


Adin Rastoder

Maltene momenti | Almost moments





Adin je vajar u izvornom smislu te riječi i on se kao izrazito autohtona autorska figura suprostavlja neizbježnoj globalizaciji koja je prisutna svuda, pa i u umjetnosti. U vremenu u kojem su svima unaprijed nametnute još neraspakovane vrijednosti, on zrači suverenom jasnoćom, punom elana i težnje ka nekom novom estetskom savršenstvu. Ostaje dosljedan iskonskoj slobodi i kod njega ne postoji sindrom već postojeće pojave u skulpturi, pa je osvježavajuće to što se kod Adina generalno i ne može konstatovati određeni stil. Veoma odgovorno se upušta u istraživanje, a ta privržena i odgovorna potraga čovjeka i čini čovjekom, pa tek onda umjetnikom.

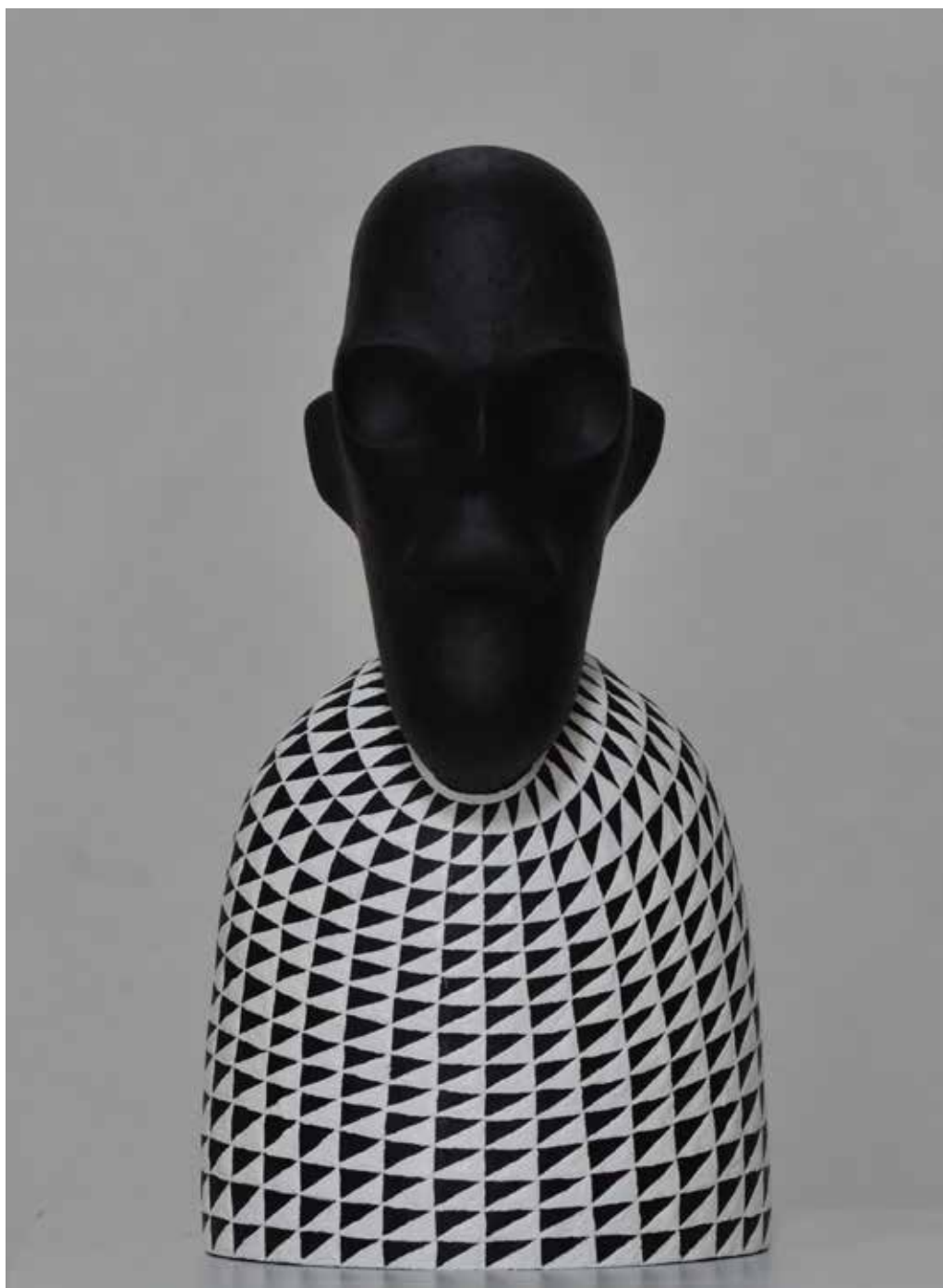
Analizirajući situacije i uzimajući od njih ekstrakciono izvornu energiju karaktera, odijeva ih u novo, svježe ruho pristupačno savremenom konzumentu, pritom imajući obzira prema provjerenoj tradicionalnoj formi, ali ne skrivajući sopstvene namjere.

