

Marko Zorović

ČAKAJOČ JAVNIH NAROČIL /
AWAITING PUBLIC PROCUREMENT

Galerija Krško

24. november 2023–10. februar 2024





200 mL 6.75 U.S. fl. oz.



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ČAKAJOČ JAVNIH NAROČIL

Klaudija Cigole

Slikar Marko Zorović (rojen 1973) se v zadnjem obdobju uspešno udejstvuje v polju slovenske umetniške produkcije. Leta 1997 je pod mentorstvom prof. Gustava Gnamuša diplomiral iz slikarstva, leta 2000 pa pod mentorstvom prof. Bojana Gorenca magistriral na Akademiji za likovno umetnost v Ljubljani.

Po študiju slikarstva je nekaj let deloval kot samostojni ustvarjalec na področju kulture, pisal recenzije in članke objavjal v strokovni periodiki. Pripravil in vodil je večje število likovnih delavnic, tečajev in bil mentor mnogim mladim, ki so se pripravljali na sprejemne izpite. Ukvarjal se je tudi z restavriranjem slikarskih del, knjižno ilustracijo ter izrisovanjem in rekonstrukcijo arheoloških najdb.

Leta 2014 je svoja dela predstavil v okviru skupinske razstave v Galeriji Eburna, čemur so sledila še druga skupinska in samostojna razstavljanja ter leta 2021 prejem delovne štipendije ministrstva za kulturo.

Za likovna dela zadnjega ustvarjalnega obdobja je značilna neklasična oblika nosilca slike. Ta se je iz pravokotnega spremenil v večdelno platno, sestavljeno iz trikotnikov, trapezov in drugih večkotnikov, ki so med seboj razklani s prelomom, ločnico. Oblika nosilca, njegovi prelomi in medsebojna razmerja delov in celote ustvarjajo dinamiko. Šele ko je vsak del zase dovolj poveden in zaključen, celotna kompozicija uspešno komunicira. Pri slikanju Marko Zorović črpa iz bogatega poznavanja zgodovine umetnosti in teorije upodabljanja. Reference najdemo v renesančni večfiguraliki in Tintoretovih manierističnih načinih oblikovanja figure. Te se tudi pri Zoroviću kažejo v nenadnih zasukih, pregibih, skrajšavah in v dialogu s perspektivnimi pomagali ustvarjajo prostorske iluzije sicer večinoma zunanjih prizorišč. V koloritu prevladujejo hladni toni barvne lestvice v harmonizaciji vijoličastih, modrih, zelenih, sivih odtenkov. Občasno poseže tudi po rdeči in nekoliko bolj zemeljskih tonih.

Že nekaj let v njegovih delih prevladuje ikonografska motivika pobiralcev smeti, komunalnih delavcev, ki opravljajo težaško delo, za katero se preostalo prebivalstvo ne zmeni, mu ne daje posebne veljave oziroma se nanj spomni le tedaj, ko gre kaj narobe in se začne dušiti v lastnih smeteh. Delavce upodablja na deponijah, med prebiranjem, sortiranjem smeti, med čiščenjem zasneženih ulic. Osebe v delovnih oblačilih so naslikane v delovnem zanosu, nikoli nimajo pogleda uprtega v gledalca, stoično delajo in se ne pustijo motiti. Opravljajo delo, ki je za večino samoumevno, nevidno, in zdi se, da je takšno tudi njihovo dožemanje lastne vloge. Slikar je tisti, ki je njihovo delo zabeležil, naslikal ekspresivne figure in jih povzdignil v heroične.

Ali so Zorovičevi heroji resnično heroji v pravem pomenu besede? Tisti, ki srčno opravljajo svoje delo, ga jemljejo kot svoje poslanstvo in so se zanj pripravljene žrtvovati? Verjetno se je pobiralcem smeti ta vloga zgodila po sili razmer, da posameznik reši svojo existenco. Je torej heroj svoje osebne zgodbe.

