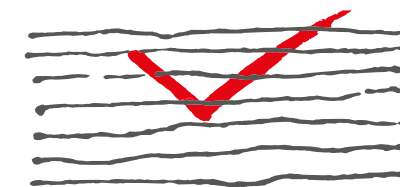


DUJE BOTTERI

Iskapanje svjetla

Excavating the Light



MUZEJ GRADA KASTEla

DUJE BOTTERI

Iskapanje svjetla
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Muzej grada Kaštela
The Kaštela Town Museum

4. listopada – 11. studenog 2022.
October 4 – November 11, 2022

*Neće ti više sunce biti svjetlost danju nit' će ti svijetlit' mjesečina,
nego će Gospodin biti tvoje vječno svjetlo i tvoj će Bog biti tvoj sjaj...*

(Iz 60,19)



Respektabilan opus mladog kipara i slikara Duje Botterija izraz je njegove potrage i nagnuća prema *uzvišenom izvoru* svega stvorenog i *istinskom vrelu* svjetla. O tome progovaraju i njegovi najraniji radovi: *Iz spisa Asiškog siromaha*, 2007., *Ulaz*, 2009., *Silaženje u unutrašnje svetište*, 2010., *Prolaz*, 2012., *Oblik svjetla*, 2013., *Prolaz*, 2012., *Događaj svjetlosti*, 2012. – 2018., kao i recentni: *Iskapanje svjetla*, *Prostor tišine*, *Primaknutost*, *Onkraj*... Konceptijska polazišta i likovne izvedbe uvijek su paralelno usidreni u dubinskim prostorima njegova duha i u temeljitu promišljanju likovnog zadatka.

Nakon slika žive palete kojom je izrazio silinu osjećaja i entuzijazma, jer boja je za njega područje ekstrovertiranosti, uslijedilo je zasićenje i nastupio je *post* od boja. Monokromne je slike sporadično počeo slikati i prije: *Silazak u dubinu*, 2014., *Unutarnje svjetlo*, 2017., a od 2018. postaju njegov prostor istraživanja i *modus operandi*. Kontemplativni pristup stvaralačkim procesima u novom ciklusu označava i njegovo novo introspektivno razdoblje. Poput posta koji pročišćava i otvara horizonte duha, tako i Botterijeve slike u svojoj monokromiji sabiru bogatstvo nijansi pretežito plavih pigmenata, od tirkiznih zelenkasto – plavih, dubokih plavih, ljubičastih, zatim kobaltnih, pariških i indigo plavih nijansa. Živo hipnotizirajuće plavetnilo ultramarina (lazurita) samo po sebi uzdiže i pročišćava svojim dubokim i nedokučivim rasponom tonova. U tim bogatim voštanim fluidima sadržan je i oblik, i prostor, i svjetlo, i tišina.

Na izložbi *Iskapanje svjetla* u kaštelu Vitturi Botteri izlaže desetak slika velikog i sedamdesetak slika malog formata nastalih u posljednje gotovo četiri godine. Izrađene su u staroj, skoro zaboravljenoj tehnici enkaustike, na drvenoj ploči pigmentima rastopljenima u pčelinjem vosku, stvarajući slike čudesna svjetla i unutrašnjih prostora. Najpoznatije enkaustike antičkog svijeta su “Faiyumski portreti” nastali kombinacijom naturalističkoga grčkog portreta s egipatskim i rimskim značajkama iz razdoblja rimske vladavine Egiptom a datiraju od kasnog 1. stoljeća prije Krista do sredine 3. stoljeća poslije Krista. To je tehnika koja, kako to pokazuju i faiyumski mumijski portreti, izvanredno čuva postojanost i svježinu pigmenata. Njihova postojanost, svježina, magnetičnost i kako Duje Botteri kaže ambicija da budu bezvremenski dali su važan poticaj njegovu stvaralaštvu. Smatra se da su ti portreti dijelom utjecali (frontalna perspektiva i fokus na ključne crte lica) i na kasniji ikonopis. Najstarije sačuvane enkaustike s kršćanskim motivima bizantske su ikone iz 6. stoljeća. Tijekom vremena uporabu voska kao veziva zamijenila je jajna emulzija pa su ikone iz kasnijih razdoblja “napisane” u tehnici tempere na drvu. Tradicija je ikonopisanja, bilo da se radi o enkaustici ili temperi, srodna Botterijevu slikarstvu jer se u obama slučajevima radi o obliku meditativne molitve, otkrivanja otajstvenog, participaciji u kontinuumu Božjeg stvaranja ...

Stručući, prethodno kistom nanese pa uglačane slojeve najprije bijelog pa obojenog voska, umjetnik traži svjetlo koje ga poziva iz unutrašnjih prostora slike. Uporaba jedne

boje omogućila mu je iznalaženje novih oblika i novih slikarskih mogućnosti preko kiparskog pristupa slici. Kiparskim postupcima više nego slikarskim Botteri ugrađuje u sliku dio identiteta svoga tijela. Grebanjem utiskuje putanje, iskapa slojeve voska koji definiraju prostornu strukturu, tražeći prave odnose luminoznosti, postupno otkriva skrivenu sliku. Pokreti ritmičnog struganja voštanih *layera* transponiraju se u svojevrsnu introspekciju, ugađajući se prema sveprisutnom procesu neprekinute kreacije do konačnog očitovanja tonski razrađene slike. Originalnost je i jedna od zanimljivosti Botterijeve tehnike da kiparskim načinom, oduzimanjem materijala, primjerice kao pri izradi reljefa, dobiva izrazito slikarske tonske kvalitete i rafiniranu svjetlost, očitujući svoj kiparski i slikarski identitet.