Adin se bavi problemima postojanja, kompleksnosti i jednostavnosti života i bira tipične predstavnike izvjesnih grupa, od onih *najobičnijih stradalnika do vrijednih pomena*, zgušnjavajući u svojim radovima njihova raspoloženja, emocije, grimase, manire. Svaki njegov *Tip* teži sopstvenoj stabilnosti, a Adin do toga dolazi posebnom pobudom zasnovanom na autentičnom i analitičkom sagledavanju čovjeka. Rezultat toga je ironična, groteskna, kritička, saosjećajna predstava humanoidnog u okviru skulpture ili crteža. Adin figurativno, donekle, oslobađa anatomskih i proporcijjskih zadataka, a sve u korist što veće uvjerljivosti opisanog karaktera, formirajući najintenzivnijeg predstavnika izvjesne grupacije.

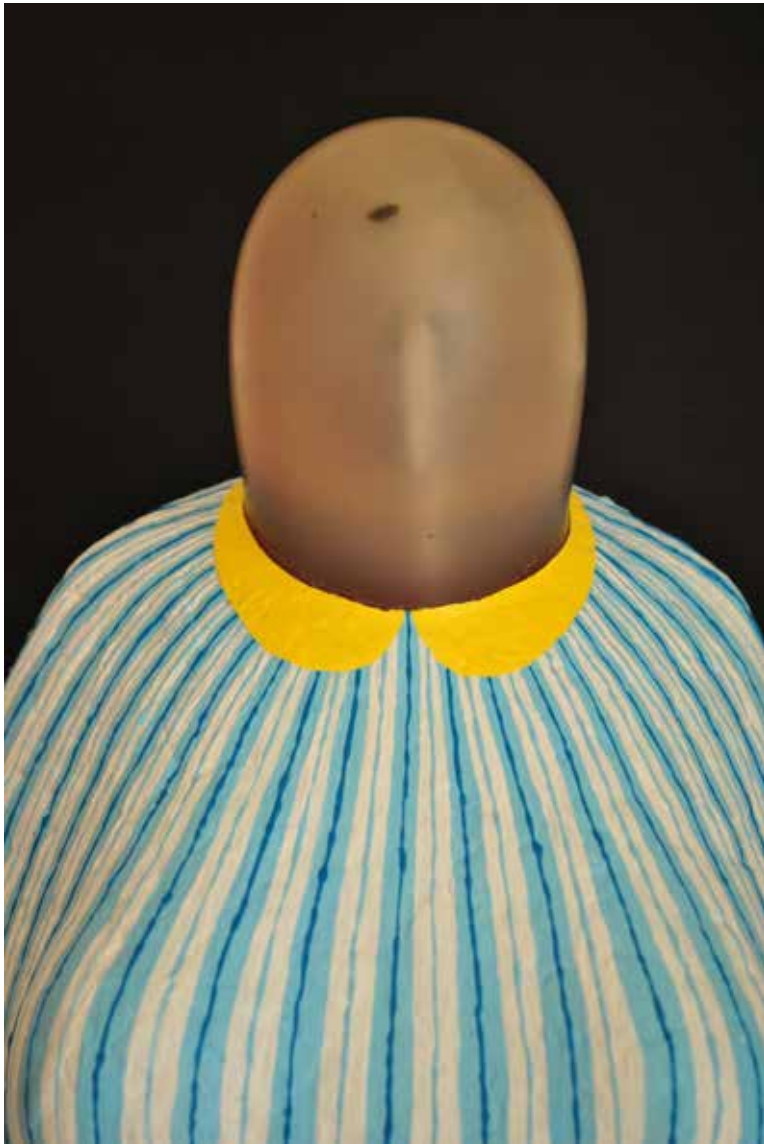
Kako bi na što bolji način uputio i ubijedio posmatrača, kombinuje gradivnost i karakternost subjekta, ne suprostavljajući se materijalu, već podržavajući ga i sudjelujući s njim, pritom definišući najbolji mogući kompromis između materijala i forme.

