

# NINO MIER GALLERY

NEW YORK | BRUSSELS

MARIN MAJIĆ



# **CONTENTS**

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**BIOGRAPHY 1**

**INDIVIDUAL WORKS 3**

**SELECTED PROJECTS AND EXHIBITIONS 22**

**PRESS 48**

**CURRICULUM VITAE 58**



# BIOGRAPHY

# MARIN MAJIĆ

**B. 1979, FRANKFURT, DE  
LIVES AND WORKS IN BROOKLYN, NY, US**



Marin Majić's powerfully atmospheric paintings distill moments of narrative friction within his dreamlike, imagined world. Through the dark leaves of Majić's verdant environments, figures appear in a series of entanglements concerning themes such as intimacy, isolation, and power. They find themselves in each other's grips or in the large palm of the natural world, imbuing each painting with an implied story. But plot never crystallizes into something beyond mere implication, as Majić's subjects remain inaccessible to us: they are often portrayed with eyes closed, or with heads turned away from the viewer. Moreover, they are rendered with stark shadows and texture, making their forms blend in with their surroundings.

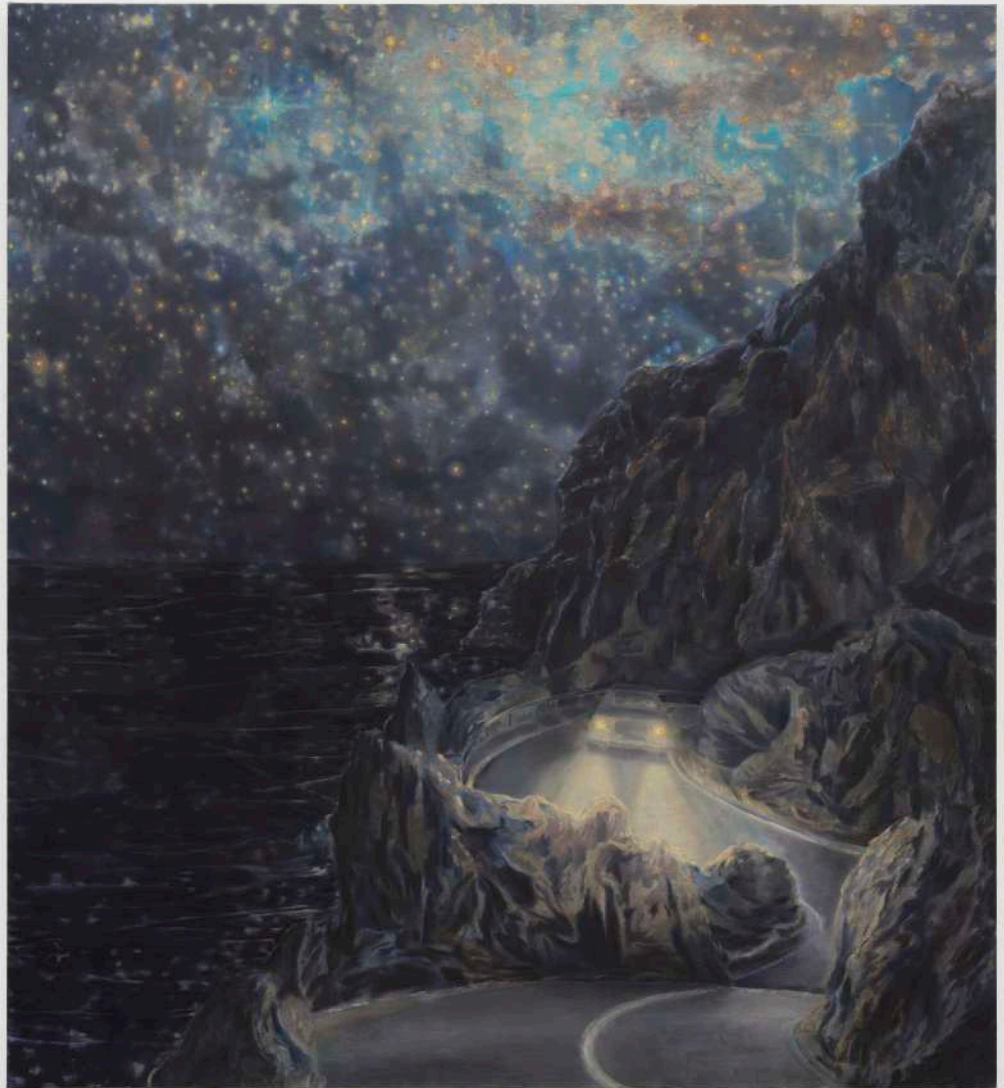
Majić's color palette, produced with marble dust, oil, wax, and turpentine, is dominated by the various shades between green and grey. He employs colored pencils to add color and texture to his canvases, which have a heavily worked, grooved surface. To accentuate focal points within the compositions, Majić harnesses the warm, bright hues of firelight and the cool blues of water. Parts of each landscape – trees, water, grass – are represented with a fluidity that recalls the visual imprecision of distant memory or dreams. Overall, the mediating hand of the artist is strong, producing an uncanny Romanticism that emphasizes the impermanence of human life and the distortions produced by representation.

*Marin Majić (b. 1979, Frankfurt, DE; lives and works in Brooklyn, NY, US) studied at the Academy of Visual Arts, Zagreb, Croatia. His work has been presented in solo exhibitions at Galerie Isa, Mumbai; Marc Straus Gallery, New York; and ARNDT Fine Art, Berlin. Majić's paintings have also been included in group exhibitions organized by Mana Contemporary, Jersey City; the Knoxville Museum of Art; and the Hudson Valley Center for Contemporary Art, Peekskill, NY.*

The background is a dark, textured surface, possibly a wall or a large canvas, featuring a starry night sky with numerous small, bright stars in various colors (yellow, orange, blue, white). In the lower half, there is a large, abstract, colorful painting. The painting is composed of many small, overlapping, textured elements in shades of brown, green, blue, red, and yellow, creating a complex, almost organic form that resembles a face or a figure. The overall mood is mysterious and artistic.

# INDIVIDUAL WORKS

*\*sample selection does not reflect current availability*



*While we drive, 2023*  
Color pencil, marble dust and oil color on linen  
90 1/2 x 82 5/8 in  
230 x 210 cm  
(MMA23.010)





*Midnight Spoils, 2023*

Color pencil, marble dust and oil color on linen

70 x 100 in

177.8 x 254 cm

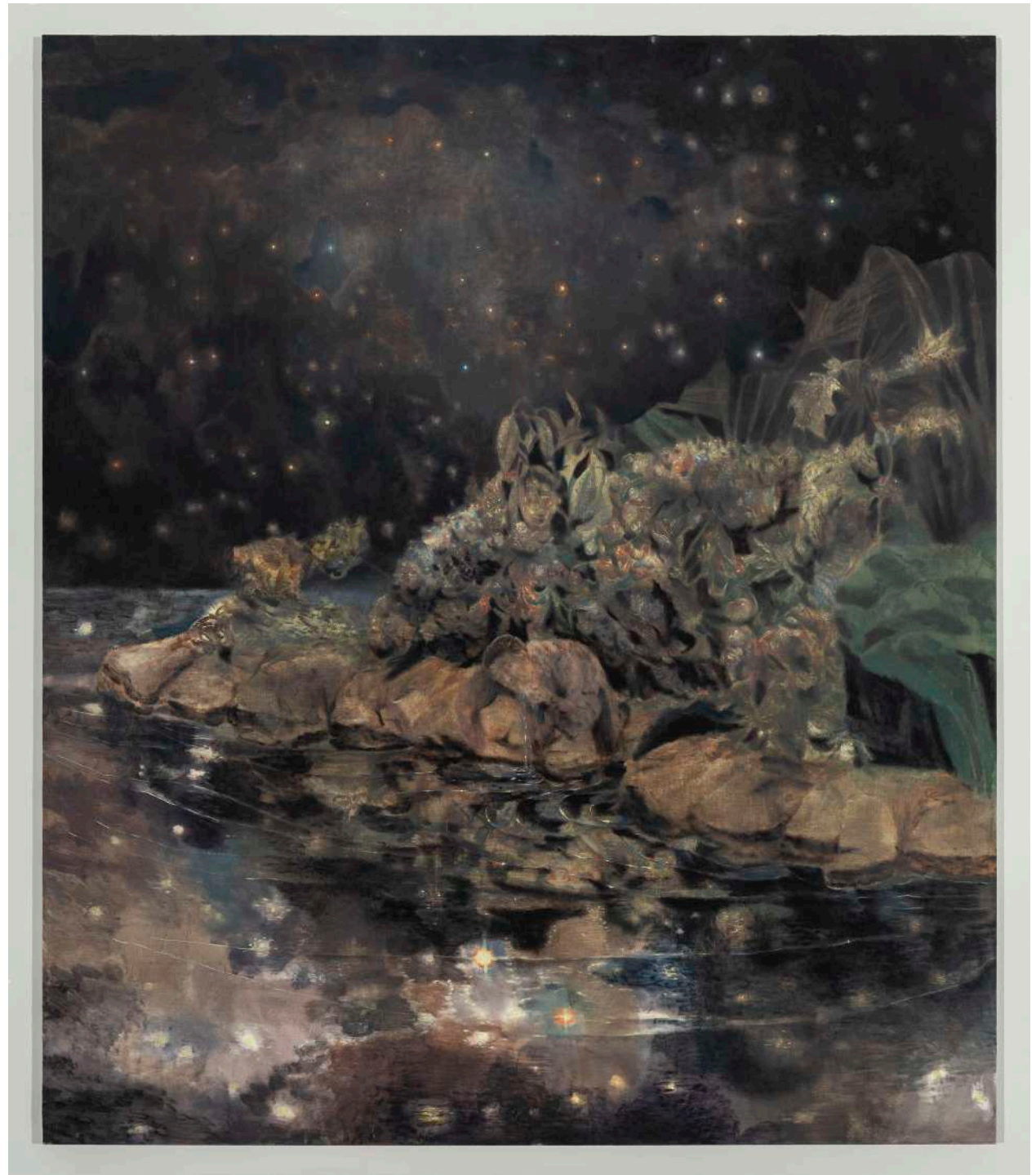
(MMA23.018)



