

Carta Incognita – Reaching Into the Unknown

In recent years *Carta Incognita* has become the acronym for the artistic endeavours of Hamo Čavrk. This is how the artist himself refers to his work. It commits him to endlessly searching and discovering on a continuing journey of self-awareness. “Journey” being a very old metaphor for life itself. However, it seems at times that in comparing life to a journey, the concept of life becomes somewhat banal. This could be the fault of our consumerist attitude towards travel which has been established through the contemporary way of life in our culture. Instead of gaining new experiences traveling has become entertainment, relaxation and a token of financial and material wealth. Nowadays travel is much less about exploration and rummaging through the unknown, instead there is the demand for what is expected and promised. Indeed tourism has become the route to the Promised Land. And a promise is nothing but a construction of predictable, narrow and simply set patterns of idealised experiences which awake in people the desire for a change in their chaotic everyday lives.

Some years ago I struggled to define the difference between a tourist and a traveller. I intuitively felt that the word “traveller” has a deeper meaning and in my feelings of superiority I was never willing to accept the label “tourist”. However, my emotional and intellectual attachment regarding my self-image and my false pride kept setting snares for me and there was no way out. Finally, with a little perspective a solution dawned on me; the essence of a true traveller is that he doesn't come back. Of course, he might return to places he has already visited, nonetheless he always beholds them with a different eye. Wherever a traveller wanders, his world constantly changes, both through his inner and outer view. On the other hand a tourist always expects to return from whence he came. He does feel different in the Promised Land and in fact he is a different person than at home. But upon his return home he resumes the role of his old self. His trip is only a short escape from something while on the contrary the traveller always aspires towards new encounters. However, for him “new” doesn't signify novelty or fascination with the unseen. A poet once said that novelty is the oldest thing in the world. We find novelty in every repetition. Novelty doesn't abide in passivity and in our anticipation of its appearance, it requires our persistent rummaging and poking into the unknown. Probably the most effective tool to do this is our awareness that the majority of the world is hidden and a notion that the beam of light from our consciousness can only illumine a small fragment while all the rest is wrapped in darkness. And there is also the knowledge that we never again return to our starting point. What once was can never be again. Every decision is eternal and nothing is for ever. That is why a traveller notes in his mind the course of his journey. Sequences of events and co-incidences are gaining their unsteady places in time and space and are changing their relationship with every moment and each viewpoint. This kind of mapping is a unique cartography of what we consider the past. It is a very useful tool for us to recognise and to consider various patterns when new decisions have to be taken. However the construction of this huge personal map also consists of other, imaginary events, predictions, fantasies and future plans. The word *Carta* also signifies an agreement. It is like the Arc of the Covenant and the fulfilling of the Godly design into which humans have no insight. Not entirely at least. Hence a traveller is always a bit like Ulysses who after his shipwreck was found by Nausicaa on her island and who, when he lamented his bad fortune, simply answered that he had to bear with what Zeus had laid for him.

Proper mapping of life can only be done by going through life. Everything else is just metaphors and moments and no matter how vividly and sincerely they express an experience, they are still only mental replicas. In these abstract, symbolic landscapes the lines follow the thoughts and thoughts follow the lines so that they merge again into the emptiness within the folds. Therefore *Carta Incognita*, the unknown map or the unknown plan, are not paintings, prints, nor nylon threads or an eternally open sound which we are accustomed to see at the exhibitions of Hamo Čavrk. *Carta Incognita* is above all the artist's attitude, his mission and a perambulation through the undefined and unfinished. We each carry within us our own *Carta Incognita*. Thus hidden it waits for us to take hold of it but it can never be reached. It is a direction not a goal.

Text, Vasja Nagy
Translation, Nina Zelenko



Hamo Čavrk
je bil rojen 1950-ga leta v Sarajevu, Bosna in Hercegovina. Šolo za oblikovanje in Likovno akademijo je končal v Sarajevu. Med leti 1977 in 1979 je bil sodelavec mojstrske delavnice pri prof. A. Augustinčiču v Zagrebu. Na Akademiji za likovno umetnost v Ljubljani, je leta 2007 magistriral na oddelku za grafiko. Od leta 1972 je svoje delo predstavil na 67 samostojnih razstavah, ter sodeloval na 250 skupinskih. Prejel je tudi številne nagrade. Živi in dela v Zagrebu in Novem mestu.

Hamo Čavrk
was born in 1950 in Sarajevo, Bosnia and Herzegovina. He attended School for Design and then graduated from the Academy of Fine Arts both in Sarajevo. From 1977 to 1979 he studied in the master class workshop of prof. A. Agustinčić in Zagreb. In 2007 he completed a Master's degree in printmaking at the Academy of Fine Arts in Ljubljana. Since 1972 he exhibited his work in 67 personal exhibitions and has taken part in over 250 group exhibitions. Over the years he has been awarded numerous prizes. He lives and works in Zagreb and Novo Mesto.

