

*Valentin Oman - življenjepis - curriculum vitae**Biografija*

Valentin Oman je bil rojen 14. decembra 1935 v Štebnu pri Beljaku. Maturiral je leta 1958 v Marijanišču na Plešivcu. Od leta 1958 do leta 1962 je študiral pri profesorici Hilde Schmid-Jesser na današnji Univerzi za uporabno umetnost na Dunaju. Leta 1953 je končal specializacijo za tiskovno grafiko pri profesorju Riku Debenjaku na Akademiji za likovno umetnost v Ljubljani.

Poleg številnih razstav doma in v tujini – med drugim tudi v Omanu in Jemnu – je Valentin Oman uresničil raznolika dela za javni prostor ter naročila za javne zgradbe, med drugim tudi umetnostno oblikovanje slovenske gimnazije v Celovcu, stenske slike in piranski križev pot v cerkvi na Plešivcu ter na prevajalski kabini na Univerzi v Celovcu, ki je pokrita s trakovi z dvojezičnimi krajevnimi imeni Koroške. Kot koroški Slovenec se Valentin Oman zavzema za ohranitev in enakopravnost slovenskega jezika.

Valentin Oman ima med drugim častni doktorat Univerze v Celovcu in je nosilec avstrijskega častnega križa za znanost in umetnost prvega reda. Leta 1981 je prejel nagrado Prešernovega sklada, leta 1997 nagrado Riharda Jakopiča, leta 2005 pa je od Republike Slovenije prejel zlati red za zasluge za življenjsko delo na področju likovne umetnosti.

Živi in dela na Dunaju in v Bekštajnu – Avstrija.

Biography

Valentin Oman was born on December 14, 1935 in St. Stefan/Šteben near Villach, and graduated from Marianum boarding school in Tanzenberg /Plešivec. From 1958 to 1962, he studied under Professor Hilde Schmid-Jesser at the now-named University for Applied Arts in Vienna and, in 1963, he completed a special class for print graphics with Professor Riko Debenjak at the Academy of Fine Arts in Ljubljana.

Besides numerous exhibitions at home and abroad, including in Oman and Yemen, Valentin Oman completed various works for public spaces as well as contract work for public buildings, among them the artistic design of the State Grammar School for Slovenes in Klagenfurt, the murals and the Piran Way of the Cross in the church in Tanzenberg/Plešivec, as well as the translation booth at the University of Klagenfurt that is covered with tapes printed with the bilingual place names in Carinthia. As a Carinthian Slovene, Valentin Oman is highly concerned about the preservation and equality of the Slovene language.

Among his many awards, Valentin Oman was awarded an honorary doctorate by the University of Klagenfurt, and the Austrian 1st Class Honorary Cross for Science and Art. In 1981, he was awarded the Prešeren Foundation Award, in 1997, the Rihard Jakopič Award, and in 2005, the Golden Order for Merits for his work in the field of fine arts by the Republic of Slovenia.

He lives and works in Vienna and in Finkenstein/Bekštajn – Austria.



Levo: Modra oseba, 200 x 50 cm, 2008, platno, mešana tehnika
Desno: Ecce Homo, 200 x 70 cm, 1992/2006, platno, mešana tehnika

Sliki spredaj:

Levo: Spomenik, 190 x 60 cm, 1992/2009, platno, mešana tehnika
Desno: Zakojca, 200 x 70 cm, 1992/2006, platno, mešana tehnika



