NINO MIER GALLERY

NEW YORK | BRUSSELS



MARIN MAJIĆ

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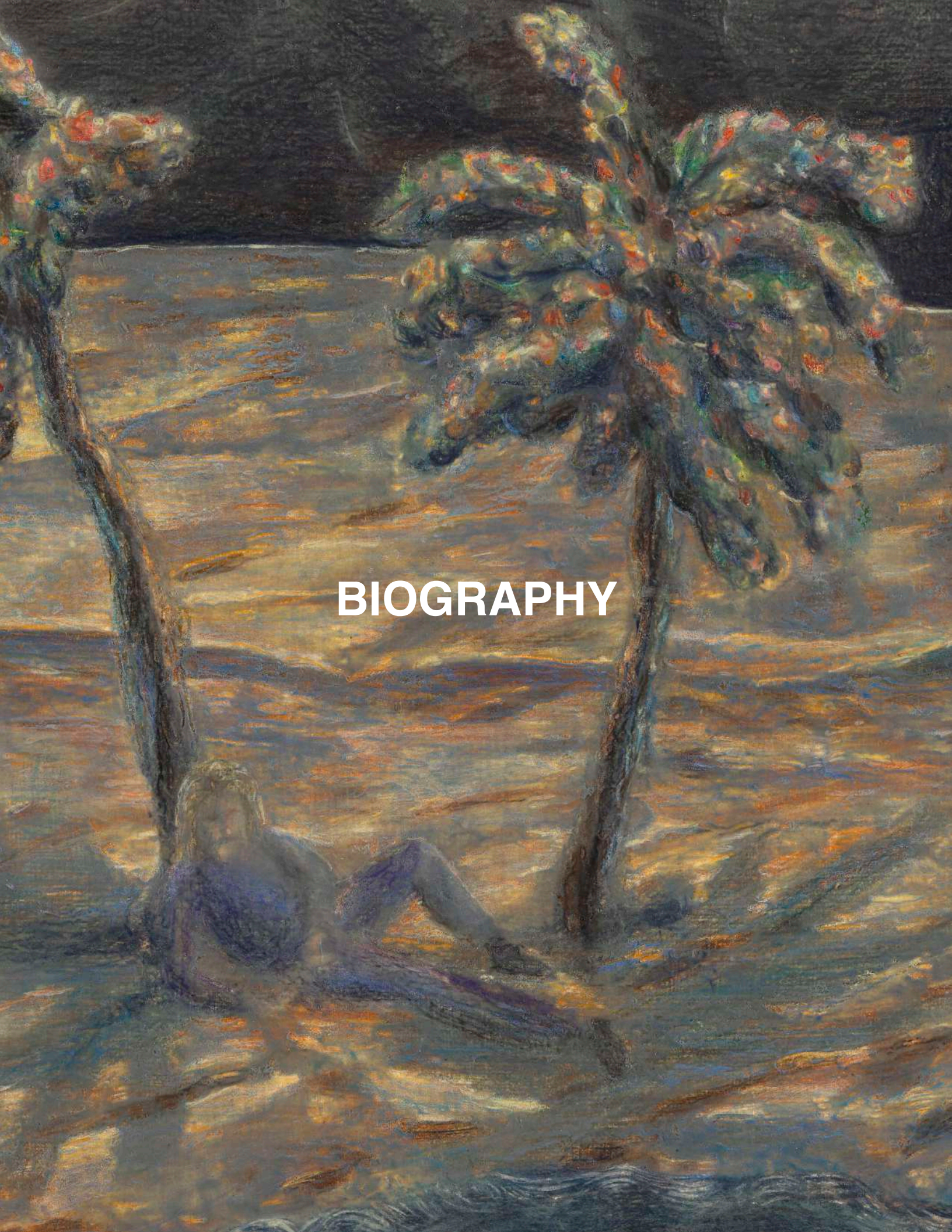
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BIOGRAPHY

