

Marko Tušek

OBSERVATION

28 March–26 April 2025

artKIT

Marko Tušek builds and creates works of art that have abandoned the canvas as a support for painting and have developed into a three-dimensional surface fullness of the painterly body. The gaze leads us to spatial traces of gold, while the bodies of the paintings captivate us with their visual vitality and the esthetic intensity of diverse relief marvels and compositional colorfulness of the elements.

The body of the painting is the most important building block for the concrete three-dimensional appearance of the painting. Starting from the formerly two-dimensional canvas, the body of the painting is structurally rearranged and layered on several levels. The artist circles around questions such as: What is painting today and what is contemporary painting. By exploring fundamental and borderline questions, he slowly and gradually evolves his art and painting, providing answers as we enter the visual interior of the painting.

Art speaks to us relative to its artistic power, its message and its created vitality. We find ourselves in an indigenous visual space in which Tušek's art expresses itself and lives. His paintings also radiate the intensity of a subtle visual conviction and of being drawn into the feeling of space. The works are spatially alive and pulsate inwards. The gaze stares at the reality of three-dimensionality, in which there is no room for the illusory view of a two-dimensional pictorial basis. Using found objects, the artist paints, builds, creates and places the image in the newly created space of the visible. Three-dimensional hand painting with its building blocks of artworks thus enters the visual space of our perception.

The eyes continue to search for a foothold in the frame, but soon the purpose of holding the frame, as well as the physical frame itself – the fundamental support of the painting – is abandoned and dissolved. The gaze quickly finds itself in new structures and definitions of the body of the painting. These are spatial, appear three-dimensional and intervene in the visual spatiality in which their core is located and in which Tušek's painterly language lives and resides.

The beauty lies in the process of experiencing and placing the objects in the spatial harmony created. In the relationship between the selected materials, the created spatial esthetic is complemented by color and surface relief. The whisper of the spatial esthetic reveals the beauty of the building blocks, their interplay, the compositional arrangement and structure, the layers of shapes and colors. The color is partly created by layers of paint, while the other part of the color comes from the relief of the materials used, which are the physical color building blocks of the body image. The manifest planes and surfaces, shadows and angles, intersections and straight lines, contours and openings, walls and distances rise and fall, physically intervening in the three-dimensional space and lingering there. The breaks within the surfaces of the bodies, their colors and textures, proceed prudently, harmoniously and naturally, namely as a fusion of consistent and conscious flows that perceive each other and coexist in integrity. The overall esthetic composition is striking, astonishing and unique. The artistic creator of esthetic spatial

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bodies fuses reality in his works of art and shapes them in their three-dimensionality into an independent spatial work of art. He contributes to the expanded perception of visual structures and spatial perception, broadens the perspective of the visible and appeals to the currents of the collective field and the sensory-spatial visual experience and helps to shape them.

Perhaps the most concentrated meaning of artworks lies in their core of visual spatiality, where an intention, elusive yet inviting, is created and visually maintained and articulated. The visual interior of the painting invites the spatial richness of the pictorial field, almost floating in space. The body of the painting invites closer inspection and insight, where the original spatial beauty is revealed and an attempt is made to redefine the painting. The paintings give us the freedom to look into a new original space, where we shift our visual sense from a two-dimensional view to a three-dimensional perception and space.

In the creative process, the artist works and proceeds from the body, not from rational thought. It is from the body that the projection of bodily awareness emanates, which is not separated into body and mind, but into the whole, which is embodied in painting. "Somewhere in the essence, which is completely intact, flows a current that is completely separate from my intentions and ratio, which I perceive as much stronger, more vital and all-encompassing," says the artist. Psychic automatism also dictates that he follows the unconscious, instinctive current without control, with his own will and rational mind in the background. In the foreground is the body, which surrenders to movement, instinct, creation and action and at the same time merges with the collective consciousness, from whose currents either inspiration or instinctive guidance of the body is drawn.

The body of the painting, which resides in the external world, is enriched and permeated by the artist's inner self. Tušek's works are created from the external environment and found material, whereby he creates an independent body of the painting through psychic automatism – through the body – and places it in a three-dimensional space. The painting exists independently and carries its core and nobility in its own created interior. The handling of the material creates contact and at the same time a field of information from which the body – via the sense of touch – can draw and which, as the artist believes, is the basis for the rapid development of our thinking. The artist's vision transforms spatial fields between which he moves effortlessly, intertwining and interweaving with the collective consciousness of a particular space, matter and time.

The trace of the body resides in the gesture. The body functions as a mediator between the world and the subject/object of creation. The experiences of the visible penetrate through the body: color, light, surface, structure, form, shape, experience of dynamics or statics, movement, stillness. The outside world enters us through the body in the form of a comprehensive spectrum of sensory and physical perceptions. The body creates, acts, gives us visual scenes, regenerates the sensory perception of beauty and the esthetics of perceptions and helps us to create our inner being, which we establish in the outside world with the help of the body. The human body is one of the most advanced and sophisticated structures in the world that nature has created, but unfortunately humanity has severely abused and neglected it over the centuries. Perhaps it is time for us as individuals to look within ourselves, just as Tušek's artworks pulsate inwards and are driven by their core.

– Nina Šardi

BIOGRAPHY

Website



Marko Tušek was born in Kranj on 23 August 1964. He grew up with his father, a painter, and attended the Secondary School of Design and Photography in Ljubljana. He then continued his studies at the Academy of Fine Arts in Ljubljana, graduating in 1988. He later studied in a two-year MA course with Prof. Metka Krašovec, which he did not complete.

His works can be found in the collections of the Museum of Modern Art in Ljubljana, the IFC Washington, the Gorenjska Museum, etc., as well as in various private collections. His works were included in the overview exhibition *Expanded Spaces of Art. Slovenian Art 1985–1995* at the Museum of Modern Art in Ljubljana, the overview exhibition of paintings-objects in Slovenian art *Beyond the Frame 1962-2004* at the Bežigrad Gallery 2, the *Art Stays 2017* festival at the Art Factory and the group exhibition *Structure of the Illusion* at the Ptuj City Gallery.

His works have been discussed by Igor Zabel, Lilijana Stepančič, Lev Menaše, Tomislav Vignjevič, Sarival Sosič, Nina Jeza, Tomaž Brejc, Aleksander Bassin, Damir Globočnik, Silvester Plotajs Sicoe, Anamarija Stibilj Šajn, Miloš Bašin and Doroteja Kotnik and included in their selections.