Adinove skulpture odišu skladom emocionalnog, estetskog, materijalnog i autorskog, i što je najoptimističnije, on njeguje izraz koji teži očuvanju ličnog stvaralačkog identiteta, što je u sveopštoj eksponiranosti i deficitu vremena dragocjena pojava.

Tijana Gordić




Svjestan | Conscious
poliester, akrilna boja | polyester, acrylic paint
54 x 30 x 17 cm



Mare

poliester, akrilna boja | polyester, acrylic paint
50 x 21 x 15 cm



Adin is a sculptor in the original sense of the word and, as a highly authentic figure in art, he opposes inevitable globalization present everywhere, including art itself. In an era when still unpacked values are pre-imposed globally, he radiates sovereign clarity, showing great enthusiasm and aspiration towards a new aesthetic perfection. He remains loyal to primordial freedom and in him there are no traces of the syndrome of an existing phenomenon in sculpture, so it is refreshing to see that generally it is impossible to link him to any specific style. Entirely responsibly he engages in exploration, and this committed and responsible quest is what makes man a man first, and only then an artist.

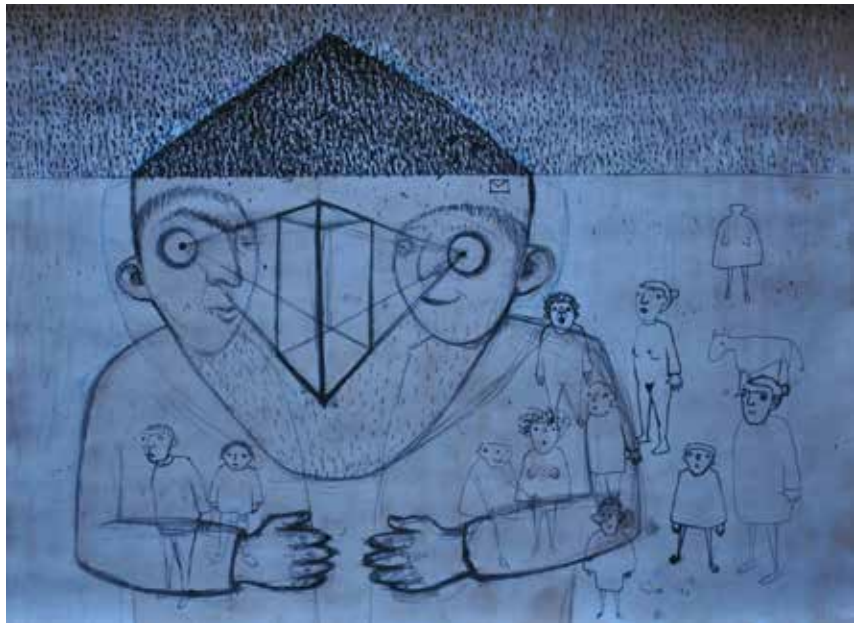
Analysing various situations and extracting from them the original energy of character, Adin clothes them in a fresh new guise accessible to the modern consumer, at the same time taking into account the proven traditional form, without concealing his own intentions.

