

Few contemporary painters have identified themselves with their dominant life motif as Vinko Šaina, a painter from Labin. At a certain point of his art production, these relations to an imaginary landscape end up being fatal and become the creative copy of the motif.

The artist uses familiar motifs, all inspired by the coast of his native region. Many generations of painters have been successful at using the same motif. However, Šaina creates his own modernity on the basis of everything he noted, instead of accepting as a common tradition what is generally considered to be modern art. Where is it that we can notice a breakthrough in the composition of his paintings? In the fact that the horizon becomes multi-layered or it fades away, the image ceases to be landscape which is only descriptive, in the literal sense.

Everything on canvas becomes a border line that separates one geomorphological structure from another. It is the painter's imaginary landscape; it is, in fact, his artistic oeuvre. The author creates it always opting for a different way of representing it, inspired by his own imagination. While doing it, he keeps, in every moment, the imagined tenderness of the sea and the grass. Through silence and sunset, he gets under the observer's epidermis bringing the motif from the level of individuality and accidental to the level of universality. The author removed from his stylistic procedure all secondary features. Even when he adds a motif (crucified Christ), his morphological approach remains the same. The composition, the colour, the harmony, the forms and the texture. Are the artist's motifs filled with sadness, melancholy, loneliness? Our recognition of beauty is immediate, as is the one related to the freshness of a clear morning. What remains is the complexity left to be explored. Unusually elongated horizontal formats, the land entering the sea is illuminated by a miraculous sun, bright shades, nuances that bring to mind peace and timelessness and infinity. Everything can be experienced as a poetry of the scenery. It makes us wonder whether the sun is setting or just awakening. It is obvious that this art has also literary references, in addition to being full of symbolism. It can be said that his inclination to minimalism gives the painter a greater weight than he, perhaps, expects it. Each basic colour, as well as those derived, has a connection with a concept; warm-cold, close-far, expansion... stopping... Šaina is good at using the characteristics of colours: he uses some of them to illustrate distance and others for proximity. Šaina makes use of almost all chromatic colours of the spectrum (yellow, green, blue, indigo blue), most of the times all shades of blue because the image contains, most of the times, a lot of sky and sea. The blue becomes totally independent and the leading element of a clear associative structure. It seems that this artist's work gets close to the poetics of the future lyrical abstraction. Šaina creates the form by using colours, but without dissolving it. It remains firm on the verge of a figurative representation. The elevated and serious rhythm of coat of pure paint becomes the composition framework and a subtle reflection about the autonomous reality of an artwork. Revived intensive colours and linear dynamism constitute the main distinctive feature of Šaina's paintings.

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