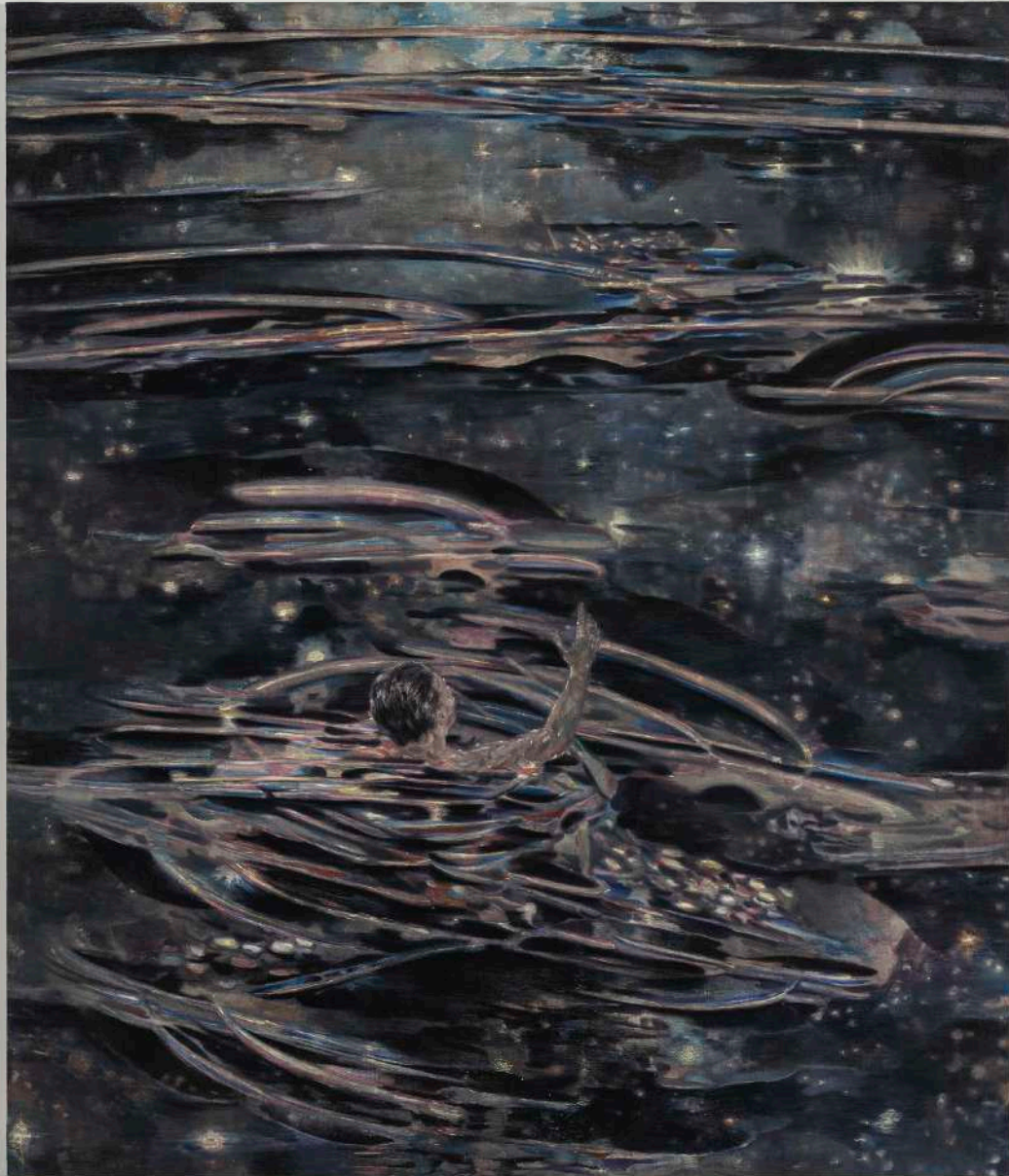




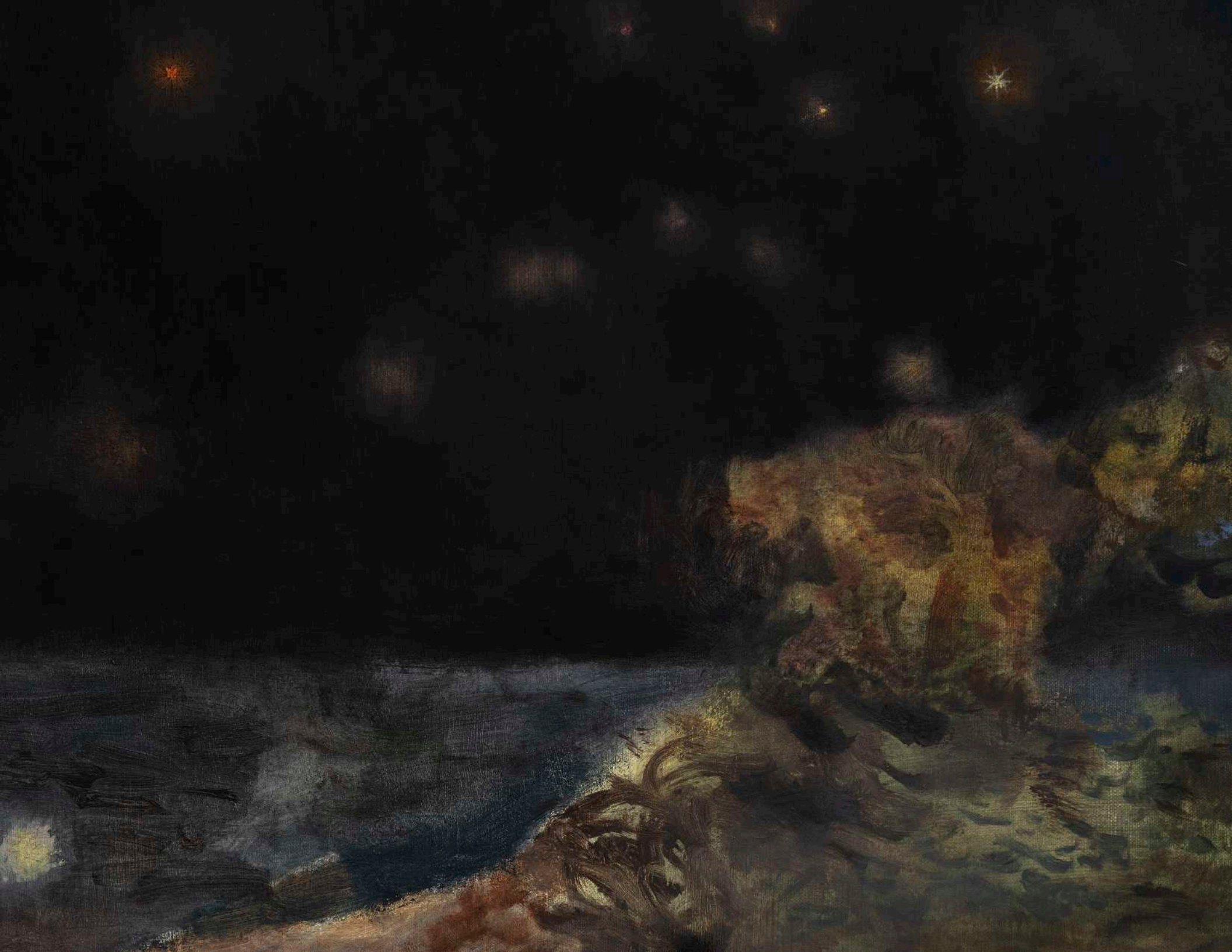
*Safe from sorrow*, 2023  
Color pencil, marble dust and oil color on linen  
82 5/8 x 70 3/4 in  
209.8 x 179.8 cm  
(MMA23.015)



