



Matej Čepin

**NASLEDNJI DAN / *THE NEXT DAY***



*The other Side of the Wind (Druga stran vetra)*

**Matej Čepin**  
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# Matej Čepin

## NASLEDNJI DAN

Aleksandra Kostič

Matej Čepin je v prvi vrsti slikar, ki ga zanima zgodba in njena gradnja v slikovni prostor. Ta je načeloma le en filmski okvir, eno okno v svet, vendar ob nizanju kolažnih komponent dosega dimenzijo filmske ali sanjske zgodbe. Njegova dela vsebujejo direktne ali zabrisane reminiscence na mračno romantični del slikarstva, na film-noir, začetke uporabe fotografije, na bizarno črno kroniko in na eklatantne zgodbe iz resničnosti, zapisane v zgodovinsko kolektivno podzavest; še posebej na nekatere odmeve iz slikarstva in aspiracije slikarske umetnosti v fotografiji in filmu.

Whistlerjev tonalizem je kot ameriški umetniški stil zaznamoval tudi filme Davida Lyncha, ki je gradil še bolj poudarjeno temno atmosfero, s kratkimi odbleski belega kontrasta, s komaj vidnimi interierji, skrotovičenimi zgodbami, sestavljene iz družbeno marginaliziranih figur, podobami iz sanj, podzavesti in mrakobnega kolektivnega nezavednega – to neprikrito močno odmeva tudi v Čepinovem slikarskem svetu (Prinašalec svetlobe).

Tako formalno, kot tudi slogovno in vsebinsko, prinaša retrogradni spomin nekaj zelo očitnega, kolektivni spomin, ki se poveže z unikatno, osebno izpovedjo bolečine in teme. Unamunovo "Nič, kar je človeškega, mi ni tuje" se manifestira v materializiranem slikarskem čutenju. Vsi ljudje smo narejeni iz enakega testa čutenja, podzavesti, zavesti in kolektivnega spomina. Razsekani smo in povezani, iščočič nekaj in hrepenēči po nečem, kar nam je bilo nekako obljubljen, vendar z večjo





Kardinal v vrtu / *Cardinal in the Garden*

gostoto empiričnosti to "nekaj" obstane v grozi, naslanjajoče se v nemi glasbi absurda, v podzemlju potlačenega telesa, z glavo le še komaj nad zemljo, v zagozdeni agoniji trajanja in čakanja (Agonija, Varuh ...).

S tehničnega aspekta je postopek nastajanja slike neke vrste reciklirana kolažna tehnika. Sliko naslika v mešani tehniki, akrilu in olju brez terpentina, da bi ohranil barvo čisto in neposredno (podobno kot kanadska folklorna slikarka Maud Lewis, ki je vse slikala direktno iz tube); na določene dele nanese pastozne namaze topljene smrekove smole. Za premaz uporablja laneno olje in smrekovo smolo, vendar ne za vse. Takšen premaz se zelo dolgo suši, pol leta ali več. Posušeno premazano sliko pogosto razreže na manjše kose in na novo kašira na platno kot kolaž, da doseže podvojeni pastozni učinek in poglobljeni slikovni prostor.

Slikovni prostor gradi kot srednjeveško sliko, ne na način tridimenzionalnega iluzionizma, ampak z več slikovnimi kulisami, nanizanimi eno za drugo, ki se v globini manjšajo do minucioznih detajlov mesta, figur in drugih elementov, bodisi osrediščeni elementi v centru slike ali kot pas figur v očišču, ob horizontu zimske opustele krajine. Določitev gledalčevega pogleda je perspektiva zakopanega, pravzaprav pogled iz podzemlja, iz zemeljske kotanje ali odrezanega prepada, iz groba zremo v postavljeni svet, ki je hkrati pronicljiv in enigmatičen v pripovedovanju človeških zgodb in razlagi sveta, polnega drobnih pasti (Varuh).

Špičasta in nazobčana gola drevesa zlovešče štrlijo v svetlo sinje nebo z rumenimi meglicami in pogosto vzpostavljajo središčni del kompozicije. V naivno repetitivno postavitev krajine, hišic in dreves umešča zgodbe, sestavljene iz nesorazmernih figur. Na sliki Intervju je klasični mitodont obdan s trpko, naivno figuraliko, utrgano iz obravnave tipike zgodovinskega realizma, polne slovenskosti, ozkega (malo)meščanskega sveta, mitskih figur, izvirajočih iz religiozno folklorne retorike, zloveščega cankarjanizma, zlobnega vraževerja in čudežnih znanstvenih odkritij.

