



**MATKO
VEKIĆ**

Matko

Vekić

SIMBOL,

SYMBOL,

ZNAK,

SIGN,

AMBLEM,

EMBLEM,

ORNAMENT

ORNAMENT

I

AND

ZLOČIN

CRIME



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Matko **Vekić**

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POSTAV U ATELJEU

INSTALLATION VIEW, STUDIO



Skakavac
Grasshopper
ulje i lak na platnu
oil and varnish on canvas
120x200 cm, 50x50 cm
1997/1998.

Kroz nepuno desetljeće i pol slikar Matko Vekić stvorio je djelo koje imponira ozbiljnošću, privlači raznovrsnošću, a opet uvjerava nekom unutarnjom homogenošću što povezuje naizgled dispartna okušavanja. Njegovo se stvaralaštvo, naime, manifestira u cjelovitim ciklusima u kojima se izmjenično javljaju organski i mehanički motivi, figurativne i nepredmetne tendencije, individualizirani i anonimni tragovi poteza i nanosa, zvučna i sordinirana kromatika. Krivo bi bilo zaključiti kako mu je stalo pokazati širinu svojih potencijala, te kako neodlučno pluta po pučini bogatoga morfološkog asortimana.

Naprotiv, Matko Vekić je i te kako svjestan nekog dubljeg jedinstva

odabranih postupaka, odnosno osjeća kako se fenomenima suvremenog svijeta ni ne može približiti nego strategijom pripitomljavanja krajnosti. Njegova poetika nije puko eklektična ali jest kumulativna i pluralna, odnosno omogućava mu da se istom problemu navraća iz različitih aspekata, da postavljenu okosnicu popuni raznovrsnom «građom» ili da objekte svojega zanimanja varira u nizu inačica. Formiran na samome kraju XX. stoljeća, taj slikar nije mogao predvidjeti ograničenja i eroziju medija kojom se služi, ali je smjelo stupio u dijalog s baštinom i aktualnošću, vjerujući kako se s dozom invencije može načiniti diverzija u sustavu konvencija, kako se još mogu promiješati karte tradicionalnih znakova za neku dobitnu kombinaciju.



Svoj slikarski program, možda i nehotice, Matko Vekić je naznačio već 1995. kad je rad naslovio «Jedan i mnoštvo», i kad je u njemu postavio s jedne strane shematsku, sumarnu figuru čovjeka, a s druge rasprostrto mrežu ujednačenih «očica», načinjenih paralelnim otiskivanjem četvrtastih i kružnih obrisa. Doista,

Neospornu vještinu organiziranja kadra i dinamiziranja plohe ovaj je autor stavio u službu čitanja i tumačenja zbilje što ga okružuje, traženja nekog zajedničkog nazivnika masovne kulture i potrošačke civilizacije. Razumije se, nije to činio metodično kao filozof nego nagonski kao umjetnik, ali taj nagon nije bio

nogometnih igrališta, no ništa manje i figure nogometaša i manekenki. Tu je, naizgled trivijalnu, ikonografiju doveo potom u vezu s globalnim simboličkim sustavima, sa zodijakom i planetarijem, s univerzumom simbola i amblema, s paradoksalnim rasponom što ide od arhetipa do potrošnog vida logotipa i značke.



8

sav Vekićev daljnji rad protekao je u dijalektici unikatnoga i serijalnoga, u razmjeni rukopisnih partija i šablonom izvedenih odjeljaka, u interakciji linearnih grafizama i gustometričke fakture, u dijalogu piskutavoga i zagasitoga kolorita.

slijep već na svoj način vidovit, a rezultat u svakom slučaju vidljiv. Neće biti slučajno što su ga posebno zanimali motivi ekskluzivnih automobila, ali i sofisticiranih rovokopača, zatim prikazi vijadukata i dalekova, mostova i petlji, nekropola i

Koliko god Vekićev izraz težio konstruktivnoj jasnoći i čistoj raspodjeli ploha, koliko god linije često bile čvrste i čak «kloazonirane», ne čudi ni povremena potreba za pokretom i sugestijom prodora u treću ili četvrtu dimenziju. Izravni kinetizam promjen-

Mechanical Excavator
oil and varnish on canvas

Rovokopač
ulje i lak na platnu
300x100 cm
2002.

jivih slika (rotirajućih panoa) samo je epizoda i tehnička dosjetka, ali stanovit nemir i nemirenje s fiksnim oblicima uroditi će nekim potonjim rješenjima. Uostalom, već sama činjenica da Vekić sve svoje radove izvodi u ciklusima i serijama, u varijantama i derivacijama govori o jednoj stalnosti mijena.

No mogli bismo zaključiti i suprotno: inačice baš ukazuju na vrijednost i značenje stabilnog polazišta, na težinu što je imaju odabrani znakovi i na specifičnost koju čuva već individualizirana morfologija. Nema dvojbe da Vekić posjeduje karakterističan rukopis (koji podrazumjeva upotrebu «šablone»), da vlada tipičnim registrom rastera i mrlja, da koristi prepoznatljivu gamu apartnih, delikatnih tonova. Upravo stoga mogao se i može se poigrati čak banalnim motivskim izazovima ili rješenjima s opasnošću poskliznuća u dekorativno i dopadljivo. Čini se da

uvijek ima u pričuvi mjeru oporosti i začim dvoznačnosti, da iza prvog plana stoji neki drugi plan (razumije se, ne u doslovnom smislu iluzioniranja



nego u «proziranju» plohe kao privida; kad se pak služi rešetkastim ritmiziranjem prizora onda je učinak izravno preklapajući, bivalentan).

Zanimljivu mogućnost stvaranja napetosti između ustaljenih grafizama i uvijek drugačije tvornosti tkiva pronašao je Vekić u motivu kaveza, u seriji slika s istim ishodišnim likom perforirane prizme s krovom krnje piramide. Postavljena dijagonalno u prostor, s otvorenim vratima, ta naslikana pravokutna konstrukcija već svojim položajem posebno animira plohu, a kako je tretirana poput relikvijara (to jest razučena ornamentalnom rešetkom valovitih, volutastih tokova) pruža nemalu optičku atrakciju i izaziva neravnodušnu vizualnu precepciju. U tim je slikama naročito došlo do izražaja autorova temeljna sklonost da – kako piše Petar Prelog u monografskom tekstu – «jasnije definira formu ukročenu naglašenim linearizmom». Prisjetit ćemo se odmah Vekićevih «releja» i «dalekovoda», a neće nam biti daleko ni skeletna konstrukcija njegovih slika kukaca.

Ali kombinatorika «kaveza» nadmašuje plošne i materičke odnose, unosi dodatni faktor simboličke naravi. Riječ je ponajprije o malom plamičku što izviruje iz prostorne rešetke, o jezgri i srcu prozirne, zračne «kutije». Pa dok

Dalekovod
Trunk
ulje i lak na platnu
oil and varnish on canvas
162x280 cm
1999.

je koordinantni sustav linearne mreže ustaljen, mrljica vatre uvijek drugačije paluca i treperi (čak se stvarno preobražava), dajući cjelini dah gublivosti i duh otajnosti. A variranje fiksnih elemenata omogućilo je pravo bogatstvo kolorističkih i svjetlosnih rješenja: od bijelih i blijedo pastelnih podloga sa zlatnim crtama mrežišta pa do gustih crnih nakupina, gdje se obrisi nacrtanoga kaveza diferenciraju od pozadine isključivo kontrastom sjaja i zagasitosti. Zapravo, rad od rada se također razlikuje karakterom nanosa, većom ili manjom reljefnošću pojedinih partija, naglašenijom ili suzdržanijom teksturom dijelova.

Najnovijim ciklusom parafraza i preobrazbi televizijskih toposa Matko Vekić je ušao u problematiku konvencionalne slike, odnosno vlastitu je intervenciju shvatio kao propitkivanje statusa ikoničnosti elektronski prenesenog prizora. Ekran su nositelji stilizirane, preparirane i ideološki filtrirane zbilje a njihova narav simulakruma, privida i fantomatske nazočnosti dovodi u pitanje i samo shvaćanje mimetičnosti. Intervencije na simbolima i «ikonama» suvremenog svijeta istovremeno

su i oblik kritike (i samokritike) bilo kakvoga prikazivačkog nastojanja, pa je Vekićevo najnovije slikarstvo korak dalje i u demistifikaciji vlastitih polazišta.

