

MATKO
MIJIĆ

TRAGOVI - SNAGA MIJENE
TRACES - THE POWER OF CHANGE

Kaštel Vitturi
Vitturi Castle

Muzej Grada Kaštela
Museum of the Town of Kaštela

11. 9. – 15. 10. 2024.

Matka Mijića poznajemo kao umjetnika bogate imaginacije, vješta neimara u različitim materijalima, kipara male plastike, ali i skulptura velikih formata, objekata i umjetničkih instalacija razjedenih, oksidiranih epiderma, strukturalnih ambijentalnih instalacija velikih dimenzija i konačno Mijića poznajemo i kao autora asamblaža i slika. Mitsko, mistično, vremenito, simboličko i asocijativno prisutno je i prepoznatljivo u svim medijima i etapama njegova stvaralaštva. Čita se to u ranim dotjeranim i jasnim kiparskim formama *brončanih retable*, pozitiva i negativa u jednome, čiji se dijelovi mogu pomicati aktivirajući doživljaj, percepciju gledatelja i sam prostor. Jednake konotacije pronalazimo i u spomenutim strukturnim pejzažnim intervencijama, kao i u radovima u kojima napušta klasične kiparske norme, *otvarajući tako prostore neke šire (ljudske) arhetipske zavičajnosti*,¹ poput ciklusa *Putovanja, Ex voto, Stol – dok smo čekali*,... koji se postupno nadopunjuju i rastu, a obilježja materijala šire asocijativne i likovne prostore produbljujući im doživljaj i imaginaciju.

To mističko i asocijativno, pa i procesualno u smislu "recikliranja" ranijih motiva u recentnim radovima, pokazuju se kao ishodišta i trajanja u kontekstu mentalno-emocionalnog sustava i osjetljivosti autora u ukupnom njegovu stvaralaštvu. U recentnim slikama izloženima prošle godine u Milni na otoku Braču i s proširenim repertoarom ovdje u kaštelu Vitturi iščitavaju se forme njegovih poznatih objekata i skulptura transformiranih u novi medij, obogaćene novim semantičkim i likovnim slojevima. Integralni je dio izložbe velika Mijićeva skulptura *Za njezinu poeziju*, 2013. koju čine dva elipsoidna elementa napetih opna, povezana u jedno, od kojih je gornji, manji u *nježnu naklonu*². Načinjena je od hrastovih *duga* s trima ladicama za otisnutu poeziju njegove supruge Ivanke, mameći na dodir i interakciju. U ovom

We know Matko Mijić as an artist with a rich imagination, a skilled builder in different materials, a sculptor of small plastics, but also the large-format sculptures, objects and art installations of corroded, oxidized epidermis, structural ambiental installations of large dimensions, and finally we also know Mijić as an author of assemblages and paintings. Mythical, mystical, temporal, symbolic and associative is present and recognizable in all media and stages of his creativity. This is read in the early refined and clear sculptural forms of *bronze retables*, positive and negative in one, whose parts can be moved, activating the experience, the perception of the viewer and the space itself. We find the same connotations in the aforementioned structural landscape interventions, as well as in the works in which he abandons classical sculptural norms, *thus opening up spaces of some wider (human) archetypal native-ness*¹, such as the cycle *Journeys, Ex voto, Table – while we were waiting*,... which gradually complement and grow, and the characteristics of the material expand the associative and artistic spaces, deepening their experience and imagination.

This mystical and associative, and also processual in the sense of "recycling" of earlier motifs in recent works, are shown as origins and duration in the context of the mental-emotional system and sensitivity of the author in expanded repertoire here in the Vitturii Castle, the forms of his famous objects and sculptures are read but now transformed into a new medium, enriched with new semantic and artistic layers. An integral part of the exhibition is Mijić's large sculpture *For Her Poetry*, 2013, which consists of two ellipsoidal elements with tense membrane, connected into one, of which the upper one is smaller in a *gentle bow*². It is made of oak rainbows with three drawers for

¹ Ive Šimat Banov, Matko Mijić, Trogir, 1999.

² Margarita Sveštarov Šimat, Retrospektiva, Skulpture, objekti, asamblaži, crteži, Zagreb, 2018.

¹ Ive Šimat Banov, Matko Mijić, Trogir, 1999

² Margarita Sveštarov Šimat, Retrospective, Sculptures, Objects, Assemblages, Drawings, Zagreb, 2018

trenutku skulpturu mogu samo zamisliti u prostranoj dvorani s pogledom na more na prvome katu kaštela Vitturi i vidim potencijal tih jedinstvenih suodnosa; slika na zidovima, skulpture, prožimanja unutrašnjeg i vanjskog prostora.

Prva slika pod imenom *Tragovi*, 2014., reproducirana je u katalogu izložbe održane u Palači Milesi i Galeriji Kula nagovijestila je istoimeni ciklus i tehnički drugačiji pristup motivima. Prve slike iz ciklusa *Tragovi* hibridne su, s plastičkim elementima prisvojenim iz stvarnog prostora. Iako se možda ne čini na prvo gledanje, ti se radovi nadovezuju na Mijićev *alkemičarski mentalitet* i njegov "kabinet čuda" u kojem je vrijeme "zaustavljeno". Skulpture i objekti, često začuđujućih izvedaba i intervencija povezanih u neobične odnose, nastali od odbačenih i istrošenih predmeta i materijala, asocijativnih su, mističnih, ludičkih, ali i irelevantnih značenja. Od samotnog kipara "alkemičara" prometnuo se u lovca kako ga imenuje Margarita Sveštarov Šimat u predgovoru izložbe *Tragovi*, 2022. godine, koji *rutinom svakodnevnog hoda* probire i bilježi tragove vremena i nehata.

