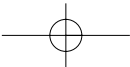
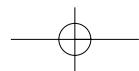
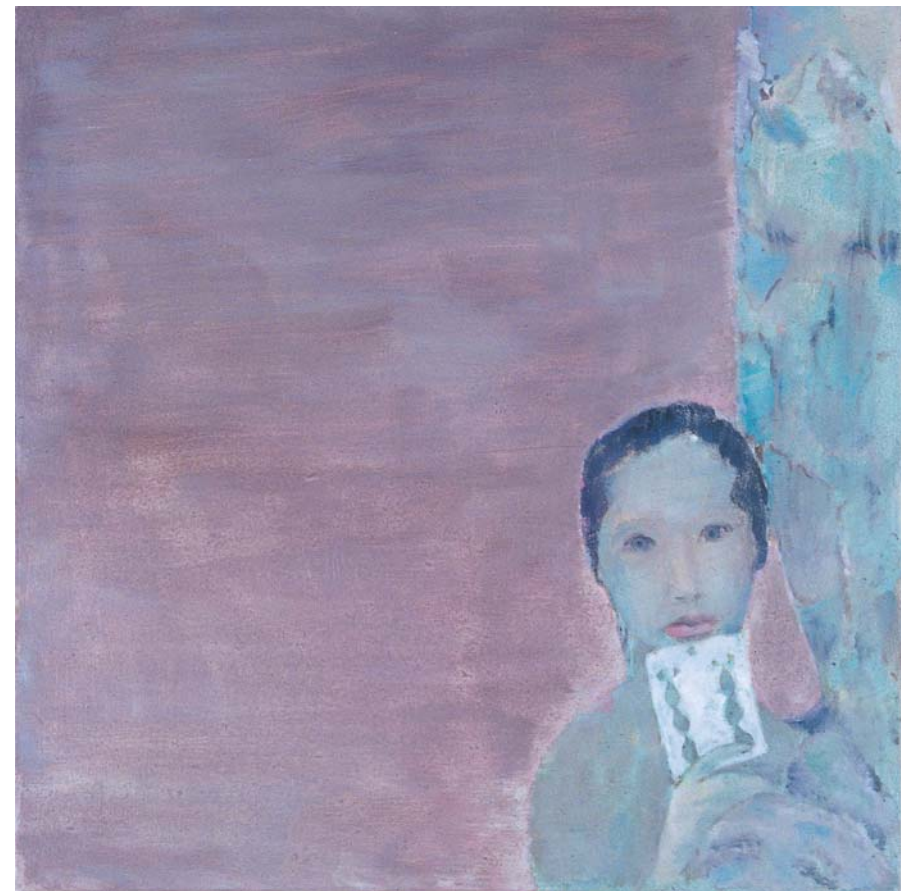
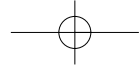


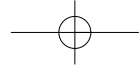
mitja ficko
znamenje

mitja ficko



KIBLA



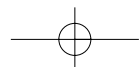


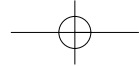
znamenje III
2004
olje na platnu
65 x 65 cm

sign III
2004
oil on canvas
65 x 65 cm

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znamenje



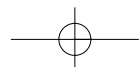


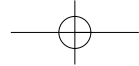
lovec na ptiča
2003
olje na platnu
65 x 65 cm