Kako bilo, izbor amblematičnih situacija i kodificiranih zaštitnih znakova nije mogao biti primjereniji. S jedne strane imamo tipične sekvence globalnih filmskih kompanija, kojima započinje gotovo svaka emisija igranog programa (MGM, Paramount, Columbia, Trisar), s druge su prizori epohalnih dosega i drama (Čovjek na mjesecu, atomska bomba, Titanic), s treće likovi sportista koji su postigli univerzalnu slavu (Owens, Muhamea Ali, Tyson), a s četvrte poneka nacionalna zastava. Registar znakova dostojan je popartističke poetike, premda Vekić nije ni cinično neutralan poput Warhola niti hladno objektivn poput Johnsa.

Našem slikaru inventar popularne kulture služi samo kao povod za intervenciju i interakciju, a načinjene slike postaviti će kao ploče prostornog ansambla, kao kockice nekog mentalnog mozaika. «Obrađujući» odabrane motive on će insistirati na njihovu kontekstualiziranju i

uokviravanju, na «relativiziranju» vjernosti unošenjem karakterističnih TV sintagmi (koje nužno parazitiraju na vizualnoj realnosti prikaza), poput ljestvice za boje, oznake za dokidanje tona, odjevne špice. Izvodeći neke od motiva u više inačica posebno će naglasiti njihovu trošnost, potrošnost i uvjetnost, reproduktivnost i repetibilnost, ali će vlastitom odmakom od medijske inflacije nužno – makar i nehotice – pridati određenu demijuršku vrijednost.

Najvažnije je pritom da je Vekić usustavio i novi ciklus u svojoj stvaralačkoj univerzumu, da je kadrovo gradio u konstelacijama vlastitih premisa (sit venia verbo: pravim «zvjezdanim» tragom). Zato njegove slike na TV teme svojom fakturom ne slijede prototip nego reinterpretiraju zrnatu, treperavu, bjeguću i neuhvatljivu stvarnost, odazivlju se prolaznosti i žive s otiskom ljudske, slikarske neravnodušnosti. Vekićev dijalog aktualnim panoptikumom i s hipertrofijom vizualnih stimulansa plodno se nastavlja, filtriran i procijeđen kroz disciplinu racionalnih korektiva i praksu mjerodavnog metjerskog posvajanja.

Tonko Maroević

Through not quite a decade and a half, painter Matko Vekić has created work that impresses in its seriousness, attracts in its diversity, and then again compels belief via some internal homogeneity that links trials that are apparently so disparate. For his work is manifested in whole cycles in which there are alternate appearances of organic and mechanical motifs, figurative and non-objective tendencies, individualised and anonymous traces of strokes and applications, sounding and muted chromat-ics. It would be false to conclude that he has been concerned to show the width of his potentials, or that he is floating indecisively on a wide sea of an ample range of morphologies.

On the contrary, Matko Vekić is extremely well aware of some deeper unity in the procedures he has chosen, that is, he feels that it is impossible to come up close to the phenomena of the contemporary world, except by the strategy of toning down the extremes. His poetics is not simply eclectic, rather it is cumulative and plural, in other words, it enables him to address the same problem from different aspects, to complement the framework that has been

erected with very diverse material, to vary the objects of his interest in a run of versions. Receiving his bildung at the very end of the 20th century, this is a painter who does not foresee the limitations and erosion of the medium he uses, but boldly engages in a dialogue with the heritage and contemporaneity, believing that with a modicum of invention a diversion in the system of conventions can be made, and that the cards of the traditional signs can still be shuffled into a winning hand.

Perhaps even unwittingly, as early as 1995, when he entitled a work "The One and the Many", Matko Vekić adumbrated his painting programme, when in it he placed on the one hand a diagrammatic and summary figure of a man, and on the other he set out a network of equalised "eyelets" made of parallel printings of square and circular contours. Indeed, the whole of Vekić's further work went on in a dialectics of the one-off and the mass-produced, in an alternation of pieces done with handwork, and sections made with a stencil, in an interaction of linear graphisms and a dense material facture, in a dialogue of shrill and of sombre colouring.

This painter puts his incontestable skill of organising the frame and of making the surface dynamic at the service of a reading and interpretation of the reality that surrounds him, of seeking some common denominator of mass culture and consumer civ-

diggers, depictions of viaducts and HT lines, bridges and cloverleaves, necropolises and soccer grounds, and not less by the figures of soccer players and model girls. He then linked this at first sight trite iconography with global symbolic systems, with

a clear division of the surface, however firm, even cloisonné his lines have been, it is not surprising that there is an occasional need for movement and the suggestion of a breach into a third or fourth dimension. The direct kinetism of the changing images (rotating



12

ilisation. Not, of course, methodically like a philosopher, but impulsively, as artist, but this impulse was not blind, rather, in its own way, prescient, and the result is at any event visible. It is not accidental that he has been particular interested by motifs of fancy cars, sophisticated backhoe

zodiac and planetarium, with a universe of symbols and emblems, with a paradoxical range that runs from archetype to the consumer form of logo and badge.

However much Vekić's expression has striven for constructive clarity and

panels) is just an episode, a technical witticism, but a kind of restlessness, an inability to be reconciled with fixed forms, will give birth to some of the latter solutions. After all, the very fact that Vekić produces his works in cycles and series, in versions and derivations, tells of a constancy of modification.

Postav izložbe,
Životinjski krug
-zodijak, Umjetnički
paviljon, Zagreb

*Installation view, The
Animal Circle - the Zo-
diac Circle, Art Pavilion,
Zagreb*

2005.

Stadion
Stadium
ulje i lak na platnu
oil and varnish on canvas
195x250 cm
1997/1998.

But we could conceivably conclude something quite the opposite. The versions indeed indicate the value and significance of a stable point of departure, the gravity that the selected signs have, and the specificity that is enshrined in the already individualised morphology. There is no doubt that Vekić possesses his own characteristic individual style (which presupposes the use of the stencils), that he is master of a typical register of grid and blotches, that he uses a distinctive range of uncommon and delicate tones. For this reason then he has been able to play with even the challenges of banal and trite motifs or approaches fraught with the danger of slipping of into the decorative and the merely appealing. It would seem that he always keeps up his sleeve a measure of roughness, a spice of ambiguity, that there is, behind the foreground, a second ground (not, of course, in the literal sense of illusioning but in the penetration of surface as illusion; even when he makes use of a grid to give rhythm to the space, then the effect is directly one of overlap, it is bivalent).

Vekić has found an interesting possibility for creating tension between

the regular graphisms and the always different substantiality of the fabric in the motif of the cage, in a series of pictures with the same starting figure of the perforated prism with a roof of a truncated pyramid. Placed diagonally in the space, with open door, and a painted rectangular construction, immediately, with its position, it gives special animation to the space, and since it is treated like a reliquary (that is, articulated and relieved with an ornamental grid of undulating volute-shaped currents) provides no little optical appeal and excites visual perception that cannot remain unmoved. In these paintings the artist's basic tendency toward "a more clearly defined form subdued with pronounced linearism" – as Petar Prelog puts it in the text of a monograph – comes particularly to the fore. We can recall at once Vekić's "repeaters" and "high tension lines", and the skeletal construction of some of his pictures of insects will also not be very far away.

However, the combinations inherent in the cage go beyond the relations of material and surface, bringing in an additional factor, of a symbolic nature. First of all there

is the little lick of flame that pokes out of the spatial grid, the core and heart of a transparent aerial "box". While the coordinate system of the linear grid is constant, the little blob of flame flickers and flares always differently (is even transfigured sub-



stantially), giving the whole a breath of motion, a spirit of mystery. The variation of the fixed elements has enabled a genuine wealth of solutions

in the colour and lighting from white and pale pastel grounds with the gold lines of the netting to the dense black agglomerations where the outlines of the cage drawn are differentiated from the background only by the contrast of gloss and duskiness. Indeed, work is also distinguished from work by the character of the paint layer, by the higher or lower relief element of the individual parts, by the more pronounced or more restrained texture of the sections.

In the most recent cycle of pastiches and transformations of television topoi Matko Vekić has got into the problem area of the conventional image, or perhaps he has understood his own intervention as a testing out of the status of the iconicity the electronically transmitted scene. Screens are the vehicles of a stylised, prepared and ideologically filtered reality, and their nature of simulacrum, illusion and phantom presence calls into question the very understanding of mimesis. Interventions on the symbols and icons of this contemporary world are at the same time a form of criticism (and self-criticism) or any kind of representative endeavours, and Vekić's most recent

painting is a step onwards in the demystification of his own premises.