Iako proizlaze iz samotišta, iz intimnih čežnja i duhovnih traženja, Botterijeve slike ne vode gledatelja u prostore nedefiniranosti i tjeskobe, nego u vizualnu ugodu i odmorišta duše. Jednostavnost i kombinatorika labilne, otvorene geometrije pravokutnika, koji je metafora vrata ili prolaza, sidri, naglašava i dinamizira prostor slike. Kompozicijske inačice tih jednostavnih elemenata u službi su svjetlosti koja difuzno treperi, prodirući u prostor gledatelja, ali i navodeći ga u prostore izvora svjetla duboko u tijelu slike, ne stvarajući pri tom natruhe napetosti, nego percepcijsko poniranje, sabranost i mir. Osim luminoznosti, tonskih vrijednosti, skladnih kompozicijskih rješenja prostornih odnosa, s izraženim ili zamućenim vertikalama i horizontalama na nekima od slika, važna je sastavnica i razigrani grafizam oslobođen semantičkih čitanja sjedinjen s umjetničkim apstraktnim imaginarijem.

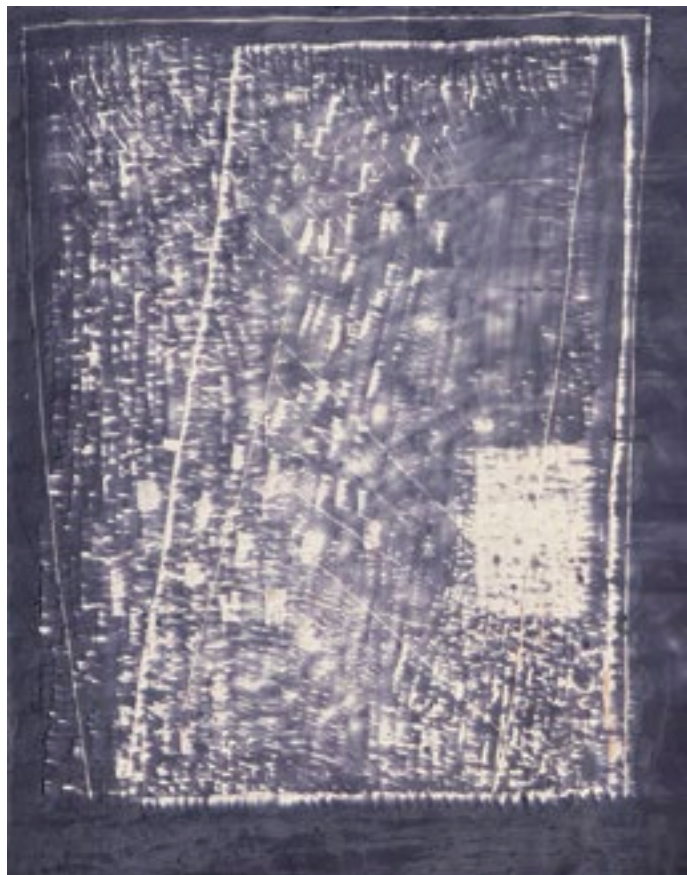
U umjetničkoj namjeri ovog autora koja je u volji za formom, u predanju , traženju svjetla i sukreaciji čitamo paralelu s drevnim ikonopisom. U modificiranom tehničkom postupku vidimo inventivnost i individualizam u duhu postmodernizma a u jedinstvenoj procesualnosti, koja je za njega poput objave, sadržano je jedno i drugo, tradicija i suvremenost.

Likovna promišljenost i iskustva metafizičkih tema, utvrđivanje ideja, razvijanje i usavršavanje jedinstvene i nimalo jednostavne tehnike izvedbe činjenice su koje govore o snazi i autentičnosti umjetnika čija djela oduševljavaju duše, ushićuju ih i zahvaćaju gotovo kontemplativnom vizualnom harmonijom. Vitalnost Dujine kreativnosti nam u ozračju svekolike otuđenosti, nepovjerenja, nestabilnosti, svijeta spektakla, banalnosti i površnosti, nudi vizualnu ugodu koja osvaja i aktivira dublje slojeve nutrine senzibilnog recipijenta, daje osjećaj počinka, stabilnosti, sigurnosti i nade, potiču promišljanja o mogućnostima i slobodi izbora, promjeni vlastitog srca (*Doista, gdje ti je blago, ondje će ti biti i srce* (Mt 6, 21)), pridonoseći izgradnji kulture mira, prijanjanja dobru i *pravednosti koja spašava*.

Mirela Vujević Duvnjak



Iz serije *Samotnikove bilješke*, 2020. – 2021.
From the series *Hermit's Notes*, 2020 – 2021



Iz serije *Dnevnik jednog kipara*, 2020. – 2022.
From the series *Diary of a Sculptor*, 2020 – 2022

*The sun will no longer be your daylight, nor will the moonlight shine on you,
but the Lord will be your eternal light and your God will be your shine ...*

(Is 60:19)

The respectable work of the young sculptor and painter Dujė Botteri is an expression of his search and inclination towards the *transcendent source* of all the Creation and the *true source* of light. His earliest works also speak of this: *From the Writings of the Poor Man of Assisi*, 2007, *Entrance*, 2009, *Descending into the Inner Sanctuary*, 2010, *Passage*, 2012, *Shape of Light*, 2013, *Passage*, 2012, *Phenomenon of Light*, 2012.– 2018, as well as the recent ones: *Excavating the Light*, *Space of Silence*, *Closeness*, *Beyond*,... His conceptual starting points and art performances are always parallelly anchored in the deep spaces of his soul and in the thorough contemplation of the fine art task.