Recentno Mijićevo slikarstvo pomak je prema lirskom i minucioznom, tehnički dorađenom, koje reminiscira renesansno slikarstvo s bošovskim nadrealnim prizvukom, a zrcali se u diskretnim i tajanstvenim pejzažima "posađenima" na jajolike (Ab ovo) lebdeće forme u tamnom prostranstvu svemira ili dubokom mračnom podmorju, svejedno. Na epidermama njegovih ovalnih, cilindričnih, prošupljenih, uspravljenih, polegnutih ili dijagonalno usmjerenih plutajućih forma prerađenih od ranijih skulptura i objekata, osim romantične i pitome vegetacije koja se gubi u sfumatika, minuciozno su slikane listajuće, razjedene površine i ispucale karbonatne opne, kao i vlaknaste, gomoljaste nakupine; kolonije možebitnih organizama koje se bestežinski i usporeno odvajaju od središnje forme načetih obrisu. Linearne, detaljno slikane dijelove skladno suprotstavlja mekanom slikarskom duktusu, izazivajući duboku pozornost promatrača. Slaveći estetiku propadljivosti materije i neprestanu mijenu nestajanja i

the printed poetry of his wife Ivanka, luring for touch and interaction. At this moment, I can only imagine the sculpture in a spacious hall overlooking the sea on the first floor of the Vitturi Castle and I see the potential of these unique relationships; paintings on the walls, sculpture, permeating the interior and exterior space.

The first painting under the name *Traces*, 2014, was reproduced in the catalogue of the exhibition held in the Milesi Palace and the Kula Gallery, foreshadowing the cycle of the same name and a technically different approach to motifs. The first paintings from the *Traces* cycle are hybrid, with plastic elements appropriated from real space. Although it may not seem so at first glance, these works are connected to Mijić's *alchemical mentality*, his "cabinet of miracles" in which time is "stopped". Sculptures and objects, often of astonishing performance and interventions linked in unusual relationships, created from discarded and worn-out objects and materials, have associative, mystical, ludic, but irrelevant meanings. He transformed from a solitary sculptor "alchemist" into a hunter, as Margarita Sveštarov Šimat calls him in the foreword of the exhibition *Traces*, 2022, who *sifts through the routine of his daily walk and records the traces of time and carelessness*.

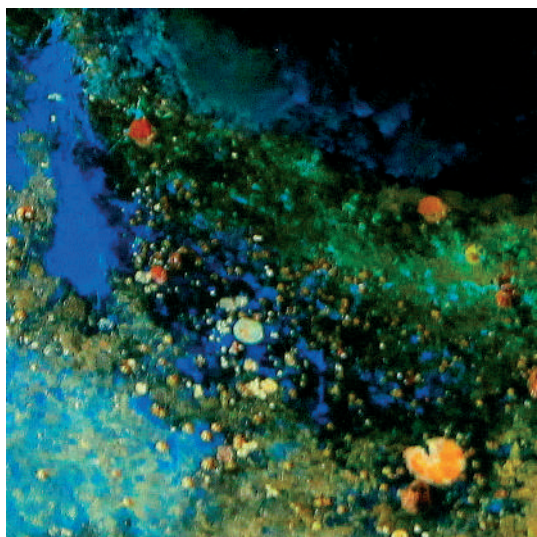
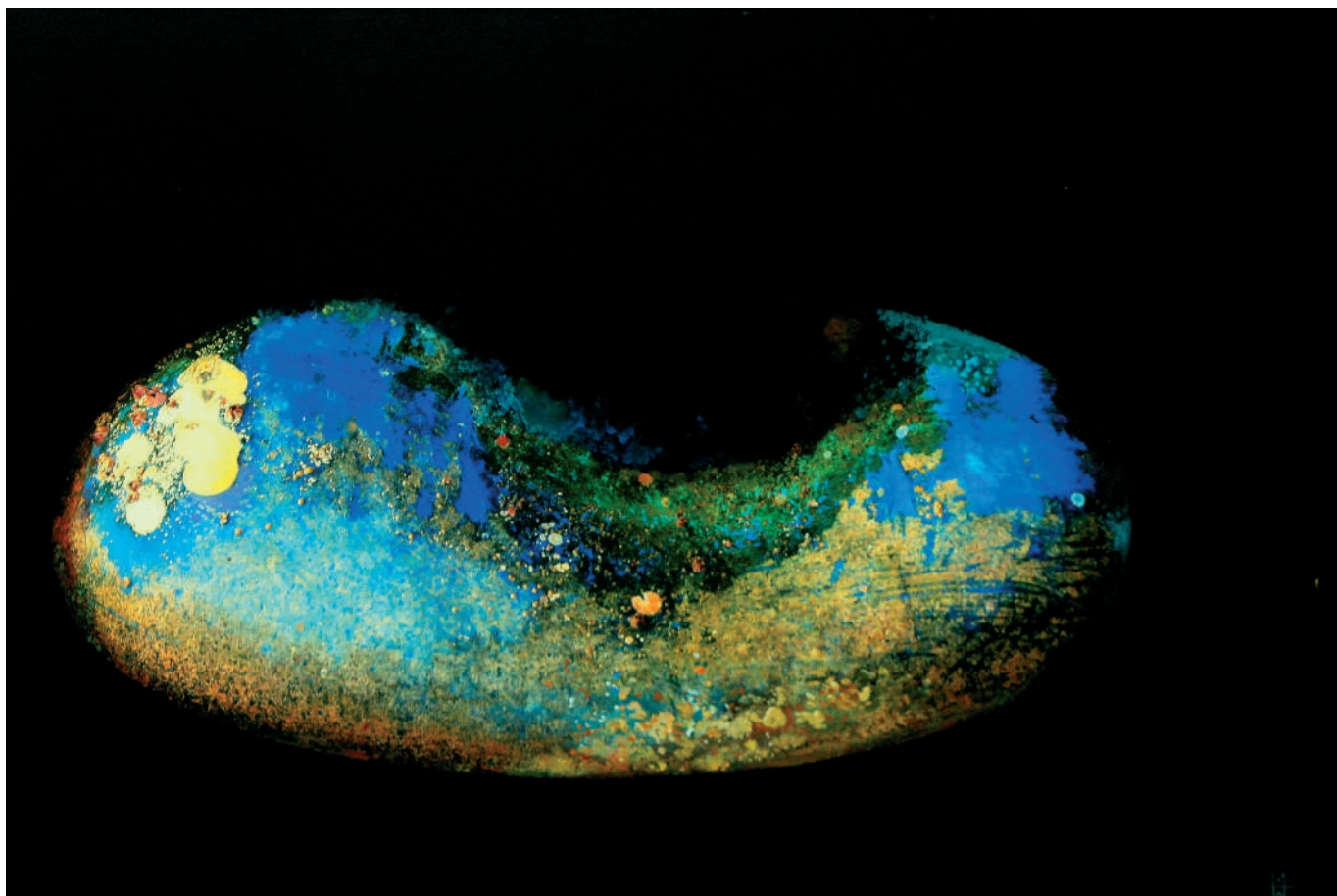
Mijić's recent painting is a shift towards lyrical and meticulous, technically refined, which is reminiscent of renaissance painting with a Boschian surreal undertone, and is reflected in discreet and mysterious landscapes "planted" on ovoid (Ab ovo) floating forms in the dark expanse of space or the deep dark undersea, all the same. On the epidermis of his oval, cylindrical, hollowed, upright, reclining or diagonally oriented floating forms reworked from earlier sculptures and objects, apart from the romantic and tame vegetation that is lost in sfumata, one can see meticulously painted leafy, eroded surfaces and cracked carbonate membranes, as well as fibrous tuberous accumulations; colonies of possible organisms that weightlessly and slowly separate from the central form of the initial outlines. He