The selection of emblematic situations and codified brands could not have been more appropriate. On the one hand we have typical sequences of global film firms, which are used at the start of almost every feature film programme (MGM, Paramount, Columbia, Tristar and so on), on the other are scenes of epoch-making achievements and dramas (Man on the Moon, the A-bomb, the Titanic) and on a third side, figures of sports stars that have achieved universal fame (Owens, Muhammad Ali, Tyson), and on yet another hand there is the occasional national flag. The register of signs is worthy of the poetics of Pop, although Vekić is not, like Warhol, cynically neutral, or coldly objective, like Johns.

This painter uses the inventory of popular culture as a reason for intervention and interaction and the pictures made are set up as slabs in a spatial ensemble, like tesserae in some mental mosaic. Working on the motifs suggested, he insists they be contextualised and framed, the faithfulness be relativised by the

input of characteristic TV phrases (which necessarily parasite off the visual reality of the representation), like scales for colour, markings for turning off the volume, closing titles. Producing some of the motifs in several variations, he particularly highlights their being dilapidated, hackneyed, provisional, reproductive and repetitive, but then will necessarily even if unintentionally add to his own distance from media inflation a certain demiurgic value.

Most important here is that Vekić has systematised a new cycle for his creative universe, that he has built the frames in constellations of his own premises (*sit venia verbo* – with a truly starry track). That is why his pictures on the topic of TV do not in their facture follow the prototype, rather reinterpret the grainy, flickering, fleeting and ungraspable reality, respond to ephemerality and live with the print of human, painterly lack of indifference. Vekić's dialogue with the current panopticum and with the hypertrophy of visual stimuli is going fruitfully on, filtered and sieved through the discipline of rational correctives and through the practice of adoption by authoritative craft skills.

Tonko Maroević

*SYMBOL,
SIGN,
EMBLEM,
ORNAMENT*
**SIMBOL,
ZNAK,
AMBLEM,
ORNAMENT**
I
AND
ZLOČIN
CRIME





ZLATNI KAVEZ

GOLDEN CAGE

ulje i lak na platnu

oil and varnish on canvas

210x200 cm

2005.



ZNAK

SIGN

ulje i lak na platnu

oil and varnish on canvas

210x200 cm

2005.



AMBLEM

EMBLEM

ulje i lak na platnu

oil and varnish on canvas

210x200 cm

2005.



ORNAMENT

ORNAMENT

ulje i lak na platnu

oil and varnish on canvas

210x200 cm

2005.



Postav izložbe,
Gradska galerija Labin, Labin

*Installation view,
City galery Labin, Labin*

2007.



BEZ NAZIVA

UNTITLED

ulje i lak na platnu

oil and varnish on canvas

210x200 cm

2005/2006.



BEZ NAZIVA

UNTITLED

ulje i lak na platnu

oil and varnish on canvas

210x200 cm

2005/2006.



BEZ NAZIVA

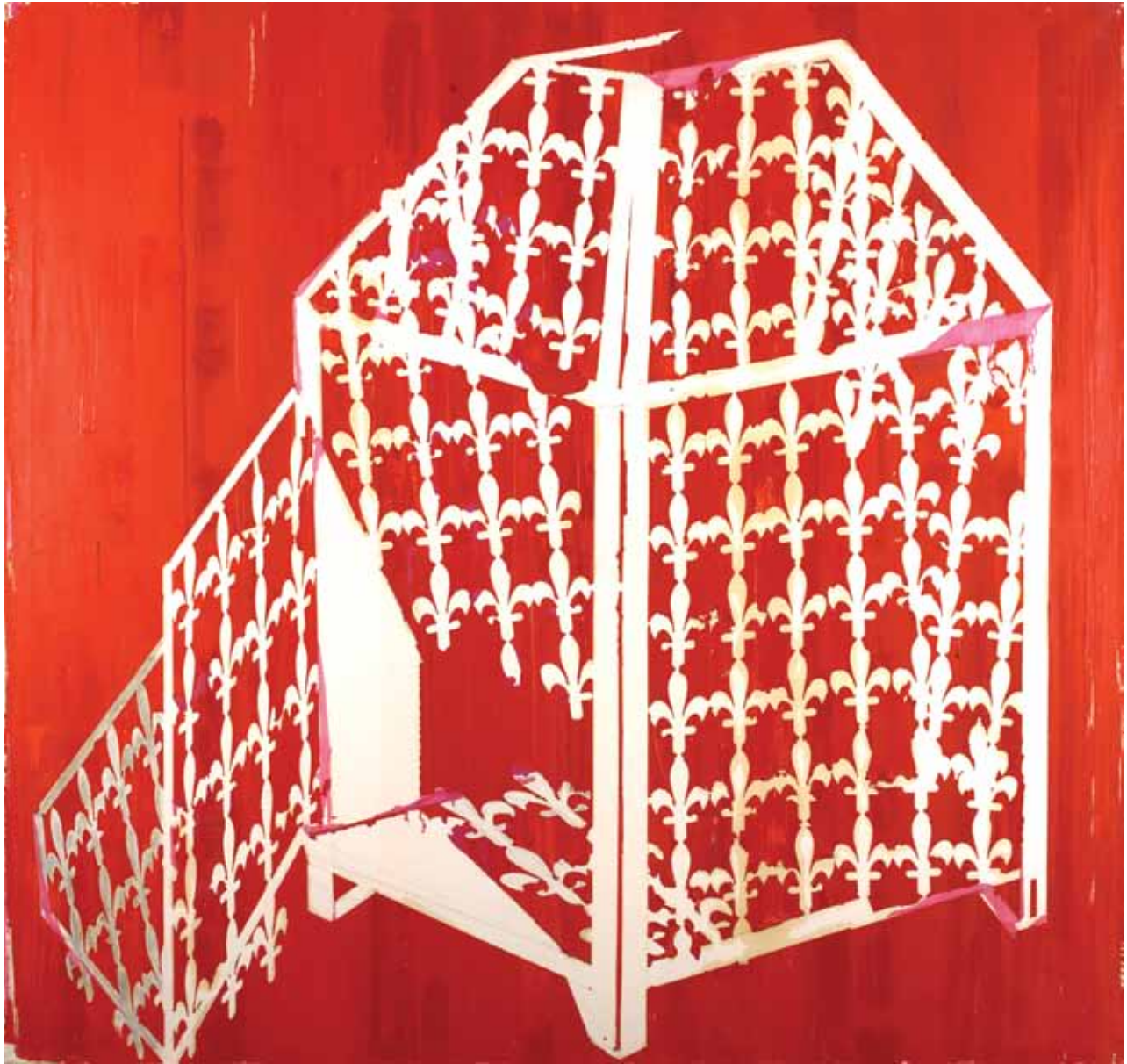
UNTITLED

ulje i lak na platnu

oil and varnish on canvas

210x200 cm

2005/2006.



BEZ NAZIVA

UNTITLED

ulje i lak na platnu

oil and varnish on canvas

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Gradska galerija Labin, Labin

*Installation view,
City galery Labin, Labin*

2007.



