

Kako ube sediti sliko? V besede preliti tisto, kar likovnik že petdeset let snuje in zapisuje v slikarskem mediju? Znotraj formata A3 strniti esenco človeka. Ker, če koga, potem po mojem mnenju ravno umetnika njegov poklic pomembno determinira. Ustvarjalci namreč svojega "dela" nikoli ne odložijo, zaključijo, saj je neizpodbiten, nedeljiv del njih samih.

Žarko Vrezec že od samih začetkov v svojem likovnem izrazu goji modernizem. Predpisanim kanonom se upre takoj na začetku svoje ustvarjalne poti. Svoje zanimanje od akademskih časov naprej usmerja na slikovno polje "kot zaključen, poseben prostor slikarjeve imaginacije, skozi katerega ustvari samosvoj likovni jezik z notranjo logiko". Vrezec je avtor, ki se nikoli ni prilagajal trendom, svoji likovni govorici in umetniškemu kredu ostaja zvest od zaključka študija dalje. Format, barva in svetloba so nekakšna Sveta trojica njegovega slikarstva. Barvi podari materialnost, format pa enači s samo slikarsko površino. V neki točki svojega ustvarjanja se posveti izključno raziskavi prostora slike in se barvi odreče. Prostor na slikarski površini ga nenehno intrigira, ustvarja ga s plstenjem, z nekakšnim palimpsestnim nalaganjem barv in materialov. Rezultat so enostavne forme kompleksnih struktur. Na tej točki ne zaključi svoje raziskave prostora, sliki dodeli vlogo objekta. Prostor igra pomembno vlogo, tudi ko slika vstopi v prostor, še posebej pri njegovih ambientalnih postavitvah.

Pred nami so slike, ki so produkt polstoletnih raziskav, dognanj, čutenj. Rešene so vsega odvečnega, izčišene v svoji formi, bogate strukture, tankočutne izpovednosti. Ogledalo umetnika, ki je vase zazrt, razmišljajoč. Zaznamuje ga prodorna inteligenco, odrezava duhovitost in neizmerna iskrenost v ustvarjanju. Če oziroma ko govorimo o teh slikah, beseda teče o umetniku samem. So njegov portret, osebna izpoved. Slikarstvo Žarka Vrezca je resno slikarstvo, skozi ustvarjalni proces ga vodita samodisciplina in samospravedevanje. Ne dovoli si, da bi se odpovedal zapovedani slikarski sintaksi in kontinuirano gradi svoj likovni jezik. Pričujoče slike so rezultat beleženja sprotnih čustvenih in razpoloženjskih stanj, ki temeljijo na dognanjih in izkušnjah slikarstva 20. stoletja, predstavljajo dialog tako s preteklostjo kot s prihodnostjo. So nekakšna sinteza njegove slikarske poti. Gre za nadaljevanje/vzporednico ciklu "Listi iz dnevnika", na katerem kontinuirano ustvarja zadnje desetletje. Vreževa barvna lestvica je znana: nevralni, blagi toni, vodilno vlogo imajo sinjemodre niane ter sivi in zemeljski odtenki. Na tokratni razstavi je barvni nabor širi kot navadno. Vertikalno, ki poteka čez osrednji del slike, gradi iz ostankov starih slik, z relikti preteklosti pa slike sedanosti, za generacije prihodnosti. Radikalno izčišeno slikarsko polje v slike vpelje element atmosferičnosti in kontemplativnosti. Vrezec se z gledalcem sporazumeva na intimnem nivoju. Na nas samih, na naših spoznanjih in izkušnjah je, da to nadgradimo, doživimo in interpretiramo po svoje. To nas lahko, če si dovolimo in smo dovolj odprtji, pripelje do vzvišene estetske izkušnje.

Avtorjeva posvečenost svojemu poklicu je ganljiva, slikarstvo je zanj metafizična nuja. Ostaja klasični slikar, saj mu slika zadošča, da izrazi vsa svoja tiha in introspektivna razmišljanja o umetnosti in svetu, ki ga obdaja. Skozi sliko lahko razgali svojo notranjost. Le tu najde orodja in poti, da to uresniči. Če na koncu potegnemo črto: bogato strukturirani, linijsko determinirani, intimistični slikarski haiki, odrešeni vsega odvečnega in nepotrebnega. To so slikarski zapisi Žarka Vrezca. To je on sam.

