

SEBASTIJAN DRAČIĆ

DIMORA

Zen Contemporary Art Gallery

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09. 05. - 16. 06. 2025.

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Zen Contemporary Art galerija s ponosom predstavlja izložbu *Dimora*, koja donosi seriju novih radova Sebastijana Dračića, jednog od najistaknutijih predstavnika hrvatskog suvremenog slikarstva. Svojim profiliranim i jedinstvenim likovnim izričajem, Sebastijan Dračić afirmirao se kao jedan od najozbiljnijih i najznačajnijih hrvatskih slikara nove generacije. Jedinstvenim autorskim rukopisom, utemeljenim na figurativnom slikarstvu s kompleksnim i slojevitim kompozicijama, vizualnom snagom, intelektualnom dubinom te iznimnom tehničkom preciznošću, potvrdio je reputaciju nezaobilaznog imena suvremene umjetničke scene. Njegova monumentalna uljna platna plijene mističnom ljepotom, oslikana na granici realnog i imaginarnog, uvlače promatrača u svoje čudesne prostore bezimene stvarnosti. Njegove slike nisu samo slike, one su iskustva, priče bez riječi, snovi pretočeni u boje i platno. Stoga, kada stanemo pred njegovo djelo, postajemo izgubljeni u vremenu i prostoru, na razmeđu sna i jave.

U njegovom likovnom opusu provlači se različita tematika od prizora razorene arhitekture, napuštenih urbanih prostora, bujnih zelenih prašuma, beskrajnog prostranstva mora, tajanstvene dubine svemira do različitih mističnih pejzaža. Kroz ovu raznoliku ikonografiju, umjetnik izražava duboku zabrinutost za budućnost čovječanstva i prirodnog svijeta, suočava se s pitanjima o prolaznosti, opstanku i ulozi čovjeka u današnjem suvremenom svijetu.

Dračićeve teme nikada nisu površne, one su rezultat dubokog promišljanja, slojevitog pristupa i istinske posvećenosti umjetnosti. Slike nastaju postupno, u slojevima, dok svaki potez kista ima svoju važnost. Pojedini detalji unutar slike nerijetko poprime autonomnu vrijednost, gotovo funkcionirajući kao zasebna umjetnička djela.

Na njegovim impresivnim slikama priroda često djeluje kao moćna i nepredvidiva sila, čiju mudrost, cikličke procese te sposobnost samoobnavljanja i egzistiranja bez prisutnosti čovjeka umjetnik neprekidno istražuje. Istovremeno, podsjeća na našu stalnu ovisnost o njezinim ritmovima i zakonitostima, jer upravo kroz suživot s prirodom pronalazimo ravnotežu bez koje ne bismo mogli opstati. Nije stoga iznenađujuće da njegova djela u sebi nose snažnu ekološku poruku, reflektirajući povezanost prirode i ljudskog djelovanja. Osim tematske dubine, Dračićeve slike očaravaju tehničkom izvrsnošću. Tako njegovo slikarstvo karakterizira jedinstvena slikarska preciznost, studioznost, posvećenost detaljima, koloristički odnosi i istinska kreativnost. Istovremeno, kroz igru svjetla i sjene stvara dubinsku iluziju prostora koju gotovo možemo osjetiti i dotaknuti.