BEZ NAZIVA

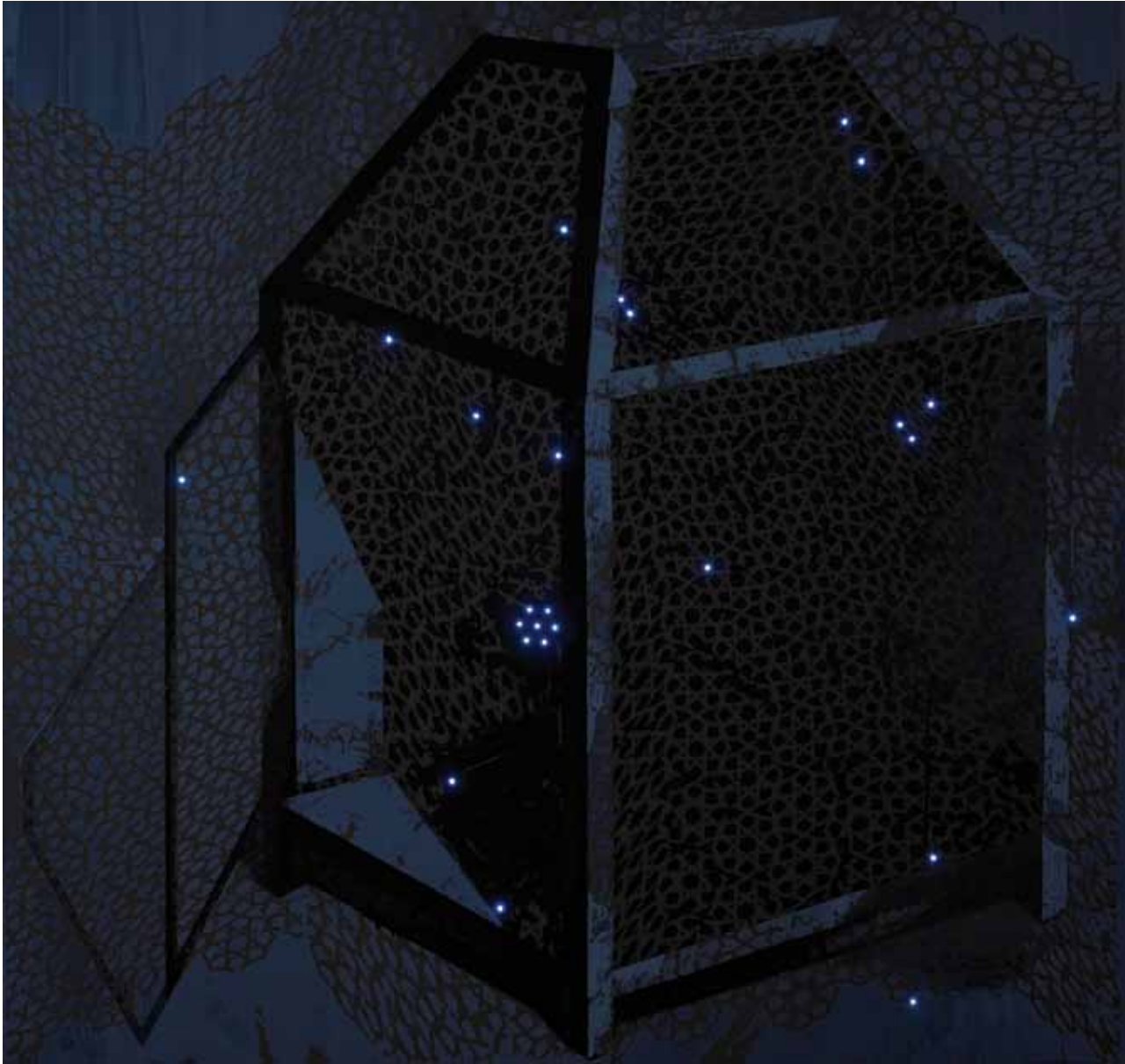
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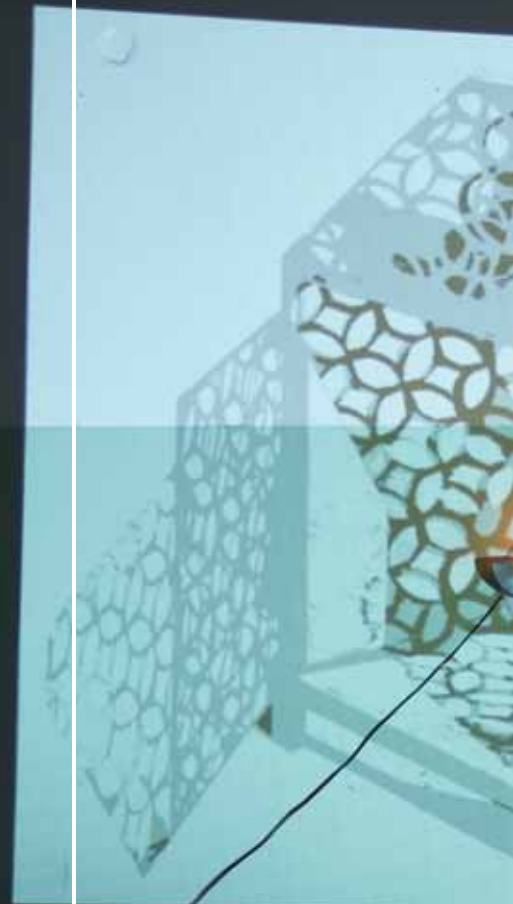
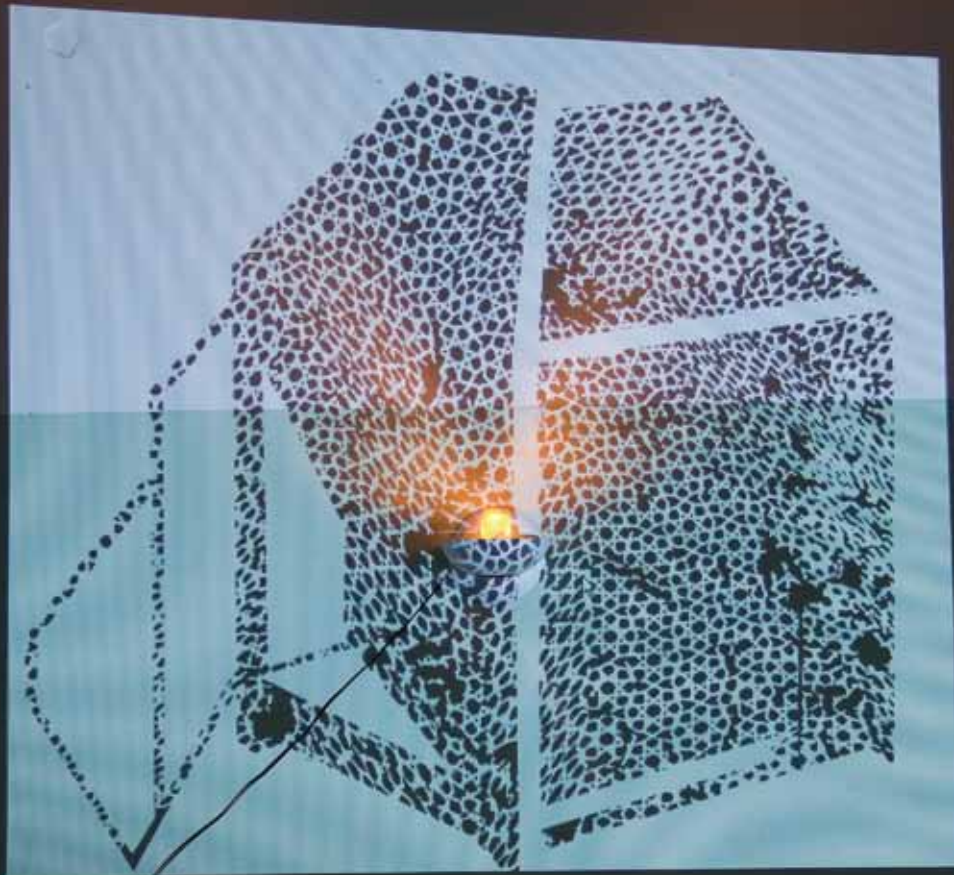
ulje i lak na dasci, lampice

oil and varnish on plywood, lights

210x200 cm

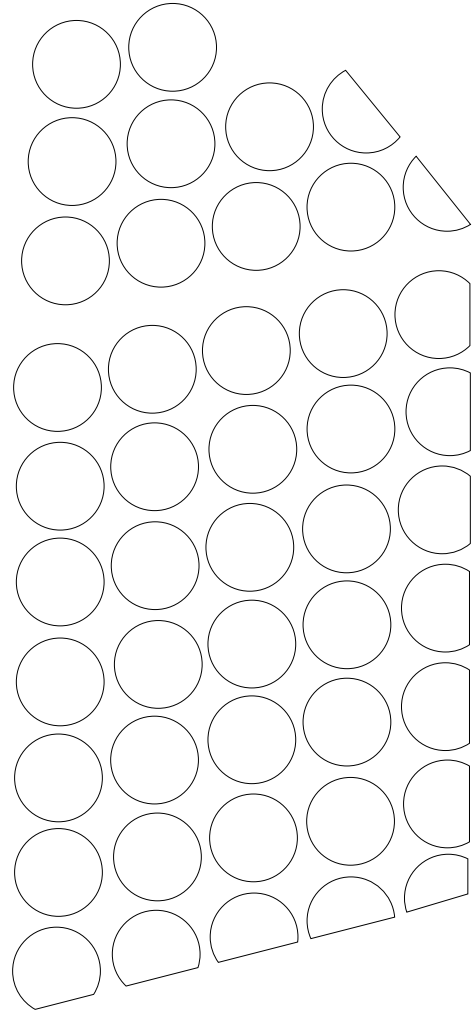
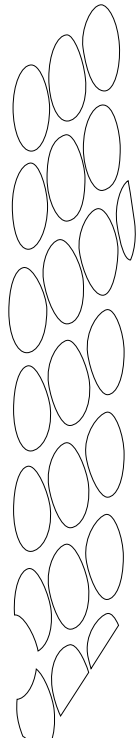
2007.





