, 2021)