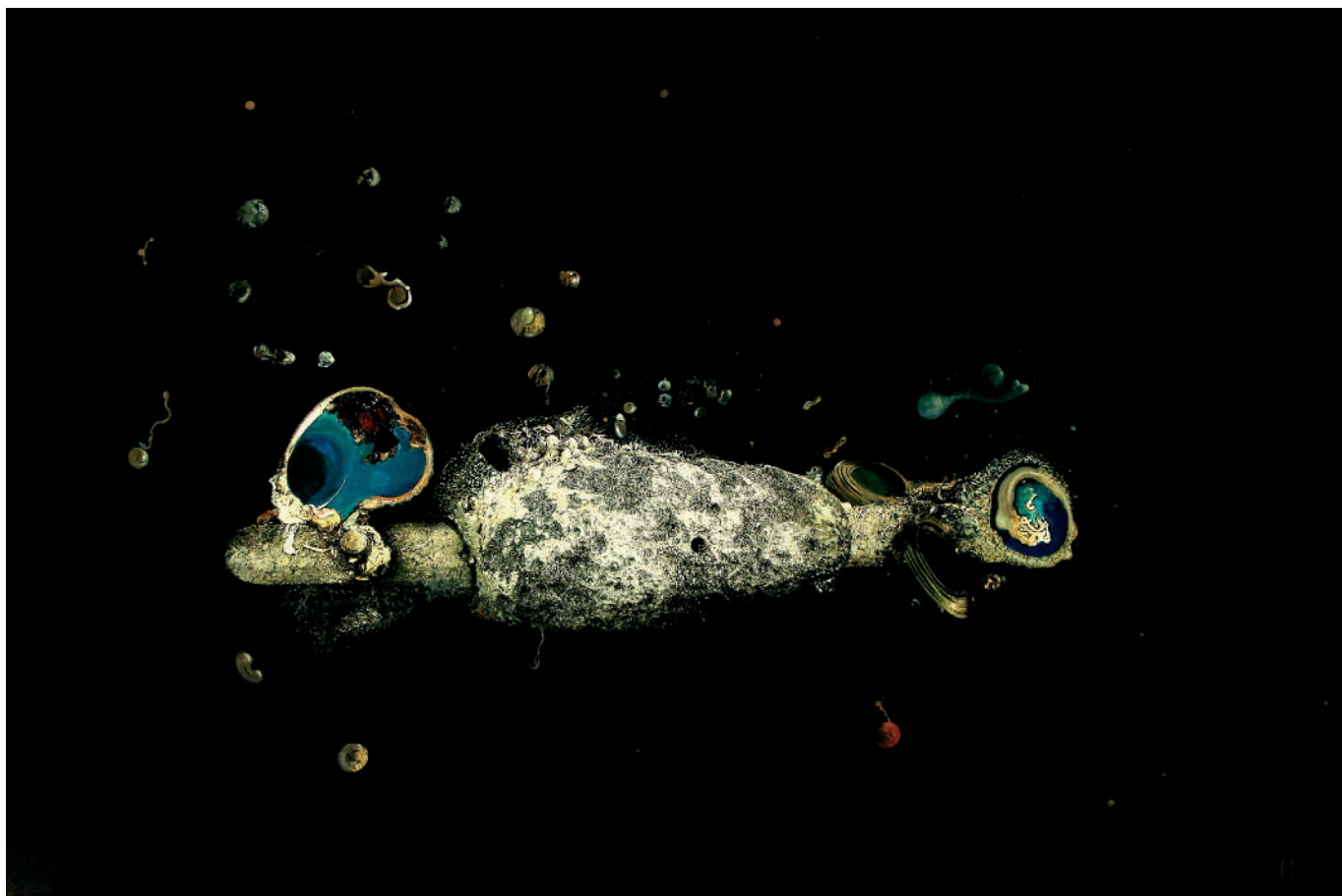
nastajanja, uviđamo da zapravo ništa ne nestaje. Sve je dio zajedničkog procesa, velike neprestane izmjene. Sve je Jedno, živa procesualnost koja se prelijeva iz osnovnih motiva njegovih skulptura u slikarski medij. Njegov interes ostaje na isticanju svojstava i likovnog govora materijala koje nastaje u sprezi s prirodnim procesima, s tijekom vremena, ali zamrznute, pune asocijativnih sadržaja i mističnih atmosfera koje naplavljuju i rastvaraju granice promatrača međusobno se prožimajući u nevidljivim, transcendentnim prostorima duha. Zamjećujemo tragove, svjesni neuhvatljivog, slutimo značenja i smisao te velike kozmičke procesualnosti čiji smo dio. Edith Stein piše u svom poznatom djelu *Znanost Križa* da umjetnik *pretvara u sliku ono što ga u nutrini dira i teži za tim da to na izvanjski način oblikuje*. Matka dira mediteranski zavičaj, vremenita erozija, dira ga to vječito propadanje, korozija i pretvorba, estetika propadljivosti materijala, kreativna ludička igra, diraju ga bljeskovi spoznaje, duboke slutnje smisla, ono nedokučivo prapočelo koje nam stalno izmiče u istinskoj jasnoći a manifestira se u svemu, osim u zlu. Tu je i znakovno-asocijativni jezik boja, Matkova paleta, od pepeljastih smeđih nijansa, boje hrđe, dubokih modro-crnih, zelenkastih oksida i boja bakrovog sulfata (modre galice) sa svim konotacijama, praktičnim i simboličkim sadržajima Bordoške juhe izmiješanih u imaginaciji djetinjstva.