Na ovoj izložbi umjetnik predstavlja seriju od desetak radova oslikanih u tehnici ulja na platnu koji čine zaseban, zaokružen ciklus pod znakovitim nazivom *Dimora*- što je talijanska riječ za prebivalište, mjesto na kojemu osoba živi ili boravi određeno vrijeme. Ova nova serija rezultat je višegodišnjeg i predanog rada, u kojem se jasno očituje umjetnikova posvećenost, promišljenost i kontinuirano istraživanje unutar vlastitog slikarskog izraza. Dračić je, naime, naveliko poznat po specifičnom pristupu prikazivanja prostora ispražnjenog od čovjeka. No, u ovaj ciklus slika uveo je ljudsku figuru - ljude u krajoliku, koji ispituju, promatraju prostor kojim se kreću ili su, nesvjesni okoline, uronjeni u svoje misli i radnje. Ipak, oni su tek gosti, prolaznici kroz ove svjetove, kratkotrajni stanovnici mjesta u kojima ostavljaju tragove svojeg postojanja. Kako sam umjetnik ističe: "Prostor koji se pojavljuje na mojim slikama ne evocira stvarna mjesta, naprotiv, srastanjem realnih i imaginarnih segmenata potenciram dojam snovite atmosfere koja promatrača uvlači u intenzivne, često i začudne prostore neke bezimene prisutnosti. To je prostor koji postoji između snova i stvarnosti, a proizlazi iz fragmenata svijeta u kojem živimo. Ambivalentnost i neodređena slutnja ključan su psihološki moment koji želim naglasiti, iz kojih proizlaze buđenja duboko utisnute kolektivne memorije cikličnosti vremena. To su prizori moguće prošlosti i konture nesigurne budućnosti." Ovaj novi ciklus slika tiho nas podsjeća na ljudsku prolaznost, činjenicu da smo svi tek putnici kroz vrijeme uronjeni u tok vremena koji neprestano teče. Kroz svaki prizor prisutna je svijest da ništa ne traje zauvijek, ali da upravo u toj prolaznosti leži nježna ljepota postojanja. Od prostranstva svemira do dubine zemlje, čovjek neprestano nastoji ovladati, obilježiti i prisvojiti teritorij oko sebe, barem njegov mali dio. No, čak i kada mu to uspije, taj trenutak posjedovanja uvijek je kratkotrajan. Na kraju sve izmiče njegovoj kontroli jer on je ipak samo čovjek, podložan prolaznosti svog postojanja. Polazeći od te ideje, slika *Neolitik* koja prikazuje kameni megalitski spomenik, obasjan mjesečinom, djeluje poput nijemog svjedoka prošlih vremena. Tiho stoji usred pejzaža, postojan i čvrst, dok se oko njega sve mijenja i prolazi. U kontrastu s prolaznošću ljudskog života, ovakvi spomenici ostaju kao trajni tragovi, nositelji kolektivnog pamćenja, misterija i duhovnosti, koji povezuju prošlost, sadašnjost i ono što dolazi. Na slici *Toranj* usred guste šume, umjetnik evocira ideju prirode kao moćne sile koja nadživljava čovjekova djela. Nekadašnji simbol ljudske dominacije sada stoji napušten, urušeno svjedočanstvo civilizacije, tih podsjetnik na prolaznost vremena i krhkost ljudskih dostignuća, danas tiho utopljen u zelenilu koje ga ponovno prisvaja.

Svaka slika nosi snažan narativni naboj. Tako slika *Crvena*, primjerice, evocira osjećaj uzvišenosti i neizvjesnosti. Grimizno nebo i vrh planine djeluju gotovo apokaliptično, ali istovremeno nose i simboliku ponovnog rađanja ili prosvjetljenja. Pejzaži sa zvjezdanim nebom i Mliječnom stazom pružaju osjećaj bezvremenosti, podsjećajući na malenost čovjeka pred veličinom svemira. Nasuprot toj kozmičkoj grandioznosti, slika *Sanctum* donosi intimniji prizor, čovjeka uronjenog u tišinu guste šume, obavijene plavim svjetlom koje stvara ozračje smirenosti i zaštićenosti. To je prostor u kojem vrijeme usporava, a čovjek postaje dijelom šume, tišine i sjena. Prizor djeluje poput utočišta izvan svakodnevnog svijeta, mjesta predaha i dubokog povratka sebi. Za razliku od tog prizora unutarnje tišine i sklada s prirodom, slika *Cyberhead* uvodi nas u sasvim drugačiji svijet, u svijet izolacije, digitalnog eskapizma i otuđenosti od stvarnosti. U središtu spaljenog, apokaliptičnog pejzaža nalazi se figura čovjeka s VR naočalama, zatvorena unutar ružičaste kupole koja nalikuje zaštitnom mjhuru. Dok se svijet oko njega urušava, priroda nestaje, a tlo prekriva zgarište, on ostaje pasivan, izoliran u vlastitom virtualnom svijetu, nemoćan ili nezainteresiran za stvarnost koja ga okružuje. Ova slika snažno komentira eskapizam, digitalnu ovisnost i otuđenost suvremenog čovjeka od prirode i stvarnog života. U nadovezivanju na ove teme, slika *Zlatni sat* prikazuje impresivnu kompoziciju ženskih figura koje gole hodaju prostranim krajolikom pod otvorenim nebom. Ženske figure, vječni simbol plodnosti i života, ovdje se pojavljuju kao tihe prolaznice bez međusobne interakcije i veze s okolinom, svaka za sebe, a opet dijelom kolektivnog hoda. Njihova prisutnost djeluje gotovo nadrealno, kao da lebde između stvarnog i metafizičkog, između Zemlje i svemira. Slika poziva na razmišljanje o ženskoj energiji, cikličnosti života i univerzalnoj prolaznosti. Suptilno podsjeća da smo svi samo privremeni stanari Zemlje, putnici u neprekidnom protoku vremena.

