Jože MARINČ

TIŠINA / *SILENCE*

Galerija Velenje
17. 06. 2010–21. 07. 2010

REVOLUCIJA NAREDI ČLOVEKA, *2010*, akril / les, *100 x 200 cm*

TIŠINA

Jože Marinč je na slovenski likovni sceni prisoten že dobrih trideset let. V vsem tem času motivno črpa predvsem v najširšem diapazonu krajine, slike pa dopolnjuje s posameznimi žanrskimi motivi. Ves ta čas, kljub zgodnji, sicer abstrahirani figuraliki, ostaja vpet v polje abstraktnega ekspresionizma. Zanj je skozi celotno obdobje ustvarjanja značilno tudi izrazito ekstrovertiranje lastnega intimnega sveta ter opredeljevanje osebnega svetovnega nazora. Od začetnih, precej natančno dodelanih kompozicij, pa v osemdesetih vedno bolj prehaja v gestualno slikarstvo, kjer učinek išče v premišljeno nadzorovani tonski gradaciji barve. Marinč dokaj hitro opusti tudi štafelajno slikarstvo. Svojo likovno izraznost determinira z delovnim procesom nadzorovane gradnje slikovnega polja, kar doseže v načinu slikanja, ko nosilec, v zadnjih letih je to izključno lesena plošča, postavi v horizontalno lego, kot material pa začne uporabljati izključno akril. Enega izmed prelomov v njegovem ustvarjanju vsekakor pomeni razstava v nekdanji samostanski cerkvi Galerije Božidar Jakac, ki ga pomenljivo napoveduje že naslov teksta v katalogu Andreja Smrekarja – *od slike k instalaciji*. Marinč je v nekdanjem sakralnem prostoru namreč sintetiziral različne izrazne možnosti, ki jih je preizkušal že prej, ter opustil prakso o sliki kot nosilki sporočilne ideje ter vso ustvarjalno energijo usmeril v kompleksno ambientalno likovno konstrukcijo.

V ospredje pride repetiranje del v serije in objektivizacija slikarske površine s poslikavo robov, ko slika ostane kot akcent v ozko poslikanih robnih trakovih. To izraznost je nadgrajeval s serijo razstav, kjer je poskušal preseči konvencionalne, modernistične zapolnitve nevtralnega razstavišča tipa bele kocke. Ta koncept je kulminiral v lanski razstavi, ko si je prostore galerije Dolenjskega muzeja izposodil tako, da je vanj instaliral atelje na način, da je slike preprosto naslonil eno prek druge na stene razstavišča. Posamezna slika tako popolnoma izgubi primarno vlogo nosilke realizirane avtorjeve ideje in postane konstruktivni del ambientalnega doživetja, z repeticijo pa nakaže umetnikovo silno eruptivno moč neprestanega ustvarjanja. Kot kontrapunkt razstave je deloval v simetrijo postavljen, kompozicijsko usklajen mozaik, ki ga je Marinč ustvaril s slikami, položenimi po tleh. »Tako sestavljene slike delujejo,« je zapisal Jure Mikuž v katalogu, »kot nikoli dokončano delo.« Čeprav vsaka slika lahko deluje samostojno, nam je – ko jo vidimo tako postavljeno v sozvočju z drugimi – žal, da bi jo osamili. V takšni ambientalni postavitvi je bilo moč še močneje začutiti v zadnjem obdobju izrazito stopnjevanje Marinčevega kolorita, ki je dobesedno zažarel. To je Marinč še namenoma poudaril s postavitvijo del v prvem prostoru, pri katerih je prišlo do popolne redukcije barve. Tem slikam služi kot podstat serija črno belih skic ali risb, ki jih Marinč snuje kot idejne predpriprave in v katere se pogosto vrača figuralika v obliki hipnega krokijevskega konturnega zapisa.