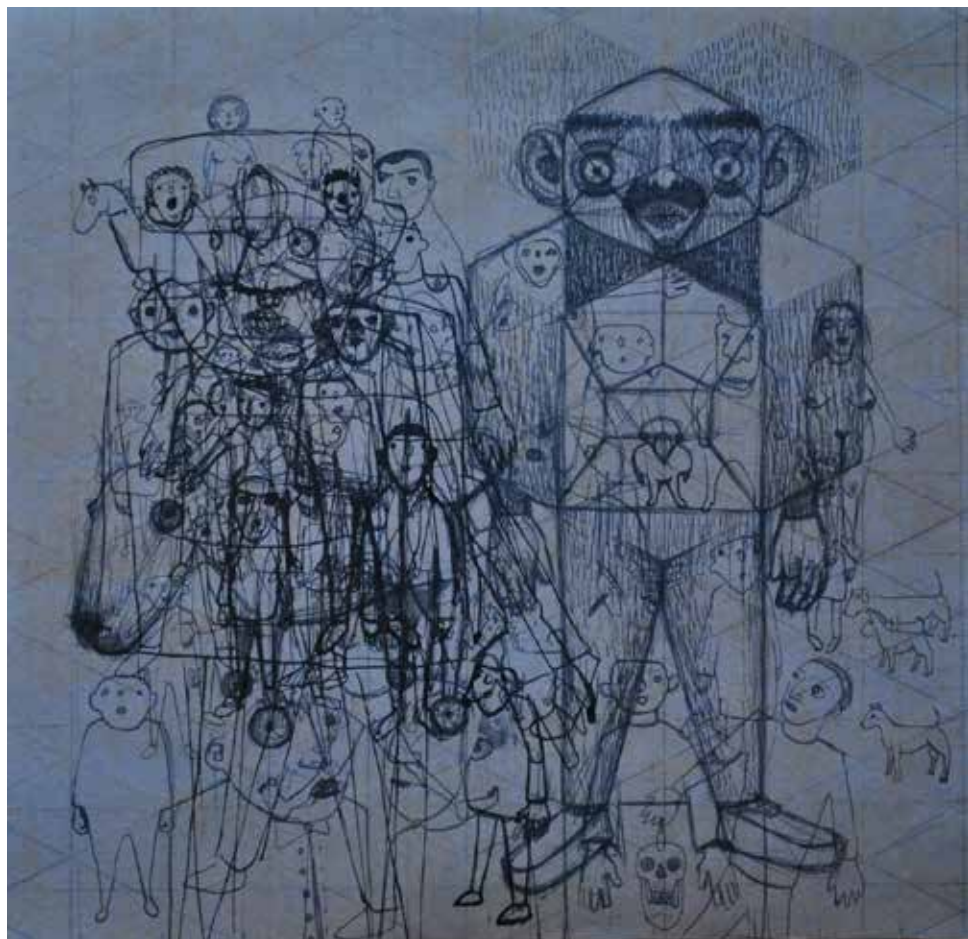
Adin deals with the issues of existence, of the complexity and simplicity of life, choosing typical representatives of certain groups, from *mere victims* to the *noteworthy*, capturing in his works their moods, emotions, facial expressions, manners. Each of his *Types* strives for his own stability, which Adin achieves through an impulse based upon an authentic and analytical understanding of humans. The result is an ironic, grotesque, critical and compassionate representation of the humanoid in a sculpture or a drawing. To a certain extent, Adin rids the figurative of the anatomical and proportional tasks, all this in favour of greater believability of the character in question, creating the most conspicuous representative of a certain group.

In order to direct and convince the viewer in the best possible way, Adin combines the physical and the spiritual side of a subject, without opposing the material; instead, he supports it and cooperates with it, defining the best possible compromise between the material and form.

