

Mito Gegič

ANGELI V REVIRJU /
THERE ARE ANGELS ON THE HUNTING GROUNDS

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Mito Gegič

ANGELI V REVIRJU

Kurator Denis Volk

Kdo je nedolžen?

Mito Gegič je vizualni umetnik mlajše generacije. Odraščal je v družini, v kateri so bili lovci že njegov ded in številni drugi sorodniki. Tako je zgodaj spoznal lovski način življenja, lovske aktivnosti in navade. Odločil se je, da se z lovstvom ne bo aktivno ukvarjal in da ne bo nadaljeval družinske tradicije. Jo spoštuje, do neke mere sprejema, a se hkrati z njo ne strinja v celoti. Postal je slikar, lovstvo pa je pomembna tema njegovega umetniškega ustvarjanja. Raziskuje in se pogloblja v tematiko in različne vidike lovstva ter išče vzporednice tudi na drugih področjih človekovega delovanja in v družbi na splošno. Skoraj vedno lovsko tematiko povezuje s sodobnim načinom življenja in z digitalnimi mediji, vendar do nje pristopa kritično. Najprej jo je obravnaval v slikah, a je polje svojega »lovskega« ustvarjanja razširil še na objekte in performativno; slednje beleži s fotografijami ali na video. Lovsko tematiko občasno dopolnjuje z »nelovsko« tematiko aktualnega dogajanja v svetu in sodobni družbi.

V svojih slikah obravnava prenos digitalne slike na platno, torej materializiranje imaginarnega. Za svoje slikarsko ustvarjanje je razvil posebno tehniko, ki je tudi njegova posebnost. Čisto platno prelepi s trakovi samolepilnega traku. Na spletu išče in najde primeren motiv. Izbor spletnih podob temelji na idealnih ali provokativnih motivih iz realnega sveta lovstva ali divjih živali, izjemoma izbere kako drugo aktualno dogajanje. Gegič te motive izpostavi s tem, da jih čim bolj realistično naslika na polepljeno površino. Pripravi si drugo platno ter posamezne trakove s prvega platna prenaša na novo, z njimi rekonstruira in sestavlja drugo podobo. Pri tem ni natančen in načrtno ustvarja defekte v razmakih med trakovi, poslikani trakovi so mestoma zamaknjeni ali celo potrgani in zmečkani ali manjkajo. Končni izdelek zaključí s fiksiranjem. V novo nastali podobi je še vedno mogoče prepoznati prvotni motiv s spleta. Posamezni poslikani trakovi nosijo informacijo o fragmentih podobe, ki jih umetnik najprej razdeli in s tem fragmentira, da bi jih nato ponovno rekonstruiral na novem platnu, jih tako defragmentiral ter sestavlil v novo podobo. Ta zaradi defektov in manjkajočih trakov ni idealna, a je hkrati

dovolj popolna, da lahko v njej prepoznamo prvotni motiv. Neotipljivo podobo s spleta, na kateri je sicer zabeležen realni svet, umetnik izbere in jo materializira na polepljenem platnu v obliki nove, nepopolno prenesene podobe. Tudi v digitalnem svetu se včasih nekatere datoteke okvarijo ali izgubijo, a na koncu celotni program vseeno deluje. Da je njegov način dela povezan z digitalnimi tehnologijami, umetnik nakazuje tudi s poimenovanjem svojih del. Lovstvo obravnava tako s stališča lovcev, ki skrbijo za živali in naravo ter vzpostavljajo porušeno ravnotežje živalskih vrst, pa tudi s stališča varuhov narave in živali, ki v lovstvu vidijo nesmiselno ubijanje živali in namerno rušenje naravnega ravnovesja. Slika lovske motive pa tudi ranjene, ubite in mrtve živali ter tako opozarja na pomanjkanje pietetnega odnosa do njih in izraža svoje nestrinjanje z nepotrebnim objestnim poškodovanjem in pobijanjem živali. Doda tudi kritični pogled na sodobno družbeno dogajanje, ki zaradi vsesplošnega vpliva vodi v egoizem, ta pa potiska posameznike v vse večjo krizo in osebne stiske. Njegove slike so lahko medij za preizpraševanje našega lastnega odnosa do ubitih živali in do ubijanja, do družinske, lokalne, nacionalne tradicije, tudi lovske, navsezadnje tudi za razmislek o našem odnosu do okolja in smrti.