Za razstavo v velenjski galeriji je Marinč pripravil ducat novonastalih del, ki v izbiri kolorita, razpetega med lirično ubranimi toni in ekspresivno pastoznimi superponiranimi nanosi močnejših tonov še vedno izkazujejo avtorjev ustvarjalni in življenjski vitalizem, dela pa so, kot je to pri Marinču običaj, polna asociativnih konotacij. Vihrava paleta barv ohranja dominantnost rdeče in rumene barve. Veliki formati slik še močneje izrazijo dinamiko in eruptivno gestualno impulzivnost, ki pa je kljub vsemu z leti disciplinirana gesta, kar emanira v harmonični kompozicijski skladnosti. V tej seriji nekoliko izstopata deli *V tej mlaki se je rodila moja žaba* ter *Ciprje*, kjer Marinč interakcijo barvnih slojev še dodatno zgošča, kar na prvi pogled deluje kot premagovanje horror vacui, a gre pravzaprav za nekakšni prasliki. Marinču sta ti površini najprej služili zgolj kot podlaga za manjša dela, na katerih pa se je z leti kopičila barvna sled poteze, ki je šla preko. Gestualna poteza torej, ki ima izvor v neki drugi kompoziciji, a vendar v sebi nosi temeljni pomen gestualnosti, ki je v tem, da ni zamejen. Je nek ostanek spontane poteze, a vendar njen sestavni del. Ko so se ti ostanki v času zgostili in naplastili, jim je avtor z rahlo naknadno intervencijo dal kompozicijsko celoto. Nekoliko izstopajoče delo je tudi slika *Velika svečenica ob rdečem morju pazi na zeleno račko*. Kljub temu da v je v zgornji polovici ostala močna sled superponiranja, rdeča deluje kot monokromna barvna ploskev, ki slikarsko ploskev determinira v njene meje in ostaja znotraj prostorskih referenc. Asociativni mehanizem je prisoten tudi pri naslavljanju slik in zanimivo je, da avtor v svojih abstraktnih kompozicijah prav psihoanalitično išče figuralne elemente, po katerih slike tudi poimenuje. Ti delujejo po principu ideograma, ki sproži nezavedne asociacije v avtorjevem sistemu asociativnih mrež, ki so praviloma nezavedne. Tako eni ostajajo v polju lastne intime, kot je asociativen naslov *Spomini kravjega pastirja*, *Vesela gora* ali *Divji konj*, spet drugi, kot *Čoln v slovenskem morju*, *Svoboda vprašanje?* ali *Revolucija naredi človeka*, opredeljujejo Marinčev svetovni nazor

Motivno dela še vedno ostajajo umetnikovo zrcalo konstituiranja identitete v prostoru. Že Mikuž je opozoril, da na Marinčevo slikarstvo vsekakor vpliva tudi masiv mogočnih Gorjancev. Tu je vsekakor potrebno dodatno opozoriti na Marinčevo otroško fazo, ko je konstituiranje nezavednega najintenzivnejše. Marinč je bil namreč rojen v Dolnji Brigi pri Kočevski Reki in je svoja mladostna leta preživel v zaprti coni mogočnih kočevskih gozdov, zato so Gorjanci najverjetneje le kasnejše logično nadaljevanje primarnega habitusa. Od tu izvira nekakšno prikrito občutje nelagodja, doživeto ob Marinčevih slikah, ki ga omenja Mikuž in tudi zato Marinč v svojih delih pogosto vidi reminiscence zapisov Janeza Trdine, kot avtorski navdih pa mu je vedno bližje skrivnostno močvirno področje Krakovskega gozda ali enigmatična nebrzdana sila Gorjancev, kot pa spokojni horizont reke Krke, ki kompozicijsko skladno prehaja vidno polje v zlatem rezu. Ko Marinča zamika Krka, raziskuje raje v slojevitosti njenega dna in prisluhne zgodbam potopljenih čolnov.