MARIN MAJIĆ

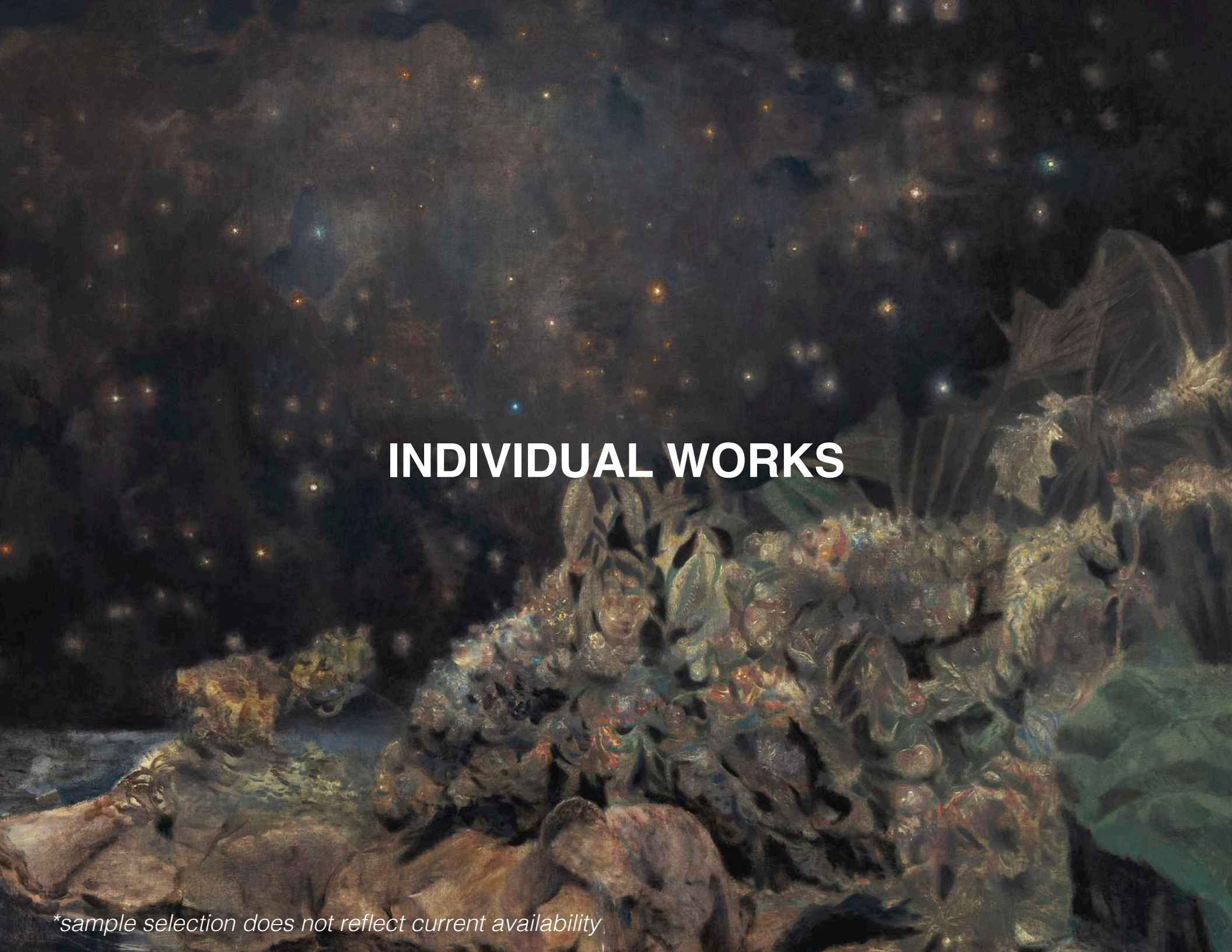
B. 1979, FRANKFURT, DE
LIVES AND WORKS IN BROOKLYN, NY, US



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.

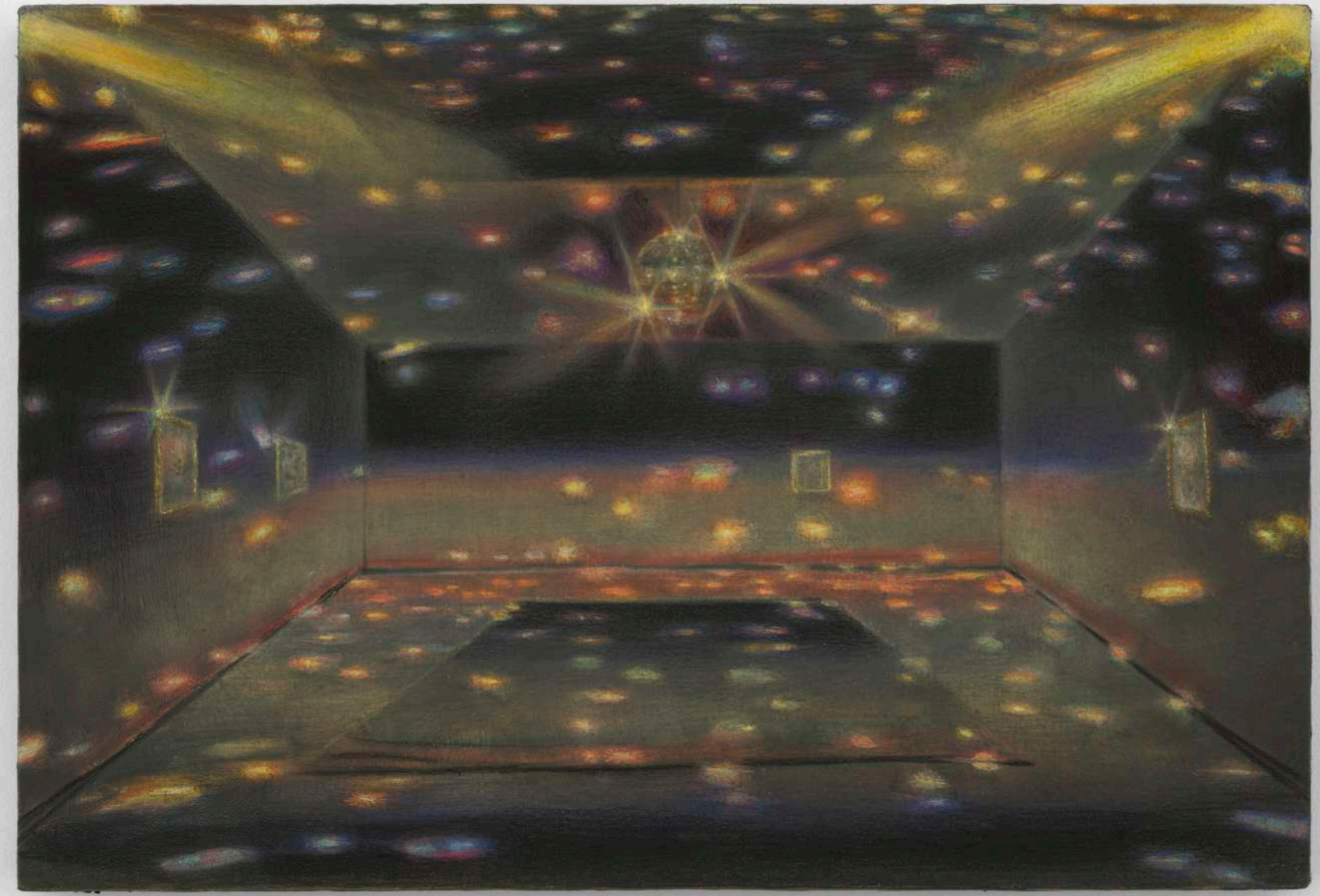
Majić's color palette, produced with marble dust, oil, wax, and turpentine, is dominated by the various shades between green and grey. He employs colored pencils to add color and texture to his canvases, which have a heavily worked, grooved surface. To accentuate focal points within the compositions, 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.