Dolgi nosovi na podvojenih ženskih Whistlersko romantičnih glavah jemljejo hostijo in nezaznavno, elegantno sesljajo "Amen". Vintage



*Agonie (Agonija)*



romantika je obrnjena na glavo s komponento porna, ki pronica iz atmosfere in atribuiranih figuralnih postavitev. Fotografije, časopisni članki, miniature v postavitvi nizanja mnogoterih detajlov, zaključenih v eni zgodbi in v ustvarjalnem trenutku multiplicirani v vesolje zgodb tega posebnega lynchevsko reminisciranega sveta. Ta mnogoterost zgodb kipi kot obilica necenzuriranih pogledov na svet, ki jih Matej Čepin skonstruira v zgodbe na slikah.

Ob večkratni ponovitvi motiva dekleta na gugalnici se kot drobni detajli napletajo prikrita erotična in pornografska, komaj vidna figuralna namigovanja: človek v moški obleki s spušenimi hlačami ob čepečem ženskem aktu (Druga stran vetra), zagledani kardinal (Kardinal v vrtu) ter podoba enega izmed bratov Grimm, kako izza grma gleda pod krilo gugajočega se dekleta (Dvojna igra), čudaški Humbert, deformiran v podolgovati stripovski lik z rumeno glavo in dolgim rumenim nosom, ki opreza za gugalnico v barvito Lolitino hišo, obdano s klasičnimi erotičnimi skulpturami in rdečimi elementi v sicer tipični mračni februarjski krajini (Lolitina hiša). Nagajive in humorne erotične konotacije so pravzaprav redki pisani in živahni elementi v sicer mračnem Čepinovem svetu.

Naprave za frekvence (Zlobni sestri Grimm) in eksplozija atomske bombe (Doppelganger) so minuciozno vstavljene v njegov svet, kot drobne mučilne naprave, ki vztrajno vibrirajo v človeški kolektivni živec. V Dvojniku je slikovni prostor izrazito grajen kot filmske sekvence, kjer vizualna hipertekstualnost omogoča celovito videnje hkrati in ne zaporedoma. Razbiramo lahko tudi posamezne dele v različnih kontekstih. Na koncu koncev izzveni branje slike kot enigma, katera povezava je prava – tako kot v realnem svetu.

Laterna magika s klasičnimi večmedijskimi prijemi vzpostavlja v gledališkem prostoru fascinantne filmske povečave in oddaljenosti, ki se zlivajo z živimi figurami na odru. Čepinove slike nas predvsem z odmikanjem figur in detajlov v oddaljeno črto na horizontu primora, da gledamo na način srednjeveškega tabelnega slikarstva, kjer so detajli naslikani kot pod drobnogledom, svet je berljiv v drobcih in tako se sodoben slikar na svojstven način pokloni klasičnemu slikarskemu



*Doppelgänger*

mediju in ga povezuje s sodobnim filmskim jezikom.

V času virusa, ki paralizira človeško družbo, je Čepin v umetniškem izrazu univerzalen, pronicajoč v temne pore človekovega obstoja, v razkroj, razpad, mrak, kjer je osnovna materija gosta in dominantna, človeško življenje in družba pa sta splet nekih absurdnih nerazumljivih sekvenc, ki so same sebi namen in nimajo nekega globljega filozofskega pomena. V tem smislu se kot vsak pravi slikar ukvarja z zaznavo, očesno mrežnico, ki reagira na odbleske svetlobe v temi; ti na kratko osvetlijo minljive, nesmiselne in zato enigmatične podobe bivanja.

**Matej Čepin**, rojen 1977 v Celju, se je doslej predstavil na številnih samostojnih (KiBela, MMC KIBLA, Maribor, Prečudoviti vrtovi gospe R., 2015, Galerija Murska Sobota, Kje smo zdaj, 2016, Likovni salon Celje, Para-Noir, 2016, Miheličeva galerija Ptuj, Sove niso kar se zde, 2015, Galerija Alkatraz Ljubljana, Lep dan, mar ne, 2013, Galerija Plevnik-Kronkowska, La Notte, 2015, Kvartirna hiša Celje, Zima, 2015, in Vrnitev, 2019, St Anna am Aigen (Avstrija), Kralj v rumenem, 2015 in drugih) in skupinskih razstavah (Mestna galerija Piran, Galerija Murska Sobota, Center sodobnih umetnosti Celje, Slovenj Gradec, Koroška galerija likovnih umetnosti, MIG 21 / KIBLA PORTAL, Maribor, Pogledu 8 v Lamutovem Likovnem salonu v Kostanjevici na Krki in druge).