*Night cap*, 2022  
Oil color and color pencil on linen  
82 1/2 x 71 in  
209.6 x 180.3 cm  
(MMA22.031)



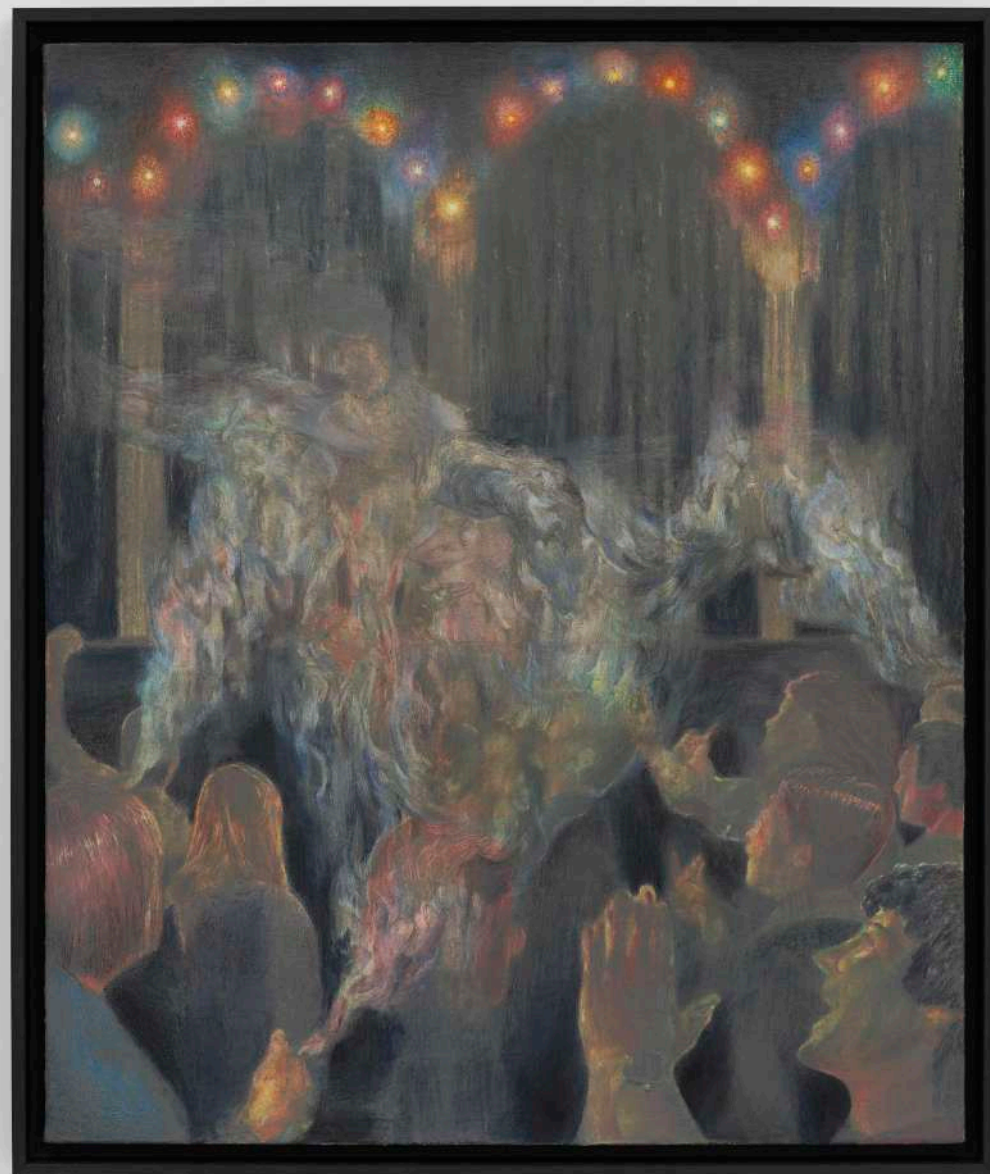
*Nightswim*, 2022  
Oil color and color pencil on linen  
82 1/2 x 71 in  
209.6 x 180.3 cm  
(MMA22.030)

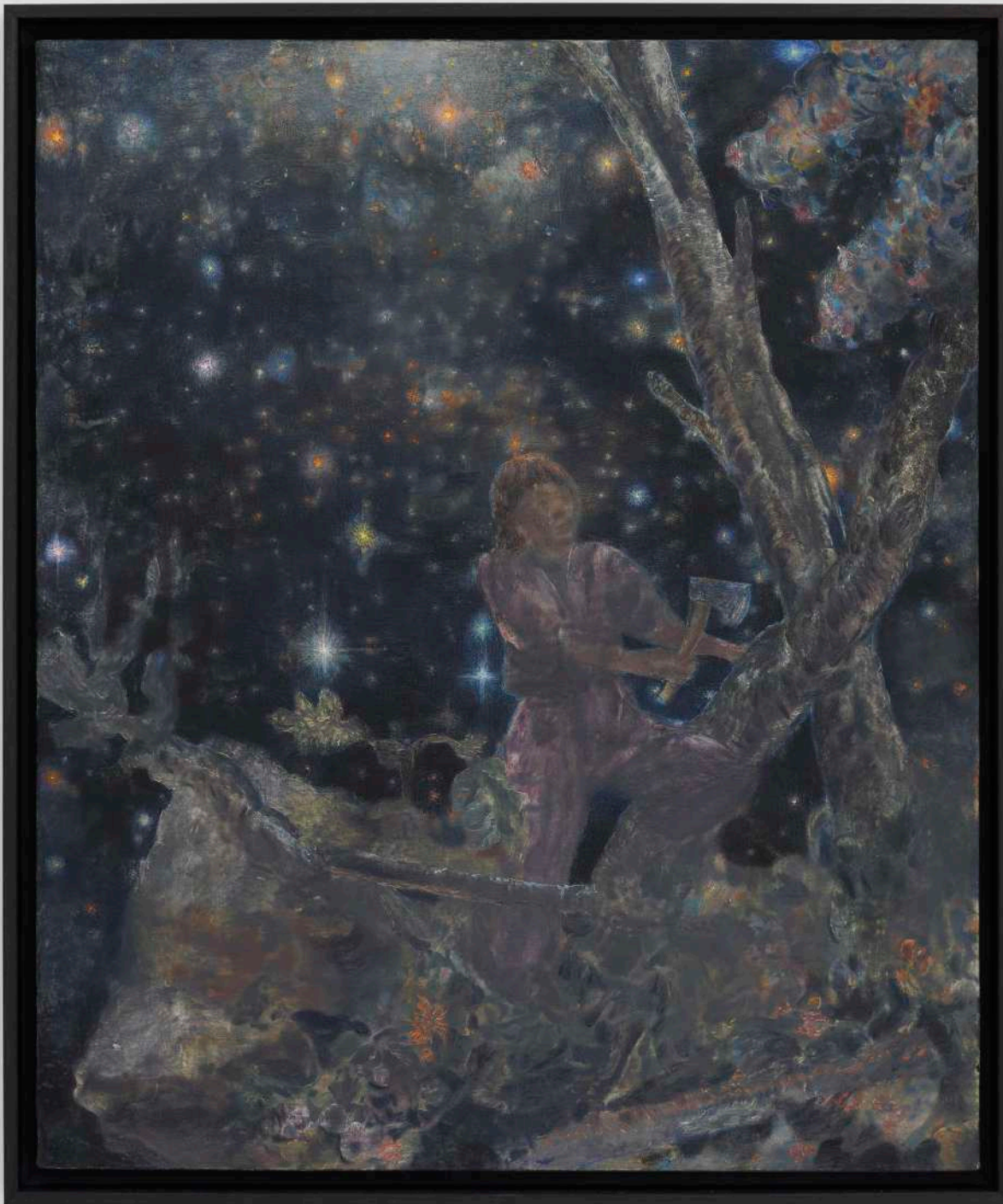




*Helpless at Best*, 2021  
Acrylic, oil color, color pencil, and marble dust wax  
on linen  
71 x 82 in  
180.3 x 208.3 cm  
(MMA21.059)

*Out of Sight*, 2023  
Color pencil and oil color on linen  
31 7/8 x 26 3/4 in  
81 x 68 cm  
(MMA23.007)