Dela drugih – neslikarskih – likovnih zvrsti se vsebinsko nekoliko oddaljujejo od kritike lova, lovstva in ubijanja živali ter se vse bolj nanašajo na sodobni čas. Izpostavlja moralne in etične vidike. Kljub temu da v njih skoraj vedno uporabi dele mrtvih živali in rogovje, pa so vse bolj družbenokritična, pogosto posegajo tudi na medosebne, medčloveške in družbene odnose. Zaznamuje jih kritičen pogled na sodobno družbeno dogajanje, na krizo in stiske, ki jih ta prinaša tako posamezniku kot širši družbi, na osebne stiske, strah, negotovost, osamljenost, otopelost, pomanjkanje solidarnosti, množičnost, na osebne značilnosti posameznikov in odnose med množicami drugačnih ali različnih, na vse večji egoizem, nestrpnost, pomanjkanje sočutja ..., kar posameznika lahko potisne v osebno stisko. V izražanju svoje kritike je čedalje bolj natančen.

Pot skozi Velike koridorje, 2018
akril, maskirni trak na platno, 50 x 30 cm
Path Through The Great Corridors, 2018
acrylics, masking tape on canvas, 50 x 30 cm

Mito Gegič v galeriji Krško predstavlja večinoma objektna in slikarska dela, ki se med seboj dopolnjujejo v prostorski postavitvi, na ta način še dodatno poudari aktualna družbena dogajanja, zlasti ekološko vprašanje, odnos človeka do narave in živali, njegovega agresivnega vstopa v naravo in motenje ekosistema ter hkrati nemoč in strah živali in prisiljeno prilagajanje. Možnost nadomestitve živali s človekom in živalskega s človeškim v Gegičevih delih naredi to sporočilo umetnika še bolj jasno in glasnejše, pa najsi gre za telo, dele telesa ali kosti ali pa, denimo, če opazovalnici, ki jo je zgradil človek za opazovanje živali, funkcijo spremenimo v nadzorovanje ljudi. Njegovo sporočilo s področja lovstva prav lahko razširimo in navežemo na drugo negativno človeško delovanje – kot kritiko vojn, genocida, izkoriščanja, brezbržnega, okrutnega ravnanja in nadvlade ene skupine ljudi nad drugo, nemoč in strah (migrantov ali drugače ogroženih) ter tveganje (tudi življenja) za boljše življenjske razmere ...

Med deli, ki izstopajo z nelovsko tematiko, je slika *Carnival*, na kateri je prikazano množično pobijanje prašičev s farm v času svinjske kuge. Človekovo ravnanje tu presega etično in humano usmrtitev živali in strokovno preprečevanje širjenja bolezni. Pobijanje je skrajno okrutno, brezobzirno, verjetno pa tudi nepotrebno. Nehote se mi pojavi asociacija zamenjave s človekom: kot da gre za množično pobijanje ujetih ljudi ali beguncev v posebnih centrih ali denimo kot prizor iz koncentracijskega taborišča. V primeru nadomestitve žrtev z otroki, prizor dobi biblijsko razsežnost, saj me spominja na (oltarno) sliko svetih nedolžnih otrok, ki jih je Herod dal pobiti v času Jezusovega rojstva. Tudi delo *Spomni se me kot del dneva*, v katerem je nakazano, da na nosilih, pokrit z rjuho, leži jelen, ki oteženo diha, sproža številne asociacije. Jelen je lahko simbol posamezne živalske vrste ali celotnega živalskega sveta, prepuščen človeku – ki mu je mar – da mu pomaga okrevati in s tem preživeti. Morda pa je prepuščen človeku, ki mu ni mar, saj ga je že pred smrtjo proglasil za mrtvega in ga prepustil dolgotrajnemu in trpečemu umiranju ali celo izumrtju. Jelen je lahko simbol narave na splošno, na človeku pa je odločitev, da ukrepa. Jelen je lahko simbol človeka, ki je prepuščen na milost in nemilost drugemu človeku, je lahko simbol lačnega otroka, morda (vojne) sirote ubitih staršev ali zapuščenega, zavrženega otroka. Ravno številne asociacije omogočajo tudi številne interpretacije, bogastvo, ki nam ga je umetnik ponudil v razmislek.