Razstavo so podprli



Izdala in založila: Galerija ARS SACRA
Slomškov trg 3, Maribor

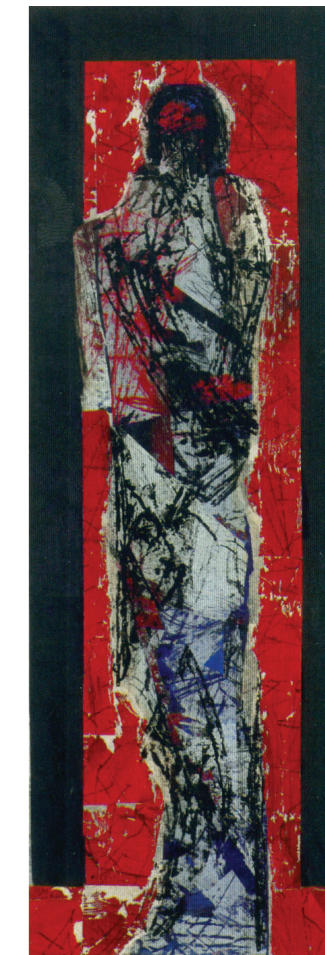
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VALENTIN OMAN



»ECCE HOMO«

1. 3. 2012 – 30. 04. 2012

ECCE HOMO

Valentin Oman

Razstava slikarskih del z občečloveško tematiko trpljenja koroškega umetnika širokega spektra ustvarjalnosti Valentina Omana, ki povezuje Avstrijo, Slovenijo in Italijo v skupnem kulturnem prostoru Alpe-Jadran, je prva v skupini razstav v galeriji Ars sacra pod okriljem Evropske prestolnice kulture Maribor. Umetnik se mariborskemu kulturnemu občinstvu tudi tokrat samostojno predstavlja z izborom iz kontinuiranega cikla Ecce Homo, presegajoč tako motivsko kot tematsko izključno krščanske vsebinske okvire. Čeravno se v svojem obsežnem opusu marsikdaj neposredno navezuje na sakralno motiviko, pa ustvarja podobe praviloma brez izrazitih religioznih simbolov, saj so namenjene sleherniku, kot spodbuda k meditaciji tostranskega in onostranskega življenja, trpljenja, samožrtvovanja, ljubezni, minljivosti in smrti, ki je ob nenehno obnavljajočem se življenju tudi sama minljiva.

Prvotni ikonografski motiv Ecce Homo kot prva postaja križevega pota in pričetek Jezusovega trpljenja - pasijona, izvira iz evangelija po Janezu (sinoptiki tega ne omenjajo), ko je Pilat ukazal poklicati Jezusa predse in Judom pojasnil, da ne najde na njem nobenega vzroka za obsodbo, rekoč: "Poglejte, to je človek!" (Jn 19, 5). Hotel je namreč po udariti, da nedolžni Jezus krvavi kot vsak smrtnik, nič kaj podoben Božjemu Sinu, in prav na tej človeški podobi Trpečega gradi Valentin Oman svojo umetniško izpoved. Omanova novejša abstraktno asociativna, univerzalna interpretacija tega motiva je skrajno reducirana, v obliki stoječega kristomorfnega lika (aluzija na torinski prt), vendar brez vseh fiziognomskih in anatomskih detajlov, posvečujoč se izključno likovni problematiki bolj ali manj strukturalistično zasnovanih, geometrijsko stiliziranih, samostojnih figuralnih kompozicij kontinuiranega ciklusa. Ploskovita, skorajda silhuetna podoba stoječega človeka formalno navezuje na sorodne Omanove celopostavne like, kjer lahko kompozicijsko večkrat zasledimo bodisi prostorski križ ali serpentinato, neredko lomljeno (gotika). V novejši fazi cikla Ecce Homo pogosto zasledimo izjemno simbolno uporabo rdečega kolorita z aluzijo na krivično prelito človeško ali Odrešenikovo kri, v kombinaciji z nekromatičnimi črnimi, sivimi in belimi odtenki, ki pa lahko nastopajo tudi popolnoma samostojno, kot bi umetnik skušal ustvariti arhaično vzdušje klasične grafike.