Upodobitve herojev, junakov so pomembni motivi iz zgodovine umetnosti in se pojavljajo v slogovnih obdobjih, ki so visoko cenila grško in rimsko mitologijo, ter v krščanski ikonografiji. Junaštvo je kot motiv pogosto tudi v času novih družbenih ureditev, po prvi in zlasti drugi svetovni vojni, ko se vzpostavljajo nove ideologije in družbene vrednote. Za slikarstvo sorealizma so značilne teme izgrajevanja nove države, ki so spodbujale skupne vrednote bratstva in enotnosti. V polju likovne umetnosti se tako pojavljalo liki udarniških delavcev, ki gradijo družbo s svojim potom in krvjo ter so zgled kolektivnega vedenja. So novi junaki družbe. V 60. in 70. letih so po vsej tedanji Jugoslaviji nastajali javni spomeniki monumentalnih razsežnosti, ki so vpeljali modernistično oblikovanje abstraktnih železobetonskih konstrukcij. Veliko je bilo javnih naročil, s pomočjo umetnosti se je izobrazevalo, gradilo družbene vrednote. Dela Marka Zorovića tudi z naslovom drezajo in sporočajo, da imajo težnjo postati monumentalna, čakajo na veliko javno naročilo, s katerim se bodo realizirala še v večjih dimenzijah.

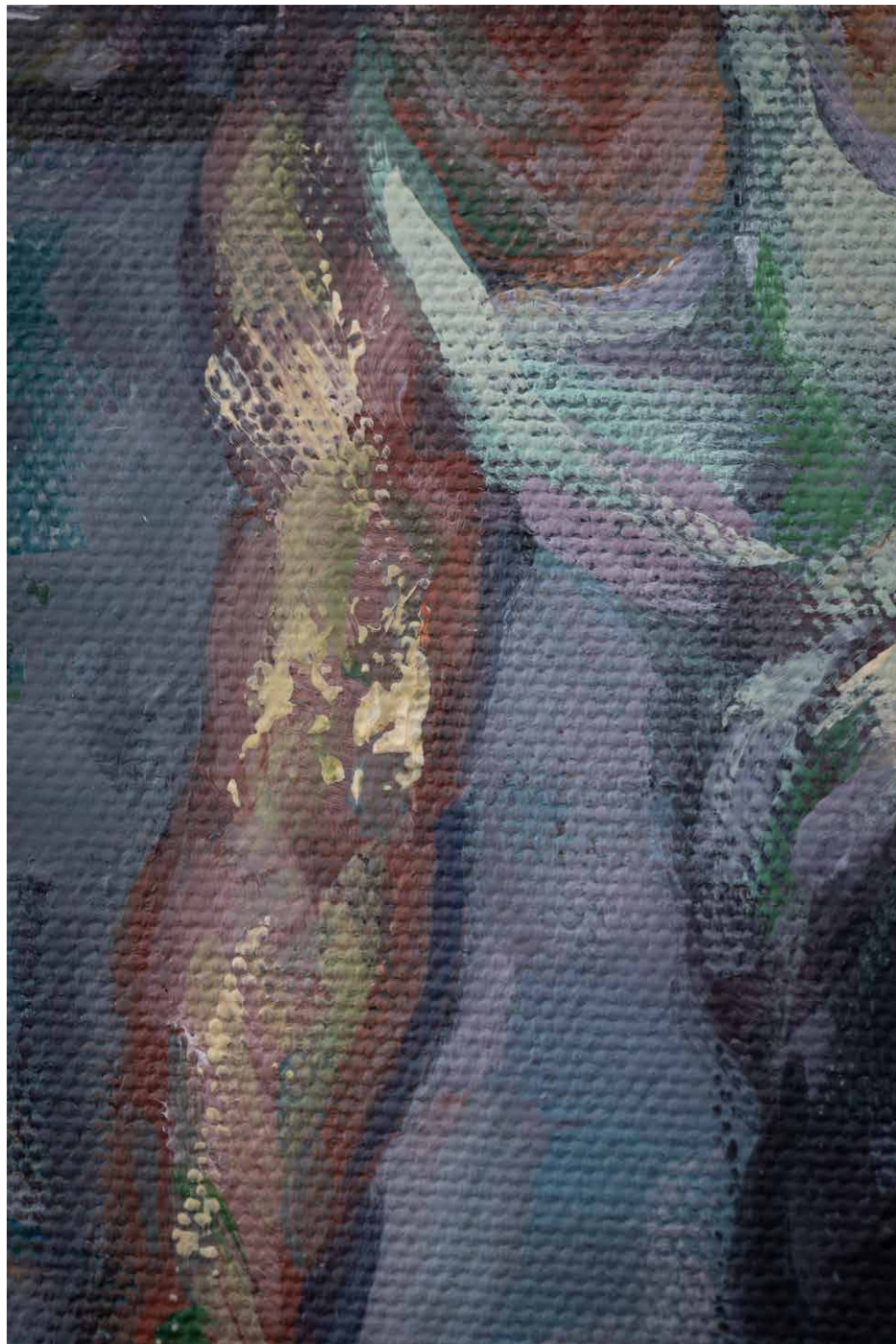
Prav tako ne moremo prezreti okoljskega razmisleka, ki ga odpirajo avtorjeva dela. Današnja družba je izrazito tržno naravnana, posameznik mora kupovati, posedovati čim več materialnih stvari, ki jih »nujno«
potrebuje na poti do absolutne sreče. S posedovanjem vedno več novih in (naj)novjših predmetov, s spodbujanem porabe in kopičenjem zavrženih predmetov se veča tudi onesnaževanje in zdi se, da si kot družba vest lajšamo z ločevanjem odpadkov in ne s trajnostno ozaveščeno porabo in prenehanjem pretirane produkcije. Ni se bati, da bi herojem smetišča zmanjkalo materiala, vprašanje je le, ali ne bo morda zmanjkalo herojev.