Za svoje ustvarjalno delo je prejel več nagrad in priznanj, med drugim drugo nagrado na 4. bienalu slik malega formata v Ljutomeru leta 2006 in leta 2009 veliko nagrado na slikarski prireditvi Ex-tempore v Piranu. Leta 2013 je prejel Grand prix mednarodnega slikarskega Ex-tempora v Piranu. Bil je štirikrat nominiran za Grand prix (2008, 2009, 2013 in 2016). Živi in dela v Celju.



Dark - Na sončni strani Alp / Dark – On the Sunny Side of the Alps



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# Matej Čepin

## THE NEXT DAY

Aleksandra Kostič

*Matej Čepin is first and foremost a painter interested in the story and its construction in the pictorial space. The latter is generally only one film frame, one window into the world, but, by stringing collage components, Čepin achieves the dimension of a filmic or a dream story. His works contain direct or blurred reminiscences of the dark Romantic part of painting, of film-noir, the beginnings of photography use, bizarre crime pages and blatant stories from reality written in the historical collective subconscious; in particular, some echoes from painting and the aspirations of the art of painting in photography and film.*

*As an American artistic style, Whistler's tonalism also marked the films by David Lynch, who built an even more pronounced dark atmosphere with short reflections of white contrast, barely visible interiors and mangled stories consisting of socially marginalised figures, images from dreams, the subconscious and the gloomy collective unconscious, all of which overtly and strongly echoes in Čepin's painting world (Light Bearer).*

*Formally, stylistically and substantively, retrograde memory brings something very obvious – collective memory that connects with a unique, personal expression of pain and darkness. Unamuno's "nothing human is alien to me" is manifested in the materialised painterly feeling. All people are made of the same stuff of feeling, the subconscious, consciousness and collective memory. We are cut into pieces and connected, seeking and yearning for something that has somehow been promised to us, yet, with a larger density of empiricalness, this "something" stops in horror, relishing in the silent music of the absurd, in the underground of the suppressed body,*



*with the head barely above the ground, in the wedged agony of duration and waiting (Agony, Watchman...).*

*From the technical aspect, the paintings are made in a sort of a recycled collage technique. Čepin makes the paintings in mixed technique, acryl and oil, without turpentine in order to keep the colour pure and direct (similarly to the Canadian folk painter Maud Lewis, who painted directly out of the tube). On certain parts, he applies a pasty spread of melted spruce resin. He uses flax oil and spruce resin as the glazing, but not in all cases. It takes a long time for such a glazing to dry, a half a year or more. He often cuts the dried glazed painting into smaller pieces, which he glues onto a new canvass to achieve a double pasty effect and a deepened space of the painting.*

*He builds the pictorial space in the style of medieval painting, not with three-dimensional illusionism, but with several painting backdrops, stringed one after another, which, in the depth, decrease down to the minute details of a town, figures and other elements, which are either focused in the centre of the painting or as a strip of figures in the eye point, at the horizon of a desolate winter landscape. The determination of the viewer's gaze is the perspective of the buried, actually a gaze from the underground, an earthly hollow or a cut-off abyss. From the grave, we gaze into a set world that is both incisive and enigmatic in telling human stories and explaining the world full of tiny traps (Watchman).*

*The pointy and jagged bare trees ominously stick out into a bright azure sky with yellow mists, often constituting the central part of the composition. Into a naïve repetitive placement of the landscape, little houses and trees, he sets stories composed of disproportionate figures. In Interview, the classical mythodont is surrounded by a bitter, naïve figuration plucked out of the consideration of the typical elements of historical realism, full of Slovenehood, a narrow (petit-)bourgeois world, mythical figures originating in religious folk rhetoric, sinister Cankarianism, evil superstition and miraculous scientific discoveries.*

*The long noses on the doubled Whistlerianly romantic female heads take sacramental bread and imperceptibly, elegantly lisp "Amen". The vintage*