Mirela Vujević Duvnjak

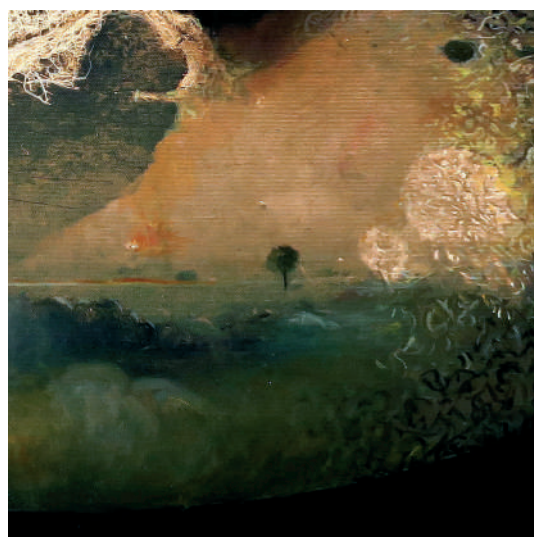
harmoniously contrasts the linear, detailed painted parts with the soft painterly ductus, provoking the deep attention of the observer. Celebrating the aesthetics of the perishability of matter and the constant change of disappearance and creation, he realizes that nothing actually disappears. It's all part of a common process, a big continuous change. Everything is One, a living processuality that flows from the basic motifs of his sculptures into the painting medium. His interest remains in emphasizing the properties and visual language of materials that arise in conjunction with natural processes, with the passage of time, but frozen, full of associative content and mystical atmospheres that flood and dissolve the boundaries of the observer, interpenetrating each other in the invisible, transcendent spaces of the spirit. We notice traces, aware of the elusive, sense the meaning and sense of the great cosmic processuality of which we are a part. Edith Stein writes in her famous work *The Science of the Cross* that the artist transforms into a picture what touches him inwardly and strives to shape it outwardly. Matko is touched by the Mediterranean homeland, temporal erosion, he is touched by that eternal decay, corrosion and transformation, the aesthetics of the perishability of materials, creative crazy play, he is touched by flashes of knowledge, deep forebodings of meaning, that unfathomable beginning that constantly eludes us in true clarity and manifests itself in everything, except in evil. There is also a sign-associative colour language, Matko's palette, of ashy brown shades, rust colour, deep blue-black, greenish oxides and the colour of copper sulphate (blue galica) with all the connotations, practical and symbolic contents of Bordeaux soup mixed in the imagination of childhood.

