



MILAN ZORIČIĆ – FORMAL FORMS

Renomirani suvremeni likovni umjetnik, arhitekt i slikar Milan Zoričić aktivan je na Hrvatskoj, ali i međunarodnoj likovnoj sceni preko četrdeset godina. U tom su periodu različite faze njegovog slikarskog opusa u više navrata izložbama predstavljane splitskoj publici, a njegova sedma po redu samostalna izložba u Salonu Galić – znakovitog naziva „Formal Forms“ - predstaviti će umjetnikov najnoviji ciklus radova nastalih u proteklih godinu dana.

Izložbu možemo promatrati kao skup pojedinačnih radova atipičnih geometrijskih formi različitih formata koji na suptilan način postepeno prodiru u prostor naposljetku se u potpunosti odvajajući od svoje prvotne slikarske plošnosti, postajući tako samostalnim trodimenzionalnim objektima koji suvereno dominiraju galerijskim prostorom, izlaze iz zidova ili u njih ulaze, penju se do stropova – isprepliću s postojećom arhitekturom. Finalni umjetnički rad Milana Zoričića ogleda se u zbiru svih eksponata promatranih kao jedinstvena cjelina - postavu izložbe u svom totalu.

U dugom procesu umjetničkog stvaralačkog razvoja Zoričić je prolazio kroz brojne faze, a u slikarstvu mu je svojevremeno od izrazitog značaja bilo upravo dovođenje figurativnog motiva do nivoa perfekcije. Možda upravo iz tog razloga, u svojoj težnji ka čistom, jasnom, sažetom – perfektnom - postepeno se spontano oslobodio figurativnog i svoj slikarski izraz sveo na minimalnu suštinu onog bitnog. (Stoga ne bismo puno pogriješili kada bismo njegovu „zrelu“ fazu nazvali minimalističkom - ukoliko su ikakve kategorizacije ovdje uopće potrebne.) Zoričić ne želi znati gdje će ga u određenom trenutku pojedini rad odvesti, prepušta se intuitivnom impulsu u iskrenom stvaralačkom procesu lišenom promišljanja i ega. Ne libi se pri nastanku novih radova koristiti one „stare“, rezati ih i po potrebi prenamjenjivati kako bi isti nanovo oživjeli u kontekstu novoga djela, najčešće na samoj granici slikarstva. Njegove slike/objekti sačinjene su od samostalnih ili pak međusobno kombiniranih, pravilnih i strogih, uglavnom jednobojnih geometrijskih ploha (pravokutnici, kvadrati, trokuti i krugovi) izražajne teksturalnosti, te

uvijek novih i jedinstvenih formi koje (baš kao u apstraktnom slikarstvu) promatraču predstavljaju mentalni izazov podsjećajući ga na ono nešto njemu blisko, ni sam ne znajući da li je riječ o makro ili mikro zbilji.

Značajno je primjetiti kako je Milan Zoričić svoju bogatu likovnu karijeru započeo radom u polju arhitekture, pa stoga ne čudi vidna manifestacija njenog utjecaja i na umjetnikovo slikarsko stvaralaštvo. Korelacijski odnos i međusobno prožimanje ova dva za umjetnika i danas dominantna područja djelovanja lako se uočavaju u njegovom umjetničkom postupku. Naime, i kada slika, stječe se dojam da on zapravo - gradi. Njegova primarna slikarska tehnika, majstorski savladano tradicionalno fresko slikarstvo, zapravo je slikarska intervencija direktno na zid - arhitekturu. U kreativnom procesu stvaranja slika/objekata on se koristi drvenim okvirima obloženim platnom na koje prethodno prenosi površinu zidne freske (affresco strappato). Asocijativnu „gradnju“ slike naposljetku naslućujemo i odabirom načina pristupa platnu gdje Zoričić njihovim preklapanjima, dubljenjima i prosijecanjima na izvjestan način sliku transformira u trodimenzionalni entitet gotovo u potpunosti lišen svake za klasično slikarstvo tipične plošnosti.