INDIVIDUAL WORKS

*sample selection does not reflect current availability



Friend zone II, 2026. Colored pencil, oil color, and marble dust on linen. 13 1/2 x 19 1/2 in, 34.3 x 49.5 cm (MMA26.020)

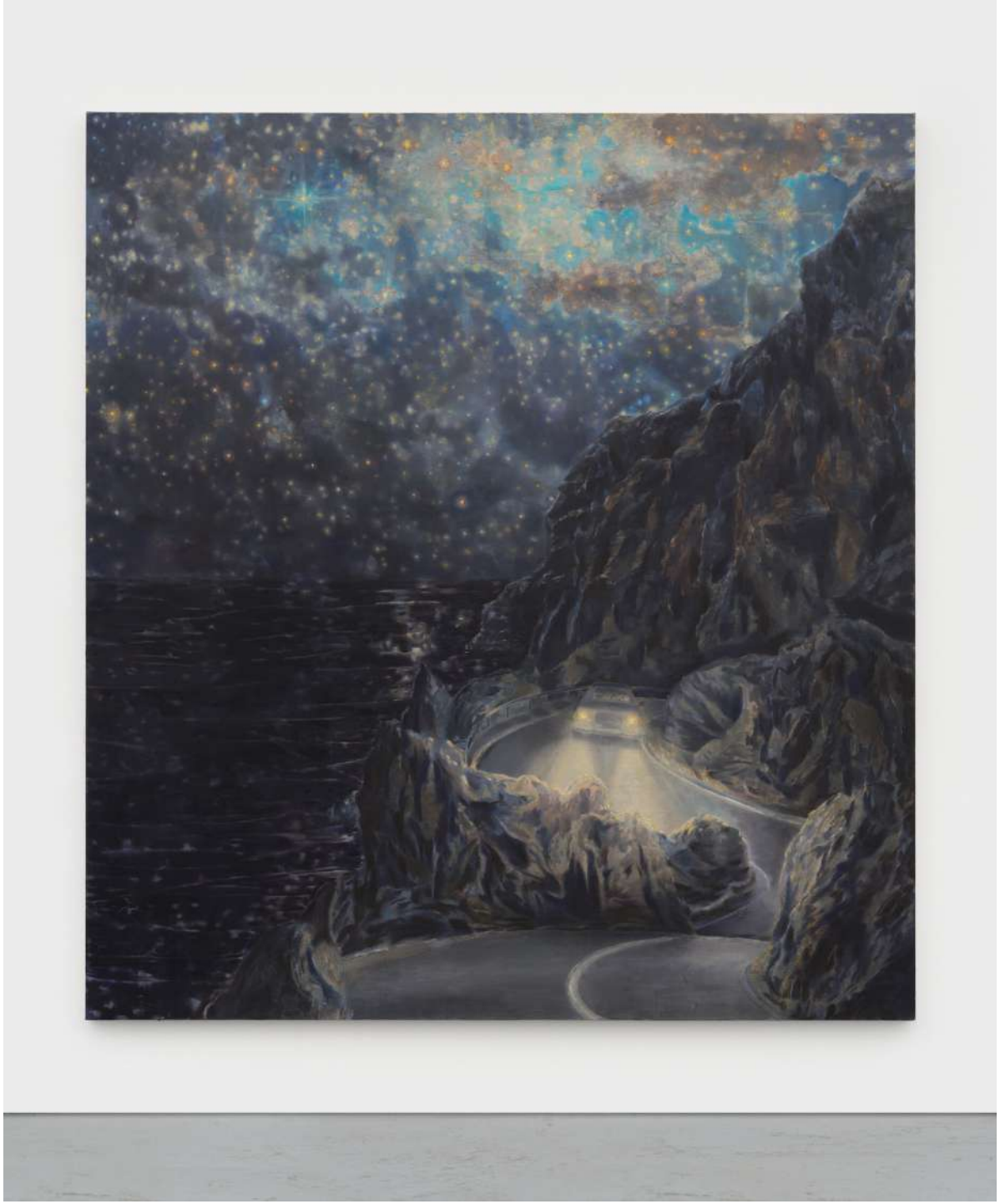


Soft in the middle, 2026. Colored pencil, oil color, and marble dust on linen. 12 x 15 in, 30.5 x 38.1 cm (MMA26.008)





Purgatory, 2026. Colored pencil, oil color, and marble dust on linen. 11 x 17 in, 27.9 x 43.2 cm (MMA26.003)



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)