Opazovalnice in lovske preže so pogost umetnikov lovski motiv, ki pa ga z lovstva z lahkoto prenesemo v katero koli okolje, divje ali urbano. Bistveno pogostejši od umetnikovega motiva pa so različni načini opazovanja in nadzora v sodobni družbi: lahko sta to kamera in računalniški program na mobilnem telefonu ali računalniku, ki se vključita ne glede na željo lastnika, ali kame-re v stavbah, lokalih, po ulicah mest, cestah, kamere satelitov, torej katera koli kamera, ki nas opazuje, snema in nadzoruje. Kamera in program, ki nas prepoznata in zasledujeta, kamera, ki prisluškuje. Kamera in program, ki beležita vsak naš korak, naše dejavnosti, jih analizirata in predvidevata naše misli, namene, naše naslednje korake, ki načrtujeta možnosti naših odločitev in našega življenja. Kamere in programi sodobnega nadzora in analiz so del našega vsakdana, ki smo ga sprejeli in z njim živimo v nehotenem ujetništvu, a se proti temu ne moremo upreti, saj smo ljudje, vsaj večinoma, le nemočna živalska vrsta. Gegičeva dela so kritična do različnih slojev družbe in času primerna, so svojevrstno ogledalo sodobnega časa.



Karneval, 2018
akril, maskirni trak na platno, 252 x 152cm
Carnival, 2018
acrylics, masking tape on canvas, 252 x 152 cm



Spomni se me kot del dneva, 2017
vojaška nosila, rjuha, jelenje rogovje, zvočniki
Remember Me As A Time Of Day, 2017
military stretcher, sheets, deer horns, speakers



Mito Gegič

THERE ARE ANGELS ON THE HUNTING GROUNDS

Curated by Denis Volk

Who is innocent?

Mito Gegič is a visual artist of the younger generation. He grew up in a family in which many members were hunters, including his grandfather and several other relatives. This is what prompted him to learn about the hunter's way of life, activities and customs very early on. He decided that he would not be actively involved in hunting and that he would not continue with the family tradition. He respects and accepts it to some extent but does at the same time not agree with it altogether. He became a painter and hunting has become an important subject in his artwork. He explores and absorbs himself into the details of the topic and the various aspects of hunting and seeks parallels also with other areas of human activity and society in general. He almost always relates the topic of hunting with the contemporary way of life and the digital media yet approaches it critically. He first considered it in painting but expanded the field of his "hunting" creativity to objects and performative action, recording the latter through video and photography. Occasionally, he supplements the hunting topic with the "non-hunting" topics of current events within the world and contemporary society.

In his paintings, he deals with the transfer of digital painting onto canvas, that is, the materialisation of the imaginary. He has developed a special technique for his painted creations, which is also his speciality. He covers a clean canvas with strips of self-adhesive tape. He searches and finds a suitable motif on the web. The choice of online images is based on perfect or provocative motifs from the real world of hunting or wildlife, occasionally he also opts for other current events. Gegič highlights these motifs by painting them as realistically as possible on the taped surface. He prepares a second canvas and transfers the individual strips from the first canvas onto the new one, reconstructing them

into a second image. In doing so, he is not precise and purposefully creates defects in the spacing between the strips. The painted strips are misplaced or even torn and crinkled or missing in places. He completes the finished piece by fixing it. The original motif from the web can still be recognised in the newly created image. The individual painted strips bear the information of the fragments of the image, which the artist first divides, and thus fragments, in order to then reconstruct them on a new canvas, so defragmenting and forming them into a new image. This is not ideal because of the defects and missing strips, yet it is at the same time perfect enough for the original motif to be recognised in it. An intangible image from the web, which is nevertheless a notation of the real world, is chosen by the artist and materialised on the taped canvas in the form of a new, imperfectly transferred image. In the digital world, some files become damaged or lost sometimes, but in the end, the whole programme still works. That his method of working is connected to digital technology is indicated by the artist through the titles of his works.