After the paintings of a vivid palette with which he expressed the intensity of his feelings and enthusiasm, because for him colour has been an area of extroversion, satiation has followed and a colour *fasting* has begun. He started painting monochrome paintings sporadically even before: *Descending into the Profundity*, 2014, *Inner Light*, 2017, and since 2018 they have become his area of research and *modus operandi*. The contemplative approach to creative processes in the new cycle also indicates his new introspective period. Like fasting that purifies and opens the horizons of the soul, Botteri's paintings in their monochromes compile a wide spectrum of shades of predominantly blue pigments, from turquoise greenish-blue, deep blue, violet, then cobalt, Parisian and indigo blue shades. The vivid hypnotizing blue of ultramarine (lazurite) by itself elevates and purifies with its deep and obscure palette of shades. Form, space, light and silence are a thing implied in these rich waxy fluids.

At the exhibition *Excavating the Light* in the Vitturi Castle, Botteri exhibits a dozen large-format and about seventy small-format paintings created in the last four years. They have been made in the old, almost forgotten technique of encaustic, on a wooden board with pigments dissolved in beeswax, creating paintings of magical light and inner spaces. The most famous encaustic paintings of the ancient world are the "Faiyum Portraits" created by a combination of a naturalistic Greek portrait with Egyptian and Roman features from the period of Roman rule in Egypt and they date from the late 1st century BC to the middle of the 3rd century AD. It is a technique that, as shown in the Faiyum mummy portraits, remarkably preserves the permanence and freshness of the pigments. Their permanence, freshness, magnetism and, as Dujė Botteri says, the ambition to be timeless have given an important boost to his creativity. It is believed that these portraits partly influenced later iconography (frontal perspective and focus on essential facial features). The oldest preserved encaustic paintings with Christian motifs are Byzantine icons from the 6th century. Over time, the use of egg yolk emulsion as a binder was replaced by wax, so icons from later periods were "written" in the tempera technique on wood. The tradition of icon painting, be it encaustic or tempera, has been related to Botteri's painting because in both cases it is a form of meditative prayer, revealing the God's mystery, participation in the continuum of God's creation...

By scraping previously applied and then polished layers of white and then coloured wax, the artist searches for the light that calls to him from the inner spaces of the painting. The use of one colour has enabled him to divulge new forms and new painting possibilities through a sculptural approach to painting. With sculptural methods rather than painting methods, Botteri incorporates a part of his body's identity into the painting. By scraping, he imprints the paths, excavates the layers of wax that define the spatial structure, looking for the right relationships of luminosity, and gradually reveals the hidden image. Strokes of rhythmic scraping of wax layers are transposed into distinctive introspection, adjusting to the ubiquitous process of sustained creation until the final manifestation of a painting made by colour tones. The originality is one of the interesting features of Botteri's technique. In the sculptural method, by removing material, for example, as in the creation of reliefs, he gets expressive tonal qualities and refined light in his painting, demonstrating his sculptural and painting identity.

Although Botteri's paintings emanate from solitude, from intimate yearnings and spiritual searches, they do not lead the viewer to spaces of non-defining and anxiety, but to visual comfort and resting places of the soul. The simplicity and combination of the labile, open geometry of the rectangle, which is a metaphor for a door or passage, anchors, emphasizes and dynamizes the space of the painting. The compositional versions of these simple elements are at the service of light that flickers diffusely, penetrating the space of the viewer, but also leading him to the spaces of the light source deep in the body of the painting, not creating tension at the same time, but perceptual immersion, calmness and peace. In addition to luminosity, tonal values, harmonious composition solutions of spatial relationships, with clear or blurred verticals and horizontals in some of the paintings, an important component is playful graphics freed from semantic readings fused with the artist's abstract imagination.

In the artistic intention of this author, which is in the modus for form, in tradition, search for light and co-creation, we read a parallel with ancient icon painting. In the modified technique proceeding, we see inventiveness and individualism in the spirit of postmodernism, and in the unique performance, which for him is like a revelation, both tradition and contemporaneity are contained.

Fine art contemplation and experiences of metaphysical themes, establishing ideas, developing and perfecting a unique and not at all simple performance technique are facts that speak of the strength and authenticity of an artist whose works please souls, elate them and grasp them with an almost contemplative visual harmony. The vitality of Dujе's creativity, in an atmosphere of alienation, mistrust, instability, a world of spectacle, banality and superficiality, offers us a visual pleasure that captures and activates the deeper layers of the inside of the sensitive recipient, gives a feeling of tranquillity, stability, security and hope, encourages reflection on possibilities and freedom of choice, changing one's own heart (*Indeed, where there is your treasure, there your heart will be (Mt 6:21)*), contributing to the creation of a culture of peace, acting according to goodness and *righteousness which are salvation*.