Goran Milovanović

levo: **PRIHAJAMO IN ODHAJAMO**, *2009*, akril / les, *120 x 200 cm*

POJOČI RUDAR, *2010*, akril / les, *200 x 122 cm*

SPOMINI KRAVJEGA PASTIRJA, *2010*, akril / les, *100 x 200 cm*

V TEJ MLAKI SE JE RODILA MOJA ŽABA, *2010*, akril / les, *120 x 200 cm*

SILENCE

Jože Marinč has been present on the Slovenian fine-arts scene for a good 30 years. In all these years, his choice of motifs has primarily drawn from the widest diapason of landscape and his paintings are complemented with individual genre motifs. Despite his early, though abstracted figural painting, he throughout remains anchored in the sphere of abstract expressionism. His entire creative span is also marked by a distinct extroversion of his inner intimate world and definition of his personal world-view. From his early, quite minutely finished compositions, he increasingly moved over to gestural painting in the 80s, looking for effect in carefully controlled colour tone gradation. Marinč was likewise quite quick to give up easel painting, his mode of artistic expression now determined with the work process of controlled construction of the painting field, achieved with a panting technique where he places the base – in recent years exclusively a wooden board – in a horizontal position, and exclusively uses acrylic paint. One of the watersheds in his creative work was certainly his display in the Božidar Jakac Gallery in a former monastic church, as eloquently suggested by the very title of the catalogue text by Andrej Smrekar – *from painting to installation*. In this former sacral site, Marinč synthesised the various possibilities of expression that he had experimented with before, and gave up the practice of painting as a vehicle to communicate an idea, instead channelling all his creative energy into complex ambient-art construction. Here, prominence is given to the repetition of works through series and the objectivisation of the painting surface through painted edges, where the painting remains as an accent in narrowly painted border strips. He further developed this mode of expression with a series of exhibitions in which he attempted to reach beyond the conventional, modernistic way of filling a neutral exhibition space of a white-cube type. This concept culminated in last year's exhibition, when he used the gallery rooms of the Dolenjska Museum by installing his studio into it, which involved simply propping the paintings one over another against the gallery walls. An individual painting thus loses completely its primary role of vehicle for the realised author's idea and becomes a constructive element of an ambient experience, indicating through repetition the artist's great eruptive force of sustained creation. Acting as a counterpoint to the display, a symmetrically arranged, compositionally harmonious mosaic was created by Marinč with paintings, laid across the floor. This composition of paintings, wrote Jure Mikuž in the catalogue, makes them function as a work in progress.

PRIHAJAMO IN ODHAJAMO, *2009*, akril / les, *120 x 200 cm*

Though each painting may function on its own, we feel – seeing it arranged in harmony with the others – reluctant to isolate it. Such ambient arrangement gave an even stronger sense of the lately pronounced intensification of Marinč's colouring as it literally flared up. This was intentionally emphasised with his display of paintings in the first room, which convey a complete reduction of colour. Serving as a base to these paintings is a series of black-and-white sketches or drawings, which are envisioned by Marinč as conceptual pre-preparations and which often readopt figural motifs rendered in swift, croquis-like contours.