Mirela Vujević Duvnjak



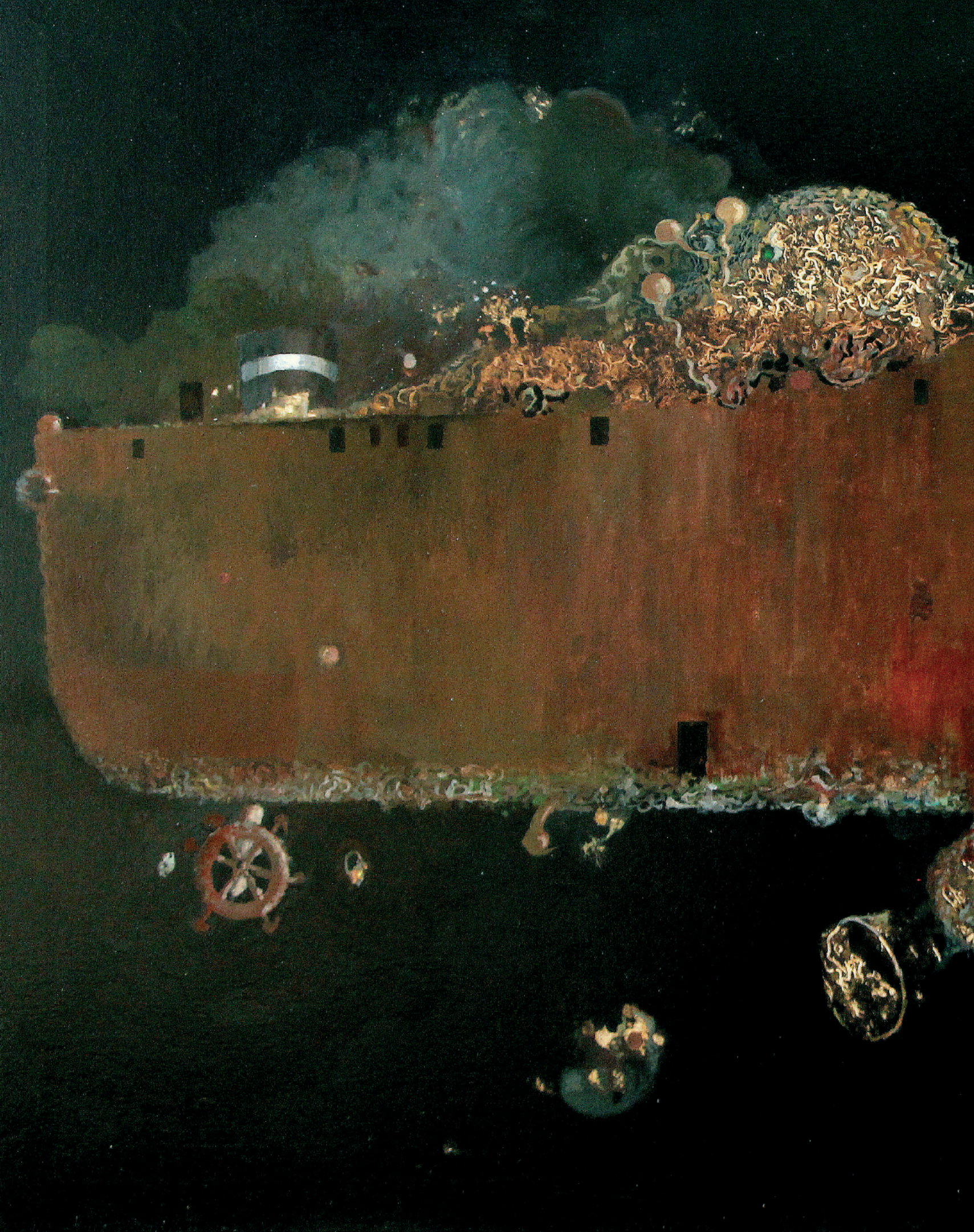


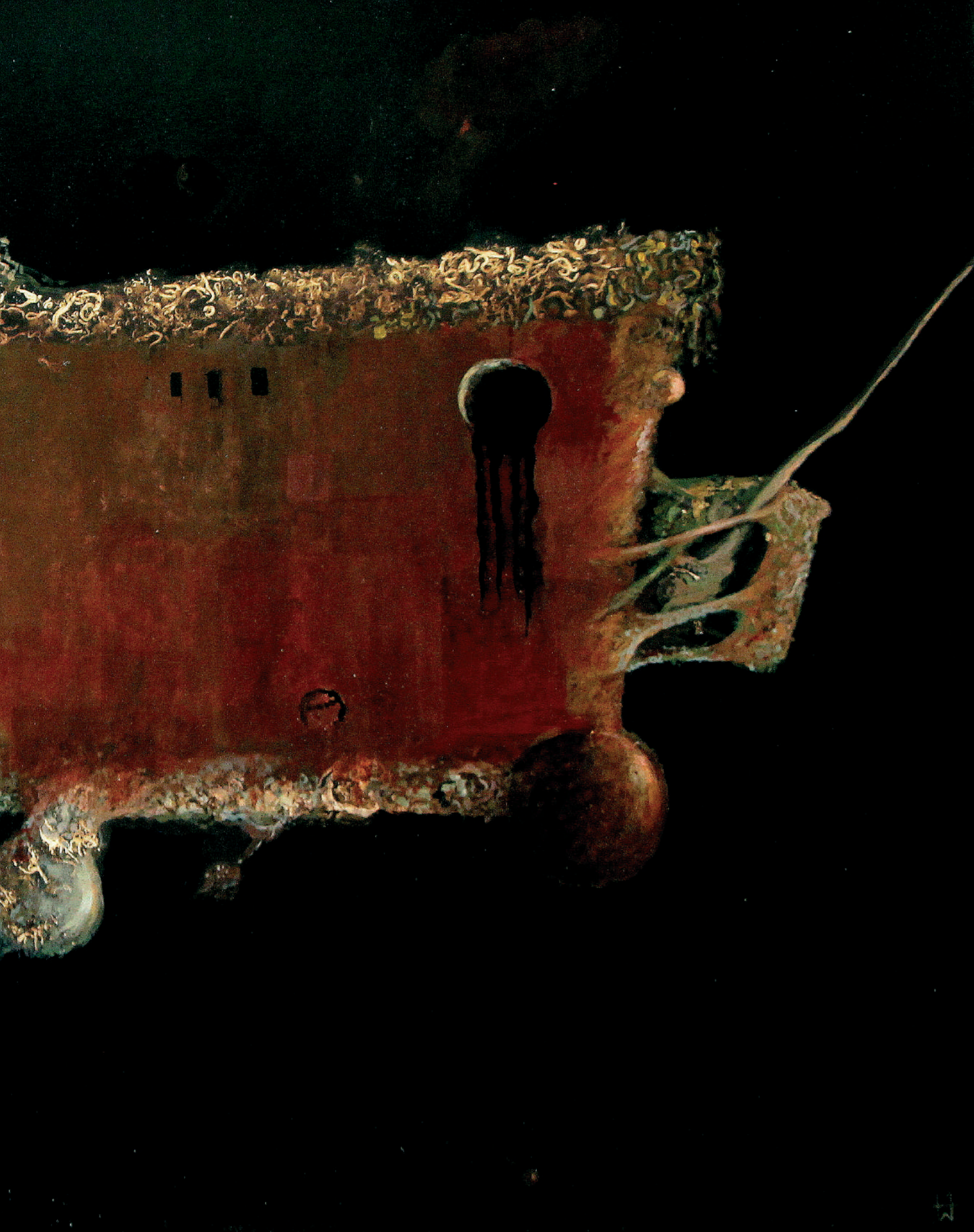




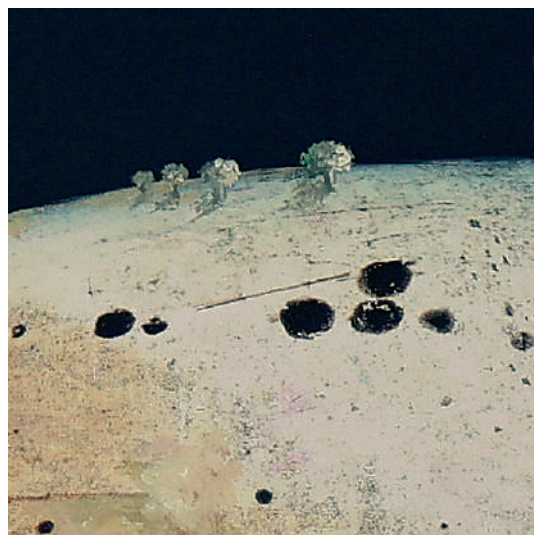


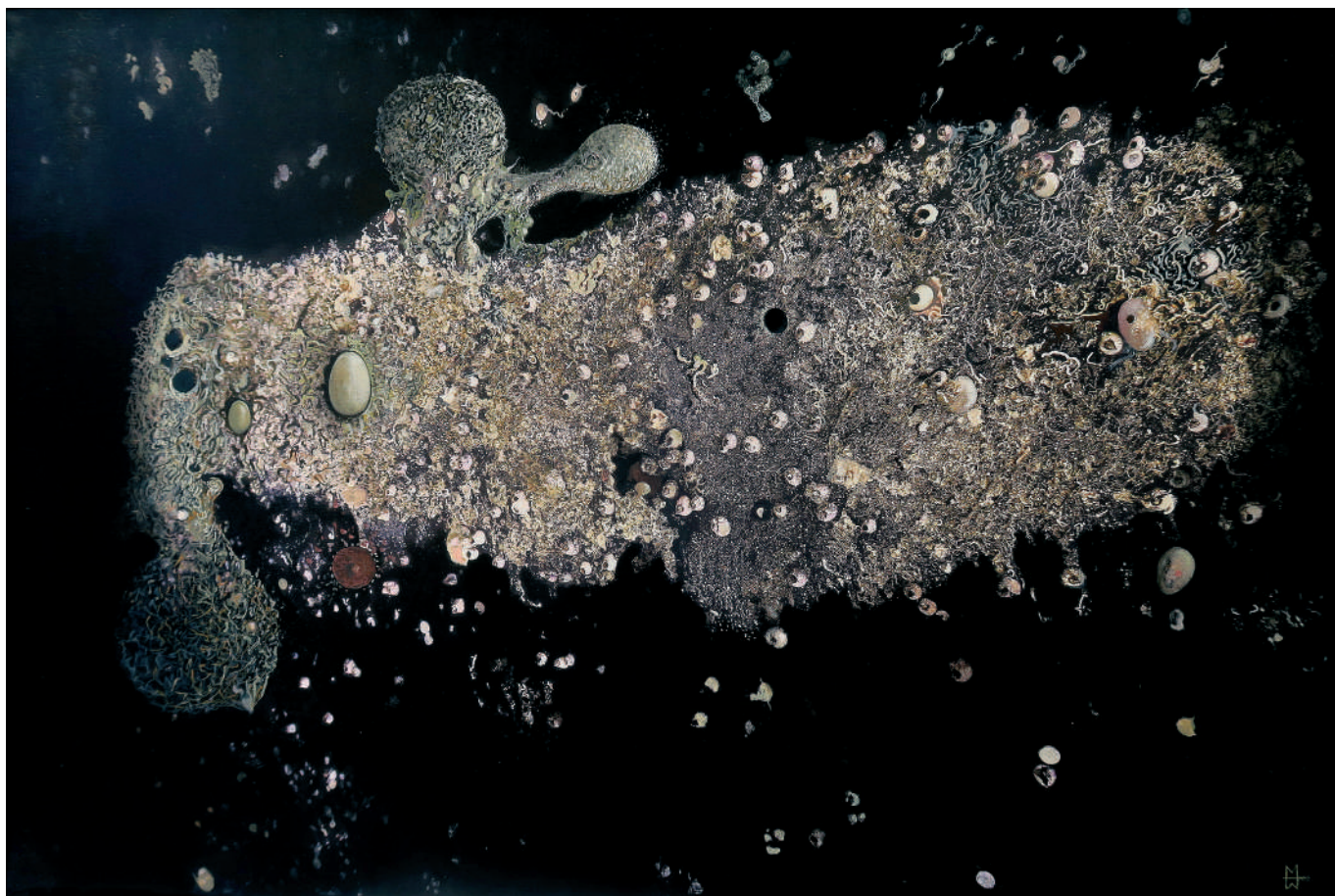