Elizabeta Rogović

How to put a painting into words? How to pour into words what the artist has been creating and expressing in the painting medium for fifty years? To summarize the essence of man within the A3 format. Because, if anyone, then in my opinion, it is precisely the artist who is crucially determined by his profession. Namely, the artists never put down their "work", never conclude it, since it is an indisputable, indivisible part of themselves.

Žarko Vrezec has been fostering modernism in his artistic expression from the very beginning. He resisted the prescribed canons right at the start of its creative path. Since his academic years, he has been focusing his interest on the painting field "as a complete, special space of the artist's imagination through which he creates a distinctive artistic language with internal logic". Vrezec is an artist who has never adapted to trends and has remained faithful to his artistic language and credo since concluding his studies. Format, colour and light are some sort of a Holy Trinity of his painting. He gives materiality to the colour and equates the format with the painting surface itself. At some point in his creation, he devotes himself solely to exploring the space of the painting, giving up colour. The space on the painting surface constantly intrigues him and he is creating it with layering, with a sort of a palimpsestic stacking of colours and materials. The result is simple forms of complex structures. At this point, Vrezec does not finish his exploration of space, but assigns the painting the role of an object. Space plays an important role even when a painting enters the space, especially in the artist's ambient installations.

In front of us are the paintings that are the product of half a century of exploration, findings, feelings. They are resolved of everything superfluous, purified in their form, rich with structure, delicate lyricism. The mirror of an artist who is inward-looking, contemplative. He is characterized by penetrating intelligence, quick wit and enormous sincerity in creation. If or when we talk about these paintings, the word is about the artist himself. They are his portrait, a personal confession. Žarko Vrezec's painting is serious painting, with self-discipline and self-questioning guiding him through the creative process. He does not allow himself to give up the commanded painting syntax and is continually building his artistic language. The paintings before us are the result of recording current emotional and mood states based on the findings and experiences of the 20th century painting, presenting a dialogue with both the past and the future. They are a sort of synthesis of his artistic path. It is about a continuation/parallel of the cycle *Pages from a Journal* (*Listi iz dnevnika*), on which he has been continuously working for the last decade. Vrezec's colour scheme is familiar: neutral, gentle tones, with cerulean blue shades and grey and earth shades playing a leading role. At the present exhibition, the colour range is wider than usual. The artist builds the vertical running across the central part of the painting from the remains of old paintings, while with the relics of the past, he builds the paintings of the present, for the generations to come. The radically refined painting field introduces an element of atmospheric and contemplative nature into the paintings. Vrezec communicates with the spectator on an intimate level. It is up to us, to our knowledge and experience, to upgrade, experience and interpret this in our own way. This may, if we allow ourselves and are open enough, lead us to a sublime aesthetic experience.

The artist's dedication to his profession is moving; painting is a metaphysical necessity for him. He remains a classical painter, as the painting suffices him to express all his quiet and introspective reflections on the art and the world around him. Through a painting, Vrezec can expose his interior. Only here he finds the tools and ways to make this happen. Finally, if we draw a line: richly structured, line-determined, intimate painting haikus, absolved of everything superfluous and unnecessary. Such are Žarko Vrezec's painting records. This is him.

Elizabeta Rogović

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Delovni čas galerije: od torka do petka od 10. do 18. ure / ponedeljek, sobota, nedelja od 10. do 14. ure.

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Izvedbo razstave so omogočili Mestna občina Ljubljana in Društvo likovnih umetnikov Ljubljana.



ŽARKO VREZEC

Vabljeni na odprtje razstave, ki bo v sredo, 11. marca 2020
ob 19. uri v Galeriji DLUL, Breg 22, Ljubljana.

We invite you to the opening of the exhibition, which will be
on Wednesday, 11 March 2020 at 7 p.m., in the Gallery DLUL,
Breg 22, Ljubljana.



ŽARKO VREZEC

Galerija DLUL, Breg 22, Ljubljana