Nina Nemec

MILAN ZORIČIĆ – FORMAL FORMS

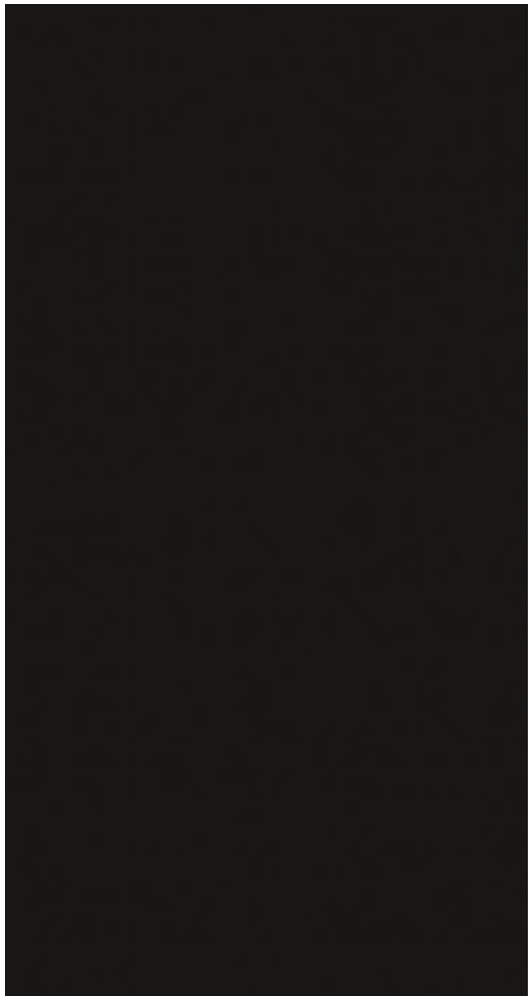
The renowned contemporary artist, architect and painter Milan Zoričić has been active in the Croatian and international art scene for over forty years. During this period, various stages of his painting opus were presented to the Split audience, and his seventh independent solo exhibition in Salon Galić - "Formal Forms" - will present the artist's latest cycle of works created over the past year.

The exhibition can be seen as a set of individual works of atypical geometric forms of various formats that gradually and subtly penetrate into the space, completely leaving their original painting surface, thus becoming independent three-dimensional objects that dominate the gallery space, coming out of the walls or entering them, climbing to the ceilings - intertwining with the existing architecture. The final artistic work of Milan Zoričić is reflected in the sum of all the exhibits observed as a unique whole - an exhibition in its entirety.

In the long process of artistic creation, Zoričić has gone through many phases, and in his painting, he was of the utmost importance to bring the figurative motif to the level of perfection. Perhaps that is the very reason, in his aspiration to the clean, clear, concise - perfect – why (how) he gradually freed his figurative and pictorial expression to the minimal essence of that which is important. (So we would not make a big mistake calling his "mature" stage minimalist - if any categorization was needed here.) Zoričić does not want to know where his work will lead him, leaving himself with an intuitive impulse within a sincere creative process deprived of thought or ego. He doesn't hesitate to use "old" works when making new ones, cutting them and, if necessary, changing them to revive them in the context of a new work, mostly at the very edge of painting. His paintings / objects are made of stand-alone or mutually combined regular and strict, mostly monochrome geometric surfaces (rectangles, squares, triangles and circles) of expressive texture, and always new and unique forms that (just like in abstract painting) challenge the observer, reminding them of something close to them, not even knowing whether it is a macro or a micro reality.

It is important to note that Milan Zoričić began his rich artistic career working in the field of architecture, so the obvious manifestation of this influence on the artist's work is not strange. The correlative relationship and the interplay between architecture and painting (areas of activity important to the artist and to the present times) are clearly seen in his artistic process. Specifically, even when he paints, the impression is that he actually - builds. His primary painting technique, masterful traditional fresco painting, is actually a painting intervention on the wall - architecture. In the creative process of creating images / objects, he uses wooden frameworks coated with platinum, previously painted with fresco astrappato. We link the associative "building" of the image with his choice of approaching the canvas, where Zoričić, by overlapping, duplication and scattering, transforms the image into a three-dimensional entity, almost entirely devoid of typical flatness of the classic painting.