*romanticisms is turned upside down with the porn component seeping through the atmosphere and the attributed figural arrangements. In the painting, photographs, newspaper articles and miniatures are strung in the arrangement of the manifold details, which are completed in one story and, in a creative moment, multiplied into a universe of stories in this special world reminiscent of Lynch. The manifold of stories bubbles as an abundance of uncensored views of the world, which Matej Čepin constructs into the stories in the paintings.*

*Next to the repeated motif of a girl on a swing, concealed erotic and pornographic, barely visible figural suggestions appear as tiny details: a man in a suit with his trousers down next to a squatting female nude (The Other Side of the Wind), a besotted cardinal (Cardinal in the Garden) and the image of one of the brothers Grimm, hiding behind a bush, peeking under the skirt of the swinging girl (Double Play), a weird elongated cartoonish Humbert with a yellow head and a long yellow nose, spying from behind the swing into Lolita's colourful house, which is surrounded by classical erotic sculptures and red elements in the otherwise typically dark February landscape (Lolita's House). The naughty and humorous erotic connotations are actually the rare colourful and lively elements in Čepin's otherwise dark world.*

*Frequency devices (Evil Sisters Grimm) and a nuclear bomb explosion (Doppelganger) are minutiously inserted into his world as tiny torture devices that persistently vibrate into the human collective nerve. In Doppelganger, the space of the painting is distinctly built as a film sequence where visual hypertextuality enables a comprehensive view of the painting instantaneously, not sequentially. We can also discern particular parts in different contexts. Ultimately, the reading of the painting plays out as an enigma about which connection is the right one – just like in the real world.*

*With classic multimedia approaches, the magic lantern establishes, in a theatrical space, fascinating filmic enlargements and distances that merge with the live figures on the stage. By moving the figures and details to the distant line on the horizon, Čepin's paintings force us to view them as if they were medieval panel paintings, in which details were painted as if under a microscope and the world was readable in fragments. Thus, as*



Onkraj življenja in smrti / *Beyond Life and Death*

*a contemporary painter, Čepin in a unique way pays tribute to a classic painting medium and relates it to contemporary film language.*

*In the time of the virus paralysing human society, Čepin is universal in his artistic expression, delving into the dark pores of human existence, decomposition, decay and darkness, where the basic matter is thick and dominant, while human life and society are a mix of absurd incomprehensible sequences that are an end in themselves and have no deeper philosophical meaning. Like any real painter, he thus deals with perception, the retina, which reacts to the reflections of light in the darkness; which, in a flash, illuminate the transient, senseless and therefore enigmatic images of being.*

**Matej Čepin** was born in 1977 in Celje. He has presented his work at numerous independent (KiBela, MMC KIBLA, Maribor, The Wondrous Gardens of Mrs R., 2015; Murska Sobota Gallery, Where Are We Now, 2016; Likovni salon Gallery, Celje, Para-Noir, 2016; Mihelič Gallery, Ptuj, Owls Are Not What They Seem, 2015; Alkatraz Gallery, Ljubljana, A Nice Day, Isn't It, 2013; Plevnik-Kronkowska Gallery, La Notte, 2015; Billet House Gallery, Winter, 2015, and The Return, 2019; St Anna am Aigen (Austria), King in Yellow, 2015 etc.) and group exhibitions (Piran City Gallery, Murska Sobota Gallery, Centre for Contemporary Arts Celje, Museum of Modern and Contemporary Art Koroška, Slovenj Gradec, MIG 21 / KIBLA PORTAL, Maribor, Pogled 8 at Lamut's Art Salon, Kostanjevica na Krki, etc.).

*For his creative work, he has received several awards and prizes, among them the second prize at the 4th Biennial of Small-Size Paintings in Ljutomer in 2006 and the Grand Prize of the international painting event Ex-tempore in Piran in 2009 and 2013. He has been nominated for the Grand Prize four times (2008, 2009, 2013 and 2016). He lives and works in Celje.*

Prevedla: Maja Lovrenov



Prinašalec luči / *Light Bearer*

















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Avtor fotografie: Edo Einspieler





Fatalna kraljica

je namerava  
ubiti s strupeno

Kralj, ki je ustvaril kralja

irkusu vlada oti

SANJAJ,  
če si upaš

dvojčici

Zločin in kaznen

Avtor fotografije: Edo Einspieler



**Matej Čepin**  
**NASLEDNJI DAN / THE NEXT DAY**  
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*Happy New Year (Srečno novo leto)*