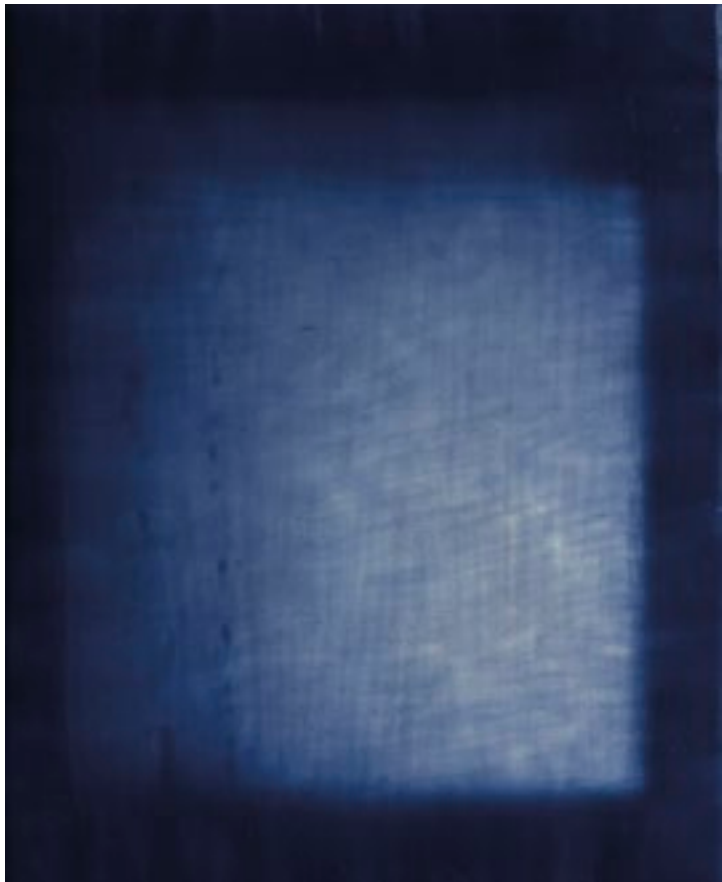
Mirela Vujević Duvnjak



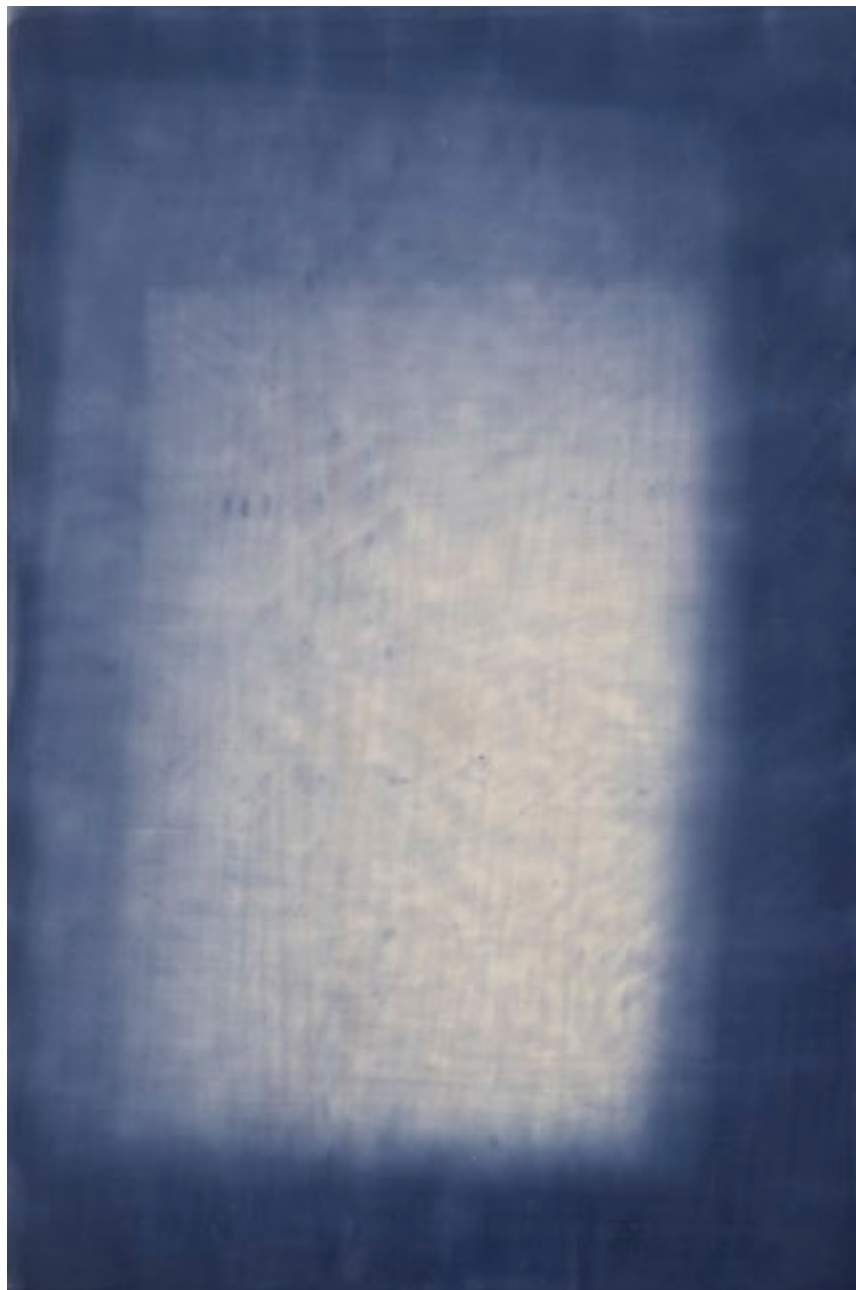
Iz serije *Dnevnik jednog kipara*, 2020. – 2022.
From the series *Diary of a Sculptor*, 2020 – 2022



Iz serije *Dnevnik jednog kipara*, 2020. – 2022.
From the series *Diary of a Sculptor*, 2020 – 2022



Iz serije *Poglavlje posvećeno sakupljanju svjetla*, 2020. – 2022.
 From the series *Chapter Dedicated to Collecting Light*, 2020 – 2022



Iz serije *Nadohvat neizrecivog*, 2020. – 2022.