*Osnuitek za javno naročilo N°18, akril na dveh platnih, ločenih s fugo /
Public Procurement Draft N°18, acrylic on two canvases, divided by grout,
2023, 85 x 89 cm*









AWAITING PUBLIC PROCUREMENT

Klaudija Cigole

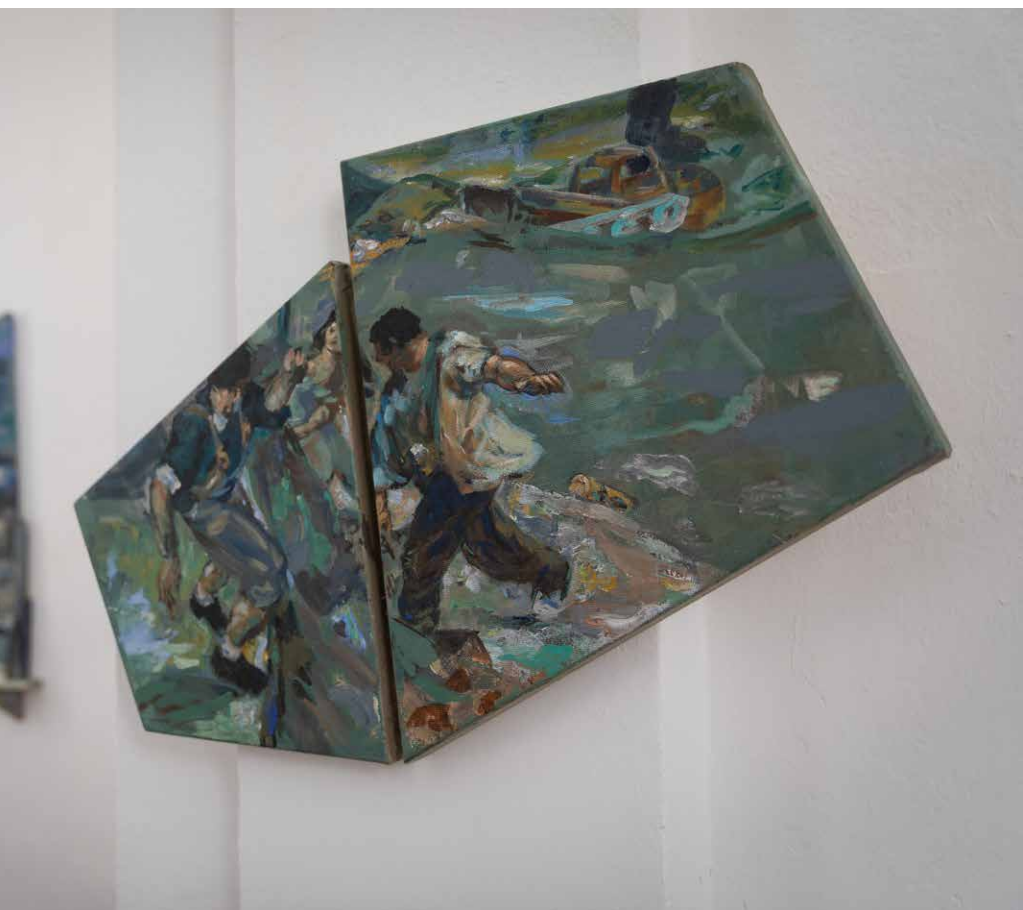
Painter Marko Zorović (born 1973) has been successfully active in the field of Slovenian art production for some time. He completed his BA in Painting in 1997 in the class of Prof. Gustav Gnamuš and obtained his MA in 2000 under the supervision of Prof. Bojan Gorenc at the Academy of Fine Arts in Ljubljana.