VIDEO INSTALACIJA

VIDEO INSTALLATION



BEZ NAZIVA

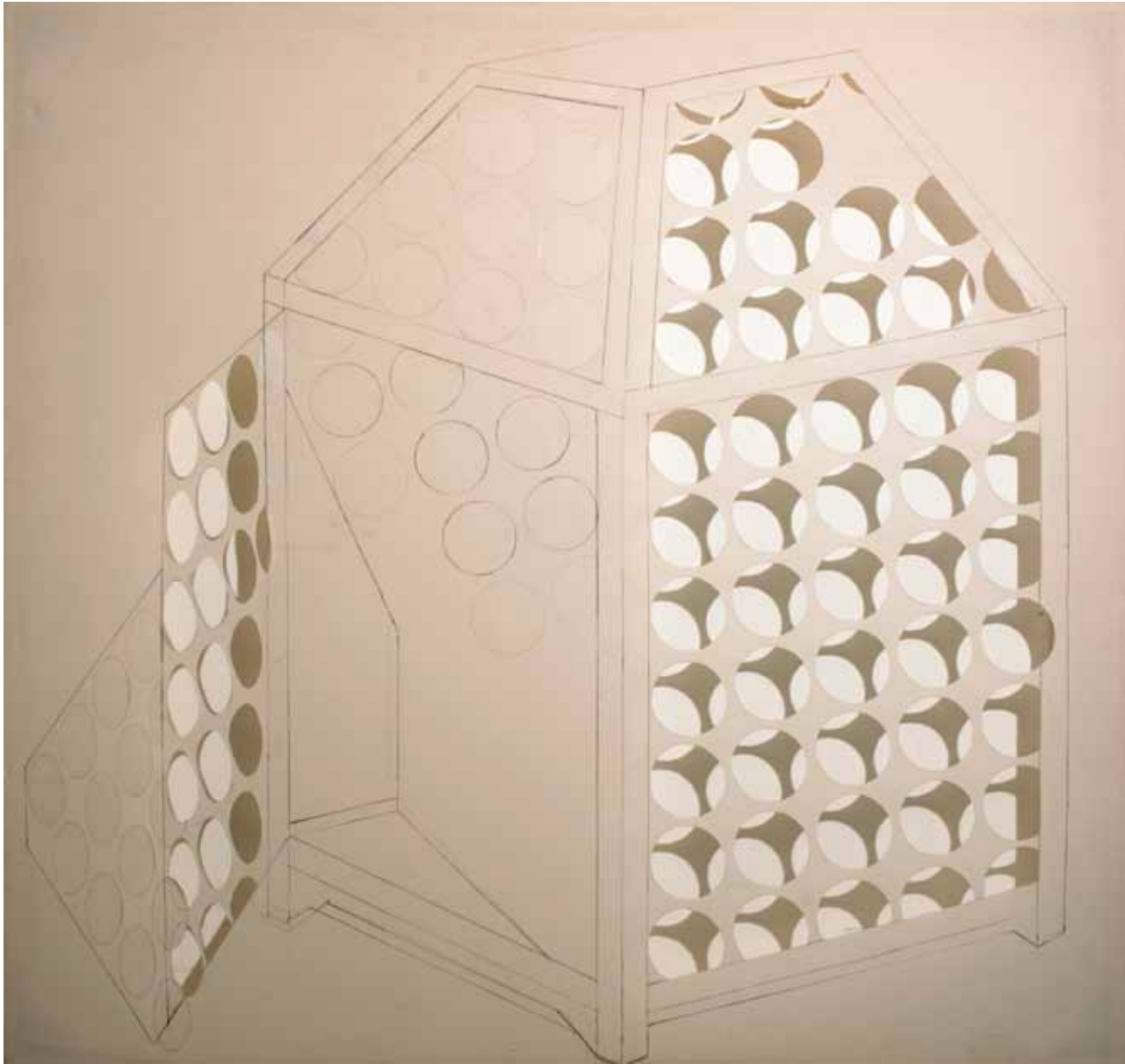
UNTITLED

ugljen, olovka, akrilik na platnu

charcoal, pencil, acrylic on canvas

210x200x10 cm

2007.



TV-IZBOR

TV CHOICE

Niz od 40 slika

frieze of 40 pieces

ulje i lak na platnu

oil and varnish on canvas

81x75 cm svaka

81x75 cm each

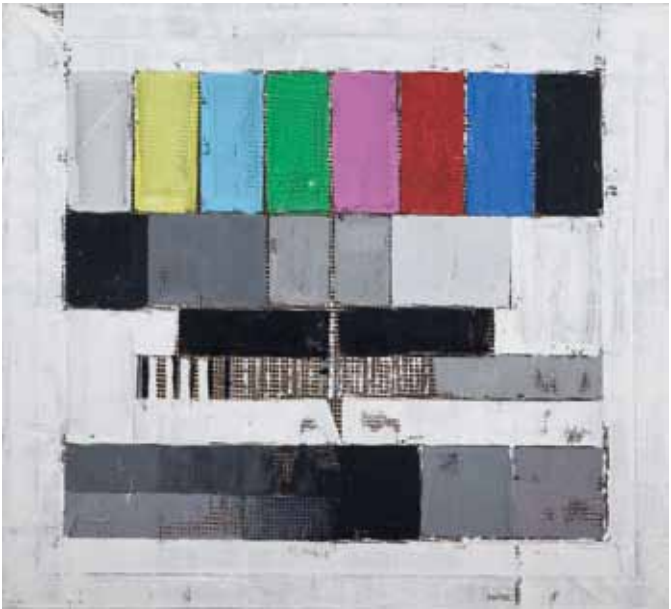
2006/2008.