From the series *Inexpressible within Reach*, 2020 – 2022

Pustinjak-poštenjak

Sve se to nadovezuje. Samostanska narav stvari ostaje.

I taman da rastvorim sva vrata i sve prozore, usred mnoštva – bit ću pustinjakom.

Ja znam golim gnjatima hodati kozjim stazama i vrltima. Obašao sam sve, prošao dosta toga.

Zmajeve špilje ili *Pustinjakova pećina*, blagoslov pločasta crna kruha tvrda ko kamen rastapa se u tekućini mojih želja svezanih za samoću.

Razmišljao sam ovako: *svijet je za mene prijateljski stvor samo ako se moje tijelo isključi iz svijeta*. Sada razmišljam ovako: *ako se tijelo uključi u svijet ljekovitost pustinjakove izbe bit će mi popudbinom*.

Modro mi je posebno draga boja. Sva pročelja privida narananoga i jasnoga treba odbiti od vanjskoga oka. Dubina se prikriva u stvaranju. Dubina je rad.

Razmišljanje.

Imam i knjigu svojih dnevnih bilježenja. Dnevnički je zapis trag mogega disanja.

Stoga nijedan trenutak uludo ne smije biti potrošen, premda, priznajem, bilo je i tu svega i svačega. Posebice suvišnoga i pogrešnoga.

Mogao sam biti svjetioničar na udaljenoj hridi, tamo gdje se modrina neba, modrina mora spaja u daljini.

Stoga samo postojati. Biti bilo gdje i u bilo kojemu agregatnome stanju.

Razliven bojom, stvrdnut u kristalnom kamenu, švrljajući olovkom po bjelini...

Pustinjaštvo nije ispunjavanje zadaće. Tko bi je dao? Pustinjaštvo je čekanje da te pozove dubina.

Ja sam pustinjak.

Izvana se *ne bi reklo*.

Imam manire, glasnik sam autohtonoga duha, predstavnik slikara koji traže dubinu, član sam brojnih udruženja, mogu se uzdignuti nad stvarima oko kojih previše drugi brinu, mogu primjerice počesljati kosu ili popraviti okovratnik na košulji... Ali što će mi svijet gdje su svi Cezari, ili avaj Kaligule, gdje je sva moć, zapravo sirova volja a pustinjaštvo ne baš na nekoj cijeni. Ovo je pretilo doba u kojemu umjetnost ne postoji jer smo svi kao tobože umjetnici, tj. Beuysova djeca. Moguće. Ne znam za druge, ali dubina je ono što išćem od stvari koje stvorih i koje me stvaraju.

A kada ih stvorim, slika, crtež, kip, kamen i pečena zemlja, platno i stijena u kojoj stanujem imaju moć koja mi izmiče. Stvaranje je stalno sastavljanje sebe u kakvu-takvu cjelinu.

Jezgra mojeg duhovnoga i fizičkoga tijela ostaje izba iz koje izadoh i u kojoj ostah. Eto, mogu u slikarstvu velikih formata sa zvjezdanom nebom istodobno sretno postojati i ne postojati.

Mogu komunicirati sa svakim, razgovarati sa svima, ali najteža je stvar izvan ove farmaceutske ovisnosti o prividima koji nadiru, susresti samoga sebe.

Ne želim biti predgrađe sama sebe. Ne želim postojati na sveopći način. Ne želim

postojati na poseban način. Želim samo ostati razderan između slutnje i pličine kojoj se ponekada dodvoravam. Njegovati tu razdaljinu – znači ostati nazoran. Sve moje enkaustike, svi pigmenti i zarobljeni i toliko slobodni za plovidbu svi ti moji *gropovi* crtovlja, mravinjaci tuša ili tek samo jedna jedincata crta čija se bjelina želi otresti kao otpale vlasi, svi moji dnevници, imaju samo jednu svrhu; vidjeti svoju glavu i pramen kose na zdencu.

Posve je dovoljna moja razlivenost preko otvora. Tko mi brani baciti kamenčić koji pada u tišinu?!

Eto, biti kamenčić bačen u ponor – sva je moja ambicija. A tijelo neka ostane – gdje je.

Bog je u Trojstvu?

Pa kako da ja budem *Jednim*!?

Naposljetku mi svane: možda je dubina u svjetlosti!?

Spašen!

Ive Šimat Banov

A Hermit – An Honest Man

It all evolves. The monastic nature of things remains.

Even though I open all the doors and all the windows, in the middle of the crowd – I will be a hermit.

I walk with my bare feet on goat trails and crags. I’ve been everywhere, I’ve been through everything.

The Dragon’s Cave or *The Hermit’s Cave*, blessing of flat black bread hard as stone dissolves in the fluid of my desires tied to solitude.

I used to think like this: *the world is a friendly creature to me only if my the body is excluded from the world*. Now I think like this: *if the body is included in the world, the healing feature of the hermit’s hut will be an encouragement to me*.

Deep blue is my favourite colour. All facades of illusion, drawn and clear, should be deducted from the outer eye. The depth is concealed in creation. The depth is work. Contemplation.

I also have a book of my daily notes. The diary entry is a trace of my breathing. Therefore, no moment should be wasted, although, I admit, everything and anything was there.

Especially the redundant and the wrong.

I could have been a lighthouse keeper on a faraway cliff, where the blue of the sky and the blue of the sea merge in the horizon.

Therefore, just to *exist*. To be anywhere and in any aggregate state.

Spilled with paint, hardened in crystal stone, scribbling with a pencil on the whiteness...

Hermitage is not about completing a task. Who would give it? Hermitage is waiting for the depth to call you.