For his exhibition in the Velenje gallery, Marinč prepared a dozen new creations, which in their choice of colouring, spanning lyrical tones and expressively thick superposed coatings of stronger tones, still convey the author's creative and life vitalism, and the works are, as is common in Marinč, full of associative connotations. The tempestuous colour palette maintains the dominance of red and yellow. Large picture formats give even greater expression to the dynamics and eruptive gestural impulsiveness, which is nevertheless a gesture disciplined through the years, emanating from the harmonious composition. The works *V tej mlaki se je rodila moja žaba (In this Pond, My Frog was Born)* and *Ciprje (Fireweed)* have a somewhat special place in this series; here, Marinč additionally thickens the interaction of colour layers, which at first glance comes across as overcoming horror vacui, though in fact they are a kind of primordial painting. These surfaces first served Marinč merely as a basis for smaller works, which over the years accumulated the colour tracing of a stroke reaching beyond. This means a gestural stroke originating from a different composition yet carrying in itself the essence of gesturality, which is the absence of demarcation. It is the remnant of a spontaneous stroke and yet its constituent part. As these remnants thickened and layered over time, the author lent them a compositional unity with minor subsequent intervention. Another work of some prominence is the painting *Velika svečenica ob rdečem morju pazi na zeleno račko (A Grand Priestess Watches Over a Green Duckling at the Red Sea)*. Although, in the upper half, strong traces of superposing can be seen, the reds function as a monochrome colour surface, which determines the limits of the painting surface and remains within the frame of spatial references. An associative mechanism is likewise visible in the paintings' titles, and it is interesting that the author is positively psychoanalytical in searching out figural elements in his abstract compositions, after which his paintings are named. These work on the principle of an ideogram, which triggers unconscious associations in the author's associative networks, which as a rule are unconscious. Some of them thus remain in the domain of a personal life, such as the associative title *Spomini kravjega pastirja (The Memories of a Cowherd), Vesela gora (Merry Mountain)* or *Divji konj (Wild Horse)*, while others, such as *Čoln v slovenskem morju (A Boat in the Slovenian Sea), Svoboda vprašanje? (Freedom – a Question?)* or *Revolucija naredi človeka (Revolution Makes a Man)*, define Marinč's world-view.

In terms of motif, these works remain the artist's mirror of identity constitution in space. Mikuž was early in pointing out that Marinč's painting is certainly also influenced by the massif of Gorjanci. Here, additional notice should be given to Marinč's childhood stage, when the constitution of the unconscious is at its most intense. Marinč was born in Doljna Briga near Kočevska reka and spent his early years of youth in the closed zone of the mighty Kočevje woods, which, in all probability, makes Gorjanci just a later logical extension of his primary habitus. This is the source of a subdued feeling of discomfort elicited by Marinč's paintings, mentioned by Mikuž, and is also why Marinč himself often sees reminiscences of Janez Trdina's writings in his works and why he is always more inspired by the mysterious marshy area of Krakovski gozd or the enigmatic unbridled force of Gorjanci than by the serene horizons of the River Krka, which moves across the field of vision with compositional harmony in the golden ratio. When Marinč is drawn by the Krka, he prefers to explore the stratification of its bed and listens to the stories of sunken boats.

Goran Milovanović

VELIKA SVEČENICA OB RDEČEM MORJU PAZI NA ZELENO RAČKO, *2009*, akril / les, *120 x 200 cm*

POROČNA TORTA, *2009*, akril/les, *100 x 200 cm*

SLADOLED ZA KRALJIČNO, *2010*, akvarel /les, *120 x 200 cm*

BIOGRAFIJA

Jože Marinč se je rodil 19.3.1954 na Dolnji Brigi pri Kočevski Reki. Končal je Šolo za oblikovanje v Ljubljani 1973, Pedagoško akademijo in nato Akademijo za likovno umetnost v Ljubljani, kjer je diplomiral leta 1979. Od 1979 do 1981 je obiskoval slikarsko specialko pri prof.Berniku. Študijsko je bival v Cite Internationale des Arts Paris leta 1992 in 2002 ter v Millstatt, Austria leta 1995. Je član ZDSLU in DLUD. Živi in dela v Kostanjevici na Krki.

NASLOV:

Jože Marinč, *Dobe 1*, 8311 Kostanjevica na Krki, *Slovenija*
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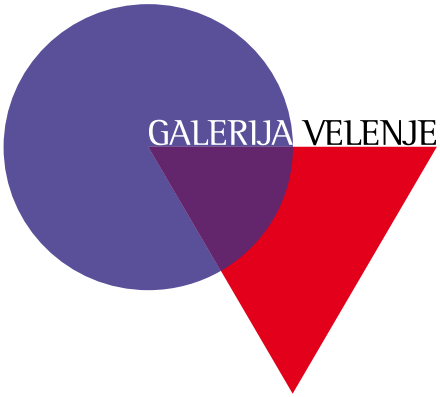
SAMOSTOJNE RAZSTAVE - *IZBOR*