Adin's sculptures exude a harmony of the emotional, aesthetic, material and authorial, and, what is most optimistic, he cherishes an expression striving to preserve the individual creative identity, which is a precious occurrence in the omnipresent exposure and shortage of time.

Tijana Gordić

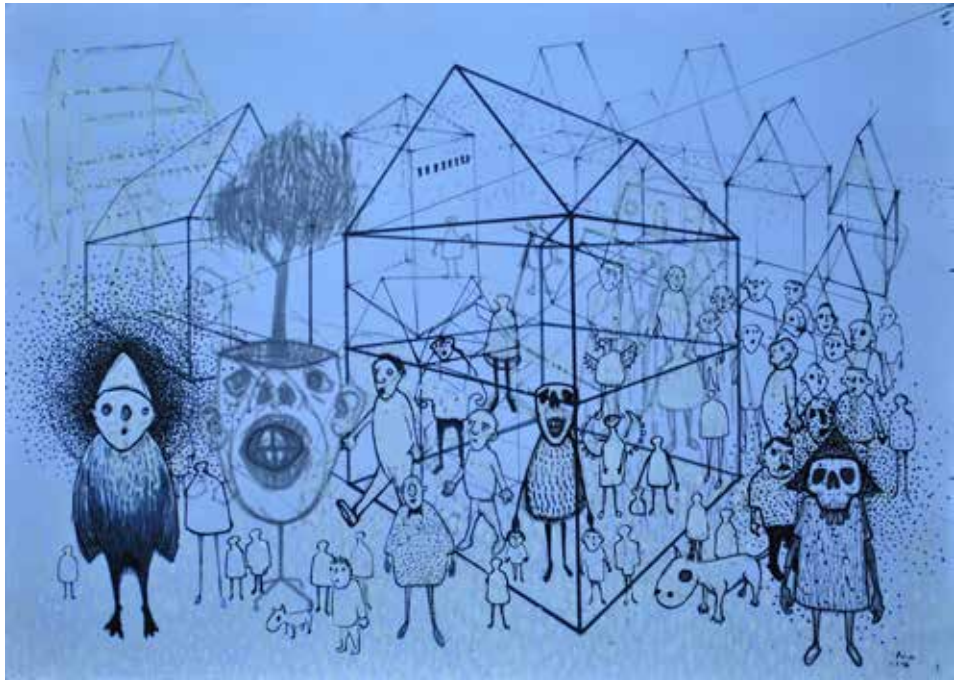


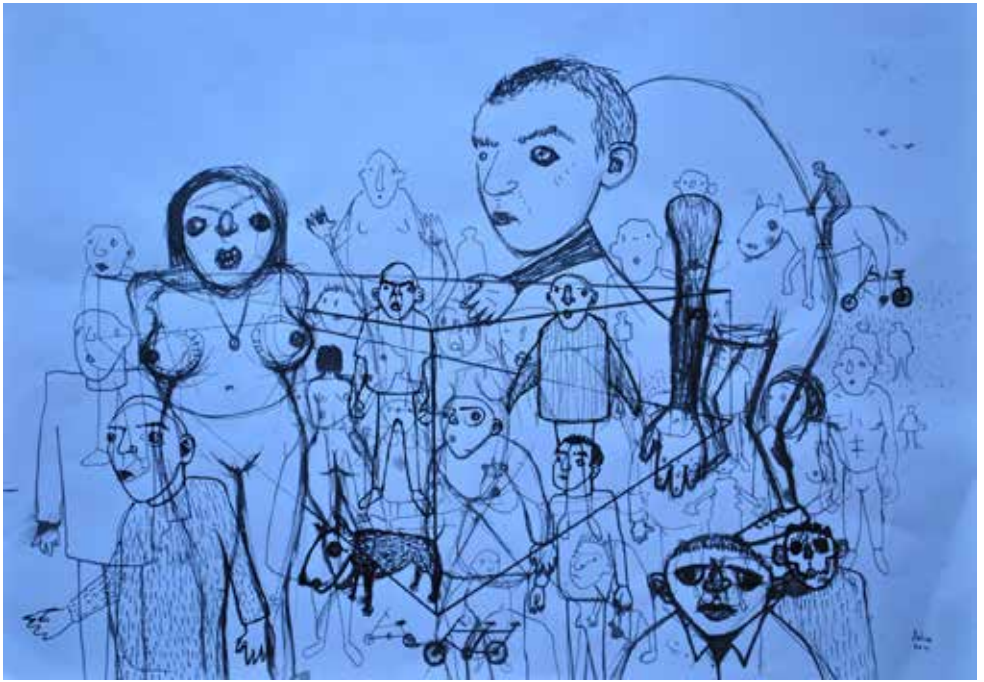


Maltene momenti, 2012–2013. | Almost moments, 2012–2013 ▶
poliester obložen crtežima na papiru
polyester coated with drawings on paper
60 x 100 x 35 cm (x3)









Gospođa i tuđi sin | *A Lady with Someone Else's Son*
poliester, akrilna boja | polyester, acrylic paint
54 x 40 x 18 cm



Učenik | Student
kamen, metal | stone, metal
39 x 16 x 19 cm





Adin Rastoder je rođen u Podgorici 1985. Diplomirao na FLU Cetinje 2010. godine u klasi prof. Pavla Pejovića, odsijek vajarstvo. Član je Udruženja likovnih umjetnika Crne Gore od 2010.

Samostalne izložbe:

2016. Galerija „Zlatna vrata“ Split, Hrvatska; 2015. Muzej grada Kotora, Crkva Svetog Pavla, Kotor, Crna Gora; 2015. Galerija „Orsola“ Buje, Hrvatska; 2015. Galerija „Kristofer Stanković“, Gradska Skupština grada Zagreba, Hrvatska; 2013. Galerija „Buča“, Tivat, Crna Gora; 2013. Galerija centra za kulturu, Bijelo Polje, Crna Gora; 2012. Caffe Marinaio, Kotor, Crna Gora; 2012. Otvoreni studio, Cite des Arts, Paris, Francuska; 2012. Studio Pengres, Beton, Francuska; 2012. Galerija Cite des Arts-a, Pariz, Francuska; 2011. Zetski dom – Kraljevsko pozorište – Cetinje, Crna Gora.