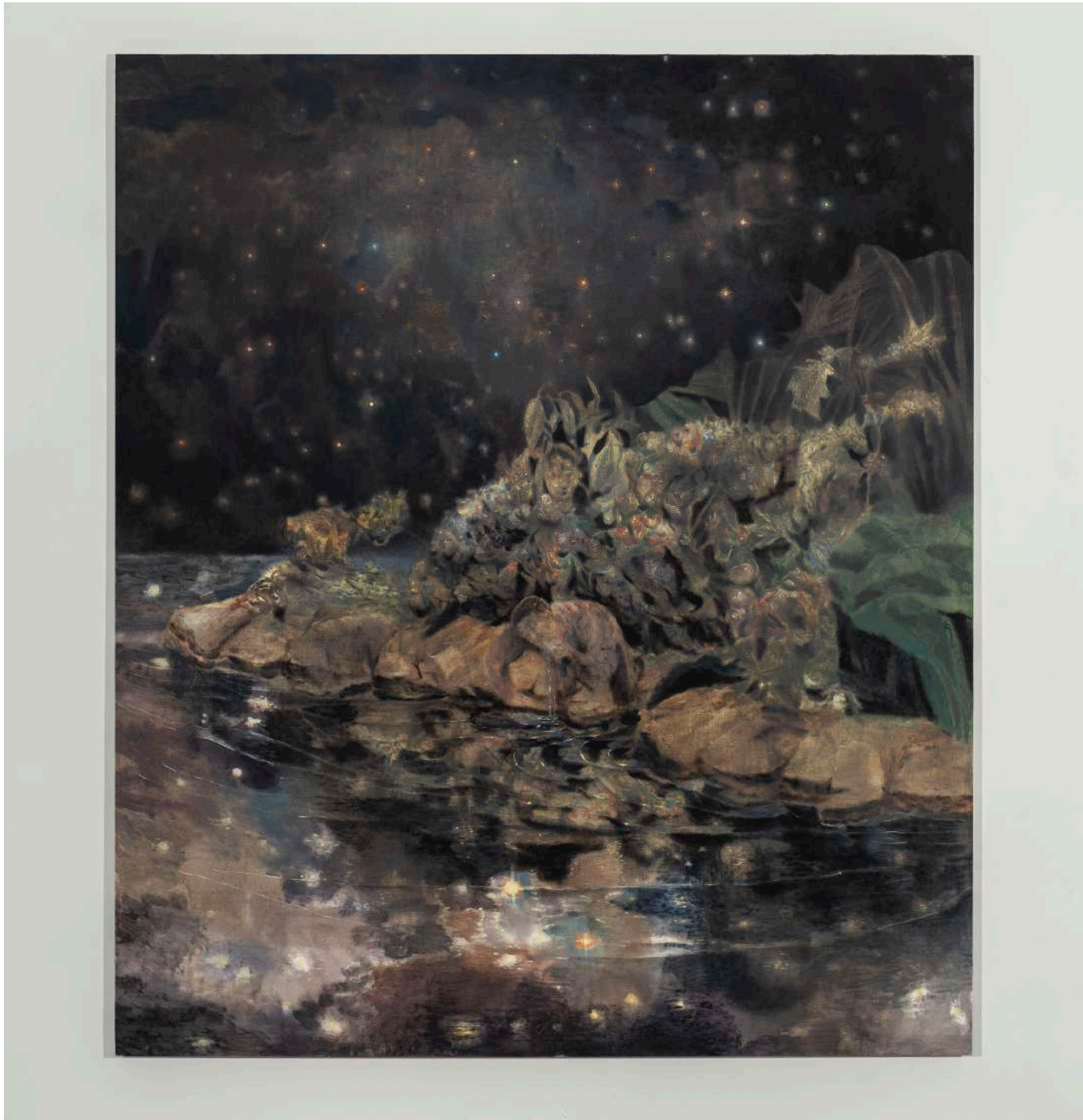


Midnight Spoils, 2023
Color pencil, marble dust and oil color on linen
70 x 100 in
177.8 x 254 cm
(MMA23.018)





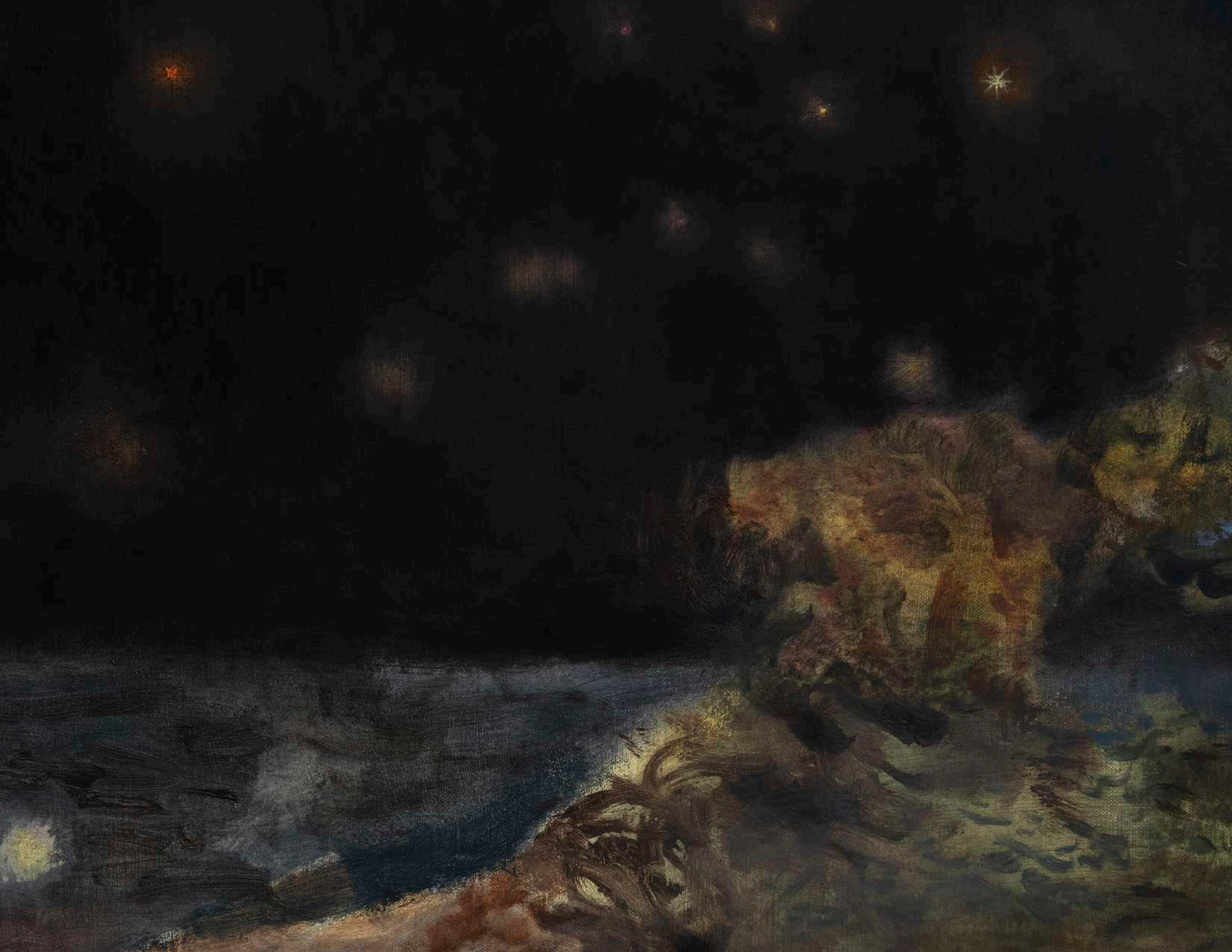
Safe from sorrow, 2023
Color pencil, marble dust and oil color on linen
82 5/8 x 70 3/4 in
209.8 x 179.8 cm
(MMA23.015)