I am a hermit.

You wouldn’t tell from the outside.

I have manners, I am a messenger of the indigenous soul, I am a representative of the painters who have been looking for the profundity, I am a member of numerous associations, I can rise above the things that others care too much about, I can, for example, comb my hair or fix a shirt collar... But what will I do in the world where everyone is Caesar, or alas Caligula, where all the power is actually raw willpower and hermitage is not appreciated. This is an obese age in which art does not exist because we are all quasi artists, i.e. Beuys’ children. It’s possible. I don’t know what others want, but depth is what I want from the things I have created and that create me.

And when I create them, painting, drawing, statue, stone and argil, canvas and rock where I live have a power that eludes me. Creation is the constant putting myself together into some kind of whole.

The core of my spiritual and physical body remains the hut I came out of and I stayed in. Therefore, I can, at the same time, happily exist and not exist while painting large format paintings with the starry sky.

I can communicate with everyone, talk to everyone, but the hardest thing outside of this pharmaceutical addiction to the illusinos that invade, is to meet oneself.

I don't want to be a suburbia of myself. I don't want to exist in a ubiquitous way. I don't want to exist in a special way. I just want to be torn between foreboding and superficiality that I sometimes flatter with. To indulge this distinction means to stay vivid.

All my encaustic paintings, all pigments both restricted and so free to sail, all my drawing *nods*, anthills of ink or just one single line whose whiteness wants to shake off like fallen hair, all my diaries, have only one purpose; to see my head and a lock of hair at the well.

My diffusions over the opening is quite enough. Who prevents me from throwing a pebble that falls into the silence?!

Therefore, to be a pebble thrown into the abyss – it is my ambition. And let the body stay – where it is.

The God is in the Trinity?

So how can I be the *Oneness*!?

Finally, it dawns on me: maybe the depth is in the light!?

Saved!

Ive Šimat Banov



Iz serije *Utisak*, 2020. – 2022.
From the series *Impression*, 2020 – 2022



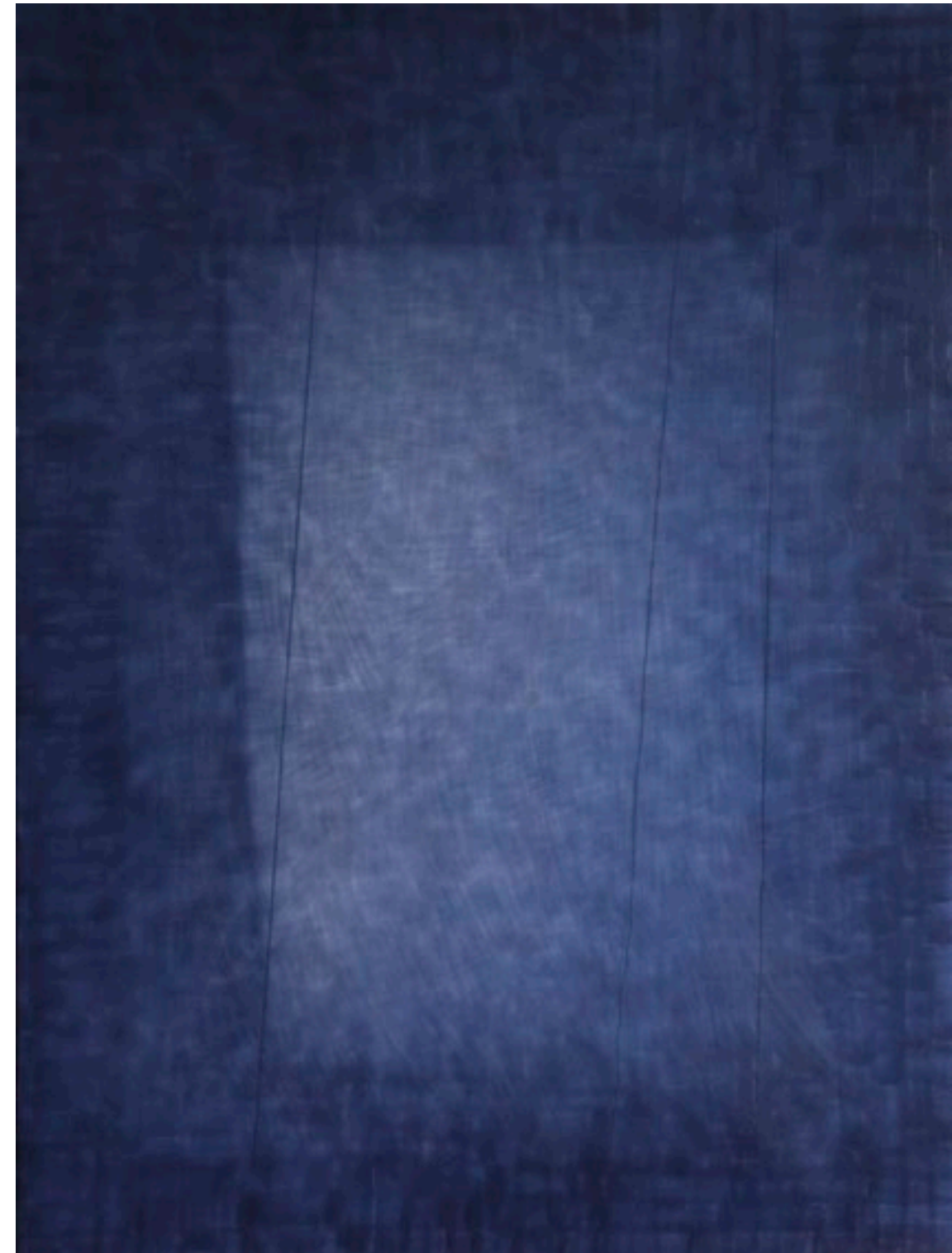
Iz serije *Samotnikove bilješke*, 2020. – 2021.
From the series *Hermit's Notes*, 2020 – 2021