Projekti:

2015. Izrada skulpture za „Electronic Beats Festival“ Podgorica, Crna Gora; 2015 LIGHT RESIDENCE RIJEKA // ArTVision project, Rijeka, Hrvatska; 2014. Terratorija, simpozijum skulpture, Kikinda, Srbija; 2012. Izrada maski za predstavu „Enciklopedija izgubljenog vremena“ Kraljevsko pozorište Zetski dom, Cetinje, Crna Gora; 2010. Odras umjetnosti u javnim prostorima – Expeditio, Cetinje, Crna Gora; 2009. Art Staza, Nacionalni park Skadarsko jezero, Smokovci, Crna Gora; 2008. Izrada mozaika za Gasalhanu, Bijelo Polje, Crna Gora.

Nagrade:

2009. „Nagrada Ekonomskog fakulteta za skulpturu“, Podgorica, Crna Gora; 2011. Predstavljao Crnu Goru na Bijenalu mladih umjetnika Evrope i Mediterana (BJCEM), Solun, Grčka, (zajednički rad sa Tijanom Gordić); 2010. Stipendija „Velimir BuckoRadonjić“, Crnogorsko narodno pozorište, Podgorica, Crna Gora; 2012. Otkup rada za stalnu postavku Narodnog muzeja, Vladin dom, Cetinje, Crna Gora; 2013. „Nagrada crnogorskog novembarskog salona“ „Grand Prix, Galerija crnogorske umjetnosti „Miodrag Dado Đurić“, Cetinje, Crna Gora; 2014. „Specijalna nagrada hercegnovskog zimskog likovnog salona“, Galerija „Josip Bepo Benković“, Herceg Novi, Crna Gora; 2014. „Savremena crnogorska skulptura-nagrada Drago Đurović“, Danilovgrad, Crna Gora; 2016. „Savremena crnogorska skulptura-nagrada Drago Djurović“, Danilovgrad, Crna Gora.

