



IVAN MARKOVIĆ

ANTISTRESS MIX

Galerija Karas | 2. - 14. listopada 2018. | Karas Gallery | October 2 - 14, 2018

Antistress mix, šesta izložba akademskog slikara Ivana Markovića, funkcionira na dvije razine. Prvo, izložba je njegov osobni *homage* američkom slikarstvu 50ih godina prošlog stoljeća, koje i inače navodi kao inspiraciju u svom umjetničkom radu i razvoju.

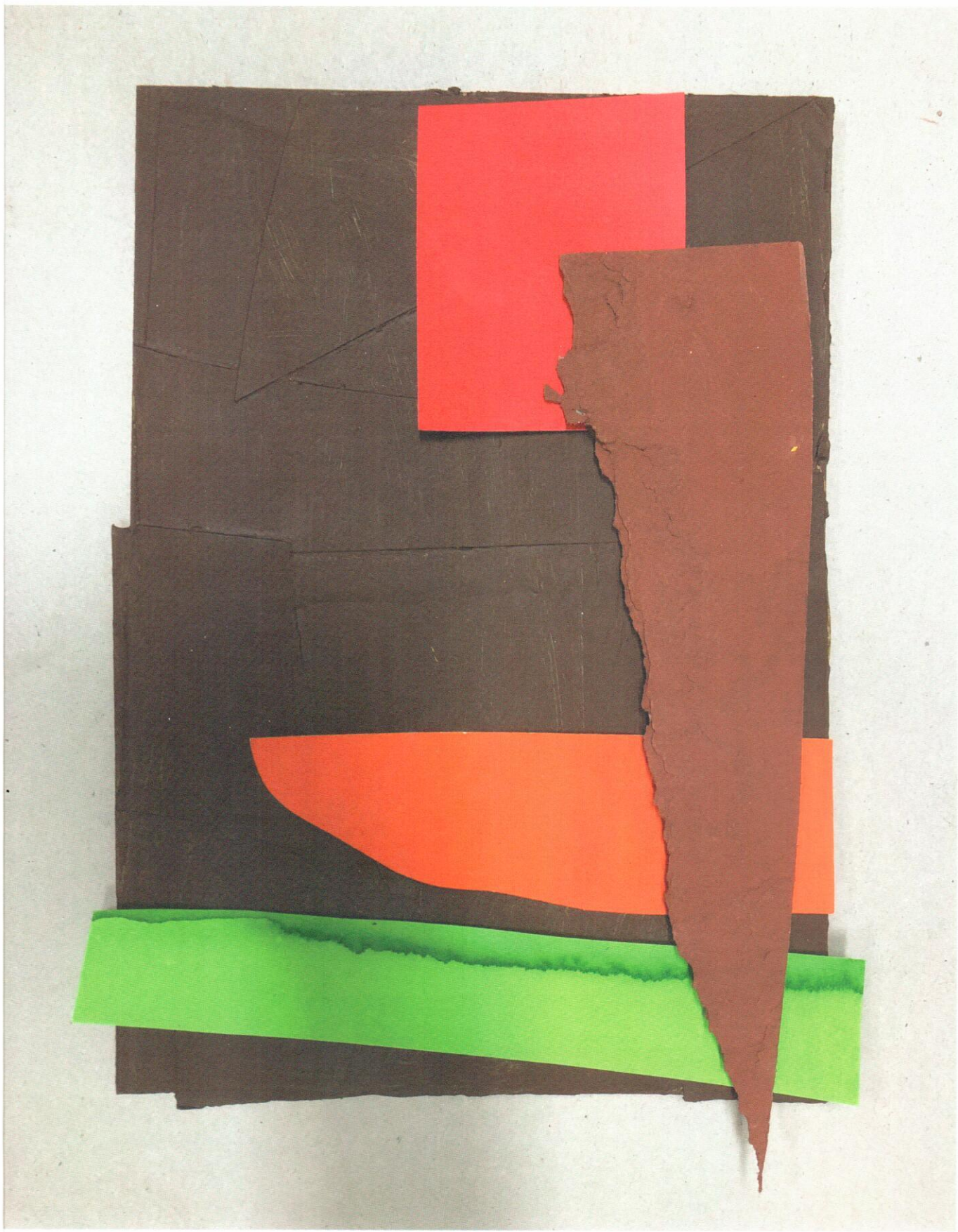
U isto vrijeme, za ovu će izložbu umjetnik reći da se vraća samome sebi. Monokromatske površine, velike dimenzije te istodobni izostanak velikih ideja i još većih pretenzija, njegove su i stare i nove težnje, kojima se, ovisno o tome koliko je spreman više slušati sebe, a manje zahtjeve okoline, rado i često vraća. No, ovaj put najhrabrije, reklo bi se – najradikalnije. Umjetnik ovom prilikom stvara s manjim osjećajem duga nego dosad, rasterećen čak i vlastitog djetinjstva („Bez naziva“, galerija Zlatni Ajngel, Varaždin), dozvoljava si dati ovom ciklusu naziv prema eteričnom ulju koje mu se „sasvim slučajno“ našlo u ateljeu, a čiji je naziv bez rezervi prema banalnom, ali i bez ironijskog odmaka, (o)lako usvojio kao onaj primjeren za ovaj rad.

Igra s kolažom, koja je prethodila nastanku slika, upisuje u ovu izložbu razigranost, jednostavnost i slobodu dječjeg, i to za ovog umjetnika nečeg novog dječjeg, a koje se javilo kao rezultat spomenutog raščišćavanja s osobnim djetinjstvom. Vječnog dječjeg.

Antistress Mix, Ivan Marković's sixth exhibition functions on two levels. Primarily, it is his personal homage to 1950s american painting, which he cites as foremost influence on his work.

At the same time, the artist would call this exhibition as return to himself. Monochromatic surfaces, big dimensions and simultaneous absence of big ideas and even bigger pretensions are his both old and new aspirations which – depending of willingness to listen to oneself more then the demands of others – he eagerly and oftenly revisits. But this time at his bravest and one might say – most radical. This time the artist creates with lesser feeling of obligation than before, unburdened even with his own childhood (“No Name“, Golden Angel, Varazdin) – allowing himself to name the exhibition after essential oil that he “accidentaly” found in his atelier. He acquired this name, with no reservations towards banality and at the same time with no ironic distance, as appropriate for his work.

Playing with collage, which preceeded the creation of paintings, writes playfullness, simplicity and childlike freedom into this exhibition, which is something very much new for the artist and coming as a result of already mentioned coming to terms with personal childhood. That novelty could be *puer aeternus* of the author.



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