Iz serije *Dnevnik jednog kipara*, 2020. – 2022.
From the series *Diary of a Sculptor*, 2020 – 2022

Iz serije *Blagi pomaci*, 2020. – 2022.
From the series *Mellow transposition*, 2020 – 2022



Iznad pojavnog, 2020.
Above the Phenomenon, 2020



Primaknutost, 2020.
Closeness, 2020



Prostor tišine, 2020.
Space of Silence, 2020



Temelj, 2021.
Fundament, 2021



Iskapanje svjetla, 2021.
Excavating the Light, 2021



Pronicanje u tajnu, 2022.
Delving into the Mystery, 2022



Želja mi je u kuću (kaštel) ući s mora. Doploviti u „ateljier“, uspeti se na gornji kat, u sobu, u dvoranu ispunjenu mojim slikama. Ovaj prostor na mjesec dana postaje moje boravište. Moći ću raditi uz prozor okrenut prema pučini.

Većina slika dovršena je u posljednje tri godine. Najveću sliku na izložbi, sliku u koju mogu „ući“, dovršit ću u ovom dvorcu. Plovit ću i donijeti u sebi poticaje beskrajnog neba i širokog mora.

Odabrao sam drevnu, zahtjevnu tehniku enkaustike da bi moja misao bila na kušnji. Predan rad veže me, utiskujem se tako u djelo.

Želim memorirati u prostoru slike svoj prostor, svoje more i svoje nebo, najdublje osjećanje. Želim utvrditi u tišini ove slike nadu da će jednom zavladati vječni mir koji ovim prostorom dotičem. Želim iskopati svjetlo!

Ulazim i izlazim, donosim i iznosim, tražim i nalazim!

Ponekad je molitva kao pomicanje granica u ratu. Poput odlaska na noćno ribarenje. Potrebno je ustrajati, držati *tunju* dok se oči sklapaju. Svakim novim danom malim pomacima ostvarivati slobodu. Tražim zrak čist, prostor tišine, dubinu duha. Čekam milosni trenutak.

Morska vrata! Vode u izbavljenje, slobodi. Kroz njih je planiran bijeg. Vrata spasa za ljude sakupljene u nevolji, unutar zidina *kaštila*. Ulazak u brod, moja plovidba je beskrajna! More i nebo! Iskapam svjetlo, bježim na pučinu!

Duje Botteri

◀
Prostor za kojim čeznem, 2022.
The Space I Long for, 2022



I want to enter the house (castle) from the sea. To sail to the “atelier”, to get to the top floor, to the room, to the hall filled with my paintings. This space becomes my residence for a month. I will be able to work by the window facing the open sea.

Most of the paintings were completed within the last three years. I will finish the largest painting in the exhibition, the painting that I can “get into”, in this castle. I will sail and bring within me the stimuli of the endless sky and the wide sea.

I have chosen the ancient, demanding technique of encaustic to put my thought to the test. Dedicated work binds me, that’s how I imprint myself in the work.

I want to memorize my space in the space of the painting, my sea and my sky, the deepest feeling. In the silence of this painting I want to establish the hope that one day the eternal peace that I touch with this space will prevail. I want to excavate the light!

I get into and out, bring in and take out, search and find!

Sometimes prayer is like pushing the boundaries in war. It is like going night fishing. It is necessary to keep going on, hold *the tuna* while closing the eyes. It is necessary to achieve freedom with small steps every new day. I have been looking for clean air, a space of silence, the depth of the soul. I have been waiting for a moment of grace.

The sea gates! They lead me towards redemption, towards freedom. An escape has been planned through them. The door of salvation for people gathered together in distress, within the walls of *the castle*. Entering the ship, my sailing is endless! The sea and the sky! I excavate the light, I run away to the open sea!

Duje Botteri



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| 1. <i>Samotnikove bilješke</i> , 2020. – 2021.
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(15 kom.) | 10. <i>Prostor tišine</i> , 2020.
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| | 19. <i>U izradi</i> , 2022.
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enkaustika na drvu
120 x 90 cm |



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(15 pcs.) | 10. <i>Space of Silence</i> , 2020
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| 2. <i>Diary of a Sculptor</i> , 2020 - 2022
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| 8. <i>Above the Phenomenon</i> , 2020
encaustic painting on wood
120 x 90 cm | 17. <i>Eternal Thought</i> , 2022
encaustic painting on wood
120 x 90 cm |
| 9. <i>Closeness</i> , 2020
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| | 19. <i>Work In Progress</i> , 2022
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| | 20. <i>Work In Progress</i> , 2022
encaustic painting on wood
120 x 90 cm |



Životopis

Duje Botteri rodio se u Splitu 26. ožujka 1985. godine. Nakon završenog školovanja na Školi likovnih umjetnosti upisuje Kiparstvo na Umjetničkoj akademiji u Splitu gdje je 2008. godine i diplomirao. Tom prigodom njegov mentor prof. Kuzma Kovačić otvorio mu je izložbu naziva: *Pustinjaštvo u kamenu*.

