





# Muzej in galerije mesta Ljubljane

## Mestna galerija Ljubljana

### Marjan Gumilar

#### CUTS

4. 4. – 2. 6. 2019

Pri konceptualni zasnovi pregleda slikarstva Marjana Gumilarja smo se osredotočili na problematiziranje in tematiziranje enega od njegovih bistvenih konstitutivnih elementov, korelata v procesu gradnje slikovnega polja – pojma reza kot funkcijskega predpogoja montaže v različnih legah in likovnih relacijah, ki je bil izhodiščno vpet že v njegove zgodnje kolaže in je postal integralna metoda dela njegovih novih vizualizacij. Zavržene cunje, platno, tekstil, osebne predmete, preoblikovane v estetsko snov, je zdaj v umetnikovih zadnjih montažah, slikah-objektih nadomestil nov material, transparentna in strukturno neobstoja folija iz polivinila. Umetnik kose materiala in njihove ostanke reže, spenja, lepi ali jih pušča v fragmentih in kroji subtilne krhke vpoglede skozi upodobitev človeške kože v subjektivno drobno in njegovo bit. Jure Mikuž navaja, da se kaže »koža kot prvotna in metaforična predstava Jaza, ki občuti svoje telo kot celoto«; za Tomaža Brejca je slika kot objekt »vedno telo, je bitje, ki ima svoj vonj, okus in različne fature ...«, in če parafraziramo Gumilarja, lastni duh je telo slike, slika je kot privid in rekonstrukcija nezavednega, kot historično telo. Zdi se, da imamo v novejših in novih slikarjevih reprezentacijah opravek s svojevrstnim anatomskega teatrom rezanja s skalpelom ali z morbidnostjo obrednih praks odiranja kože, ki jih na imaginarni ravni z »zevi« in »prešitji« dojemamo kot refleksije ranljivega intimnega repertoarja umetnikovih čustvenih razpoloženj in psihičnih stanj.

Gumilar je med več kot tridesetletnim delovanjem obšel minimalizem, konceptualizem ter druge smeri in pojave sodobnih umetniških praks, ker ni pristajal na slogovne opredelitve, ki bi usmerjale kreativna dejanja in ga omejevale pri svobodi umetniškega ustvarjanja. Vrsto let je bil zavezan avtonomiji barve in barvnemu kolorizmu v abstraktnih pojavnih oblikah, zadnja leta je njegovo slikarstvo reducirano na spopade črnin in belin ter njunih odtenkov v izrazito poudarjenem problematiziranju razmerja med objektom in sliko.

Ob razstavi bo izšel katalog z besedili dr. Tomislava Vignjevića in Lilijane Stepančič.

Rather than a classic retrospective overview, this exhibition of Marjan Gumilar's painting thematically revolves around one of the main recurring and constitutive elements in his art, a correlate in the process of constructing the pictorial field – the cut as the functional prerequisite of montage in various positions and pictorial relations, initially a part of his early collages and a method of work in his recent visualizations. In Gumilar's latest montages – paintings-objects – the previously used materials such as rags, canvas, pieces of clothing and personal objects transformed into aesthetic materials have had to yield place to a new material, the transparent and structurally unstable sheets of plastic. The artist cuts, staples, and pastes fragments of it or else leaves it fragmented, creating subtle and fragile views through a representation of human skin into the subject's viscera and essence. According to Jure Mikuž, the skin appears as "the initial and metaphorical idea of the Self feeling its body as a whole"; for Tomaž Brejc, a painting as an object is "always a body, a being with its own smell, taste, and various factures..."; and to paraphrase Gumilar, one's own spirit makes up the body of a painting, a painting is like a phantom or a reconstruction of the unconscious, like a historical body. In the artist's recent and latest representations, we seem to be looking at some sort of anatomical theater and its scalpel incisions or some morbid ritualistic flaying, perceived with their "lacerations" and "sutures" on the imaginary level as reflections of the artist's vulnerable and private repertory of his emotional and psychological states.

In his more than thirty years of work, Gumilar bypassed minimalism, conceptualism and other trends and phenomena in contemporary artistic practices, avoiding any stylistic determinants that would direct his creative acts and restrict his artistic freedom. Committed to the autonomy of color and color abstraction for many years, his art has more recently reduced to confrontations of black and white and their nuances in a constellation of pronounced problematizing of the relation between object and painting.

A catalogue with texts by Tomislav Vignjević, PhD, and Lilijana Stepančič will be published to coincide with the exhibition.

## Vljudno vabljeni na odprtje razstave v četrtek, 4. aprila, ob 20. uri v Mestno galerijo Ljubljana.

## You are cordially invited to attend the opening of the exhibition on Thursday, 4 April, at 8 pm at Mestna galerija Ljubljana.

Kustosinja / Curated by: Mateja Podlesnik

Razstavo bo odprl Blaž Peršin, direktor Muzeja in galerij mesta Ljubljane. / The exhibition will be opened by Blaž Peršin, the director of the Museum and Galleries of Ljubljana.

DOGODKI V  
MESTNI GALERIJI LJUBLJANA

Četrtek, 25. april ob 17. uri  
**VOĐSTVO PO RAZSTAVI**  
Mateja Podlesnik

Četrtek, 30. maj ob 17. uri  
**VOĐSTVO PO RAZSTAVI**  
Mateja Podlesnik

EVENTS AT  
MESTNA GALERIJA LJUBLJANA

Thursday, 25 April, 5 pm  
**GUIDED TOUR**  
Mateja Podlesnik

Thursday, 30 May, 5 pm  
**GUIDED TOUR**  
Mateja Podlesnik

Fotografija spredaj / Photo on the front:  
CUTS, 2018, pršilo na ovijalni foliji / spray paint on shrink wrap



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Odprto:

torek – nedelja  
11.00 – 19.00

Ponedeljki in prazniki  
zaprto.

Opening hours:

Tuesday – Sunday  
11 am – 7 pm

Closed on Mondays  
and public holidays.

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