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

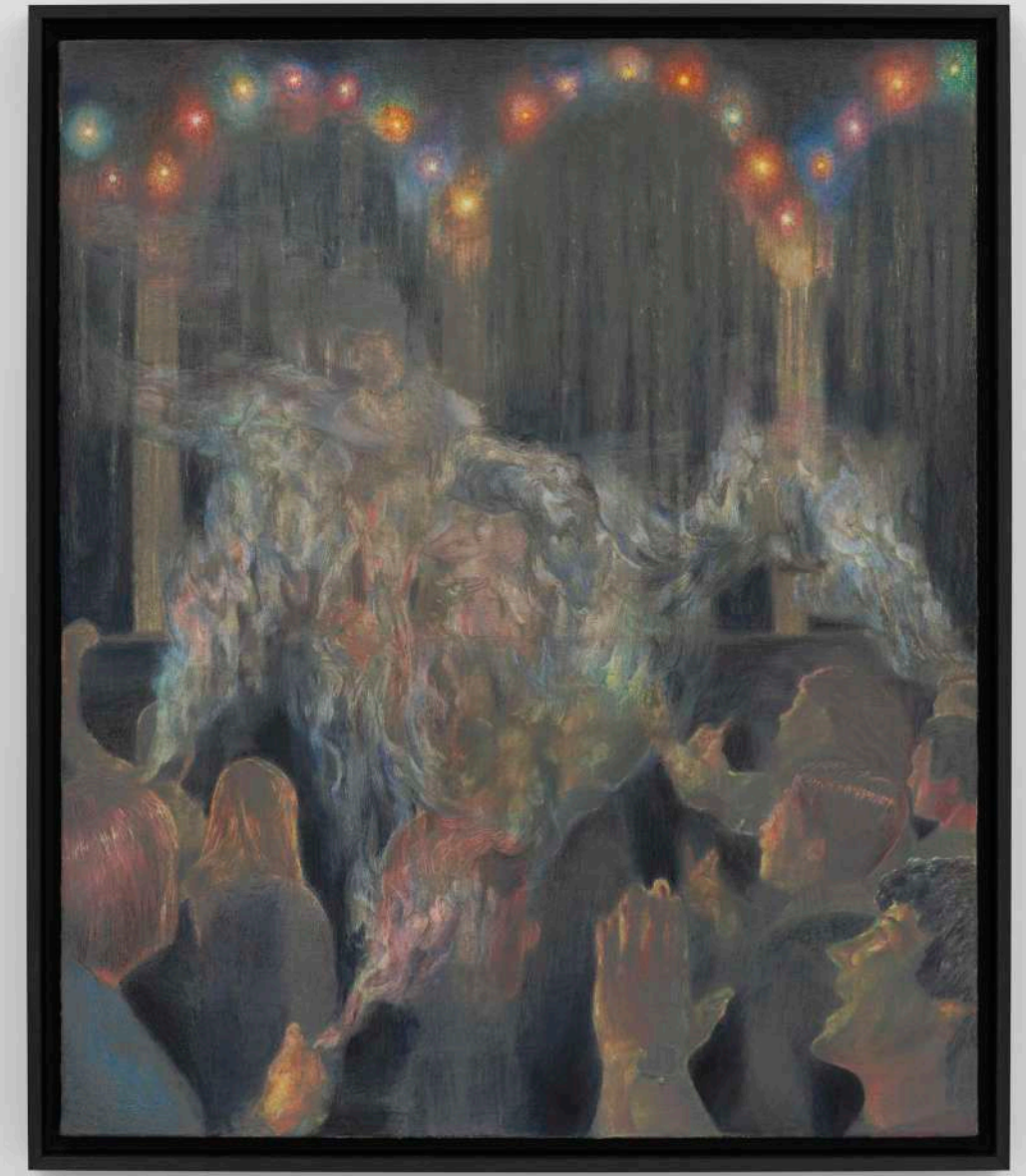


Nightswim, 2022
Oil color and color pencil on linen
82 1/2 x 71 in
209.6 x 180.3 cm
(MMA22.030)





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)