bird hunter
2003
oil on canvas
65 x 65 cm

www.mitjaficko.com

nameni



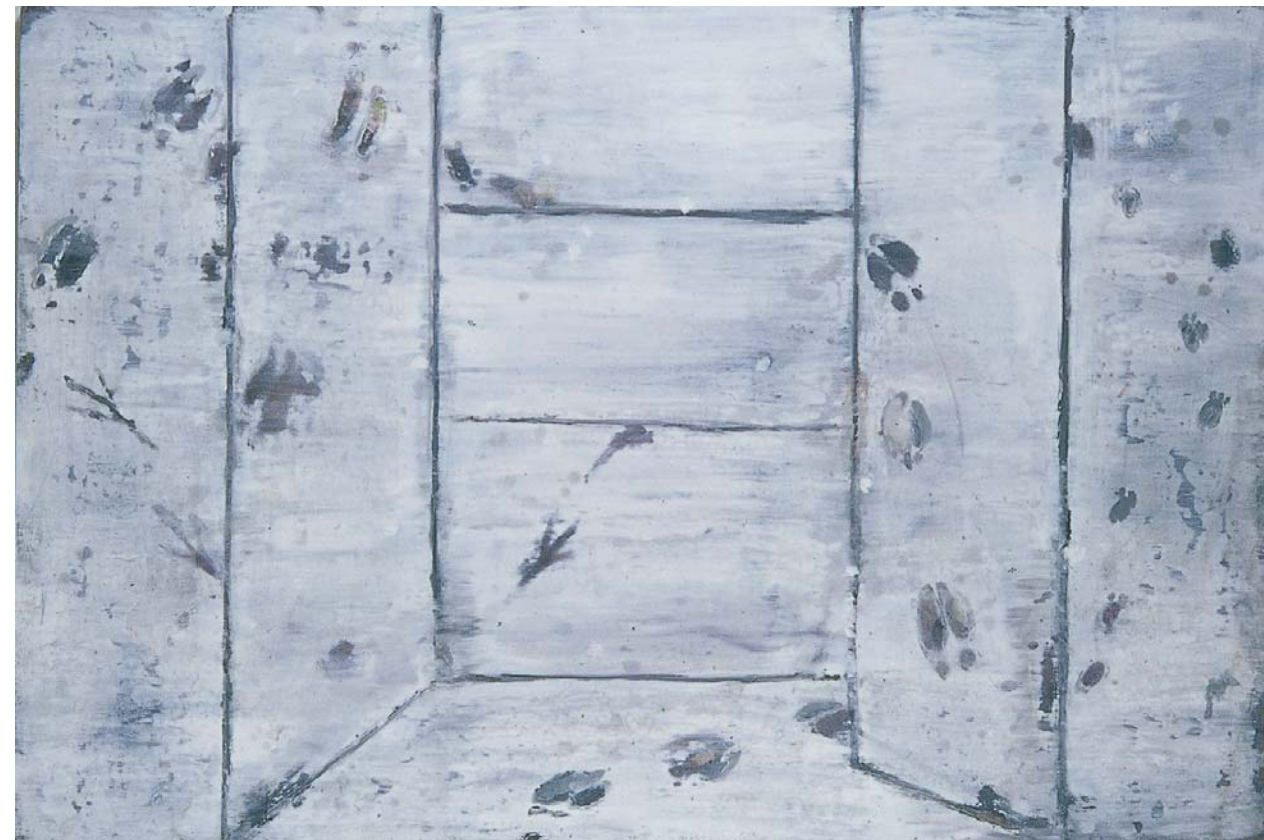
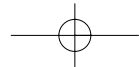


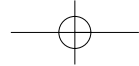
kratka zgodba
2004
olje na platnu
65 x 65 cm

the short story
2004
oil on canvas
65 x 65 cm

www.mitjaficko.com

nameniš



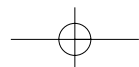


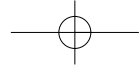
labirint
2003
mešana tehnika na platnu
100 x 140 cm

the labyrinth
2003
mixed technic on canvas
100 x 140 cm

www.mitjaficko.com

nameni



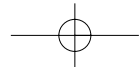


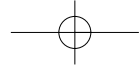
znamenje

znamenje I
2003
mešana tehnika na platnu
170 x 120 cm

sign I
2003
mixed technic on canvas
170 x 120 cm

www.mitjaficko.com



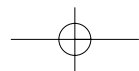


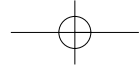
iz ciklusa 'kamni'
2003
olje na platnu
100 x 100 cm