Nina Nemec









Biografija:

Milan Zoričić rođen je 8. siječnja 1955. u Drnišu. Od ranog djetinjstva, ili bolje reći od svoje prve godine živi u Kninu gdje završava osnovnu školu i gimnaziju. 1973. godine upisuje se na Arhitektonski fakultet Sveučilišta u Zagrebu. Već 1975. otvara prvu samostalnu izložbu u Zagrebu za koju predgovor piše akademik prof. dr. Andro Mohorovičić. Taj period je obilovao susretima s mnogim velikim imenima hrvatskog slikarstva. Posebice s Josipom Vaništom koji je u to vrijeme vodio likovni dio programa arhitektonskog fakulteta. Za njega naročito značajna bila je podrška Marina Tartaglia. On ga često poziva u svoj atelier, te mu piše predgovor za dubrovačku izložbu. Izlaže još u Zagrebu, Šibeniku, Zadru, Kninu i Karlovcu. Diplomirao je 1981. godine. U periodu od 1982. do 1990. godine sudjeluje u radu Kninskog likovnog kruga, čiji je jedan od utemeljitelja. Tih godina intenzivno radi kao dizajner i projektant interijera te obiteljskih objekata na području Dalmacije. Od 1988. postaje član HDLU-a Split i ZUH-a (danas HULU i HZSU). 1990. angažiran je na izradi fresaka u nekoliko sakralnih objekata u Italiji. 1997. i 1998. surađuje sa studijem Sottsass u Milanu. (Sottsass Associati u to vrijeme jedan od vodećih svjetskih studija dizajna i arhitekture - čiji je osnivač, Ettore Sottsass, svrstan u grupu od pet najvećih svjetskih dizajnera. Milan Zoričić za studio Sottsass 1997. godine izrađuje pet panoa vizije budućeg aerodroma Malpensa u Milanu i s tim radovima se predstavlja na izložbi „Veliki novi projekti transportnih objekata Italije „ u Palazzo Triennale di Milano 1998. god. 2001. godine također u Milanu jedan je od osnivača grupe „Metarazionalità“ Talijanski slikar Beppe Bonetti, nijemac Rudolph Rainer i Milan Zoričić zajedno su izlagali na području Italije, Sjedinjenih Američkih Država i Kine. Od 2001. godine tehnika „affresco strappato“ postaje način izrade većine njegovih slika u za to posebno opremljenim atelierima u Kninu i Bergamu. Živi i radi u Kninu.

Kontakt

e-mail: milanzorivic@gmail.com
mob: +385 (0) 98 940 77 04

Biography:

Milan Zoričić was born on January 8, 1955 in Drniš. Since early childhood, or better to say, from his first year he lived in Knin where he attended elementary and high school. In 1973, he enrolled at the Faculty of Architecture of the University of Zagreb. In 1975, he had his first solo exhibition in Zagreb, with the academic prof. dr. Andro Mohorovičić as the preface author. This period was full of meetings with many great names of Croatian painting, including Josip Vaništa, who led the visual arts section of the Faculty of Architecture program. Marin Tartaglia's support meant much to Zoričić. Tartaglia often invited him to his atelier, and wrote the preface for Milan's exhibition in Dubrovnik. He exhibited in Zagreb, Šibenik, Zadar, Knin and Karlovac. He graduated in 1981. From 1982 to 1990, he was a part and one of the founders of the Knin art circle. During this period, he worked intensively as a designer and interior designer in Dalmatia. He became a member of HDLU Split and ZUH (now HULU and HZSU) in 1988, and in 1990, he was engaged in making frescoes in several sacred objects in Italy. In 1997 and 1998, he collaborated with Sottsass in Milan (at the time, Sottsass Associati was one of the world's leading design and architecture studios - whose founder, Ettore Sottsass was one of top five designers in the world). Milan Zoričić produced five visions of the future Malpensa airport in Milan for Sottsass studio in 1997, presenting himself with these works at the exhibition "Big new projects of transport facilities of Italy" at the Palazzo Triennale di Milano in 1998.

In 2001, one of the founders of the Metarazionalità group in Milan, the Italian painter Beppe Bonetti, Rudolph Rainer (Germany) and Milan Zoričić exhibited together in Italy, the United States of America and China. Since 2001, the "affresco strappato" technique has been the mode of making most of his paintings in his specially equipped ateliers in Knin and Bergamo. He lives and works in Knin.