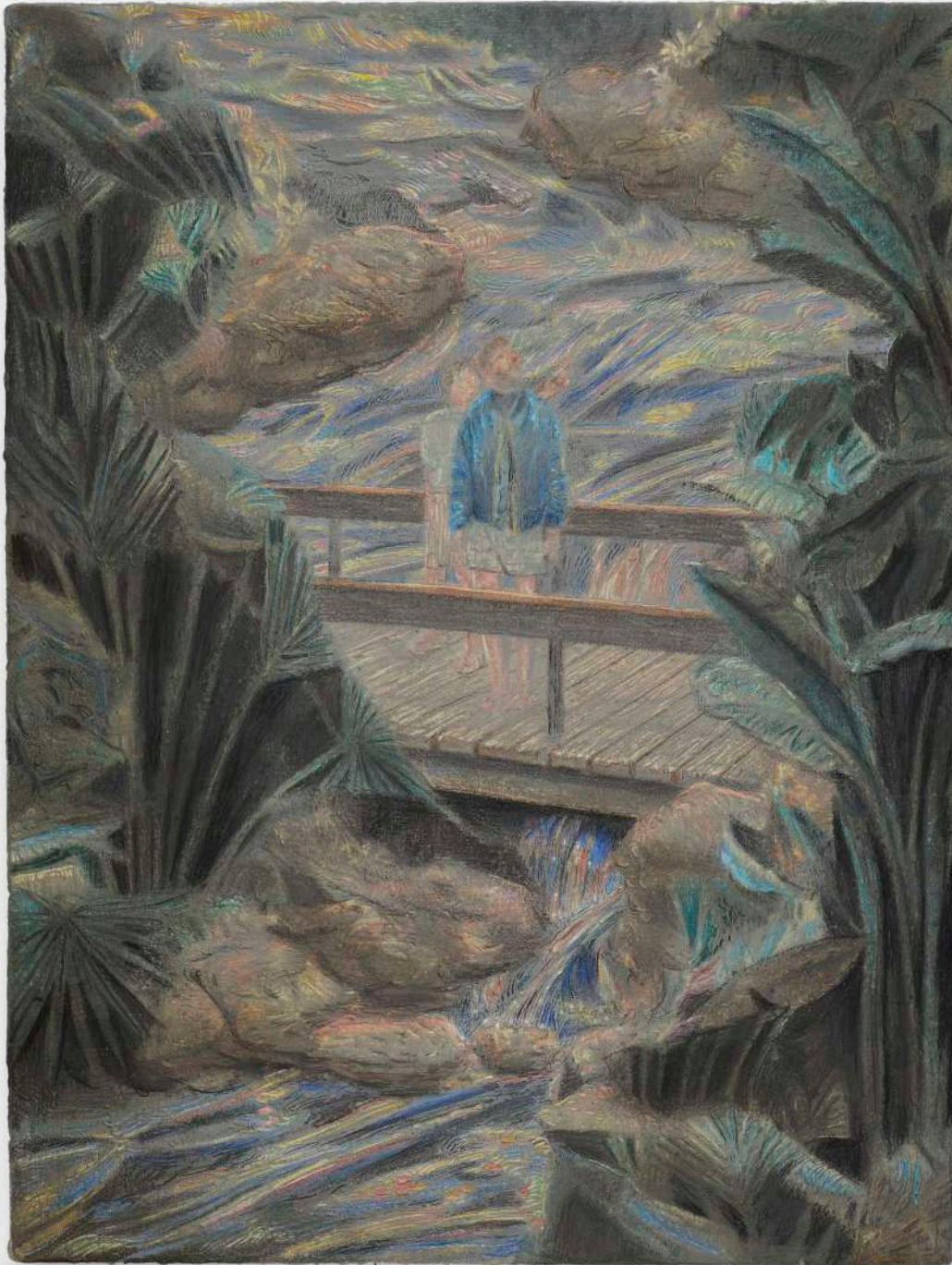
*Saboteur*, 2023  
Color pencil and oil color on linen  
31 7/8 x 26 3/4 in  
81 x 68 cm  
(MMA23.003)







*No Time For Everything All Time For Nothing*, 2020  
Gesso, oil color, and colored pencil on linen  
83 x 71 in  
210.8 x 180.3 cm  
(MMA21.010)



*Sighting*, 2021 - 2022  
Colored pencil, oil color, and marble dust  
on linen  
16 x 12 in  
40.6 x 30.5 cm  
(MMA22.002)

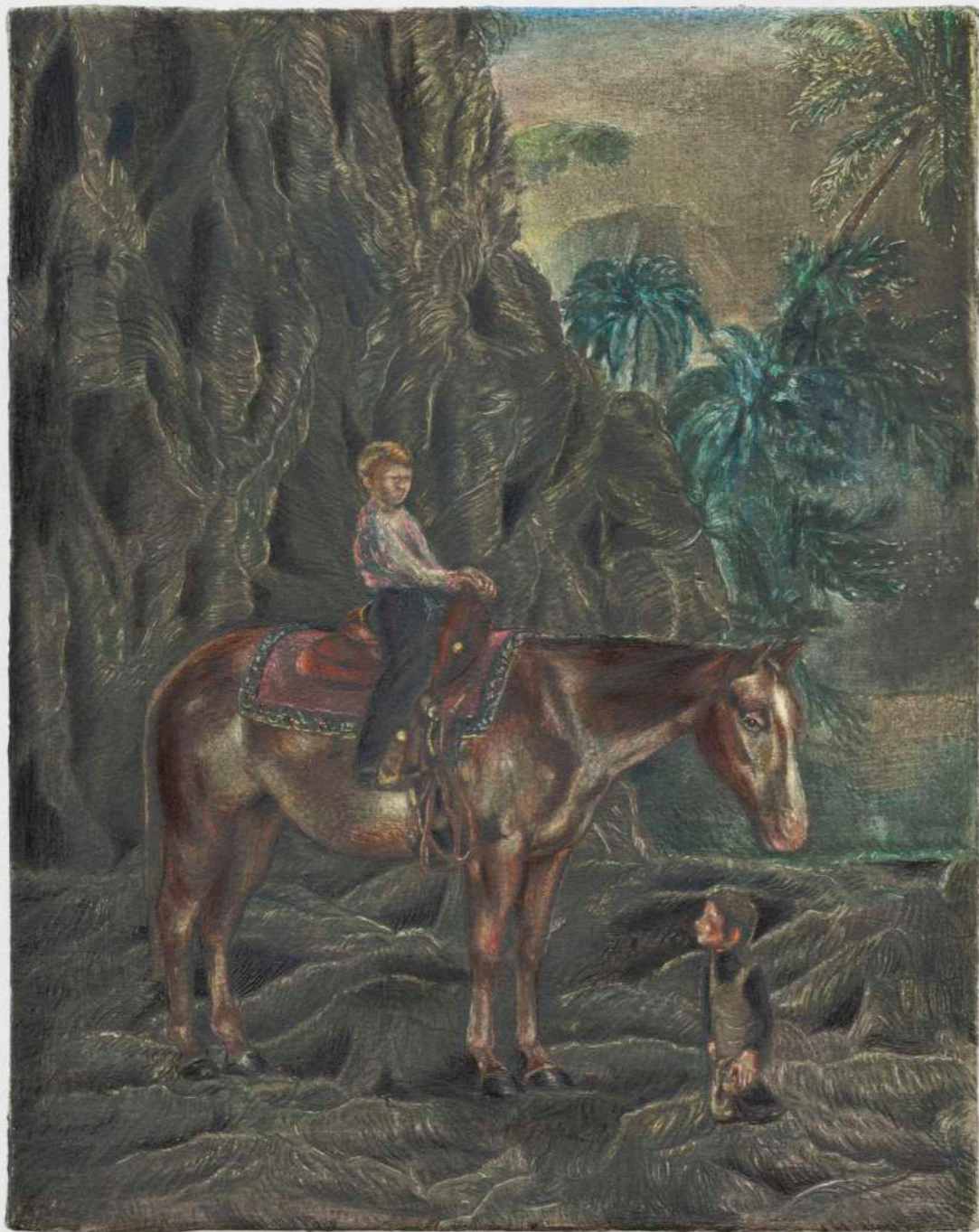


*Someone Like You*, 2020  
Colored pencil, oil color, and marble dust on linen  
11 x 15 in  
27.9 x 38.1 cm  
(MMA21.003)





*It Isn't So, 2020*  
Colored pencil, oil color, and marble dust on linen  
15 x 11 in  
38.1 x 27.9 cm  
(MMA21.022)



*Good Thing Going*, 2021  
Colored pencil, oil color, and marble dust  
on linen  
14 x 11 in  
35.6 x 27.9 cm  
(MMA21.025)

The background is a dark, textured painting. On the left, a man's profile is depicted in profile, looking towards the right. His hair is dark and textured with visible brushstrokes. The background behind him is a dark, mottled grey. On the right side, there is a circular opening, possibly a window or a porthole, with a dark, textured interior. Through this opening, a dark, starry night sky is visible, with several bright, yellowish-white stars scattered across the dark expanse. The overall mood is contemplative and mysterious.

**SELECTED EXHIBITONS  
AND PROJECTS**



# SELECTED EXHIBITIONS AND PROJECTS

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***NOCTURNE***

2023

NINO MIER GALLERY  
NEW YORK, NY

***ARTBRUSSELS***

2022

NINO MIER GALLERY  
BRUSSELS, BE

***ENDS AND ODDS***

2021

NINO MIER GALLERY  
LOS ANGELES, CA, US

***ANY DAY NOW***

2020

GALERIE ISA  
MUMBAI, IN

***MARIN MAJIĆ***

2016

MARC STRAUS  
NEW YORK, NY, US



# NOCTURNE

2023  
NINO MIER GALLERY  
NEW YORK, NY, US

Nino Mier Gallery is thrilled to announce *Nocturne*, an exhibition of paintings by Brooklyn-based artist Marin Majić on view at our TriBeCa gallery from September 8 to October 21, 2023. *Nocturne* follows *Ends and Odds*, the artist's first exhibition with the gallery in 2021. In *Nocturne*, dimly lit figures are enveloped within the dramas of the natural world. Caught between the grand, luminescent cosmos above and the intricate topographies below, shaped for years by wind and water, Majić's subjects confront their place within the deep history of cosmic and geologic time.