After studying Painting, he worked for several years as a freelance cultural worker, wrote reviews and published articles in specialised journals. He organised and led a large number of art workshops and courses, and was a mentor to many young people preparing for their entrance exams. He was also involved in the restoration of paintings, book illustration and the drawing and reconstruction of archaeological finds.

In 2014, he presented his works in a group exhibition at the Equirna Gallery, followed by further group and solo exhibitions. In 2021, he received the Working Scholarship from the Ministry of Culture.

The artworks of his most recent creative period are characterised by the non-classical form of the painting support. This has evolved from a rectangular canvas to a multi-part canvas consisting of triangles, trapezoids and other polygons interrupted by a break, a dividing line. The shape of the painting support, its interruptions and the relationships between the parts and the whole, create a dynamic. The entire composition can only communicate successfully if each part is sufficiently expressive and complete on its own. When painting, Marko Zorović draws on his extensive knowledge of art history and depiction theory. References can be found in the multi-figurative painting of the Renaissance and Tintoretto's Mannerist formation of the figure. These also manifest themselves in Zorović's sudden turns, folds and foreshortenings, which, in dialogue with perspective aids, create spatial illusions of scenes that are otherwise mostly outside. The palette is dominated by the cool shades of the colour scale in a harmonisation of violet, blue, green and grey tones.







Prva zimska služba, akril na dveh platnih, ločenih s fugo /
First Winter Job, acrylic on two canvases, divided by grout,
2023, 87 x 64 cm

For some years now, his works have been dominated by the iconographic motif of bin men, public utility workers, who carry out a difficult job that is ignored by the rest of the population, to which no great importance is attached, or which is only remembered in the event of a mishap when the rubbish begins to pile up to the point of suffocation. He depicts workers at rubbish dumps sifting, sorting through rubbish and clearing snow-covered streets. The people in work clothes are painted in their eagerness to work, they never look at the viewer, they work stoically and do not allow themselves to be distracted. They are doing a job that is generally taken for granted and invisible to most, and this also seems to be the perception of their own role. It is the painter who has recorded their work, depicted their expressive figures and elevated them to hero status.

Are Zorović's heroes really heroes in the truest sense of the word? Those who do their work wholeheartedly, see it as their mission and are willing to sacrifice themselves for it? Each of the rubbish collectors probably took on this role because he had no other choice in order to survive. So he is the hero of his own story.