SELECTED EXHIBITONS AND PROJECTS

SELECTED EXHIBITIONS AND PROJECTS

DISCODISCO
2026
NINO MIER GALLERY
NEW YORK, NY, US

DAWNING
2024
MEGAN MULROONEY GALLERY
LOS ANGELES, CA

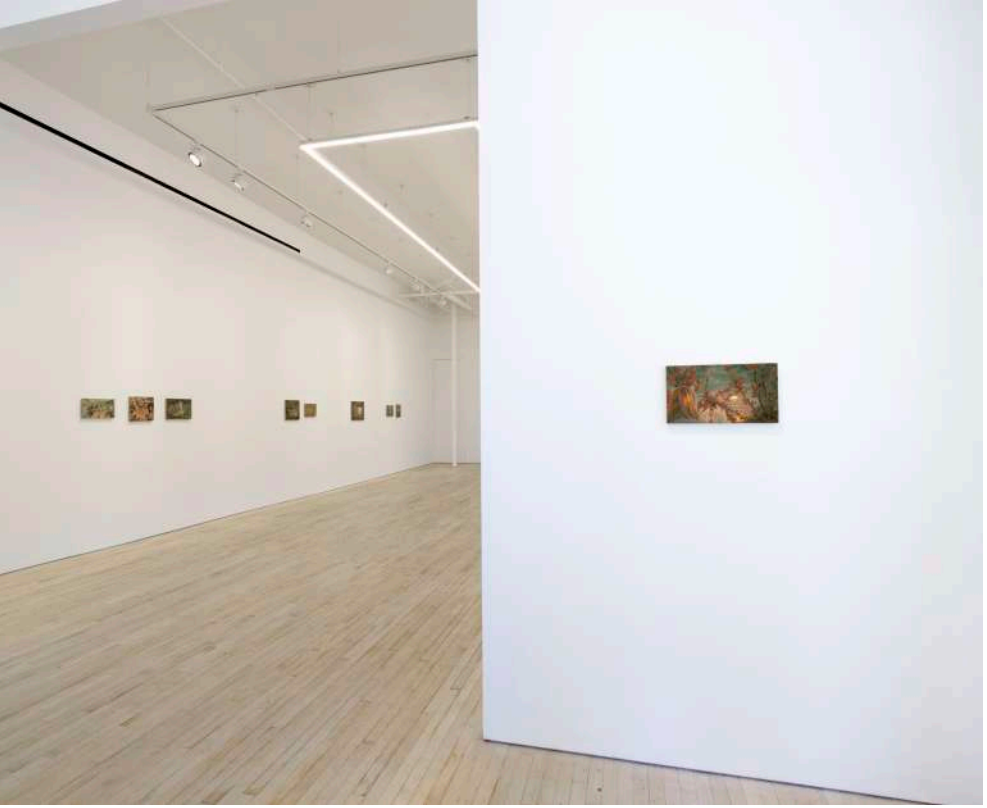
NOCTURNE
2023
NINO MIER GALLERY
NEW YORK, NY

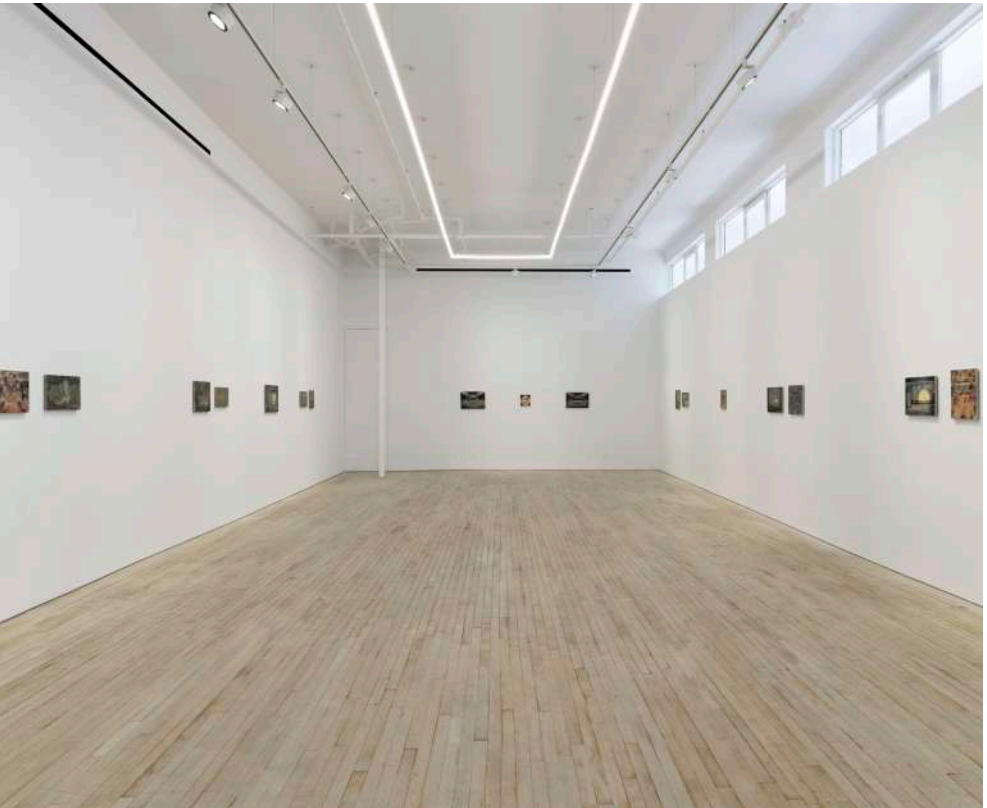
ARTBRUSSELS
2022
NINO MIER GALLERY
BRUSSELS, BE

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





DISCODISCO

2026
NINO MIER GALLERY
NEW YORK, NY, US

Nino Mier Gallery is pleased to present discodisco, the gallery's third solo exhibition with Frankfurt born and Brooklyn based artist Marin Majić. Expanding upon the visual and conceptual language as shown in his 2023 solo exhibition Nocturnes, discodisco premieres intimately scaled paintings depicting discotheques and primitive landscapes.