CHOICE TV
TV
IZBOR



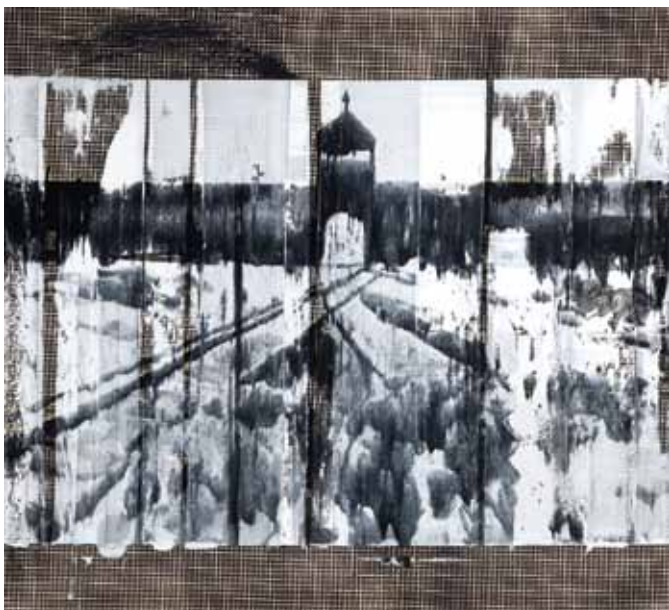


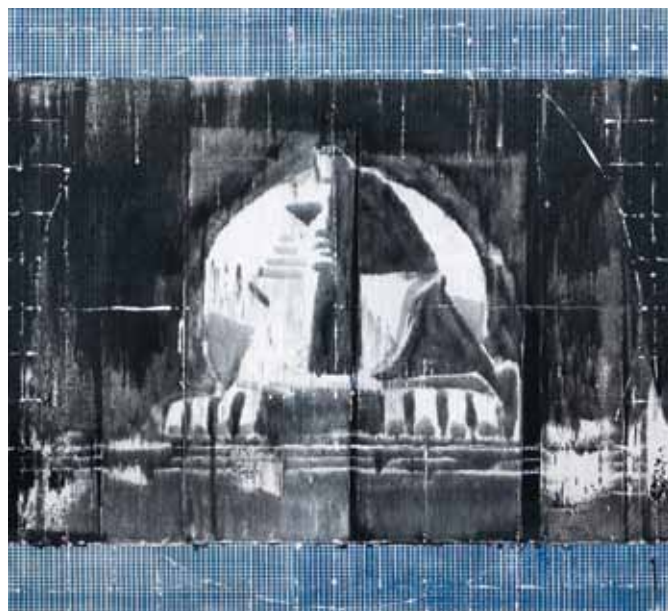


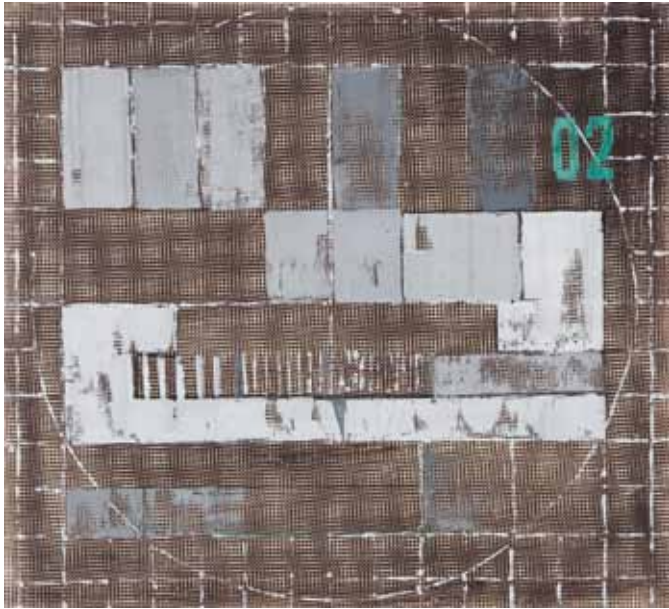


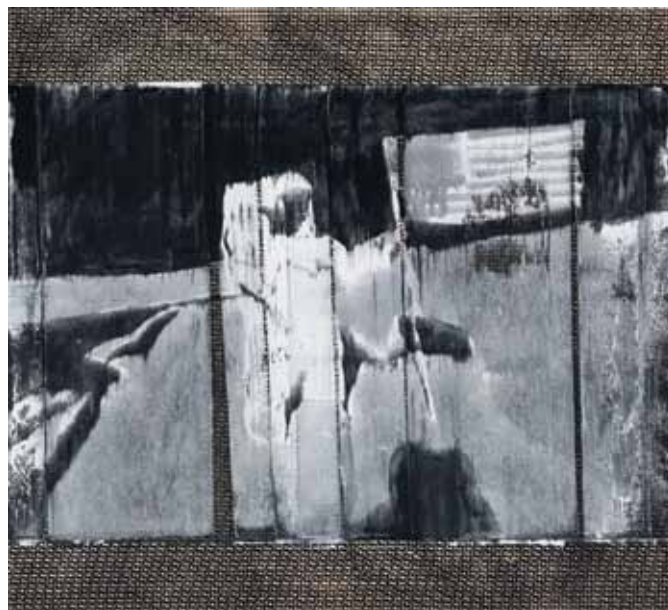
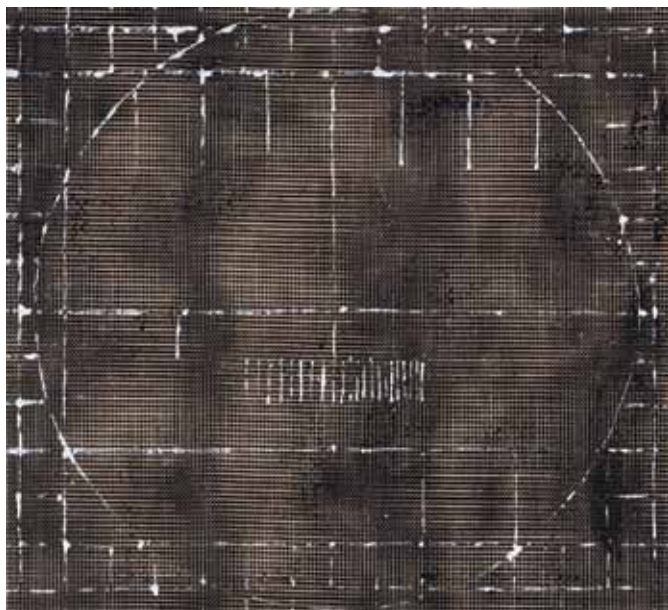