Depictions of heroes are important motifs in the history of art and appear in stylistic periods in which Greek and Roman mythology was highly valued, as well as in Christian iconography. Heroism is also a frequent motif in times of new social orders, after the First and especially after the Second World War, when new ideologies and social values came to the fore. Socialist Realist painting is characterised by themes of building a new state that promotes the shared values of brotherhood and unity. This gave rise to the figures of shock workers in the visual arts, who build up society with their sweat and blood, and set the example for collective behaviour. They are the new heroes of society. In the 1960s and 1970s, public sculptures of monumental proportions were created throughout what was then Yugoslavia, introducing the modernist form of abstract reinforced concrete structures. Public commissions abounded and art was used to educate and create social value. The works of Marko Zorović nudge at this and even convey in their title that they embody the tendency to become monumental, awaiting a large public procurement to realise them on an even larger scale.

But neither can we ignore the environmental considerations raised by the artist's works. Today's society is strongly market-orientated. People have to buy and own as many material things as possible, which they "absolutely" need on the way to absolute happiness. By owning more and more new and newest things, by promoting consumption and by accumulating discarded items, pollution is also increasing, and it seems that we as a society are soothing our conscience by sorting waste instead of opting for sustainable conscious consumption and stopping overproduction. No need to worry that the heroes of the dump will run out of material, the only question is whether we might run out of heroes.







Osnutek za javno naročilo N°13, olje na treh platnih, ločenih s fugo /
Public Procurement Draft N°13, oil on three canvases, divided by grout,
2022, 84 x 124 cm

BIOGRAFIJA

Marko Zorović (1973, Pulj, Hrvaška) je po končani srednji šoli za oblikovanje in fotografijo v Ljubljani študiral slikarstvo na Akademiji za likovno umetnost v Ljubljani, kjer je leta 1997 diplomiral pri prof. Gustavu Gnamušu in leta 2000 magistriral pod mentorstvom prof. Bojana Gorenc. Med letoma 1998 in 2000 je bil asistent stažist za predmetni področji anatomija in prostorske zasnove – predočanje predmeta in prostora na Akademiji za likovno umetnost in oblikovanje v Ljubljani. V letih od 2002 do 2005 je deloval kot samostojni ustvarjalec na področju kulture ter objavljaj recenzije in članke o umetnosti. Pripravil in vodil je večje število likovnih delavnic, tečajev in bil mentor mnogim mladim, ki so se pripravljali na sprejemne izpite. Občasno se ukvarja z restavriranjem slikarskih del, knjižno ilustracijo ter izrisovanjem in rekonstrukcijo arheoloških najdb. Živi in ustvarja v Križevcih na Goričkem.



BIOGRAPHY

Marko Zorović (1973, Pula, Croatia) completed his studies at the Secondary School for Design and Photography in Ljubljana, before going on to study Painting at the Academy of Fine Arts in Ljubljana, where he graduated in 1997 in the class of Prof. Gustav Gnamuš and obtained his MA in 2000 under the supervision of Prof. Bojan Gorenc. Between 1998 and 2000, he was a trainee teaching assistant for the subject areas of Anatomy and Spatial Planning – Visualisation of Subject and Space at the Academy of Fine Arts and Design in Ljubljana. From 2002 to 2005, he worked as a freelance cultural worker and published reviews and articles on art. He organised and led a large number of art workshops and courses, and was a mentor to many young people preparing for their entrance exams. He is occasionally involved in the restoration of paintings, book illustration and the drawing and reconstruction of archaeological finds. He lives and works in Križevci, Goričko.