The disco era roughly began in 1967 and was most popular from the decade of 1970 through 1980. At nightclubs throughout the world, the youth came together to dance and engage in subculture, in effort to try and escape the time of political upheaval from the Vietnam war. This sentiment of heedlessness and anxiety towards news headlines and daily turmoil, and cataclysmic gravitation toward living in the moment becomes a throughline in the real and sublime narratives within Marin Majić's work. While the nightclubs and dancefloors in discodisco are more contemporized with CDJs and visual lighting effects, the feeling of enjoyment and pleasure amidst imminent catastrophe as witnessed in the abruptly ended disco era becomes paralleled in Majic's painted worlds. The dancers, prehistoric individuals, animals, and lobbies shown throughout the exhibition seem to dance on the volcano, ambivalent to the life-changing events yet to transpire, but enthusiastic in each person, being, or setting's delightful free will in the moment.

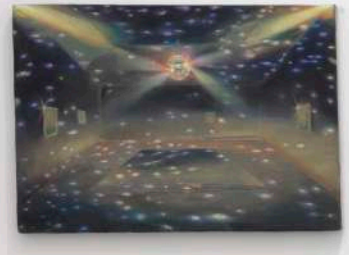
To achieve the scratchy yet soft chiaroscuro nature of the works in discodisco, Majić mixes oil color with marble dust, wax, and turpentine, further feeding into the alchemical and surreal scenes he produces. With the marble dust, Majić sculpts away at the surface to create pockets of light, color, and texture. Works like Gravity use this technique both formally and conceptually through the cloisonne-like detailing of each individual pane of the central disco ball, capturing the reality of the object while imposing otherworldly light sources emanating within and beyond its confines.

Majić depicts these notions with dry and bizarre placements of objects and symbols throughout the paintings, typically in doubles or pairs, creating portals in each work that become replicated and expanded upon in others. This rhizomatic logic of time and space becomes apparent through minor details in interiors and settings, like in Burning yearning, where a suited figure, seated in a room with panoramic windows, sips from a brandy glass, looking out in awe at a sunset akin to a hydrogen bomb. The radiant sunglow in Burning yearning becomes microcosmically doubled in the otherworldly Soft in the middle, wherein a monkey guardedly hugs his baby in a cavernous modern box like structure, gazing not at the glaring dawn behind him, but at the remnants of martinis with lemon twists ahead. In both works, the slyly inserted objects in the former work, which normally signify extravagance, life, and celebration lean more towards their opposites in the latter work.

Majić's oeuvre has leaned towards a sensibility akin to Romantic painters such as JMW Turner and John Martin, whose works showcased a heightened sense of the dramatic and cataclysmic through the grandiosity of the depicted landscape and through microcosmic nods towards faith and humanity. Their influence also brings forth an element of contemporary spiritual experience throughout discodisco. The shimmering light atop a spiral staircase to the heavens in the empty and ominous waiting room of Purgatory appears to be a portal to the heavens. Dancers and skeletons in works like Hiding not running, Moving me moving you, and Tree falling raise their hands in a collective euphoria, praising the DJ and the shared experience of ecstasy. Disconnected in time and space, the works in discodisco present a quiet yet immanent threat to the end of the world, while trying to cope, rejoice, and find solace amidst our collective experience.



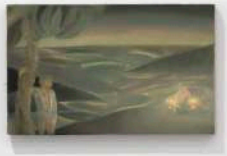





















DAWNING

2024
MEGAN MULROONEY GALLERY
LOS ANGELES, CA, US

Megan Mulrooney is thrilled to present a solo exhibition of paintings by New York-based artist Marin Majic. An inaugural exhibition of the gallery's, Dawning will participate in the Getty's PST Arts & Science initiative. Fittingly, the exhibition is a mesmerizing exploration of time, rebirth, and the interplay between humanity and the cosmos. Dawning will feature a series of oil paintings on linen and will be on view from September 14 – October 26, 2024.

Each figure in Dawning stands on the precipice of engulfment: an astronaut gazes in awe at deep galactic space; a swimmer pauses beneath a vast network of small waterfalls; a woman lies in a room whose floors morph fantastically into an expanse of desert tundra. His paintings often feature romantic nightscapes, which evoke the time travel inherent in stargazing and reflect the cyclical, cosmic forces that shape life on earth. From sand to sky, these figures are enveloped by their surroundings, a compositional strategy that reflects the dissonance between our biological time and the vast expanse of universal and geological scales.

The term Dawning embodies the exhibition's multifaceted thematic interests, symbolizing new beginnings, transitions, and a sense of hope that lies in rebirth. Dawn, as a time of day, appears in many paintings that feature suns hung low in the sky with multicolored sunrises beaming around them. This imagery marks a shift from Majic's previous exhibition, which featured works predominantly set at night, evoking a sense of solitude and melancholy. In Dawning, however, there is a noticeable move towards more communal or transitional scenes—figures are often seen facing the rising sun or are represented in moments of expectation, whether in crowded environments, intimate settings, or within the quietude of their own thoughts.

This new series also reflects Majic's personal journey, as he made this body of work during a period that also saw the birth of his second child and the inauguration of a new gallery. Furthermore, the artist subtly channels our broader social context, capturing the anxiety and hope of creating amidst political turmoil, crystallizing a feeling of anticipation for what lies ahead.

Majic's subjects are sourced from a wide array of visual material, ranging from advertisements and pop culture to stock imagery, Old Master paintings, and even personal photographs and self-portraits. This eclectic mix, drawn from both the delightfully artificial and the art historic, serves as the raw material for Majic's creative process. Under his brush, these disparate elements are transformed, uplifted from the mundane to the mystical, rendered with a quasi-mythological grandeur.