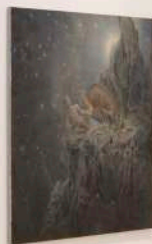
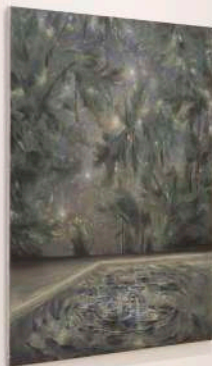
In most of the exhibition's paintings, figures materialize within vast landscapes as if born from their twinkling stars, fireflies, and reflective waters. Majić's compositional style attends more to mood than to geographic specificity, as his exterior environments tend to evoke a generic, untamed wilderness that is enigmatic and hazy, gleaming with small pockets of light. Sometimes, however, Majić's paintings are wholly unpopulated by human subjects, as in *Midnight Spoils*, wherein a thicket of palm fronds frames a glowing, finely wrought spiderweb.

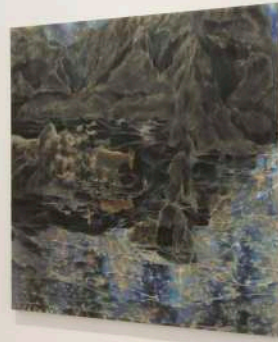
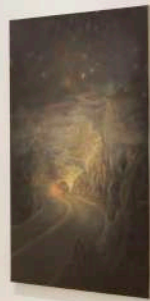


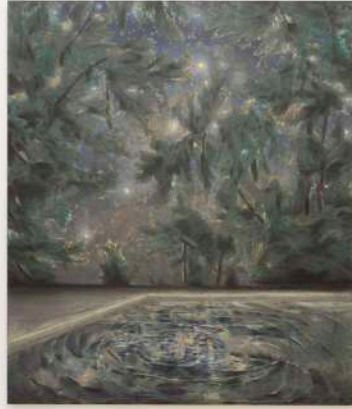
Rendered in the same muted, earthen hues as their surrounding contexts, the figures often appear dwarfed by their environment—darkly lush mountains, cliffsides, and forests. As if captured during a long journey, they often are alone, inside or beside a means of transportation like a car or a boat. Such objects suggest greater narrative contexts that Majić does not elaborate upon. Instead, viewers are left to identify with the transient subject's immersion in unknown, sublime territory.

Romantic overtones saturate the exhibition. Figures contemplate, and are destabilized by, the world around them. In *Vantage Point*, a lone figure stands on an outcropping of rocks as the sea vanishes into the horizon below. The short-throw beams of his car's headlights hardly surpass the cliff's edge, a testament to the scale of human activity in the face of such vast formations.

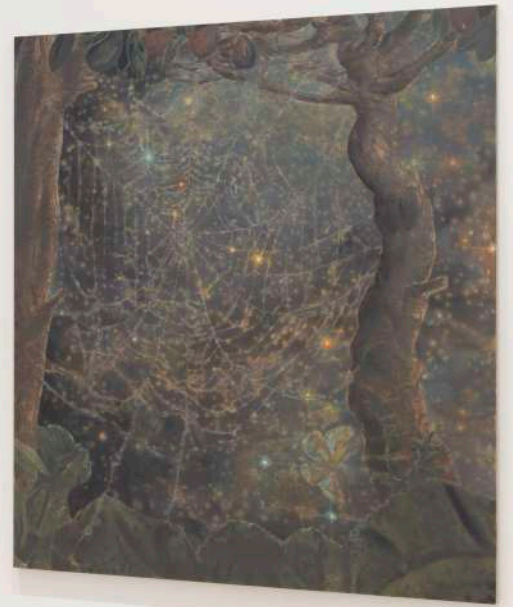
The exhibition's title, *Nocturne*, refers to a genre of painting popular during the 18th and 19th centuries that underscores the dreamlike character of night. Majić's paint, which he mixes with marble dust, oil, wax, and turpentine, blankets each canvas in diffuse, yawning moon- and starlight. A top layer of articulate linework rendered in colored pencil accentuates the compositions, bringing blossoms of color to otherwise plaintively dark canvases. He understands this process as a kind of sculpting on the canvas, as he carves into layers of paint to superimpose focal points within each composition, the rest characterized by an obscurity recalling the visual imprecision of distant memory.





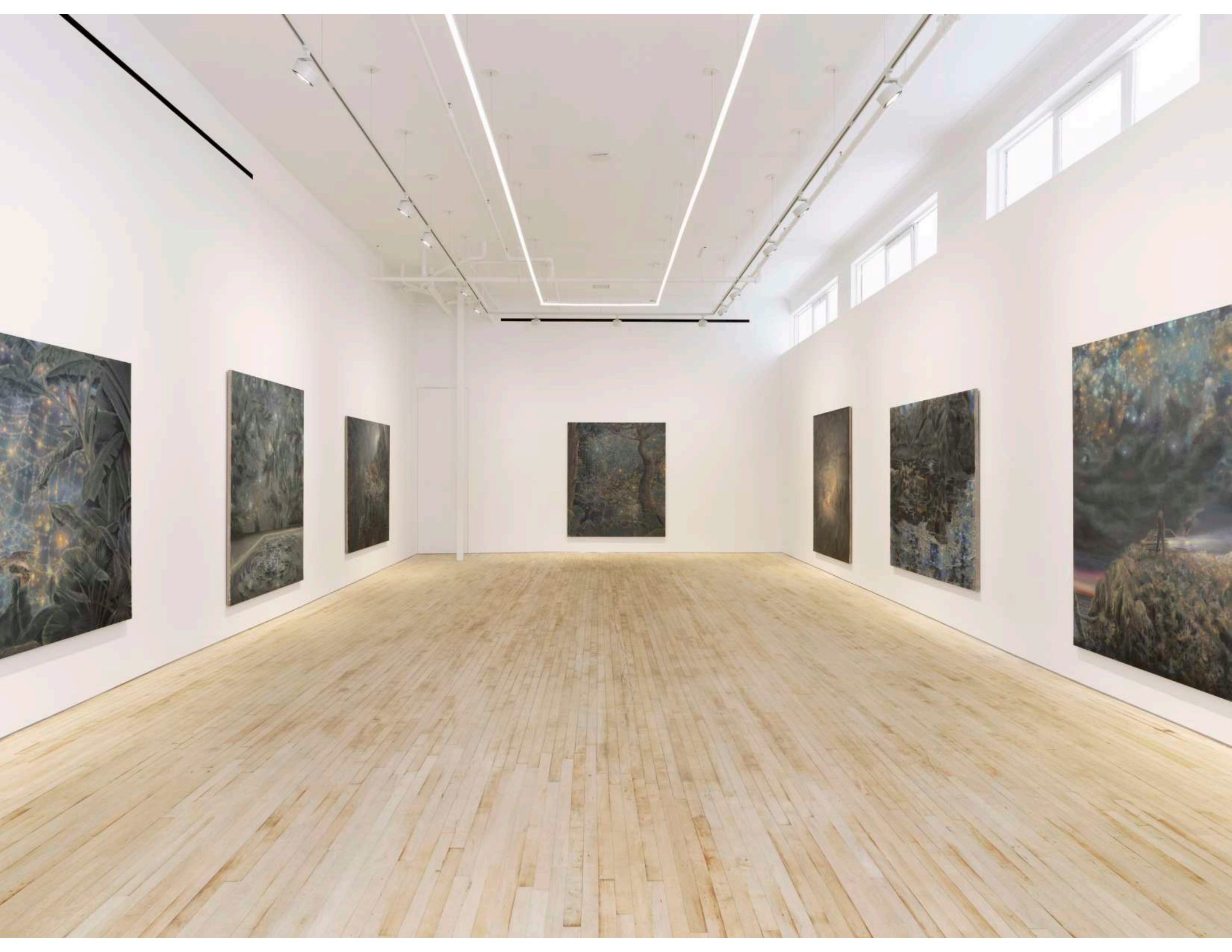












# Art Brussels 2022

2022

**NINO MIER GALLERY  
BRUSSELS, BE**

For Art Brussels 2022, Nino Mier Gallery presents new paintings by German-born and Brooklyn-based artist Marin Majić. Majić's small-scale paintings form a reconstructed jungle depicted in dreamlike, rarefied light. Each painting in this new suite of work portrays an unusual vignette from one continuous atmosphere filled with palm fronds, billowing clouds, golden light, and tranquil voyagers.