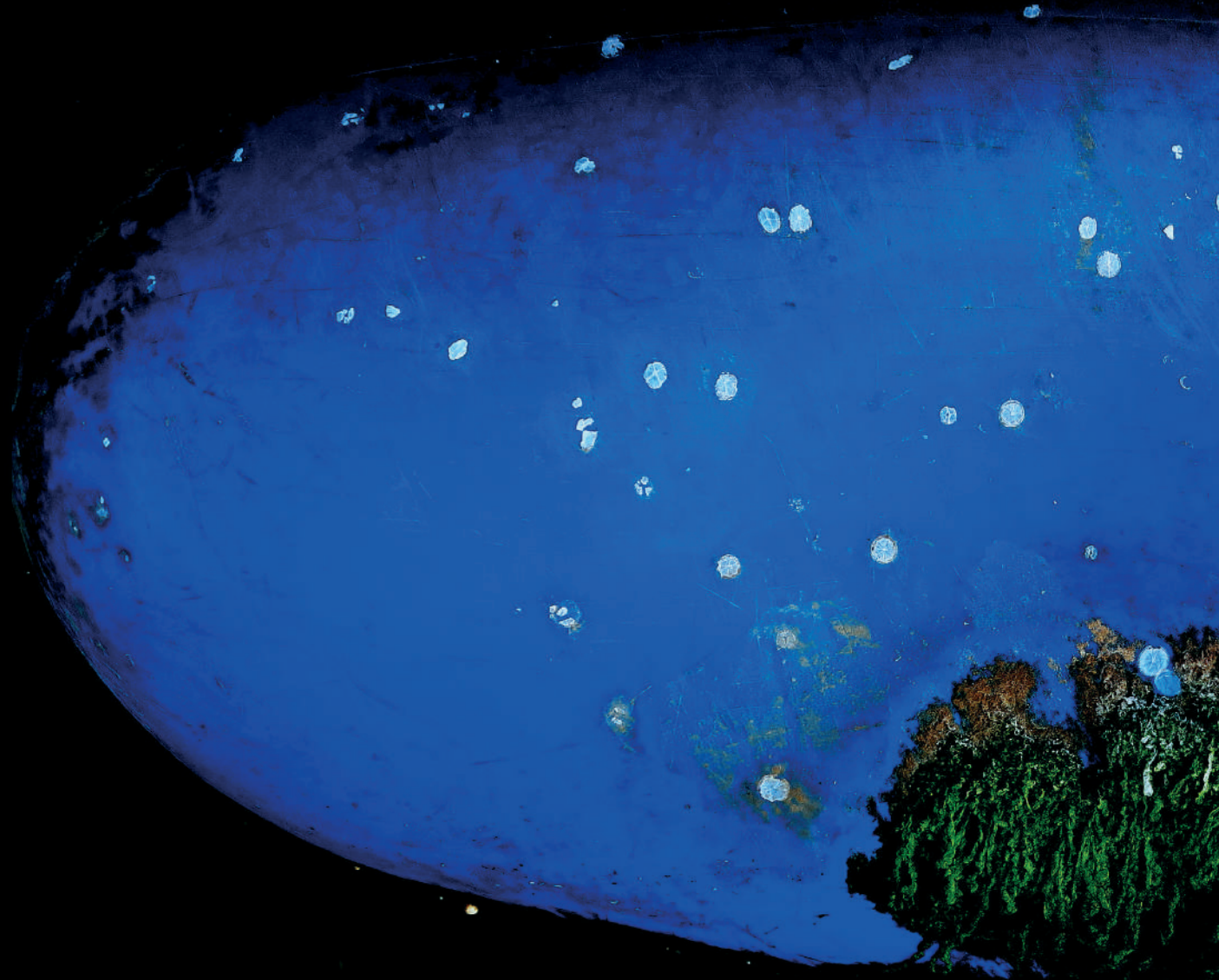


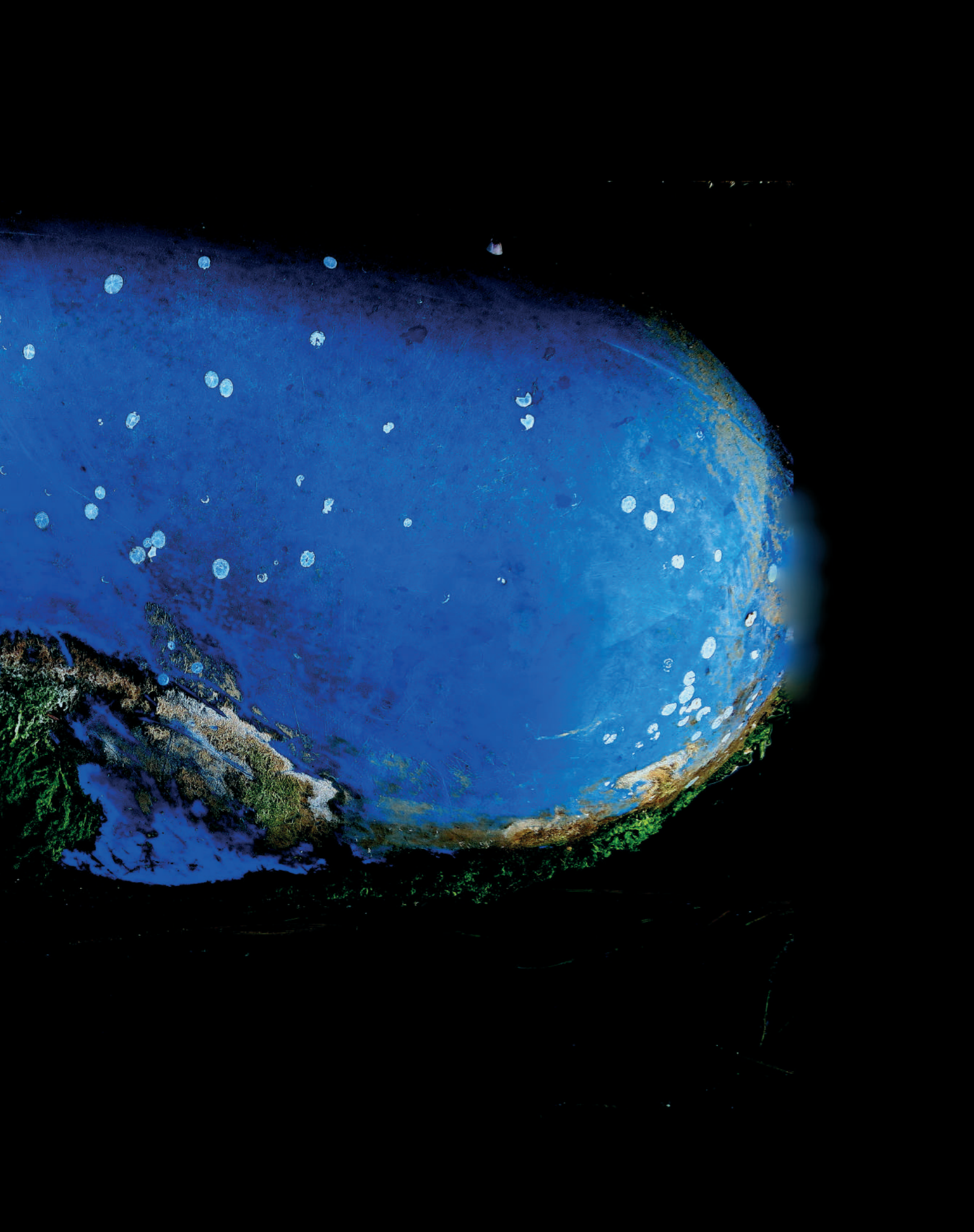












Urušim se
kao kula od pijeska
kao kuća od karata
pa se ponovo gradim
zrnce po zrnce
karta po karta
gradim se
gradim te
uvijek iznova
ali ne od početka
bilo bi lakše
ali nije nam dano
samo hrabro
kule su za djevice
ali
nitko im ne kaže
da su kule od pijeska
pa ih grade
neumorno
za sanjare
za dječake
očiju većih od svijeta