He addresses hunting both from the viewpoint of the hunters, who care for the animals and nature and instate the broken balance of the animal species, as well as from the viewpoint of the guardians of nature and the animals, who see hunting as the meaningless killing of animals and the deliberate destruction of the natural balance. He paints hunting motifs as well as wounded, killed and dead animals, thus pointing to the lack of piety towards them and expressing his disagreement with the unnecessary harm and killing of animals. He also adds a critical view of contemporary social events that leads to egoism as a result of the prevailing influence, which is driving people into an increasing crisis and personal distress. His paintings can be a medium

for questioning our own attitude towards killed animals and killing, towards family, local, national tradition, including hunting, and ultimately serve as a point of reflection on our relationship with the environment and death.

The works of other – non-painting – art genres distance themselves somewhat in terms of content from the critique of hunting, chase and killing of animals, and increasingly relate to the contemporary times. He highlights moral and ethical aspects. Even though he almost always uses parts of dead animals and antlers in them, they are increasingly socially critical, often also reaching towards interhuman, interpersonal and social relations. They are marked by a critical view of contemporary social events, the crisis and pressures that it brings to both individuals and the general public, of personal distress, fear, uncertainty, loneliness, numbness, lack of solidarity, numerousness, of the personal characteristics of individuals and relationships among the masses of those different or divergent, of increasing egoism, intolerance, lack of compassion ... which can thrust an individual into personal distress. He is becoming increasingly precise in expressing his criticism.

Mito Gegič is presenting mostly objects and paintings at the Krško Gallery, which complement each other in their spatial layout. In such a way, he further emphasises current social events, particularly the ecological issue, the attitude of man to nature and animals, his aggressive encroachment into nature and the disturbance of the ecosystem as well as the helplessness and fear of the animals and their forced adaptation.

The possibility of replacing animals with humans, and animal nature with human nature, makes this message by the artist in the works of Gegič even clearer and louder, be it a body, parts of a body or a bone, or for instance, a hunting observatory built by man to observe animals whose function has been changed to the surveillance of people. His message from the hunting field can be expanded and tied to other negative human activities – as a critique of war, genocide, exploitation, indifference, cruel treatment and the supremacy of one group of people over another, helplessness and fear (of migrants or those otherwise endangered) as well as risk (of life) for better living conditions ...

Among the works that stand out with their non-hunting theme, is the painting *Carnival*, which shows the massive killing of pigs from farms during the time of the pig plague. Here, human behaviour goes beyond the ethical and humane killing of animals and the professional prevention of spreading disease. The killings are extremely cruel, ruthless and probably also unnecessary. Inadvertently, an association of substituting man crops up: like a massive killing of captured people or refugees in special centres, or for instance, a scene

from a concentration camp. If substituting victims with children, then a scene gets a biblical dimension because it is reminiscent of the (altar) painting of the Holy Innocents, the children whom Herod had killed during the time of Jesus' birth.

The piece *Remember Me as Part of the Day*, which implies a deer lying on a stretcher covered with a sheet, breathing heavily, triggers numerous associations. A deer may be a symbol of a particular animal species or the entire animal world, left to man – who cares – helping him to recover and thereby survive. Or perhaps he is left to man, who does not care, because he has pronounced him dead even before he died and has abandoned him to a prolonged and torturous death or even extinction. The deer may be a symbol of nature in general, but it is man's decision to take action. A deer can be a symbol of man, who is left to the mercy or lack of mercy of another man, it may be a symbol of a hungry child, perhaps an orphan (of war) or an abandoned child. Many associations allow for numerous interpretations, the riches that the artist has offered us for reflection.