SEZNAM RAZSTAVLJENIH DEL / LIST OF WORKS

9. julij, akril na štirih platnih, ločenih s fugo /
9 July, acrylic on four canvases, divided by grout,
2023, 156 x 241 cm

Osnutek za javno naročilo N°13, olje na treh platnih, ločenih s fugo /
Public Procurement Draft N°13, oil on three canvases, divided by grout,
2022, 84 x 124 cm

Slika meseca (maj), akril na dveh platnih, ločenih s fugo /
Painting of the Month (May), acrylic on two canvases, divided by grout,
2023, 67 x 95 cm

Dvorišče, akril na dveh platnih, ločenih s fugo /
Courtyard, acrylic on two canvases, divided by grout,
2023, 62 x 75 cm

Rimska deponija, akril na dveh platnih, ločenih s fugo /
Roman Depot, acrylic on two canvases, divided by grout,
2023, 50 x 79 cm

Osnutek za javno naročilo N°18, akril na dveh platnih, ločenih s fugo /
Public Procurement Draft N°18, acrylic on two canvases, divided by grout,
2023, 85 x 89 cm

Prva zimska služba, akril na dveh platnih, ločenih s fugo /
First Winter Job, acrylic on two canvases, divided by grout,
2023, 87 x 64 cm

The Leftover Hangover, akril in asemblaž /
The Leftover Hangover, acrylic and assemblage,
2023, 124 x 123 x 10 cm



The Leftover Hangover, akril in asemblaž /
The Leftover Hangover, acrylic and assemblage,
2023, 124 x 123 x 10 cm



REFERENCE / REFERENCES

Samostojne razstave / Solo Exhibitions (2015-2023)

2023

Priповed o vsakdanjem in njegovi preobrazbi v estetsko ugodje, Savinov likovni salon Žalec

2022

Žepna monumentalnost, cerkev Svetega duha, Črnomelj

2022

Žepna monumentalnost - osnutki za javna naročila, Galerija Zala, Ljubljana

2018

Deponija, Galerija Zala, Ljubljana

2015

Pobiralci smeti, Galerija Equrna, Ljubljana

Od šestih do dveh, UGM Studio, Umetnostna galerija Maribor

Skupinske razstave / Group Exhibitions (2014-2022)

2022

Calling out for a hero: Akcija onkraj artivizma, Likovni salon Celje, kurator Vladimir Vidmar

2022

Lepljenka – kolaž in asemlaž – reciklirane zgodbe, 9. mednarodni festival likovnih umetnosti Kranj
2022

2019

Čas brez nedolžnosti, Novejše slovensko slikarstvo, Moderna galerija Ljubljana, kuratorica dr. Martina Vovk

2017

En umetnik en obok, Galerija Equrna, Ljubljana, kurator Arne Brejc

2014

Umetnost osvobaja, Galerija Equrna, Ljubljana, kurator Arne Brejc

Nagrade, priznanja / Awards and Prizes

2021

Delovna štipendija Ministrstva za kulturo Republike Slovenije

1995

Študentska Prešernova nagrada

1995

2. nagrada Kolonije diplomantov ALU, Velenje



Slika meseca (maj), akril na dveh platnih, ločenih s fugo /
Painting of the Month (May), acrylic on two canvases, divided by grout,
2023, 67 x 95 cm

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24. november 2023–10. februar 2024

Izdajatelj / Publisher

Kulturni dom Krško / Krško Cultural Centre

enota Galerija Krško / unit Krško Gallery

Zanj / Represented by **Darja Planinc**, direktorica / Director

Avtor razstave / Author **Marko Zorović**

Besedilo / Text **Klaudija Cigole**

Kustosinja razstave / Curator **Klaudija Cigole**

Postavitev razstave / Exhibition Setup **Marko Zorović, Klaudija Cigole**

Oblikovanje / Design **Špela Abram**

Fotografije / Photographs **Boštjan Pucelj**

Prevod / Slovene-to-English translation **Arven Šakti Kralj**

Jezikovni pregled / Proofreading in Slovene **Simona Škul**

Tehnična izvedba / Technical assistance **Mitja Krajnc, Andrej Vrstovšek, Karmen Bizjak**

Tisk / Print **Forma Brežice**

Naklada / Edition **150 izvodov / 150 copies**



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