Dračićeve slike ne nude gotove odgovore, već potiču na promišljanje i otvaraju prostor za osobnu interpretaciju. One ostaju urezane u sjećanje, poput fragmenata sna, podsjećajući nas na krhkost i ljepotu postojanja. Ova izložba dodatno osvjetljava svu kompleksnost i raskoš Dračićeva umjetničkog stvaralaštva, otkrivajući duboku povezanost njegovih radova kroz kontinuirani razvoj i evoluciju izraza, koji kroz vrijeme postaje sve složeniji, profinjeniji, snažniji i tehnički savršeniji. Svaka slika svjedoči o njegovoj neprestanoj potrazi za novim likovnim rješenjima, stilskim pomacima, novim izražajnim mogućnostima i tematskim dubinama, pružajući uvid u zavidnu širinu njegova opusa i snagu umjetničkog izraza.

Frankica Mitrović Mihić

Povjesničarka umjetnosti i kustosica izložbe



Neolitik / Neolithic, 2023., ulje na platnu / oil on canvas, 75 x 100 cm

Zen Contemporary Art Gallery proudly presents the exhibition *Dimora*, featuring a series of new works by Sebastijan Dračić, one of the most prominent figures in Croatian contemporary painting. With his distinctive and refined artistic expression, Sebastijan Dračić has established himself as one of the most serious and significant Croatian painters of the new generation. Through his unique artistic signature, rooted in figurative painting with complex and layered compositions, visual strength, intellectual depth, and exceptional technical precision, he has confirmed his reputation as an indispensable name on the contemporary art scene. His monumental oil paintings captivate with their mystical beauty, created on the borderline between the real and the imaginary, drawing the viewer into wondrous spaces of a nameless reality. His paintings are not just images, they are experiences, wordless stories, dreams transposed into color and canvas. Thus, when we stand before his work, we find ourselves lost in time and space, on the threshold between dream and reality.

In Dračić's oeuvre, a diverse range of themes unfolds, from scenes of ruined architecture, abandoned urban spaces, lush green jungles, and the endless expanses of the sea, to the mysterious depths of the cosmos and various mystical landscapes. Through this varied iconography, the artist expresses a deep concern for the future of humanity and the natural world, confronting questions of transience, survival, and the role of humankind in today's world. Dračić's themes are never superficial; they are the result of profound reflection, a layered approach, and a true dedication to art. His paintings emerge gradually, in layers, with each brushstroke carrying significance. Individual details within a painting often take on an autonomous value, functioning almost as independent works of art. In his impressive works, nature often appears as a powerful and unpredictable force, whose wisdom, cyclical processes, and ability to renew and exist without human presence the artist continually explores. At the same time, he reminds us of our constant dependence on nature's rhythms and laws, for it is through coexistence with nature that we find the balance essential for survival. It is not surprising that his works carry a strong ecological message, reflecting the interconnectedness of nature and human activity. Beyond thematic depth, Dračić's paintings enchant with technical excellence. His work is marked by exceptional painterly precision, careful composition, commitment to detail, harmonious color relationships, and genuine creativity. At the same time, through the play of light and shadow, he creates a deep spatial illusion that can almost be felt and touched.

