

## EXPERIENCE MAPPING

Dado Mikulić's artistic research moves on the edges of associative forms and quotation considerations. The author relies on *the real*. It can be a form that comes from the environment or from the history of the form. He revises what he sees / experiences in a personal way. Transmitting the observed, he decides to assemble the image into areas, such as patchwork, and ultimately offers the impression of collage.

The works are characterised by various ways of technical execution. There are clean or stained smears of colour areas, layering, contours and very often *zesters-grids* of dots. These techniques move the works towards spatial experience. In some segments we find references to historical authors, but this tends to be more technological-formal playfulness, and less content elements. The geometric division of the image field is always emphasized. The first impression may be that the works belong to the marginal areas of geometric abstraction. It's like remaking posters or art publications by Malevich, Klee, Picasso. But here the segment becomes a sign and is no longer a quote. In addition, the more attentive observer does not miss the often-introduced heterogeneous symbols. Along the square fields, there are pictorial, literal, down to arabesque details. In some places, geometrized segments offer imaginative approaches and intervention results. Within the same work we find areas prone to the painting process, sometimes graphic and sometimes three-dimensional expression.

Working with acrylic, the artist sometimes achieves watercolour airiness close to pasty spreads. In some places, when building an image, it is drawn into detail, and in some places, it only marks the shape. Bold combinations of elements activate the atmosphere to a high degree of complexity. But the atmosphere is usually not too strict. It always offers a dose of playfulness. The colour is bold, yet tempered by movement, shifted to tones in which we recognise colour directly or by contrasts. Some work is performed in tonalities that the artist determines by contours. In some places, quite unexpectedly, we come across areas of the image that seem to have happened with some other energy than the prevailing one. There are also stronger strokes, contours, demarcations of colour areas or tones. However, the artist expertly unites all the elements into logical, meaningful, harmonious wholes.

The gesture seems to be strictly controlled and reduced to specific / marked fields arranged within a single format. Their energy bears the hallmarks of contemplating reality, but with their atmosphere and content they touch universal values. The works also have decorative characteristics, but these are overpowered by the achieved mystical atmosphere. In addition, the artist overcomes decorative with a distinct sense of composition. With all the unusualness of the procedures, assembling works from diverse segments, the compositions of all the works are incredibly stable. Like puzzles, the elements in his works align into attractive wholes. We get the impression of an approach that relies on what is seen but expresses interpretations of the experience.

This collection, chosen by Dado Mikulić, offers the entirety. The questioning of technology, theme, meaning and offer of dialogue with the observer is at work. It seems to us that we have already seen all segments of these works. But the combination of fitting, collaging, offers new impressions. These works draw us out of the boredom of what we have seen and offer completely fresh, authorial connotations. This is where the artist's nature is expressed: without rushing to be new and attractive at all costs, he materializes a personal experience of the recent moment. The artist brings us to a series of works that do not have the same motive unity. However, he leads his visualizations towards the recognizability of the manuscript and the technological approach to the realization.

The accumulation of details and the present eclecticism that we notice in the works, are a kind of way of dealing with the poisoned systems and the inertia of the society in which we live. Mikulić seems to be aware that the established ways of looking at the world are collapsing. A dramatic change in the discourse of Western civilization is happening to ordinary people who have moved the crisis away from the established way of life.

In this way, the artist discusses the modern era in which we have more and more information, yet less and less meaning. We can observe these works from the discourse of problematizing the conglomerate of cyber-communications, with which we remain isolated. Secrecy or isolation runs through the experience of individual works. An energy charge is present in all works with a sudden stop of the rhythm. The stability of the compositions was broken by the collage process. The author places most of the frames in a square shape within which a repeated sequence of shapes initiates the tempo again. The accentuated rhythm is abruptly stopped in moments of experience. Working on this project, the artist seems to be in control, calming down. He blends the shaping ritual with questioning personal attitude. Mikulić questions the quality of materials and approaches to design. He unmistakably illustrates to us the muffled sounds of the hum and vibration of civilization. Misconceptions about isolation within historical time slowly melt away with the introduction of knowledge, confirmed by scientific philosophical and physical achievements, about the permeability of all things in the universe and its constant change.

Recently, late postmodernist times have taken us into the realm of deconstructing perceptions of the real. Because the world is not objectively constant, reality is subjectively determined, and the search for cognition must be reduced to constant interpretation and reinterpretation. In our case, the artist distils what is seen and experienced into an image of the moment.

Eugen Borkovsky

## MAPIRANJE DOŽIVLJAJA

Likovno istraživanje Dade Mikulića kreće se na rubovima asocijativnih oblika i otatih promišljanja. Autor se oslanja na *realno*. To može biti forma koja potječe iz okruženja ili iz povijesti oblika. On viđeno/doživljeno rekvizitira na osobni način. Transmisirajući zapaženo, odlučuje se za sklapanje slike područjima, poput patchworka, pa u konačnici nudi dojam kolažiranja.