Within the darkly diaphanous leaves of Majić's verdant environments, figures appear in a series of entanglements. At times, they find themselves in each other's grips, as in *Space for one*, or otherwise in the large palm of the natural world, as in *Drifter*. What unites these figures is their distance from us. They are often portrayed with eyes closed, or with heads turned away from the viewer. Moreover, they are rendered in a highly shadowed, textured manner that makes their forms blend in with the environment surrounding them.

Majić's color palette, produced with marble dust, oil, wax, and turpentine, is dominated by the various shades between green and grey. He employs colored pencils to add color and texture to his canvases, which have a heavily worked, grooved surface. To accentuate focal points within the compositions, Majić employs the warm, bright hues of firelight and the cool blues of water. Parts of each landscape – trees, water, grass – are represented with a fluidity that recalls the visual imprecision of distant memory or dreams. Overall, the mediating hand of the artist is strong, producing an uncanny Romanticism that emphasizes the impermanence of human life and the distortions produced by representation.









# *Ends and Odds*

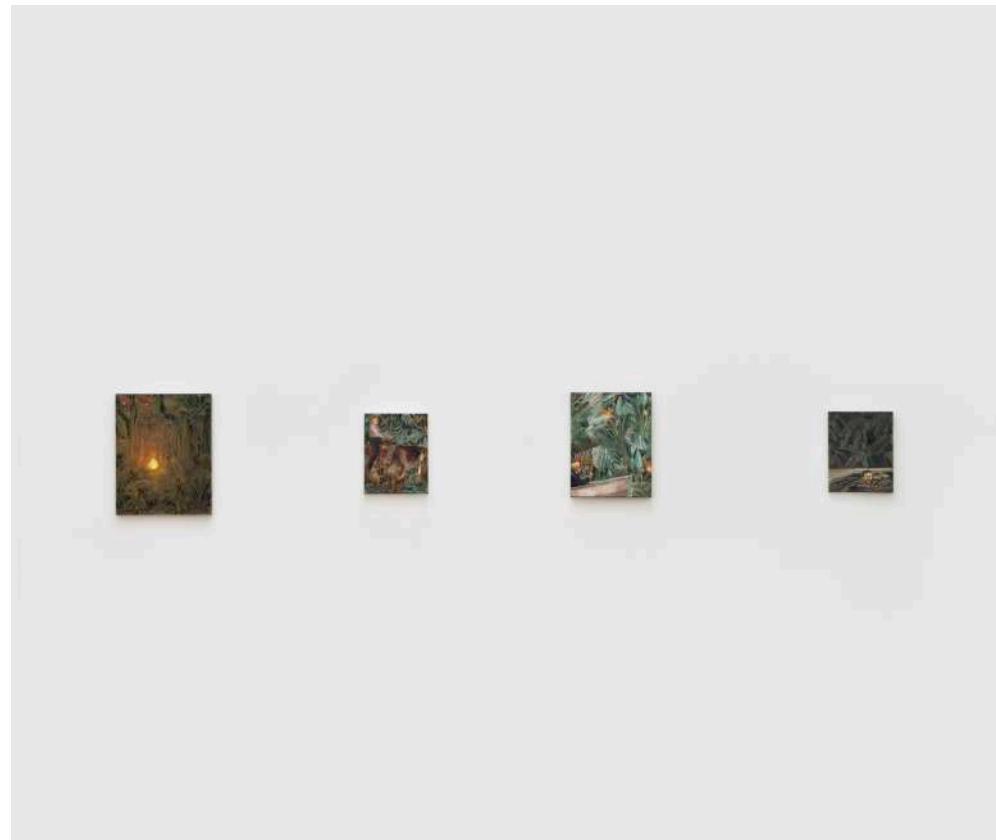
2021

**NINO MIER GALLERY  
LOS ANGELES, CA, US**

Nino Mier Gallery is pleased to announce, *Ends and Odds*, a project with Brooklyn-based artist, Marin Majić, on view in Los Angeles from April 1st through May 15th, 2021.

Stemming from a period fraught with personal and public uncertainty, *Ends and Odds*, introduces an ongoing body of work galvanized by an emotionally charged culmination to 2020. Transmuting ambivalence marked by both turmoil and hope, Majić's paintings trace an expedition through a dreamscape of enigmatic narratives and builds upon the emotional byproducts of a global pandemic, widespread socio-political upheaval, as well as the artist's own joy and excitement surrounding the birth his first child. Rather than linking his painted scenes by an overarching plot or strictly defined rules, Majić's compositions demonstrate a stream of consciousness and a dialogue between paintings as each small but intricate work informs the progression of the series.

Allowing the artist to quickly advance the flow of conversation between one painting to the next, the scale of the series provides a pointed focus on figures and objects that Majić has developed through years of collecting an expanding archive of collaged and manipulated cut-outs. Majić's subjects, and the imagery with which they interact, reflect the transformation of a multitude of sources ranging from personal events to advertising, art historical allusions, and browsing the internet. Overall, Majić's references remain cognitively intertwined as they collectively contain the underpinnings of concepts integral to his artistic practice and internal psyche including fears regarding intimacy, isolation, shelter, self-destruction, and the balance of power dynamics. Obscuring the specific provenance of his collected imagery and the personal meanings they may imply, Majić reconstructs banality as mystery in an effort to encourage an intuitive engagement with his continuously evolving narratives and creating the opportunity for limitless projection onto his compositions.













# Any Day Now

2020  
GALERIE ISA  
MUMBAI, IN

Galerie ISA is delighted to present *Any Day Now*, the first solo exhibition in India by the Croatian/German artist, Marin Majić (b. 1979). The artist has drawn the attention of critics, curators and collectors alike in New York (where he is currently based), and in Europe, for his intricate and invitingly tactile paintings with their densely worked, shimmering surfaces.

The undeniable beauty of Majić's works is undergirded though by a struggle. This is connected to the working process, but it also mirrors the artist's complex personal history as the product of two distinctly different cultures. Majić works largely from his own subconscious in order to free himself from the constraints of technical or conceptual concerns. While his initial sketches begin as raw elements, Majić revisits them at different stages in order to refine and work them to a point where each becomes a thronging microcosm of a strangely captivating, consistently believable, other world.

Majić approaches each canvas as the opening gambit of a robust dialogue, yet paradoxically, the resulting paintings feel more like a soliloquy that documents the journey of the artist's thoughts. This is partly the shamanic nature of Majić's process, and partly the insertion of conscious decisions that override chance and happy accidents. Majić intuitively searches and selects forms from within the many layers of his underpainting, but when the painting becomes too familial, he deliberately negates this perceived direction in favour of something new and unexpected. It's a complicated business, riven with frustration, but the tussle is evident and this is what lends Majić's works their depth and lifts them far from the realm of simple visual pleasure. Majić's subject matter mirrors his process: that of the artist's search to make a perfect work, and the subsequent trials and tribulations that inevitably occur on that journey.

As an artist hailing from both Germany and Croatia, Majić experienced what so many children of dual nationality suffer: they are labeled an immigrant by each culture because of the 'other' component in their gene pool, and are therefore made to feel they belong to neither world. It is unsurprising then, that Majić's earlier works were characterized by a playful rejection of national identity politics and saturated with wild cultural appropriations derived from fairy tales, mythology, and references to Old Master works. Majić became a kind of cultural 'DJ', via his painting.

Following his move to New York four years ago - the quintessential city of 'immigrants', Majić's motifs have again shifted in his pursuit of the rejection of the cultural and the temporal - leaving behind the figure almost entirely, for more universal tropes. Majić's focus fell instead on the not-so-natural landscape: a magical realm of stars, forests, strange fruits and endless pools. All elements of traditional painting were now reshuffled and pushed into a continuum that borders the fantastical. Gravity seemingly

*All images courtesy of Galerie Isa.*



has no pull in this world and Majić's resulting compositions feel decidedly dream-like. They also hover just beyond a utopian paradise. The artist is adept at conveying the moment where threat has entered the proverbial Eden. The paintings are exquisitely beautiful with candy-like depictions of fruit on palm trees or fairy tale woodlands, but there is an ominous quality too, as if we are witnessing a moment frozen in time - the last throes of beauty before that which is ripe goes over to decay.

The tension between an almost fulfilled desire and the overwhelming possibility of disappointment is a common thread throughout Majić's oeuvre. So is the exploration of the human longing for the Platonic blue print of original perfection. The collective unconscious recognises a design behind nature that suggests another world: one that was once without flaw. Majić alludes to this and also plays with the idea that it could lie under the surface of his paintings as he constructs layer upon layer of intricately worked textures and forms.

Though the human spirit is at the centre of these paintings, the human figure is almost entirely absent from this body of work - with one exception. *In Everything Is Going To Be All Right Now*, we find a man on an island, holding an axe. The symbolism is clear: the man is seemingly cutting himself off still further from his surroundings. Themes of alienation continue to resonate strongly throughout Majić's works, emerging surely from the artist's own experiences of being 'other', no matter where he makes his home. In his painting, otherness takes the form of twisted brambles, underbrush and water ripples. While the depiction of nature is very much a cornerstone of Majić's practice, these land and waterscapes are not servants of realism. Pushing the figurative into the abstract, the emphasis is undoubtedly on the details and the patterns formed by the brushstrokes themselves. Every painstaking inch of Majić's canvases is a colour universe unto itself, hypnotic in its richly woven threads. Gaze on these works and the act of looking becomes a state of meditation.