In this exhibition, the artist presents a series of around ten oil-on-canvas works that form a distinct and cohesive cycle titled *Dimora* — an Italian word meaning a dwelling, a place where a person lives or stays for a certain period of time. This new series is the result of years of dedicated work, clearly reflecting the artist's commitment, thoughtfulness, and ongoing exploration within his own painterly expression. Dračić is widely known for his distinctive approach to depicting spaces emptied of human presence. However, in this cycle, he introduces the human figure — people within landscapes who examine and observe the spaces they move through, or who, unaware of their surroundings, are immersed in their own thoughts and actions. Yet they remain merely guests, passersby in these worlds, temporary inhabitants of places in which they leave behind traces of their existence. As the artist himself notes: “The spaces appearing in my paintings do not evoke real places; on the contrary, by merging real and imaginary elements, I enhance the sense of a dreamlike atmosphere that draws the viewer into intense, often strange spaces of a nameless presence. It is a space that exists between dreams and reality, arising from fragments of the world we live in. Ambivalence and an undefined sense of foreboding are key psychological elements I seek to emphasize, from which awakenings of deeply embedded collective memories of cyclical time emerge. These are scenes of a possible past and outlines of an uncertain future.” This new cycle of paintings quietly reminds us of human transience, the reality that we are all merely travelers through the ever-flowing river of time. Each scene is imbued with the awareness that nothing lasts forever, but that within this very transience lies the gentle beauty of existence. From the vastness of the cosmos to the depths of the Earth, humans continually seek to conquer, mark, and claim the territories around them, if only a small part. Yet, even when they succeed, that moment of possession is always fleeting. In the end, everything slips beyond human control, for we are only temporary beings, subject to the impermanence of existence. Starting from this idea, the painting *Neolithic*, which portrays a megalithic stone monument illuminated by moonlight, stands as a silent witness to past eras. It stands quietly in the landscape, steadfast and firm, while everything around it changes and passes. In contrast to the fleetingness of human life, such monuments remain as lasting traces, bearers of collective memory, mystery, and spirituality, connecting the past, present, and what is yet to come. In the painting *Tower* set within a dense forest, Dračić evokes the idea of nature as a mighty force that outlasts human achievements. A former symbol of human dominance now stands abandoned, a crumbling testament to civilization, a silent reminder of the passage of time and the fragility of human accomplishments, now quietly reclaimed by the surrounding greenery. Each

painting carries a strong narrative charge. For instance, the painting *Red* evokes a sense of grandeur and uncertainty. The crimson sky and the mountain peak appear almost apocalyptic, yet at the same time, they bear the symbolism of rebirth or enlightenment. Landscapes with starry skies and the Milky Way convey a feeling of timelessness, reminding us of the smallness of humankind before the vastness of the universe. In contrast to this cosmic grandeur, the painting *Sanctum* offers a more intimate scene, a man immersed in the silence of a dense forest bathed in blue light, creating an atmosphere of calm and protection. It is a place where time slows down, and man becomes part of the forest, the silence, and the shadows, a sanctuary away from the everyday world, a space of rest and profound return to oneself. While evoking this inner peace and unity with nature, the painting *Cyberhead* introduces us to a very different world a world of isolation, digital escapism, and detachment from reality. In the center of a scorched, apocalyptic landscape stands a figure with VR goggles, enclosed within a pink dome resembling a protective bubble. As the world around him collapses, nature vanishes, and the ground is covered in ashes, he remains passive, isolated in his virtual world, either powerless or indifferent to the reality surrounding him. This painting offers a powerful commentary on escapism, digital addiction, and modern man's alienation from nature and real life. Continuing on these themes, the painting *Golden Hour* presents an impressive composition of nude female figures walking across a vast landscape under an open sky. The female figures, eternal symbols of fertility and life, appear here as silent passersby, disconnected from one another and from their surroundings, each on her own, yet part of a collective journey. Their presence seems almost surreal, as if they hover between the real and the metaphysical, between Earth and the cosmos. The painting invites contemplation of feminine energy, the cyclical nature of life, and the universal transience of existence, subtly reminding us that we are all merely temporary tenants of the Earth, travelers within the continuous flow of time.