cycle 'the stones'
2003
oil on canvas
100 x 100 cm

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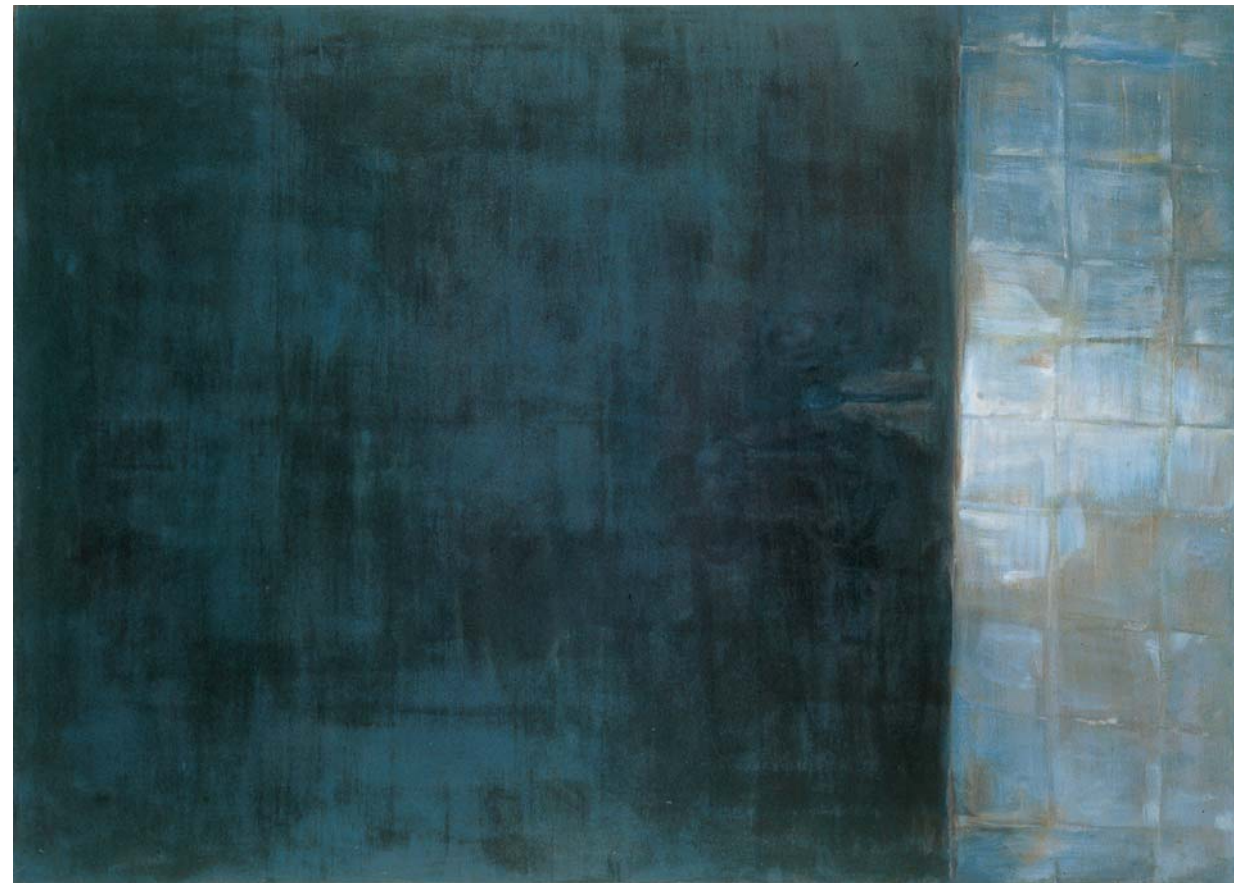
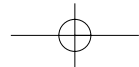


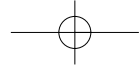
iz ciklusa 'kamni'
2003
mešana tehnika na platnu
140 x 140 cm

cycle 'the stones'
2003
mixed technic on canvas
140 x 140 cm

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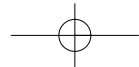
mitjaficko

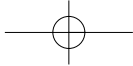




nameni

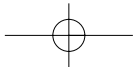
odsev
2003
mešana tehnika na platnu
185 x 130 cm
the reflection
2003
mixed technic on canvas
185 x 130 cm
www.mitjaficko.com