Učestvovao na preko pedeset kolektivnih izložbi u Crnoj Gori, Hrvatskoj, Francuskoj, Bugarskoj, Makedoniji, Grčkoj, Italiji...

Od 2012. njegova skulptura „Bez naziva“ je u stalnoj postavci Narodnog muzeja Crne Gore.

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Suncokreti | Sunflowers

keramika, metal, drvo
ceramics, metal, wood
50 x 110 x 50 cm



Adin Rastoder was born in Podgorica in 1985. He graduated from the Faculty of Fine Arts, Cetinje, in 2010 under Professor Pavle Pejović, Department of Sculpture. Since 2010 he has been a member of the Association of Fine Artists of Montenegro.

Solo exhibitions:

2016 – “Zlatna vrata” (Golden Door) Gallery, Split, Croatia; 2015 – St.Paul’s Church, Kotor Museums, Kotor, Montenegro; 2015 – “Orsola” Gallery, Buje, Croatia; 2015 – “Kristofer Stanković” Gallery, Zagreb City Assembly, Croatia; 2013 – “Buća” Gallery, Tivat, Montenegro; 2013 – Cultural Centre Gallery, Bijelo Polje, Montenegro; 2012 – Caffè bar “Marinaio”, Kotor, Montenegro; 2012 – Open Studio, Cité des Arts, Paris, France; 2012 – Pengres Studio, Beton, France; 2012 – Cité des Arts Gallery, Paris, France; 2011 – Zetski Dom Royal Theatre, Cetinje, Montenegro.

Projects:

2015 – Making a sculpture for the “Electronic Beats Festival”, Podgorica, Montenegro; 2015 – LIGHT RESIDENCE RIJEKA // ArTVision project, Rijeka, Croatia; 2014 – Terratorija, sculpture symposium, Kikinda, Serbia; 2012 – Making masks for the performance “Enciklopedija izgubljenog vremena” (Encyclopedia of Lost Time), Zetski Dom Royal Theatre, Cetinje, Montenegro; 2010 – Reflection of Art in Public Spaces – Expeditio, Cetinje, Montenegro; 2009 – Art Trail, Skadar Lake National Park, Smokovci, Montenegro; 2008 – Making a mosaic for the Gasulhana, Bijelo Polje, Montenegro.

Awards:

2009 – Faculty of Economics Award for Sculpture, Podgorica, Montenegro; 2011 – Represented Montenegro at the Biennial of Young Artists from Europe and the Mediterranean (BJCEM), Thessaloniki, Greece, (joint work with Tijana Gordić); 2010 – “Velimir Bucko Radonjić” Grant, Montenegrin National Theatre, Podgorica, Montenegro; 2012 – Work purchased for the permanent exhibition of the National Museum, Government House, Cetinje, Montenegro; 2013 – 13 November Art Salon Award, Grand Prix, DADO Atelier, Cetinje, Montenegro; 2014 – Special Award of the Herceg Novi Winter Art Salon, “Josip Bepo Benković” Gallery, Herceg Novi, Montenegro; 2014 – Contemporary Montenegrin Sculpture - Drago Djurović Award, Danilovgrad, Montenegro; 2016 – Contemporary Montenegrin Sculpture - Drago Djurović Award, Danilovgrad, Montenegro.

Adin Rastoder has participated in over fifty group exhibitions in Montenegro, Croatia, France, Bulgaria, Macedonia, Greece, Italy, and so on.

In 2012 his sculpture “Untitled” became part of the permanent exhibition of the National Museum of Montenegro.

Naslovna strana | Cover page:
Fejzo
poliester, akrilna boja | polyester, acrylic paint
57 x 33 x 15 cm

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