Dračić's paintings do not offer instant answers, but rather provoke reflection and open up a space for personal interpretation. They remain etched in memory, like fragments of a dream, reminding us of the fragility and beauty of existence.

This exhibition further illuminates the complexity and richness of Dračić's artistic work, revealing the deep interconnectedness of his paintings through the continuous development and evolution of his expression, which, over time, becomes ever more intricate, refined, powerful, and technically perfected. Each painting testifies to his relentless search for new pictorial solutions, stylistic shifts, expressive possibilities, and thematic depths, offering insight into the impressive breadth of his oeuvre and the enduring power of his artistic expression.

Frankica Mitrović Mihić
Art Historian, Exhibition Curator



Toranj / Tower, 2023., ulje na platnu / oil on canvas, 59 x 81 cm



Crvena / Red, 2025., ulje na platnu / oil on canvas, 150 x 200 cm



Shooting star, 2025., ulje na platnu / oil on canvas, 70 x 100 cm



Ispod Zvijezda / Under the stars, 2025., ulje na platnu / oil on canvas, 150 x 150 cm



Sanctum, 2025., ulje na platnu / oil on canvas, 70 x 100 cm



Cyberhead, 2022., ulje na platnu / oil on canvas, 70 x 100 cm



Zlatni sat / Golden Hour, 2025., ulje na platnu / oil on canvas, 150 x 200 cm

Biografija

Sebastijan Dračić rođen je 1980. godine u Zagrebu, gdje je 2006. diplomirao slikarstvo na Akademiji likovnih umjetnosti. Na umjetničkoj sceni aktivno djeluje od 2003. godine, ostvarivši do danas jedanaest samostalnih i pedesetak skupnih izložbi u Hrvatskoj i inozemstvu (Austrija, Njemačka, Kina, Italija, Poljska, Makedonija, Srbija). Predstavio se i na nekoliko međunarodnih umjetničkih sajmova. Sudjelovao je na rezidencijalnim programima Kulturkontakt (Beč, 2009.) i One-sided story (Leipzig, 2012.), a dvostruki je stipendist prestižne The Pollock-Krasner Foundation iz New Yorka (2012. i 2019.). Njegova djela nalaze se u brojnim privatnim i javnim zbirkama, među ostalima u Muzeju suvremene umjetnosti u Zagrebu i Muzeju moderne i suvremene umjetnosti u Rijeci. Docent je na Akademiji likovnih umjetnosti u Zagrebu i član HDLU-a. Živi i radi u Zagrebu.

Sebastijan Dračić was born in 1980 in Zagreb, where he graduated in painting from the Academy of Fine Arts in 2006. He has been active on the art scene since 2003 and has held eleven solo and around fifty group exhibitions in Croatia and abroad (Austria, Germany, China, Italy, Poland, North Macedonia, Serbia). He has also participated in numerous international art fairs. He took part in residency programs such as KulturKontakt (Vienna, 2009) and One-sided Story (Leipzig, 2012), and is a two-time recipient of the prestigious Pollock-Krasner Foundation grant from New York (2012 and 2019). His works are included in numerous private and public collections, including those of the Museum of Contemporary Art in Zagreb and the Museum of Modern and Contemporary Art in Rijeka. Dračić is an assistant professor at the Academy of Fine Arts in Zagreb and a member of the Croatian Association of Visual Artists (HDLU). He lives and works in Zagreb.



Zen Contemporary Art Gallery

www.zencontemporaryartgallery.com

Phone 385 91 88 73 635

E-mail: info@zencontemporaryartgallery.com

Gradišćanska 30, 10000 Zagreb, Croatia