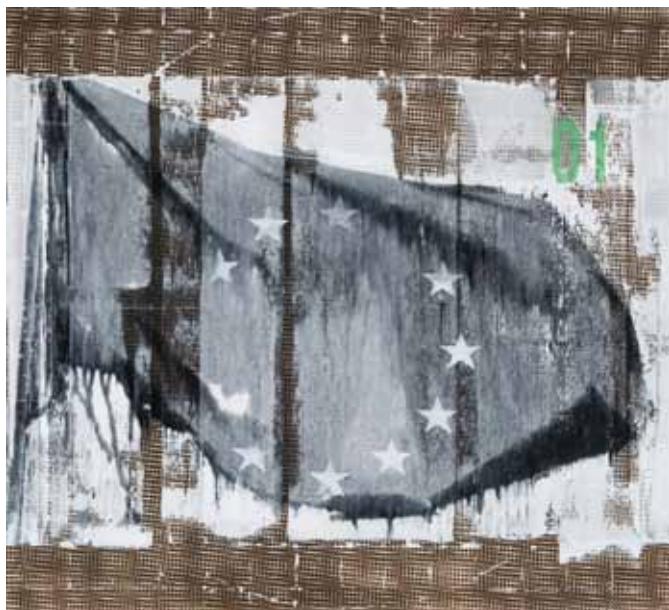


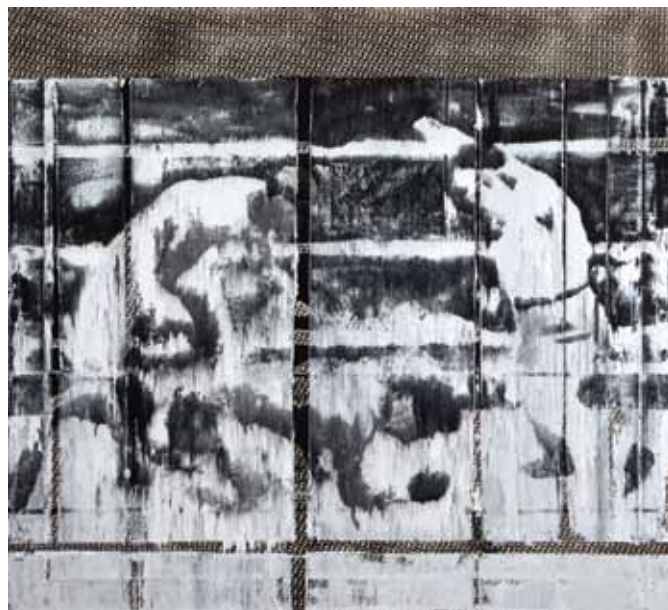






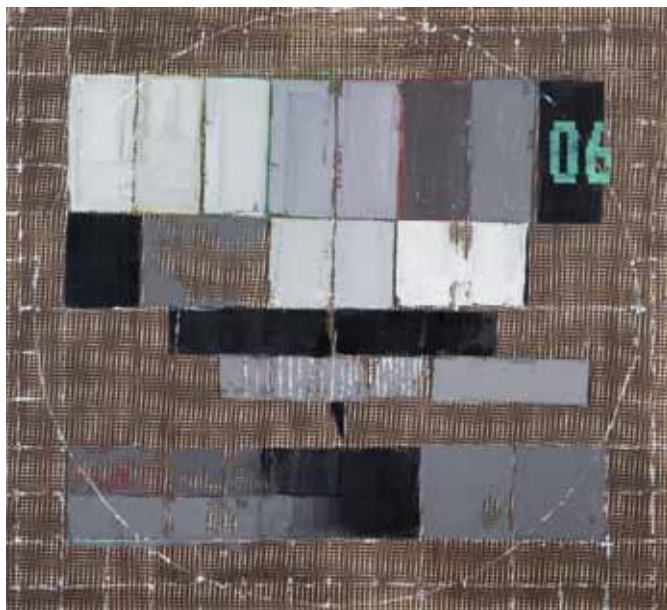




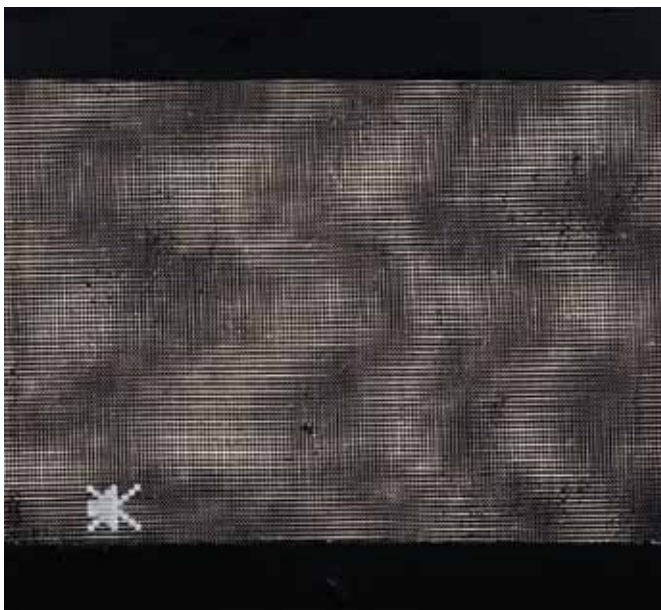
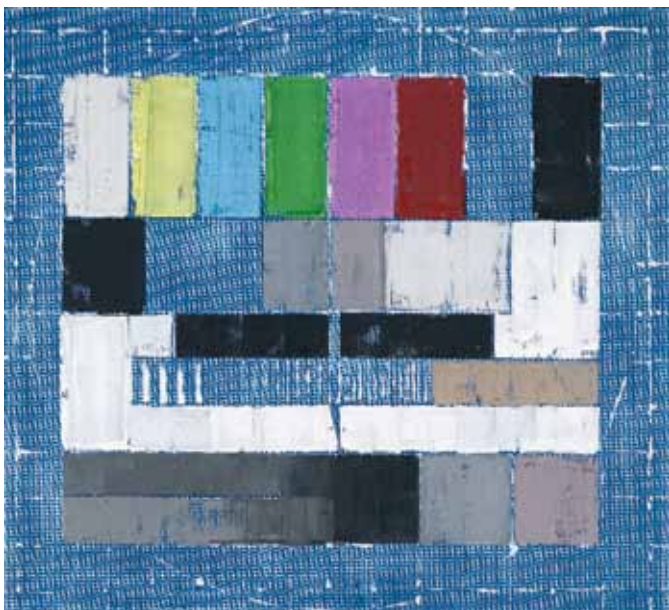


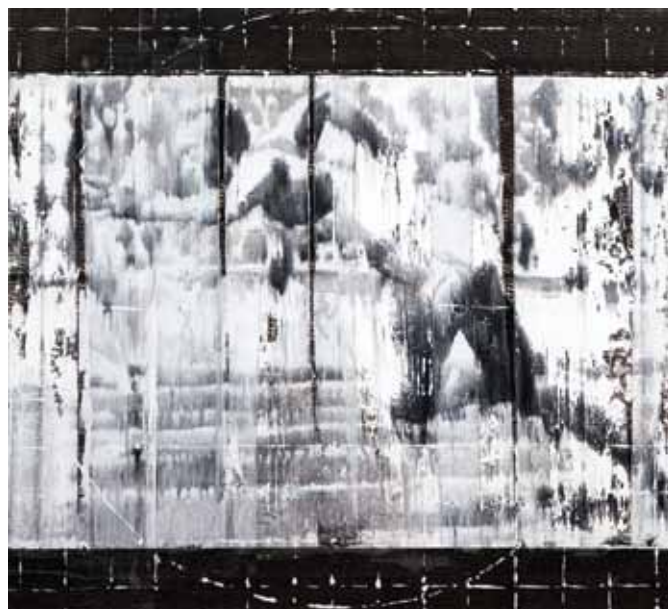
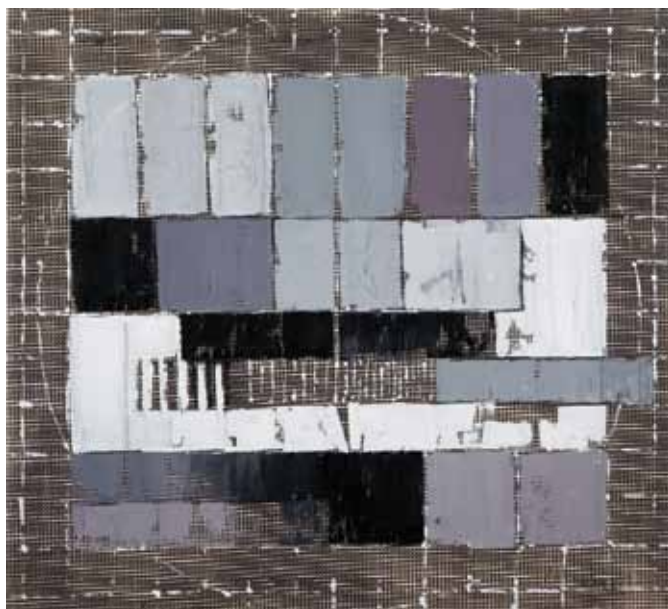




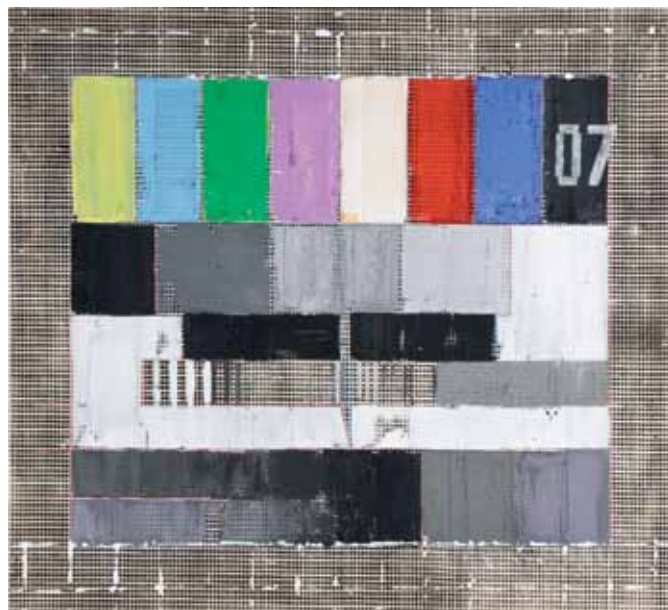














POSTAV U ATELJEU

INSTALLATION VIEW, STUDIO







Matko Vekić rođen je 1970. u Zagrebu. Diplomirao je slikarstvo na Akademiji likovnih umjetnosti u Zagrebu 1995. godine, u klasi prof. Đure Sedera. Od 1996. do 1999. radio je kao nastavnik crtanja i slikanja u Školi za primijenjenu umjetnost i dizajn u Zagrebu, a od 1999. do 2003. honorarno predavao slikarstvo u statusu asistenta, zatim docenta na Akademiji likovnih umjetnosti na Širokom Brijegu pri Sveučilištu u Mostaru. Od 2007. godine docent je na Akademiji likovnih umjetnosti u Zagrebu. Član je HDLU-a. Živi u Zagrebu.

www.matko-vekic.com

Matko Vekić was born 1970 in Zagreb. He graduated painting from the Zagreb Academy of Fine Arts in 1995, under a tutelage of professor Đuro Seder. From 1996 to 1999 he worked as a teacher of drawing and painting at the Zagreb School of Applied Arts and Design. From 1999 to 2003 he worked at the Academy of Fine Arts in Široki Brijeg (University of Mostar, Bosnia and Herzegovina), first as a part-time assisting lecturer of painting, and later on as a senior lecturer. Since 2007 he has been a senior lecturer at the Academy of Fine Arts in Zagreb. He is a member of Croatian Association of Visual Artists and lives in Zagreb.

Samostalne izložbe / *One Man Exhibitions*

- 2008. Zagreb, Gliptoteka HAZU
- 2007. Labin, Gradska galerija Labin
Osijek, Galerija Kazamat Osijek
Koprivnica, Galerija S
- 2006. Zagreb, ZONA Galerija, Zaboravljeni prostor
Čakovec, Centar za kulturu Čakovec
Varaždin, Galerija Ajngel
- 2005. Zadar, Galerija umjetnina narodnog muzeja, Plavi salon
Zagreb, Umjetnički paviljon, Životinjski krug-zodijak
Karlovac, Galerija Vjekoslav Karas
- 2003. Split, Galerija umjetnina
Zagreb, Galerija Beck
Zagreb, ZONA galerija
Dubrovnik, Galerija Sebastian
Zagreb, Galerija Grubić
- 2002. Freiburg, Katholische Akademie der Erzdiözese
- 2001. Zagreb, Studio Josip Račić
Sarajevo, Galerija Novi hram
Zenica, Muzej grada Zenice
Dubrovnik, Galerija Alta Vista
- 2000. Zagreb, Galerija Kristof Stanković
Ljubuški, Umjetnička galerija TMT
- 1999. Zagreb, Salon Galerije Karas
- 1998. Zagreb, Galerija Galženica
Zagreb, Galerija CEKAO
- 1997. Zagreb, Galerija Matice hrvatske
- 1996. Zagreb, Galerija NOVA
Široki Brijeg, Franjevačka galerija
Mostar, Umjetnička galerija
- 1995. Zagreb, Galerija SC
- 1994. Zagreb, DUH
Zagreb, Galerija Concordia Fine Arts

