



PARTY ANDREJA TOMIĆA / ANDREJ TOMIĆ'S PARTY

Novi ciklus slika Andreja Tomića je *Party*, a začetak je slikanja motivike ljudi u dokoličarenju, okupljanjima kojima je svrha sama zabava. Partijanere različitih profila Tomić je otkrio u imaginaciji te ih potom nastojao oblikovati na licu slike u tehnici ulja na platnu (formati na ovoj izložbi su 90x60 cm). Izvlačeći ih s podsvesne razine, slika ih u prvom planu, slobodno i najčešće blisko kadrirano te ih slaže jedne do (i iza) drugih, čime donekle potencira njihove odnose (*Ekipa*, *Naguravanje*, *Gužva*, *Glavonje*). Već je slikar iskazao privrženost boji, da na specifičan način pristupa motivima pejzaža i ljudskih likova što su mu dominantne likovnih zanimanja. Tomiću je slikanje poput rituala, postupno uspostavljanje odnosa s bojama kroz koji nastoji „pronaći red“, oblikovati i izraziti svoje senzibilitete. U tom procesu njemu je stalo do tekture, odnosno do stvaranja ritma vibrantne kolorističke površine. Naime, zamjetno je snažnije pregnuće oko bavljenja potencijalima boja, nego prikazanim motivima, što upućuje da ga na slikama ne zanima toliko emocija, karakter, raspoloženje likova, koliko koloristički tretman. U takvu pristupu, mimeza nije cilj, nego je izabrani motiv podatno sredstvo za likovni aranžman i eksperiment. Upečatljivost koju stvara prvi pogled upućen na slike upravo je rezultat tretiranja površina i to proizvoljno odabranim bojama koje prekrivaju figurativne motive i plohe između što stvara svojevrsan kromatski *horror vacui*. On se očituje u gustom nanošenju slojeva netransparentne boje širokim izražajnim potezima kista tako da se izmjenjuju toplo-hladni i komplementarni odnosi katkad živih plavih, crvenih, žutih, zelenih ili narančastih boja, a katkad zagasitiji tonovi crvene, smeđe ili razvodnjeniji plave. Prikazani likovi ostavljaju dojam istovremeno zagonetne (*Pušač*, *Kuštrava*) i pretjerane zabave (*Pijani i trijezni*), neobičnih kretnji, glumačkih osobina, poput maski ili lutki (*Glavonje*, *Šarena*, *Zubi*). Tomićev pristup ipak nije kritički intoniran, već likovi koji spontano „izranjaju“ iz nedefinirane pozadine potvrđuju podatnost motiva svijeta razonode bliskog slikaru. Ciklus *Party* (2021.) pokazuje začetak razvijanja novoga motivskog repertoara i eksperimenata, kao i to da je Andrej Tomić smion kolorist; upućuje na njegovo traženje slikarskog užitka, smjernog samootkrivanja, slobode u interpretiranju figurativnih motiva na kojima se odražava i neartikulirana lakoća zabave, što doprinosi nekom „šmeku“, utisku duhovitog i originalnosti. Konačno, ovaj ciklus otkriva težnju oko čestitog odnosa prema intuitivnom slikarskom polazištu. „Svaki umjetnik čuva tako u dubini duše jedan jedini izvor iz kojeg se za njegova života napaja sve ono što on jest i što izlaže“, zapisao je Albert Camus u povodu ponovne objave ranih radova *Naličje i lice*. Taj tekst potiče na razmišljanje da iako se tijekom kreativnih procesa razvija i mijenja, znalacki kalkulira i izražava suverenije, počeci, odnosno prva stvaralačka razdoblja, pokazuju ono što je najizvornije u umjetniku.