There is a nostalgia inherent in Majić's practice that celebrates the former world of analogue existence but could also be a foray into a future beyond the apocalypse where nature again will dominate and human life become sub servient to its mores. In *Water Narcissus I and II*, Majić revisits his previous exploration of the story of

Narcissus. Here we see how he creates the sensation of falling and being drawn into the shimmering water - much as the protagonist himself would have done as he bent over towards his reflection, mesmerised by his own beauty. It is a compelling theme, but it is also the story of art and artists who have to continuously confront themselves in their studios, day after day, in order to keep on producing. The act of painting becomes a means of seduction, the shifting tenor of the works' surfaces a hypnotic draw for an eye which is never permitted to settle.

Ultimately though, what is so remarkable about this particular body of work is that the artist is making a statement through what he is choosing to omit, rather than include. *In Any Day Now* we find that the lens of focus has shifted back to the very essence of painting: the process itself and the magic that this unfurls.





# *Marin Majić*

2016

**MARC STRAUS**

**NEW YORK, NY, US**

MARC STRAUS is proud to present its second one-person exhibition of paintings by Marin Majić on view April 10 to May 15, 2016.

A painter of psychic narratives, in the past 5 years Marin Majić has established himself as one of the leading young exponents of the Eastern European contemporary art scene. Revered for his mastery of details and gift of color, his paintings have been primarily figurative with fantastical narratives. Luscious foliage are backdrops to characters that may seem ordinary but then reveal disquieting oddities, for example a docile young girl with one arm too long.

In this new work Marin Majić pushes literal representational forms back and advances painterly chance and expression. Color has now been reduced from the pictorial plane; what is left are almost monochromatic paintings that have even greater intensity. These multifaceted paintings can be described as “working in reverse”. To achieve a surface devoid of any gestural marks, Majić repeatedly applies layers of paint only to then sand each down, leaving remnants of previous brushwork through the vigorous removal process. And this silt is precisely what Majić is interested in exploring – the memory traces that contribute to the whole visual surface.

These oil paintings strongly imply a textural surface but are in fact defiantly matte and smooth. Up close the paintings tenaciously reveal hidden layers that shine in rapid succession of vibrant pulsating colors, but quickly shadows back from afar. This vacillation between the seen and unseen reoccurs in what are the most discernible elements in the composition: the white graphic illustrations that define space and light.

Against a field mostly of black, white lines seem at first like free-spirited strides. In fact the viewer is able to discern narratives culled from early northern Renaissance woodblock prints of religious iconography, architectural structures, and more. A familiar aspect in his work, Majić simultaneously cites the source while manipulating with irreverence, creating a phantasmagoria of faces, objects, landscapes invite interpretations.

Majić’s paintings are what reproductions can never offer – they are emotional works that are concerned with tactile quality, revealing and disguising at the same time, objects that engage chance, instinct, the realms of collective and personal subconsciousness, all while expressing an individualistic sense of play through the materiality of paint. In the end these works are original and beautiful.



*All images courtesy of Marc Straus.*







**PRESS**

# PRESS

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**HYPERALLERGIC**  
OCTOBER 2023  
BY HRAG VARTANIAN

**CONCEPTUAL FINE ARTS**  
MAY 2022  
BY CFA STAFF

**JUXTAPOZ**  
APRIL 2021  
BY SASHA BOGOJEV

**LA WEEKLY ART CALENDAR**  
MARCH 2021  
BY SHANA NYS DAMBROT

**ART IN AMERICA**  
FEBRUARY 2013  
BY AIA STAFF

**ARTE FUSE**  
JANUARY 2013  
BY ARTFUSE ADMIN

# HYPERALLERGIC

OCTOBER 2023

## 15 Art Shows to See in New York This October

By Hrag Vartanian



Detail of Marin Majić, "Midnight Spoils" (2023) (photo Hrag Vartanian/Hyperallergic)

### ***Marin Majić: Nocturne***

These dreamy paintings made with oil paint, colored pencils, and marble dust on linen are bursting with magical qualities. A strong sense of light dominates each work, and you're left wondering what is happening in this visual version of magical realism. My only complaint is that the details and moody qualities of the paintings are lost in this well-lit gallery. Each work feels like an ephemeral universe flickering before our eyes. —HV

Nino Mier Gallery ([miergallery.com](http://miergallery.com))  
380 Broadway, Tribeca, Manhattan  
Through October 21



MAY 2022

## Three emerging favourites at ArtBrussels2022

By Staff



Arguably, the pandemic hit Art Brussels harder than it did other contemporary art fairs. Between multiple postponements and cancellations, 2020 and 2021 were tough years for the Belgian fair, which had to juggle with alternative options—an Antwerp edition last December, Brussels Art Week, online initiatives—before coming back in its real-life potential in April 2022. Walking through its classy scenography during the opening day, maskless—the Belgian government recently lifted the obligation to wear face masks indoors—happiness was in the air. Only the crowded Venice Biennale’s opening has felt so socially necessary for the art world in the last couple of weeks.

After a thorough visit, we can say that the signature informality of Art Brussels survived the pandemic, and so did its reputation as a place to delve deep into art’s intellectualisms rather than indulge in compulsive shopping. We here list three of our favorite proposals and stories at the fair, especially focusing on young art and galleries.

In an age of “zombie figuration” for emerging painters, the question is how the previous generation still deals with representation. The painting of Marin Majić (b. 1979) is a compelling response. His solo booth at Art Brussels with Nino Mier features a dozen small-scale works on canvas, hung on a green-walled room, which the visitor had to enter by making space through plants blocking the door. These depictions of dream-like scenes seem to state how figurative painting still has a justified place in the discourse over representation: certain subjects are exclusive to the medium, and there is only a limited amount of things photography can imitate.

Majić's works suggest painting's autonomy, not unlike the divisionists and pointillists sought to do more than a century ago. Painting needs to be itself, or at least the one of its author—Majić's color palette has a clear and recognisable identity rooted in technique: it is produced with marble dust, oil, wax, and turpentine, dominated by the various shades between green and grey on which he gives shapes to subjects with brushes and pencils.

# JUXTAPOZ

Art & Culture

APRIL 2021

## Marin Majić's "Ends and Odds" @ Nino Mier Project

By Sasha Bogojev

Alongside solo shows by Antwan Horfee and Andrea Joyce Heimer, Nino Mier Gallery is currently showing a solo presentation by Marin Majić at their project space in LA. Perfectly fitting the compact, small venue, Ends and Odds comprises 30ish mostly small-scale works which are conveying Brooklyn-based artist's personal experiences and reflections through intricately rendered visuals imbued with muted uncertainty.

"Most paintings have an autobiographical core," Majić told Juxtapoz about the connecting theme between the works in his debut with the gallery. "There is no predetermined arch for this group of works but prior work inspires new work as an ongoing conversation." Such continuing effect of the works' narrative comes to light with a harmonious display in which the small-scale snapshots are creating a linear storyline that skips from lush rainforest-like scenes over domestic settings, to the portrayal of inconspicuous subjects. And while the images might appear entirely fabricated, surreal, or even fantastical, they are emotional byproducts or visual allegories for the artist's personal experiences ranging from dealing with the year of lockdown to the birth of his first child. With intricately rendered shadowing foliage arguably representing the complex, invincible, and relentless life circumstances, the German-born artist developed an artistic process to help himself confront and come to terms with his own emotions and thoughts. By replacing the unperceivable and nontangible threats and delights with tangible and evocative characters, animals, settings, activities, and phenomena, Majić is actually depicting the emotions of a given moment rather than its physical qualities. So, as we're examining the image of a person examining a portrait painting, an open fire illuminating a dark forest, a submerged figure floating in a dark pool, or kids gathered around the hole in the ground, we're actually looking at the artist's depictions of intimacy, isolation, shelter, self-destruction, or the balance of power dynamics.

And in order to construct such a profound atmosphere, the artist is utilizing a mixed media technique that involves working with colored pencil, oils, marble dust, and gesso on linen. "Working with color pencil somehow bridged the gap between drawing and painting for me thus creating a more direct path from idea to painting," Majić told us about the unusual tool of choice for this body of work. His labor-intensive technique is forming exceptionally rich surfaces in which his intense mark-making is capable of capturing everything from the shine of horse's coat (Get told, 2020), the warmth of campfire (Two Palms and a Fire, 2021), softness of the fur coat (Please Don't Trust Me, 2020), to the inconsistency of water surface (Call Me Anytime, 2021, The Great Cure, 2020, etc). With different elements of imagery constantly reoccurring in different pieces, the artist constructs an engaging and intriguing dynamic that is equally effective with each individual work and with a presentation at large. By providing the viewer a brief, almost voyeuristic glimpse at otherwise privy undertakings, Majić creates an ambiance of preciousness which is accentuated with the sheer size of the works. "There is an immediacy working on the small size and using color pencil, a direct gratification in contrast to working on a large scale," he states about choosing to work with formats that allow for such a legible presentation.