1981
Lamutov likovni salon, *Kostanjevica na Krki*
1986
Koncertni atelje Društva slovenskih skladateljev, *Ljubljana*
Dolenjski muzej, *Novo mesto*
1987
Galerija Ars, *Ljubljana*
Posavski muzej, *Brežice*
1992
Galerija Miška Kranjca, Murska Sobota
Galerija ZDSLU, *Ljubljana*
1993
Galerija Labirint, *Ljubljana*
1994
Mala galerija, *Kranj*
1995
Galerija AULA, *Celovec, Avstrija*
Galerija Šivčeva hiša, *Radovljica*
1996
Galerija Gradac, *Zagreb, Hrvaška*
1998
Galerija Dvorni trg, *Ljubljana*
1999
Galerija Equrna, *Ljubljana*
Dolenjski muzej, *Novo mesto*
2001
Galerija Žula, *Maribor*
Galerija Gerde Turke, *Dortmund, Nemčija*
2002
Galerija Imprima, *Ljubljana*
2003
Bežigrajska galerija 2, *Ljubljana*
2004
Galerija Božidar Jakac, *Kostanjevica na Krki*
Katakombe in granate, *Velikovec, Avstrija*
Koroška galerija likovnih umetnosti, *Slovenj Gradec*
2005
Galerija Kralj, *Novo mesto*
2006
Galerija Dobe, *Kostanjevica na Krki*
2007
Galerija Kresija, *Ljubljana*
2008
Galerija Hest, *Maribor*
Banski Dvor, *Banja Luka, BIH*
Galerija Vladimir Buzančić, Zagreb, *Hrvaška*
2009
Galerija Simulaker, *Novo mesto*
Galerija Kula, *Split, Hrvaška*
Dolenjski muzej, *Novo mesto*
Kulturni center Laško, *Laško*
2010
Galerija Velenje, *Velenje*

SKUPINSKE RAZSTAVE - *IZBOR*

1995
Pomlad ob Krki in Savi,
Lamutov likovni salon,
Kostanjevica na Krki
1996
Majski salon, Jakopičeva galerija, Ljubljana
Galerija TR3, *Ljubljana*
1997
5. belokranjski likovni bienale,
Špiletičeva hiša, *Črnomelj*
1997
Lipovci97, Pomurska galerija,
Murska Sobota
1999
Pogled 1, Lamutov likovni salon,
Kostanjevica na Krki
2000
Galerija likovna akademija,
Finnentrop, Nemčija
2001
Galerija Gerde Turke, *Dortmund, Nemčija*
Galerija Ivan Napotnik, *Velenje*
8. mednarodni bienale Kairo, *Kairo, Egipt*
Novomeški trenutek, Galerija Simulaker,
Novo mesto
2002
Zbirka galerije Hest, Galerija Hest, *Ljubljana*
Žula, Umetnostna galerija, *Maribor*
2003
Aktuelni trenutak u slovenačkoj savremenoj likovnoj umetnosti, Dvorac Petroviča,
Podgorica, Črna Gora
2004
6. bienale mesta Kranj, Galerija mestne hiše Kranj, *Kranj*
2005
Zbirka Riko, Mihelačeva galerija, *Ptuj*
Miklova hiša, *Ribnica*
2006
Pogled 4, Lamutov likovni salon,
Kostanjevica na Krki
4. bienale slik malega formata
Ljutomer-2006, *Ljutomer*
2009
Razstava DLUD, ZDSLU Ljubljana
Krajina iz muzejskih depojev,
Dolenjski muzej, *Novo mesto*
Pogled 5, Lamutov likovni salon,
Kostanjevica na Krki
2010
Razstava DLUD, Simulaker, *Novo mesto*
Krajina iz muzejskih depojev,
Lamutov likovni salon,
Kostanjevica na Krki



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