Radove karakteriziraju raznorodni načini tehničke izvedbe. Tu su čisti ili umirani namazi područja boja, slojevanje, konture i vrlo često rastari. Ovi načini radove pomiču ka prostornom doživljaju. Ponegdje, u segmentima nalazimo referiranje na povijesne autore, no to naginje više tehnološko-oblikovnom poligravanju, a manje sadržajnim elementima. Uvijek je naglašena geometrijska podjela polja slike. Prvi dojam može biti da radovi pripadaju rubnim područjima geometrijske apstrakcije. Kao da prepravljaju plakate ili likovne objave Malevicha, Kleea, Picassa. No, ovdje segment postaje znak i nije više citat. Uz to, pažljivijem promatraču ne promiče često uvedeno raznorodno znakovlje. Uz kvadratna polja, tu su slikovni, slovni, do arabskih detalja. Ponegdje geometrizarani segmenti nude maštovite pristupe i rezultate intervencija. Unutar istog rada nalazimo područja sklona slikarskom postupku, ponekad grafičkom, a ponekad trodimenzionalnom iskazu.

Radeci u tehnici akrila, umjetnik ponegdje postiže akvarelističku prozračnost tih do pastoznih namaza. Ponegdje se, gradeći sliku, uvlači u detalj, a ponegdje samo označava oblik. Hrabre kombinacije elemenata aktiviraju atmosferu do visokog stupnja složenosti. No, ona najčešće nije prestroga. Uvijek nudi dozu razigranosti. Kolor je u ideji snažan, ali umiren postupcima, pomaknut ka tonovima u kojima prepoznajemo boju direktno ili kontrastima. Poneki je rad izveden u tonalitetima koje umjetnik određuje konturama. Ponegdje, sasvim neočekivano nalazimo na područja slike koje kao da su se dogodile nekom drugom energijom od prevladajuće. Prisutni su i snažniji potezi, konture, razgraničenja područja boja ili tonova. No, autor sve elemente značajki uklapa, objedinjuje u logične, smislene, skladne cjeline.

Gesta kao da je strogo kontrolirana i svedena na određena/označena polja raspoređena unutar pojedinog formata. Njihova energija nosi obilježja promišljanja stvarnosti, ali svojom atmosferom i sadržajem dodiruju univerzalne vrijednosti. Radovi imaju i dekorativne karakteristike, no njih nadjačava postignuta mistična atmosfera. Uz to, umjetnik ih prevazilazi izrazitim osjećajem za kompoziciju. Uz sve neobičajenosti postupaka, sklapanje radova od raznorodnih segmenata, kompozicije svih radova nevjerojatno su stabilne. Poput puzzle, elementi se na njegovim radovima uslaguju u atraktivne cjeline. Stječemo dojam pristupa koji se oslanja na viđeno, ali iskazuje interpretacije doživljaja.

Ova, od autora izabrana kolekcija, nudi cjelinu. Na djelu je propitivanje tehnologije, teme, smisla i ponuda dijaloga s promatračem. Čini nam se da smo sve segmente ovih radova već vidjeli. No, kombinatorika uklapanja, kolažiranja, nudi nove dojmove. Ovi nas radovi izvlače iz dosade viđenog i nude sasvim svježe, autorske konotacije. Tu se iskazuje umjetnikova narav: ne hiteći biti pod svaku cijenu nov i atraktivan, on materijalizira osobni doživljaj recentnog trenutka. Autor nas privodi nizu radova koji nemaju istovrsnu motivsku ujedinjenost. No, on svoje vizualizacije vodi ka prepoznatljivosti rukopisa i tehnološkog pristupa realizaciji.

Gomilanje detalja, prisutni eklektizam koji zapažamo na radovima, svojevrsni su način obračunavanja sa zatvorenim sustavom i inertnošću društva u kojem živimo. Umjetnik kao da je svjestan da se uvriježeni načini pogleda na svijet unizavaju. Dramatična se promjena diskursa zapadne civilizacije događa običnim ljudima koje je kriza odmakla od uvriježenog načina života.

Ovime umjetnik progovara o suvremenom vremenu u kojem imamo sve više informacija, a sve manje značenja. Ove radove možemo promatrati iz diskursa problematiziranja konglomerata cyber-komunikacija uz koje ipak ostajemo osamljeni. Tajnovitost ili izoliranost provlači nam se kroz doživljaj pojedinih radova. Na svim radovima prisutan je energetski naboj uz naglo zaustavljeni ritam. Stajavnost kompozicija razbijena je postupkom kolažiranja. Većinu kadrova autor stavlja u kvadratni oblik unutar kojeg ponavljani slijed oblika opet inicira tempo. Naglašen ritam naglo je ustavljan u trenutke doživljaja. Radeci na ovom projektu, umjetnik kao da se kontrolira, primiruje. On ritual oblikovanja pretapa s propitivanjem osobnog stava. Mikulić propituje kvalitativnost materijala i pristupa oblikovanju. On nam nepogredivo ilustrira potmule zvukove brujanja i vibracija civilizacije. Zablude o izdvojenosti unutar povijesnog vremena polako se tope uvođenjem spoznaje, potvrđene znanstvenim filozofsko-fizikalnim dostignućima, o prožetosti svih stvari u univerzumu i njegovoj stalnoj mijeni. Recentno, kasnopostrmodernističko vrijeme odvodi nas na područje dekonstrukcije percepcije o realnom. Jer, svijet nije objektivno stalan. Stvarnost je subjektivno determinirana, a potraga za spoznajom mora biti svedena na stalnu interpretaciju i reinterpretaciju. U našem slučaju, umjetnik viđeno i doživljeno prenosi u plošni format slike trenutka.

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