Posebno snažno usmjerenje i identitet njegovu umjetničkom radu dali su radovi kroz koje je naslutio nove prostore duha: *Kuća – molitva*, 2005. kamen, *Pjesma stvorenja*, 2007. drvo, *Pustinjakova kuća*, 2008. kamen, *Ulaz*, 2009. crtež na papiru, *Milost*, 2014. enkaustika na platnu, *Oporuka starog pustinjaka*, 2015. akrilik na medijapanu, *Istraživanje skrivenog prostora*, 2018. enkaustika na drvu, *Iskanje*, 2019. enkaustika na drvu, *Temelj*, 2020. enkaustika na drvu (plitki reljef).

Umjetničkim radom u tišini atelijera posvećuje se traženju svjetla, oblikujući umjetnički izričaj radom u različitim kiparskim i slikarskim tehnikama. Djela mu se nalaze u privatnim zbirkama u Hrvatskoj i diljem svijeta.

2005. zaputio se na put duhovnog traženja, odgovarajući na poziv Boga koji je ljubav
2008. postaje članom Franjevačke provincije Presvetog Otkupitelja.

2012. tvrđava Sinj, II. postaja križnog puta, Isus uzima križ, bronca

2013. Sumartin, župna crkva sv. Martina, središnji oltar i ambon, kamen

od 2010. do 2016., pjesma stvorenja sv. Franje Asiškog za svetište Čudotvorne Gospe Sinjske, staklo

2017. Runovići, Krist, raspeti i uskrslí, bronca

2018. nakon deset godina provedenih u samostanu nastavlja svoj put u svijetu

2019. postaje članom Hrvatske udruge likovnih umjetnika – Split
Makarska, franjevački samostan Blažene Djevice Marije na nebo uznesene, križni put, enkaustika na drvu

Vinjani Donji, župna crkva sv. Roka, središnji oltar i ambon, kamen

Samostalna izložba, *Iskanje*, zgrada Stare gradske vijećnice u Splitu

od 2019. izlaže svoja djela u Istri, San Canzian, Village & Hotel

2020. Split, Trstenik, župna crkva sv. Ivana Krstitelja, Deset Božjih zapovijedi, staklo

Postira, crkva Uzvišenja Sv. Križa Krista Kralja, središnji oltar i ambon, kamen

2021. Miljevci, Drinovci, vratnice župne crkve Imena Isusova, bronca

2022. Vjenčao se s Teom Radić. Rodio im se sin Leo.

Samostalna izložba, *Iskapanje svjetla*, Muzej grada Kaštela, Dvorac Vitturi, Kaštel Lukšić

Vrlika, vratnice župne crkve Gospe od Ružarija, (u izradi), bronca



Biography

Duje Botteri was born in Split on March 26, 1985. After completing his education at the School of Fine Arts, he enrolled in Sculpture Department at the Art Academy in Split, where he graduated in 2008. On that occasion, his mentor prof. Kuzma Kovačić set up an exhibition for him named: *Hermitage in Stone*.

His art work has been given a remarkable strong direction and identity by the works through which he visualized new spaces of the soul: *House – Prayer*, 2005 stone, *Song of Creation*, 2007 wood, *Hermitage*, 2008 stone, *Entrance*, 2009 drawing on paper, *Mercy*, 2014 encaustic painting on canvas, *Testament of an Old Hermit*, 2015 acrylic on plywood, *Exploring the Hidden Space*, 2018 encaustic painting on wood, *Searching for*, 2019 encaustic painting on wood, *Fundament*, 2020 encaustic painting on wood (flat relief).

Through art work in the silence of the studio, he devotes himself to searching for light, shaping art expression by working in different sculptural and painting techniques. His works are located in private collections in Croatia and around the world.

- In 2005, he set out on a path of spiritual search, responding to the call of God who is love
- In 2008, he became a member of the Franciscan Province of the Holy Redeemer
- In 2012, Sinj Fortress, II. Station of the Way of the Cross, Jesus takes the cross, bronze
- In 2013, Sumartin, parish church of St. Martin, central altar and ambo, stone
- From 2010 to 2016, the creation song of St. Francis of Assisi for the sanctum of the Miraculous Lady of Sinj, glass
- In 2017, Runovići, Christ, crucified and risen, bronze
- In 2018, after ten years spent in the monastery, he continues his journey in the world
- In 2019, he became a member of the Croatian Association of Fine Artists – Split Makarska, Franciscan Monastery of the Assumption of the Blessed Virgin Mary, the Way of the Cross, encaustic painting on wood
Vinjani Donji, parish church of St. Rocco, central altar and ambo, stone
Solo exhibition, *Searching for*, Old Town Hall building in Split
- Since 2019, he has been exhibiting his works in Istria, San Canzian, Village & Hotel
- In 2020, Split, Trstenik, parish church of St. John the Baptist, the Ten Commandments, glass
Postira, Church of the Exaltation of St. Cross of Christ the King, central altar and ambo, stone
- In 2021, Miljevci, Drinovci, doorposts of the parish church of the Name of Jesus, bronze
- In 2022, he married Tea Radić. Their son Leo was born.
Solo exhibition, *Excavating the Light*, Kaštela City Museum, Vitturi Castle, Kaštel Lukšić
Vrlika, doorposts of the parish church of Our Lady of the Rosary, (in progress), bronze

DUJE BOTTERI

Iskapanje svjetla
Excavating the Light

Muzej grada Kaštela
The Kaštela Town Museum

4. listopada – 11. studenog 2022.
October 4 – November 11, 2022

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Expert assistance in the exhibition lay – out
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Ive Šimat Banov

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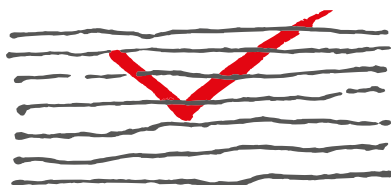
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