Skupne izložbe / *Group Exhibitions*

2008. Zagreb, Gliptoteka HAZU, 4. hrvatski trijenale crteža
2007. Dubrovnik, Galerija Sebastian, "35 autora za 35 godina"
Zagreb, HDLU, HPB Grand Prix za slikarstvo
2006. Cairo, 10th Cairo Int. Biennale
Graz, Künstlerhaus, "Format"
Čakovec, Likovni salon Muzeja Međimurja, "Slikar i prizor"
2005. Zagreb, HDLU, Hrvatsko slikarstvo u devedesetim godinama
2004. London, Zagreb, Unframed Landscapes
Dubrovnik, Zbirka suvremene umjetnosti Filip-Trade
2003. Lissone, Civica Galleria d' Arte Contemporanea,
Premio Lissone 2003.
2002. Zadar, Galerija umjetnina narodnog muzeja, Plavi salon
Bjelovar, Gradski muzej Bjelovar, Žeravica 2: "Pepeo"
2001. Istanbul, PI Atworks, PI Atworks Contemporary Art Center
Pag, 1. Salon grafike
Rovinj, Zavičajni muzej grada Rovinja – likovna kolonija
2000. Zagreb, Kabinet grafike HAZU, 2. Hrvatski trijenale grafike
Krapina, Galerija grada Krapine, 2. Zagorski likovni salon
1999. Zagreb, HDLU, 2. Triennale hrvatskog crteža
HVU "Petar Zrinski", Igre
1998. Zagreb, HDLU, Pasionska baština
Zagreb, HDLU, 25. Salon mladih
Luxembourg, Galerie d'Art Contemporain "Am Tunnel"
Paris, Grands et jeunes d'Aujourd'hui
2000. Split, Bienale malog formata
Zagreb, ŠPUD, izložba radova profesora ŠPUD
Rijeka, Moderna galerija, Bijenale mladih Mediterana
1996. Zagreb, HDLU, 24. Salon mladih
Zagreb, HDLU, 1. Hrvatski trijenale crteža
Zagreb, Galerija Izidor Kršnjavi, izložba radova prof. ŠPUD
1995. Metković, Metković 9
1994. Zagreb, Galerija VN, izložba studenata ALU
Klek, Studij krajolika ALU
1993. Poreč, 33. Porečki anale

Likovne kolonije i studijska putovanja / *Art Colonies and Sabbaticals*

2007. India (Karnataka, Rajasthan)
2006. Slovenija, Kopar
2004. India (Dehli, Chennai, Mumbai)
2003. Brač, Likovna kolonija LOBOL
2001. Istanbul, PI Atworks, Balkan art 2001
2000. Šolta, Likovna radionica
1999. Japan (Tokyo, Kyoto, Shizoka)
Bugarska, Varna, Balkan Art 99
Poreč, Slikarska kolonija Riviera
1998. Klis, Etno ambient live Mozaik
1995. Slavonski Brod, Likovna kolonija Sava

Nagrade / *Awards*

2005. Gospić, Likanale, Posebna pohvala komisije
2003. Italija, Lissone, Posebno priznanje Premio Lissone 03
Zagreb, Godišnja nagrada Filip-Trade za suvremenu umjetnost
Karlovac, izabran na natječaju za retrospektivno izložbeno
predstavljanje u organizaciji Gradskog muzeja Karlovac
2002. Zagreb, Muzej Mimara, Pasionska baština, 1. Nagrada
Zagreb, izabran od žirija sastavljenog od uglednih
povjesničara umjetnosti i galerista u anketi Jutarnjeg lista,
14. 12. 2002., za mladog slikara do 35 godina, 1. mjesto
2001. Zagreb, Godišnja nagrada HDLU-a mladom umjetniku
Pag, Mali salon grafike, Pohvala prosudbenog vijeća
2000. Krapina, II Nagrada na 2. Zagorskom likovnom salonu

SIMBOL, ZNAK, AMBLEM, ORNAMENT I ZLOČIN

SIMBOL je link za vječnost i uvijek je upotrebljiv. On je most kojim se približavala, tumačila, čovječnost, dok je upućenima razotkrivao vrhunaravnu zbilju. No, njegova je pojavnost ranjiva i lako klizne u amblem kojim se manipulira i zlorabi, koji se konačno rastače u ornamentalizmu.

Ornament kao vid, oblik slijepo nagonske svijesti spava duboko u krvi, amblem zrcali život srca, znak zrcali aktivnosti glave, a simbol, kao vjeran odraz zbilje, stoji na putu prema središtu našega istinskoga bića.

Tri su *gune*, svojstva, u čovjeku i Prirodi, kaže se u Bhagavadgiti, zbog kojih nam svijet izgleda kao stvarnost, a zapravo je sve samo igra svojstava, iluzija.

To su redom: *sattva* (razumnost, lucidnost ove prirode), *rajas* (osjećaj, požar strasti) i *tamas* (slijepi nagon, tama, učmalost).

Njihova smjesa u različitim omjerima odgovara stanju svijesti pojedinog bića, grupa i naroda, a manifestira se uljepšavanjem (dekoriranjem) prostora života znakovljem, amblemima ili ornamentikom.

Prirodna lucidnost zrcali snagu znaka (ne snagu što leži u simbolu, skrivenu iza znaka!) te u mističnom zanosu, kontrolirana i potpomognuta strašću, stvara uzvišene, amblemične utvare koje nas velikom sigurnošću vode u zabludu pravovjernosti.

Snenim zijevanjem *tamas* nas povlači u bespuća ponavljanja, bezutješna povraćanja.

Kada neshvatljivo (a to je zbilja) kušamo spustiti na shvatljivu razinu, nastaje *pojam*, *slika* odnosno znak, i on, tako posredovan *razumom*, nije vjeran odraz zbilje.

ZNAK je surogat simbola i sustiže svakoga putnika.

Posredstvom i razuma i osjećaja, a povezan sa snagama iz dubina podsvjesnoga, AMBLEM izranja kao imitacija simbola.

ORNAMENT je patološko poznavanje amblema, tetovaža beznađa na zatočenikovoju ruci.

I tako, premda nam svijet, katkada, izgleda kao milo mjesto slobodnih ljudi, sve je to ipak samo krletka, špilja ili kazamatska ćelija, dok za poljem slobode valja žudjeti i tražiti ga dublje u sebi, u Središtu, s onu stranu znakovlja, amblema i ornamentike, čija je svrha neprihvatljivo postojanje prikazati kao *život*, a time svijet učiniti koliko toliko podnošljivim...

Matko Vekić

SYMBOL, SIGN, EMBLEM, ORNAMENT AND CRIME

Symbol is a link to eternity and is always usable. It is a bridge across which humanity is approached and interpreted, while to the initiated it reveals the supreme reality. But its phenomenality is vulnerable, it easily slips off into emblem, which can be manipulated and abused, which finally waters down into ornamentalism.

Ornament as form, of the blind instinctive consciousness, sleeps deep in the blood, emblem mirrors the life of the heart, sign mirrors activity of the head, and symbol, true reflection of reality, stands on the way to the centre of our most authentic being.

There are three gunas in man and in nature, says the Bhagavadgita, because of which our world appears like reality, but is in fact nothing but a play of properties, of illusions. These are in order sattva (purity, reality), rajas (activity, feeling, fire of passion) and tamas (blind urge, darkness, lethargy).

A mix of these in various ratios corresponds to the state of consciousness of the individual being, group or nation, and is manifested in the embellishment (decoration) of the space of life with signs, emblems or ornaments.

Natural lucidity mirrors the strength of the sign (not the power that inheres in symbol, concealed behind the sign) and in mystic enthusiasm controlled and aided by passion creates elevated and emblematic apparitions that lead us with great certainty to the fallacy of superstition. With drowsy yawns, tamas draws us into the endless sea of repetition, of comfortless return.

When we try to bring the incomprehensible (which is reality) down to the intelligible level, the concept comes into being, the picture or the sign, and it, although mediated by the understanding, is not a faithful reflection of reality.

Sign is surrogate for symbol, and catches up with every traveller.

Through the intermediaries of reason and emotion, and linked with the forces from the depths of the subconscious, the Emblem emerges as imitation of symbol.

Ornament is a pathological turning of emblem into sign, a tattoo of hopelessness on the arm of the prisoner.

And so, although the world, sometimes, seems to us as a charming place of free people, it is after all nothing but a cage, a cave, or a dungeon, while the field of freedom must be desired and sought deeper in the self, in the centre, on the far side of sign, emblem and ornament, the purpose of which is to present unacceptable existence as life, and thus make the world to an extent bearable.

Matko Vekić