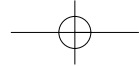




znamenje

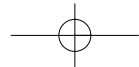
znamenje II
2003
mešana tehnika na platnu
185 x 130 cm
sign II
2003
mixed technic on canvas
185 x 130 cm
www.miljaficko.com

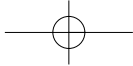




namenje

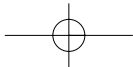
iz ciklusa 'kamni'
2003
mešana tehnika na platnu
195 x 130 cm
cycle 'the stones'
2003
mixed technic on canvas
195 x 130 cm
www.mijafirico.com

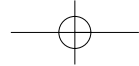




znamenje

iz ciklusa 'kamni'
2003
mešana tehnika na platnu
185 x 130 cm
cycle 'the stones'
2003
mixed technic on canvas
185 x 130 cm
www.mijaficko.com



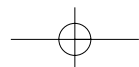


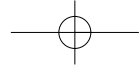
zvok
2003
mešana tehnika na platnu
110 x 140 cm

sound
2003
mixed technic on canvas
110 x 140 cm

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znamenje





namenj

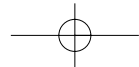
gor gor
2004
mešana tehnika na platnu
220 x 80 cm
up up
2004
mixed techn on canvas
220 x 80 cm
www.mitjaficko.com

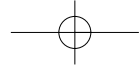
*Menih je vprašal mojstra zena:
"O čem človek premišljuje, ko mirno sedi in meditira?"
"Človek razmišlja o nerazmišljanju."
"Kako človek razmišlja o nerazmišljanju?"
"Brez misli", je odgovoril mojster.*

Ko me je Mitja prosil, da napišem nekaj misli o njegovih slikah, je izrazil nekakšno neugodje in skepticizem do likovno teoretskega pisanja in analitičnega pogleda na svoje slikarstvo. Zdaj se zdi, da razumem eljo te paradoksnе trditve - kajti slika navsezadnje ne more biti nič drugega kot slika - eljo po spoznanju in vzpostavitvi idealnega stanja "brez misli", ki je tako vseprisotno, da omogoči pozabo svojega nastanka in vzroka. Slednje lahko označim kot duhovno ozadje Fickovih slikarskih prizadevanj, gotovo pa tudi kot eno od temeljnih gibal umetniškega izraza. Fickovo nekdanje slikarstvo je zaznamovala eksplicitna pripovednost, pravzaprav dobesednost, s katero je slikar ponazarjal svoja občutja, izpraševanja in prepričanje, polagoma pa je v smislu reka "sledi Luči in izgubil boš njen vir" zaslutil polzenje na stranpoti, drugam od elenih iskanj. Zadnje slike so odraz drugačnega razumevanja; ustvarjajo in znajo ohraniti svojo skrivnostnost. Fantazmagorični in dejanski svet, ki se prepletata in sovpadata na slikarjevi obzornici, se zgotita v podobah kot totemskih znakov, v metaforah in simbolih, na katere, se zdi, smo naleteli v različnih kulturnih in verskih okoljih, pa vendar jih ne moremo povsem identificirati ali umestiti; v svojih konstelacijah ostajajo nerazpoznavni in intimni del avtorjevega predstavnega sveta. Stopinje, kamni, odmaknjene figure,

*A monk asked the Zen master: "What does a man think about when seating still and meditating?"
"A man thinks about non-thinking."
"How does a man think about non-thinking?"
"Without thoughts", answered the master.*