The hunting observatories and lookouts are the artist's frequently used hunting motif, which, however, can be easily transferred from hunting to any environment, wild or urban. But much more frequent than the artist's motif are the different means of observation and control in contemporary society: these may be a camera and a computer programme on a mobile phone, or a computer that can switch on regardless of the owner's wish, or cameras in buildings, cafés, city streets, roads, satellite cameras, therefore any camera that surveils, records and monitors us. The camera and programme that recognises and tracks us, the camera that eavesdrops. The camera and programme that record every step we take, our activities, analyse them and anticipate our thoughts, goals, our next steps that plan the possibilities of our decisions and our lives. The cameras and programmes of contemporary surveillance and analyses are part of our everyday life, which we have accepted and live with in unwilling captivity, but cannot resist since people are, at least in general, mostly a helpless animal species. The works of Gegič are critical towards the different classes of society and appropriate to their time. They are a unique mirror of the contemporary times.

Denis Volk





Kot zamolka bolečina, tvoji se lasje, 2018
mesarska sekira, jelenja kopta, lasje, deska za meso
As Feeble Pain, Your Hair, 2018
meat axe, stag hoofs, hair, wood

Biografija

Mito Gegič (1982, Ljubljana)

Leta 2002 zaključil splošno matura na gimnaziji Ptuj in se še istega leta vpisal na slikarski oddelek ALUO pod mentorstvom prof. Emerik Bernarda. 2006 preko programa za izmenjavo študentov CEEPUS obiskoval Akademijo Likovnih umjetnosti v Zagrebu na oddelku za nove medije. Leta 2008 diplomiral pri prof. Herman Gvardjančiču (somentor: Zmago Lenárdič) z naslovom *Rob in polje moči*. 2016 zaključil slikarsko specialko na ALUO pod mentorstvom Zmaga Lenárdiča z naslovom *Uplenjena podoba*. Je prejemnik številnih nagrad in priznanj doma in v tujini; leta 2016 je prejel Jakopičevo priznanje. Živi in dela v Škofji Loki.

Denis Volk (1968, Šempeter pri Gorici)

Kurator Denis Volk ima formalno izobrazbo s področja zdravstva. Na Zavodu SCCA-Ljubljana je končal izobraževanje za kustose in kritike sodobne umetnosti. Prireja razstave in piše besedila o razstavah in sodobni umetnosti; deluje samostojno in si prizadeva zlasti za predstavitev slovenskih avtorjev zunaj Slovenije. Sodeluje s številnimi inštitucijami, društvi in posamezniki iz Slovenije in tujine.

Biography

Mito Gegič (1982, Ljubljana)

Mito Gegič completed the general *matura* at Gimnazija Ptuj in 2002 and enrolled in the Painting Department at the Academy of Fine Arts and Design (ALUO) under the mentorship of Prof. Emerik Bernard in the same year. As part of the CEEPUS student exchange programme, he attended the New Media Department at the Academy of Fine Arts in Zagreb in 2006. He graduated in the class of Prof. Herman Gvardjančič (co-mentor: Zmago Lenárdič) in 2008, with his final piece entitled *The Edge and the Field of Power*. He completed a postgraduate specialist study in Painting at ALUO under the supervision of Zmago Lenárdič in 2016, entitled *The Hunted Image*. He received numerous awards in Slovenia and abroad; in 2016 he received Jakopič Award. He lives and works in Škofja Loka.

Denis Volk (1968, Šempeter pri Gorici)

Curator Denis Volk holds formal qualifications in the field of health. He completed his training for curators and critics of contemporary art at SCCA-Ljubljana. He organises exhibitions and writes texts about exhibitions and contemporary art. He works independently, and his particular focus of attention is the presentation of Slovenian artists outside Slovenia. He works with numerous institutions, societies and individuals from Slovenia and abroad.



*Kjer se jaz končam in Ti začneš, 2015
rogovje, vrtalnik
Where I End and You Begin, 2015
horns, electrical drill*



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