# LA WEEKLY ART CALENDAR

MARCH 2021

## WE'RE ALMOST THERE: ARTS CALENDAR APRIL 1-4

By Shana Nys Dambrot



Marin Majić, *All But Gone*, 2020. Colored pencil, oil color, marble dust on linen.  
(Nino Mier Gallery)

Marin Majić at Nino Mier Gallery. Stemming from a period fraught with personal and public uncertainty, *Ends and Odds*, introduces an ongoing body of work galvanized by an emotionally charged culmination to 2020. Transmuting ambivalence marked by both turmoil and hope, Majić's paintings trace an expedition through a dreamscape of enigmatic narratives. Nino Mier Gallery, WeHo; by appointment April 1 – May 15



# Art in America

FEBRUARY 2013

## The Lookout: A Weekly Guide to Shows You Won't Want to Miss

By AIA Staff



Marin Majić, *Hundstag II*, 2012, Oil on linen, 24.41 x 19.69 inches, 62 x 50 cm

Marin Majić at Marc Straus, through Feb. 8

Frankfurt-born, Berlin-based painter Marin Majić walks a very fine line between comedy and mystery in his show of paintings, mostly based on found images, and in almost all cases he gets it just right. Why is the young girl in *Hundstag II* holding that dog so awkwardly? What in the world is the meaning of the bouquet of birds held aloft by the young girl in *Küken (Chicks)*? Majić combines found and invented imagery in surreal scenes reminiscent of the New Leipzig School, but wonderfully odd in their own right.

# ARTE FUSE

JANUARY 2013

## Marin Majić: Unsettled Brilliance from Berlin to NYC

By ArtFuse Admin



Up Close Marin Majić photo by Poppy Gordon

Recently reviewed artist Marin Majić creates works that are unsettling as they are compelling. The Berlin based artist came to New York City and showcased his art at Marc Straus on the Lower East Side. AF took time to ask Majić about the Berlin art scene, his childhood, the notion of perfection, mentors and just what makes an artwork memorable. So get ready to commit into memory interesting things about this artist and be spellbound by that ole black, well dark, Majić!

*Arte Fuse: Your current series at Marc Straus has some disturbing element in there that is taboo and weird. Did you have a happy childhood?*

Marin Majić: I could see that they are unsettling but not disturbing. If they are disturbing- that is not intentional, but maybe I'm disturbed. I hope not. My childhood wasn't too bad. I like juxtaposing the familiar and foreign within my works. I enjoy creating situations where a viewer has to look twice and can't take reality for granted.

*AF: Being based in Berlin, what can you share about the art scene there? Why did you venture here in New York?*

MM: Berlin is a dynamic and interesting city. It's been in transition for more than 20 years now. Studios are affordable. I've only been living there for a year, so I've just scratched the surface. New York is a beautiful city and a magnet for anyone who is interested in art. Simply the best place to have my first solo show.

*AF: Where do you find inspiration for your art? In the everyday or the subculture/hidden/alternative scene?*

MM: I definitely create out of every day life. I like to make something uncommon out of the common. I use everyday imagery, found imagery, common imagery – imagery that is able to communicate and is relatable to a broad range of people...and of course also to myself.

*AF: A rhetorical question, if you did not choose to be an artist – what other career you could have gone into?*

MM: I could never hold a job for the life of me. Painting is the only thing I can do, without going stir-crazy.

*AF: What art period or movement in history you would have wanted to be in and the artist you would have loved to be your mentor?*

MM: I never wanted to be a part of any kind of artistic movement. The art I like often differs from the art that inspires me. And the age I would like to live in often differs from the age the art comes from that I'm inspired by. For instance, although I would have liked to have the knowledge of some of the Flemish masters, I wouldn't have liked to live in their time. I'm pretty much a fan of electricity, antibiotics and hygiene. The 1960's – 70 's NYC art scene must have been quite some fun. I see mentors more as hurdles to overcome. As soon as one admires someone too much, one's work will become too similar and therefor un-original...no longer a true expression of one's self. In my case, if I were to find a mentor I would search for someone with a counter nature to my own. I learn more about myself through struggle and conflict. That is why, mentors of great artists, weren't always great artists themselves. I'm happy to be living and working in a contemporary context.

*AF: Favorite food that you cannot find in New York – and they say New York has The Third House from the Left (2012) by Marin Majić everything culinary wise.*

MM: I am pretty sure everything can be found in New York but I wasn't really searching.

*AF: After New York, where would you love to go and show your art?*

MM: Berlin, London and Paris of course...and Tokyo too.

*AF: Finish this statement: Perfection is....*

MM: ...a direction – not a goal.

*AF: For any art to be memorable it has to be....*

MM: Fascinating, conflicting, beautiful, horrible, unique, powerful, uplifting, bothering, difficult, easy, delightful...different works have different qualities and will stay with you for opposite reasons...there is no such thing as a recipe... it just has to communicate with you, touch you on an intimate, emotional level and tickle your intellect. The artwork should be expressing something that couldn't be defined in any other form.

An abstract painting featuring a dark, textured background with prominent horizontal and diagonal streaks of vibrant colors including blue, red, and yellow. The overall composition is dynamic and layered, with a central vertical element that appears to be a dark, textured form. The text 'CURRICULUM VITAE' is overlaid in the center in a bold, white, sans-serif font.

**CURRICULUM VITAE**

## MARIN MAJIĆ

Born in 1979 in Frankfurt, Berlin, DE  
Lives and works in Brooklyn, NY, US

### EDUCATION

2010 Academy of Visual Arts, Zagreb, HR

### SOLO AND TWO-PERSON EXHIBITIONS

2024 *Dawning*, Megan Mulrooney, Los Angeles, CA, US

2023 *Nocturne*, Nino Mier Gallery, New York, NY, US

2021 *Marin Majić: Ends and Odds*, Nino Mier Gallery, Los Angeles, CA, US

2020 *Any Day Now*, Galerie Isa, Mumbai, IN

2018 *Ich und Ich*, Arndt Art Agency, Berlin, DE

2016 *Marin Majić*, Marc Straus Gallery, New York, NY, US

2014 *Marin Majić*, ARNDT Fine Art, Berlin, DE

2013 *Marin Majić*, Marc Straus Gallery, New York, NY, US

2010 *Marin Majić & Goran Skofic*, Ana Cristea Gallery, New York, NY, US

2009 *Marin Majić*, Gallery Matica Hrvatska, Zagreb, HR  
*Marin Majić*, Gallery Filakovac, Zagreb, HR

### GROUP EXHIBITIONS

2024 *Fruit and Fruition*, Curated by Angela Heisch, Grimm Gallery, New York, NY, US  
*Arcadia and Elsewhere*, James Cohan Gallery, New York, NY, US

2023 *Beach*, curated by Danny Moynihan, Nino Mier Gallery, New York, NY, US

2022 *VISCEREAL* curated by Saša Bogojev, Althuis Hofland Fine Arts, Amsterdam, NL  
*Peripheral Sun*, VIN VIN, Naples, IT

2021 *Rewilding*, Nino Mier Gallery, Los Angeles, CA, US

2020 *Reset*, Arndt Art Agency, Berlin, DE

2019 *Where is the Madness You Promised Me*, Hudson Valley MOCA, Peekskill, NY, US

- 2018 *NGORO NGORO*, Artist Weekend Berlin, Berlin, DE
- 2016 *Faith and Fathom*, Galleria Poggiali, Florence, IT
- 2015 *Here's Looking Back at You: Images of Woman from the ESKFF Collection*,  
Mana Contemporary, Jersey City, NJ, US  
*NGORO NGORO*, Artist Weekend Berlin, Berlin, DE
- 2014 *XIGUE - XIGUE*, Marc Straus Gallery, New York, NY, US
- 2011 *After the fall*, Knoxville Museum of Art, Knoxville, TN, US
- 2010 *After the fall*, Hudson Valley Center for Contemporary Art, Peekskill, NY, US  
*Salon of Young Art*, Gallery Prsten, Zagreb, HR  
*45th Zagreb Salon*, Gallery Prsten, Zagreb, HR
- 2009 *New Fragments 6*, Gallery Mali Salon, Rijeka, HR  
*New Fragments 5*, MMSU, Rijeka, HR

The background is a dark, textured painting. It features a face in the upper right quadrant, rendered in a style reminiscent of Vincent van Gogh's 'Self-Portrait with Bandaged Ear'. The face is pale and has a somber expression. The rest of the painting is composed of dark, swirling, and cracked textures in shades of black, dark brown, and deep red. The overall mood is somber and dramatic.

# **NINO MIER GALLERY**

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## **NEW YORK**

newyork@miergallery.com  
SoHo | +1 212 343 4317  
TriBeCA | +1 212 268 9055

## **BRUSSELS**

brussels@miergallery.com  
+32 2 414 86 00