When Mitja asked me to write some thoughts about his paintings, he expressed a sort of uneasiness and scepticism towards the theory of arts writing and analytical view of his own painting. I now seem to understand the desire behind this paradoxical attitude - as a painting after all cannot be anything other than a painting - the desire for cognition and restoring the ideal state of "non-thinking" which is omnipresent to such an extent that it enables the oblivion of its own origin and cause. The latter could be denoted as the spiritual background of Ficko's painting efforts, as it certainly is one of the fundamental motives of an artistic expression. Ficko's former painting was denoted by explicit narrativeness, as a matter of fact literalness, which the painter used to illustrate his feelings, questionings and belief, but slowly, in the sense of a saying "follow the Light and you shall lose its source", he had a foreboding of slipping sideways, away from desired quests. Recent paintings are a reflection of a different understanding; they create and know how to sustain their mysteriousness. The phantasmagorical and the actual worlds which interlace and coincide on the painter's horizon, condense in the totem-sign like images, in metaphors and symbols, on which we had, so it seems, come across in the different cultural and religious environments and which nevertheless cannot be entirely identified or defined; in their own constellations they remain unrecognized and intimate part of author's imagery. Footsteps, stones, remote figures, playing





igralne karte in šipkovi cvetovi se pojavljajo zgolj kot namigi, rebusi, ki spodbodejo domišljijo, da ponika med lastnimi in odslikanimi podobami, ki sprojijo vse mogoče uspravane usedline in tvorijo območje simbolnega, ki se ga elimo polastiti. Vendar je bistveno, da se uganka ne razreši in se pripoved ne sestavi; vrzeli prinašajo smisel, utrinki in vzgibi določajo pomen. Preko namišljenih odsevov podob, prikazni in prividov, pa tudi vsakdanjega in naravnega, ki se s spontano intuitivno potezo obudi v mehkem koloritu, se nematerialno prevaja v čutno dožemanje. V Fickovih slikah se nenehno vzpostavlja drsenje prepoznavnega, tistega, ki zapeljuje in prepričuje oko, k njegovemu izginevanju v navidezem brezprostorju. So itje ikonskega in anikonskega nakazuje slikarjevo navezanost na materialni, predmetni svet in njegove pomene, kateremu pa z umirjenimi barvnimi tkanji skuša odvzeti konkretnost in teo. Navsezadnje, kot piše Proust, "povsod se naseljujemo: v drevesih, v cvetličnih grmih, v gladkih površinah voda, ki teko mimo nas, v skalovju..., povsod se prepoznavamo, prebujamo se v barvah, vonjih in šumih, vse nas spominja nečesa..., razdajamo se na vse strani, da bi se kasneje znova našli..." V sorodno občutenem doivljanju in potrjevanju skrivnosti ivljenja, v iskanju brezte nosti v kraljestvu reči se oblikuje Fickovo slikarstvo. Podoba eli zastati v nekem neslutnem trenutku kontemplativnega strmenja. In pravzaprav se tam slika, h kateri te i slikar, tudi začne.

Nadja Gnamuš

cards and eglantines appear only as hints, rebuses which goad the imagination to sink into its own and the reflected images that trigger every possible sleeping sediments, and form the area of symbolism that we ourselves wish to take possession of. However, it is essential that the puzzle remains unsolved and that the tale does not compile; the gaps bring significance, the flashes and impulses define the meaning. Across the fancied reflections of images, phantoms and visions, as well as of what is ordinary and natural which awakes with a spontaneous, intuitive stroke into the soft colouring, the immaterial converts into the sensorial perception. In Ficko's paintings the infinite restoration of the sliding of what is recognisable, of that what seduces and persuades the eye, disappears in the virtual spacelessness. The symbiosis of what is iconic and aniconic indicates the author's attachment on material, objective world with its meanings from which he tries to deprive its concreteness and weigh with serene weaving of colours. After all, as is written by Proust: "we abide everywhere: in trees, in the flower shrubs, in the smooth surfaces of waters which pass us by, in rocks, we recognise ourselves everywhere, we awake in the colours, scents, sounds, everything reminds us of something..., we give ourselves away in all directions only to find ourselves once more..." In similar experiencing and confirming of life's mysteries, in the searching of weightlessness in the kingdom of matter, Ficko's painting is taking shape. An image desires to stop in some unthought-of moment of contemplative astonishment. As a matter of fact this is the point where the painting, towards which the painter strives for, really begins.

Nadja Gnamuš

(Translation into English: Tomi Dobaj)

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slika na naslovnici:
iz ciklusa 'kamni'
2003
olje na platnu
100 x 100 cm