Omanova neprestano raziskujoča ustvarjalna osebnost odkriva zmeraj drugačne tehnološke rešitve v okviru klasičnega slikarskega, risarskega in grafičnega medija, pri čemer izrablja možnosti kolažiranja s papirjem, tekstilom, PVC-folijami ipd., ustvarjajoč hkrati blago reliefno strukturo slikovne površine na raznovrstnih temeljnikih (platno, papir, vezane plošče) s pomočjo raznih granulatov in smol, ob risarskih intervencijah z grafitom, ogljem ali graviranjem ter najrazličnejšimi metodami odtiskovanja, vključno s samosvojo tehniko rjavenja, ki že tako dekonstruktivnemu učinkovanju likovne celote dodatno posreduje razkrajajoči se vtis. Tukaj lahko zasledimo Omanovo priljubljeno tematsko memento mori ali vanitas, navezujoč na starozavezni citat iz Qoheleta (vanitas vanitatum, omnia est vanitas), ki so ga v zahodnoevropski umetnosti pogosto interpretirali ne le kot nečimrnost, marveč tudi kot minljivost, čemur je posvetil samostojen figuralni ciklus z naslovom Sic transit gloria hominis.

Da, prah smo in v prah se povrnemo, pa vendar nam vstajenje Boga Človeka obeta, da bomo nekoč iz prahu ponovno oživel.

Mario Berdič, likovni kritik

The exhibition of paintings addressing the universal topic of suffering by a Carinthian artist of a broad range of creativity, Valentin Oman, who connects Austria, Slovenia and Italy in the common Alps-Adriatic cultural area, is the first one in the series of exhibitions in the Ars sacra gallery under the auspices of the European Capital of Culture Maribor. Once again, the artist presents himself independently with a selection from the continuous Ecce Homo cycle, in which he surpasses exclusively Christian frameworks both with his motifs and topics. Although in his extensive opus, he many a time directly refers to religious motifs, he usually creates images without explicit religious symbols, since his paintings are intended for everyman as an encouragement to meditation about earthly life and afterlife, suffering, self-sacrifice, love, transience and death which is, confronted with continually renewing life, even itself transient.

The primary iconographic motif Ecce Homo as the first station of the Way of the Cross – the Passion, originates from the Gospel of John (the synoptists do not mention that), when Pontius Pilate had Jesus brought before him and explained to the Jews he found no basis for a

charge against him, saying: »Behold, the man!« (John 19:5). Namely, he wanted to emphasize that the innocent Jesus is bleeding like every mortal, not at all being like the Son of God. Valentin Oman's artistic declaration is based just on this human image of the Suffering Christ. Oman's latest abstractly associative, universal interpretation of this motif is extremely reduced, in the form of a standing christomorphic figure (an allusion to the Shroud of Turin) but without any physiognomic and anatomic details, concentrating exclusively on artistic problems of more or less structuralistically designed, geometrically stylized, independent figural compositions of the continuous cycle. The flat image, almost a silhouette, of a standing man as regards the form relates to similar Oman's full-size figures, in composition of which many times the space cross or a figura serpentinata, not rarely a fractured one, can be noted (Gothic). In the newer phase of the Ecce Homo cycle, an exceptional symbolic use of red colouring as an allusion to unjustly spilt human blood or the blood of the Saviour in combination with non-chromatic black, grey and white shades which can act completely independently as well, as though the artist tried to create the archaic atmosphere of classical graphic arts.

Oman's continuously exploring creative personality always invents different technical solutions within the framework of the classical painting, drawing and graphic media, in which he uses the possibilities of collaging with paper, textile, PVC folia etc, creating a gentle relief structure of the painting surface on diverse painting supports (canvas, paper, plywood) by means of different granulates and pitches at drawing interventions with graphite, charcoal or engraving and various methods of imprinting, including with an original rusting technique which adds an impression of disintegration to the artistic whole which already have a deconstructive effect. Here Oman's much-liked topic Memento mori or Vanitas can be noted, referring to the citation from the Old Testament book Qohelet (Vanitas vanitatum, omnia est vanitas), which in Western-European art, has been interpreted not only as vanity but as transience as well, to which Oman devoted an independent figural cycle titled Sic transit gloria hominis.

Yes, we are dust, and to dust we shall return but still the resurrection of God the Man gives hope that from the dust, someday we regain our lives.

Mario Berdič, art critic