Nevenka Šarčević

In his new series of paintings titled *Party*, Andrej Tomić paints people in leisure activities, at gatherings with the mere purpose of having fun. Tomić first discovered party people of different profiles in his imagination, which he then turned into oil on canvas paintings (the formats in this exhibition are 90x60 cm). Pulling them from the subconscious, he paints them in the foreground, freely and often closely framed, and arranges them next to (or behind) each other, by which he somewhat emphasizes their relationships (*Ekipa* (*Crew*), *Naguravanje*/*Crowd Pushing*, *Gužva*/*Crowd*, *Glavonje*/*Hot-Shots*). The painter has already expressed his devotion to colour by approaching the landscape and human forms in a specific way, which are his dominant artistic points of interest. For Tomić, the process of painting is like a ritual, he gradually establishes his relationship with colours through which he aims to “find order”, give shape to and express his sensibilities. In this process, he is focused on the texture or

creating the rhythm of a vibrant colour surface. There is namely, a more noticeable tendency toward dealing with the potentials of colours than with the depicted motifs, which tells us that he is more interested in the colouristic treatment of his paintings than in the emotions, character and mood of the characters. Mimesis is not the goal in such an approach; the chosen motif is a pliable tool for artistic arrangement and experiment. The striking first impression of the paintings is actually the result of surface treatment using arbitrarily selected colours that overlay the figurative motifs and surfaces in between, which creates a kind of chromatic *horror vacui*. This *horror vacui* is manifested in thick layers of opaque colours, applied with wide expressive brush strokes, resulting thus in the alteration of warm and cold and complementary colours, sometimes of bright blue, red, yellow, green and orange, and sometimes of the darker tones of red, brown and diluted blue. The depicted characters leave the impression of enigmatic individuals (*Pušač*/*Smoker*, *Kuštrava*/*Curly Locks*), having too much fun (*Pijani i trijezni*/*Drunk and Sober*), with unusual movements, acting qualities, like masks or dolls (*Glavonje*/*Hot-Shots*, *Šarena*/*Colourful Girl*, *Zubi*/*Teeth*). However, Tomić's lens is not critically coloured; the characters that spontaneously “emerge” from an undefined background confirm the pliability of the motifs of the leisure world close to the painter. The *Party* series (2021) points to the development of a new repertoire of motifs and experiments, as well as to the fact that Andrej Tomić is a bold colourist; it points to his search for painterly pleasure, humble self-discovery, freedom in interpreting figurative motifs, all of which also reflect the unarticulated lightness of entertainment contributing to the originality, some kind of “vibe” and the impression of wit. Finally, this series reveals a completely honest attitude towards the intuitive artistic starting point. “Every artist keeps within himself a single source which nourishes during his lifetime what he is and what he says”, wrote Albert Camus on the occasion of the re-publication of his early works *Between and Between*. This text inspires the thought that, although an artist develops and changes during his or her creative processes, expertly calculates and expresses him/herself more dominantly, the beginnings, or the first creative periods, show that which is the most authentic in them.

Nevenka Šarčević

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ANDREJ TOMIĆ Andrej Tomić rođen je 1992. godine u Osijeku. Maturirao je 2011. na Školi primijenjene umjetnosti i dizajna Osijek te iste godine upisuje studij Silikarstva na Akademiji likovnih umjetnosti Sveučilišta u Zagrebu. Studirao u klasi Zoltana Novaka, a diplomirao 2016. kod Zlatana Vrkljanja. Izlagao na više samostalnih i skupnih žiriranih izložbi. Dobitnik je „Nagrade Iva Vraneković - Vladimir Dodig Trokut, umjetnici umjetniku“ na 5. Bijenalu slikarstva 2019. Trenutno je zaposlen kao nastavnik stručnih slikarskih predmeta na Školi primijenjene umjetnosti i dizajna Osijek.

ANDREJ TOMIĆ Andrej Tomić was born in 1992 in Osijek. He graduated in 2011 at the School of Applied Arts and Design Osijek and in the same year he enrolled in the study of Painting at the Academy of Fine Arts, University of Zagreb. He studied in the class of Zoltan Novak, and graduated in 2016 in the class of Zlatan Vrkljan. He has exhibited in several solo and group jury exhibitions. He is the winner of the "Iva Vraneković Award - Vladimir Dodig Trokut, artists to artist" at the 5th Biennial of Painting 2019. He is currently employed as a teacher of professional painting subjects at the School of Applied Arts and Design Osijek.

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