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Poština
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Carta incognita – seganje v neznano

V zadnjih letih je *Carta incognita* postal akronim za Čavrkovo umetniško dejavnost. S to besedno zvezo namreč avtor sam imenuje svoja dela in postavitve. Z njo se zavezuje večnemu iskanju, odkrivanju in neprestano samozavedajočemu se potovanju. Potovanje je že zelo stara prisposodba za življenje. Pravzaprav se včasih zdi, da se s primerjavo s potovanjem sam koncept življenja nekoliko zbanalizira. Mogoče je za to kriv potrošniški odnos do potovanja, kot ga je vzpostavilo sodobno življenje v naši kulturi. Namesto izkušnje, je pot postala zabava, ugodje, materialno-finančna dobrina. Manj gre za iskanje, brskanje po neznanem in bolj za zahtevo po pričakovanem in uresničitvi obljubljenega. Da, vsakovrstni turizem je prav odhod v obljubljeno deželo. Obljuba pa je zgrajena na predvidljivih, ozko zastavljenih in preprostih vzorcih idealiziranih doživetij, ki v človeku vzbudijo željo po nadomestitvi kaotičnega vsakdana. Pred leti sem poskušal določiti razliko med turistom in popotnikom. Popotnik se mi je intuitivno zdel pojem z bolj kompleksnim pomenom in si v lastni vzvišenosti nisem hotel nikoli prilepiti turistične nalepke. Ta čustveno-intelektualna navezanost na lastno predstavo, ta lažni ponos je neprestano nastavljal zanke brez pravega izhoda. Nazadnje se je s kančkom distance le posvetila rešitev; bistvo koncepta popotnika je, da se ne vrača. Seveda spet prihaja na kraje, ki jih je že obiskal a jih vsakič gleda z drugačnimi očmi. Koderkoli že popotnik hodi, njegov svet se neprestano spreminja. Tako v notranjem kot zunanjem pogledu. Po drugi strani pa turist, pričakuje, da se bo vedno vrnil tja, odkoder je odšel. V obljubljeni deželi se sicer počuti drugače, je drugi človek kot doma. A ko se vrne domov, želi biti spet stari on. Njegova tura je kratkotrajen pobeg od nečesa, v nasprotju s popotnikovim stremljenjem k vedno novim srečanjem. Tu pa novo ni razumljeno kot novost, kot fascinacija nad še ne videnim. Nek poet je nekoč izjavil, da je novost najstarejša stvar na svetu. Novo pa najdemo tudi v vsaki ponovitvi. Novo ni v pasivnem gledanju in čakanju, da se prikaže, temveč v vztrajnem brskanju, drezanju v neznano. Najbrž je pri tem najučinkovitejše orodje zavedanje, da je glavnina sveta skrita. Zavedanje, da snop luči naše zavesti osvetljuje le droben segment, vse ostalo je zavito v temo. In zavedanje, da se nikdar več ne vrnemo na lastno izhodišče. Kar je bilo, tega nikdar več ne bo. Vsaka odločitev je večna, nič ni za vedno. Ravno zato si popotnik beleži v mislih potek svoje poti. Sosledja in sovpadanja dobivajo svoja nestabilna mesta v prostoru in času in spreminjajo medsebojna razmerja z vsakim trenutkom, z vsakim glediščem. Takšno mapiranje je svojevrstna kartografija tistega, kar dojemamo kot preteklost. Je precej uporabna stvar za prepoznavanje vzorcev in njih upoštevanje ob naslednjih odločitvah. A v konstrukcijo te velike, osebne karte se vpenjajo še drugi, imaginarni dogodki, predvidevanja, fantaziranja in načrtovanja. Beseda *carta* pomeni tudi dogovor. Je kot Skrinja zaveze o izpolnjevanju Božjega načrta. V tega pa človek nima vpogleda. Vsaj ne v celoti. Kot popotnik se zato vedno znova znajde kot Odisej, ko ga po brodolomu na svojem otoku najde Nausikaja in mu na njegovo pritoževanje nad lastno usodo odvrne, da pač mora nositi, kar mu je Zeus naložil.

Pravo mapiranje življenja je lahko le sama hoja skozenj. Vse ostalo so prisposodbe, utrinki in ne glede kako živi in iskreni izrazi doživetega, vedno le preslikave mentalnih prostorov. So abstraktne, simbolne krajine, v katerih črte sledijo mislim in misli črtam, da se zopet srečajo s prazninami v gubah. Zato *Carta incognita*, neznana karta, neznani načrt niso slike, grafike, najlonske vrvice in v neskončnost odprti zvok, ki jih srečujemo na postavitvah Hama Čavrk. *Carta incognita* je najprej drža umetnika, njegovo poslanstvo in hoja v nedoločenem in nedokončnem. *Carto incognito* tudi vsak nosi v sebi. Skrita čaka, da po njej venomer sega a je nikoli ne doseže. Je smer, ne cilj.

Vasja Nagy



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CARTA INCOGNITA,

zvočno vizualne instalacije, niti z UV svetlobo, pleksi in led diode, binauralni zvok

Prostorska postavitve na prostem,
cikel »Štirje letni časi« / POLETJE 2013

Društvo likovnih umetnikov Ljubljana vabi na odprtje razstave, ki bo
v soboto, 15. junija 2013 ob 21. uri v Galeriji – Vrt ZDSLU, Komenskega 8.

Razstava bo na ogled do 15. julija 2013

Predsednik DLUL, Jurij Dobrila



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