Ivanka Mijić



MATKO MIJIĆ rođen je u Splitu 21. rujna 1955. godine. Djetinjstvo je proveo u Milni na Braču gdje je završio osnovnu školu. Srednju školu za primijenjenu umjetnost završio je u Splitu. Na Fakultetu primijenjenih umetnosti u Beogradu diplomirao je na katedri kiparstva 1981. godine. Nakon studija vratio se u Milnu i živio ondje do preseljenja u Trogir 1985. godine. Od 1984. član je Hrvatske zajednice samostalnih umjetnika do zasnivanja radnog odnosa na Umjetničkoj akademiji sveučilišta u Splitu 2004. godine, gdje je i danas redoviti profesor u trajnom zvanju.

Od 1985. živi i radi u Trogiru gdje je ostvario najveći dio svog umjetničkog opusa.

Samostalno izlaže od 1976. i do danas je imao 45 samostalnih izložaba:

MATKO MIJIĆ was born in Split on 21 September 1955. He spent his childhood in Milna on Brač, where he finished elementary school. He finished High School for Applied Arts in Split. He graduated from the Faculty of Applied Arts in Belgrade at the Department of Sculpture in 1981. After his studies, he returned to Milna and lived there until moving to Trogir in 1985. From 1984 he was a member of the Croatian Association of Independent Artists until he started working at the Art Academy of the University of Split in 2004, where he is still a full-time professor.

He has been living and working in Trogir since 1985, where he created most of his artistic work.

He has been exhibiting independently since 1976 and has had 45 solo exhibitions to date:

(Galerija Forum, Zagreb – 1992. i 2007., Galerija sv. Krševana, Šibenik – 1995., 2009. i 2011., Klovićevi dvori, Zagreb – 1998 i 2002., Galerija umjetnina, Split – 2003., Gunzburg 1995., Treviso/Venecija 1999., Zavod HAZU – Palača Mile-si, Split 2014., Memorijal Ive Kerdića, Osijek, 2016.) i više od 200 skupnih izložbi (trijenala hrvatskog kiparstva kontinuirano, Suvremeno hrvatsko kiparstvo 2009. – Beč, Berlin, Bratislava, 2010. – Zagreb, Ljubljana, Trst, Pečuh; Art Medal World Congress, Sofija, 2014....).

Radovi mu se nalaze u galerijama i privatnim zbirkama u zemlji i inozemstvu:

- MUZEJ SUVREMENE UMJETNOSTI u Dubrovniku,
- NACIONALNI MUZEJ MODERNE UMJETNOSTI u Zagrebu,
- MUZEJ SUVREMENE UMJETNOSTI u Zagrebu,
- GALERIJA UMJETNINA u Splitu,
- MUZEJ LIKOVNIH UMJETNOSTI u Osijeku.

U izdanju Muzeja grada Trogira objavljena je 1999. godine monografija autora Ive Šimata Banova.

O njegovu radu snimljena su 4 kratka televizijska filma.

Za svoj rad dobio je nekoliko nagrada i priznanja (1993. Nagrada Hrvatskog društva likovnih umjetnosti Split, 1996. Splitski salon; nagrada za najbolji pojedinačni rad Splitskoga salona, 1998.; Odlikovanje predsjednika Republike Hrvatske Redom Danice hrvatske s likom Marka Marulića, 1999.; Nagrada Grada Trogira za umjetnički doprinos kulturi grada Trogira i Republike Hrvatske; Nagrada Vladimir Nazor za najbolju izložbu 2018. godine, Matko Mijić Retrospektiva, Moderna Galerija Zagreb; Nagrada Grada Trogira za životno djelo 2019. godine te Grand Prix XIV. memorijala Ive Kerdića, Osijek 2022. godine.

(Forum Gallery, Zagreb – 1992 and 2007, St. Krševan Gallery, Šibenik – 1995, 2009 and 2011, Klovićevi dvori Gallery, Zagreb – 1998 and 2002, Art Gallery, Split – 2003, Gunzburg 1995, Treviso/Venice 1999, HAZU Institution – Milesi Palace, Split 2014, Memorial to Ivo Kerdić, Osijek, 2016) and more than 200 group exhibitions (triennial of Croatian Sculpture continuously, Contemporary Croatian Sculpture 2009 – Vienna, Berlin, Bratislava, 2010) – Zagreb, Trieste, Pécs; Art Medal World Congress, Sofia, 2014 etc.).

His works can be found in galleries and private collections in the country and abroad:

- MUSEUM OF CONTEMPORARY ART in Dubrovnik,
- NATIONAL MUSEUM OF MODERN ART in Zagreb,
- MUSEUM OF CONTEMPORARY ART in Zagreb,
- ART GALLERY in Split,
- MUSEUM OF FINE ARTS in Osijek.

In 1999, a monograph by the author Ive Šimat Banov was published by the Museum of the City of Trogir.

4 short television films were made about his work.

He received several awards and recognitions for his work (1993 Award of the Croatian Society of Fine Arts Split, 1996 Split Salon; Award for the best individual work of the Split Salon, 1998; Decoration of the President of the Republic of Croatia with the Order of Danica Hrvatska with the image of Marko Marulić, 1999; Award of the City of Trogir for artistic contribution to the culture of the City of Trogir and the Republic of Croatia; Award Vladimir Nazor for the best exhibition of 2018, Matko Mijić, a Retrospective, Modern Gallery Zagreb; Award of the City of Trogir for the 2019 and Grand Prix of the Ivo Kerdić Memorial in 2022.



Za njenu poeziju, 2014., 243 x 90 cm



MUZEJ GRADA KAŠTELA

MATKO MIJIĆ

TRAGOVI – SNAGA MIJENE

TRACES – THE POWER OF CHANGE

11. 9. – 15. 10. 2024.

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