All images courtesy of Megan Mulrooney.

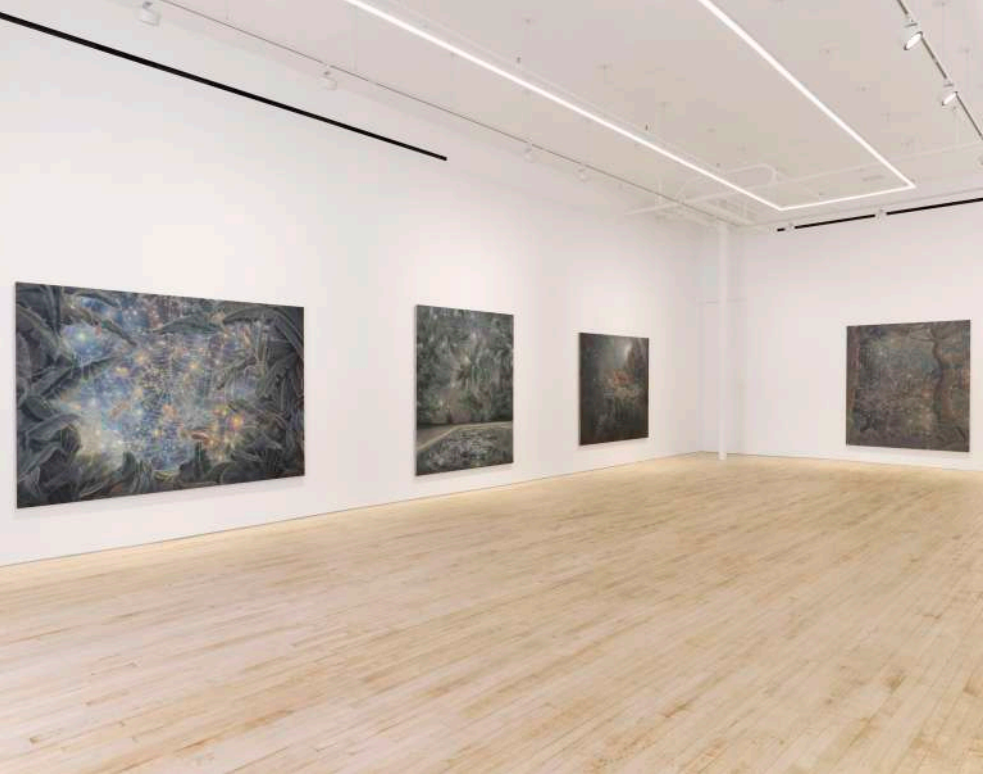
Majic's approach begins with a collage of images, followed by a painting method that also intersperses layers of colored pencil. This method allows for various manipulations, resulting in bursts of color that punctuate the otherwise dark scenes. At times, Majic continues to draw on top of the chalky surfaces, establishing focal points that emerge from the surrounding hazy, memory-like obscurity.

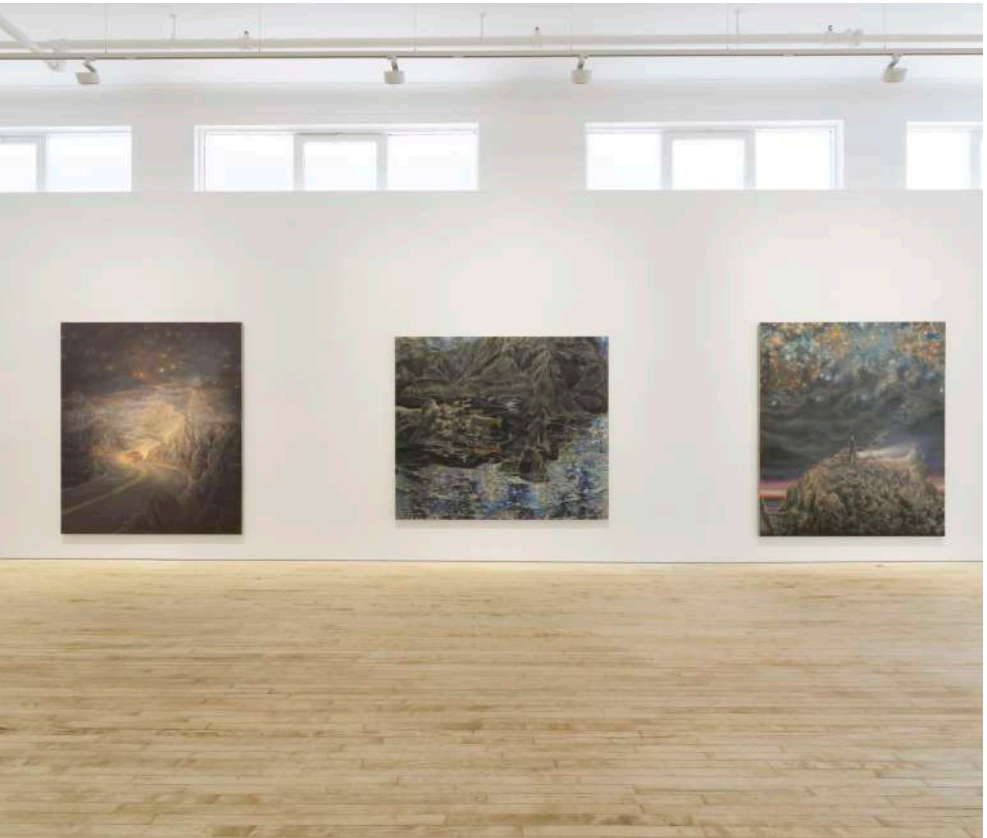












NOCTURNE

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.





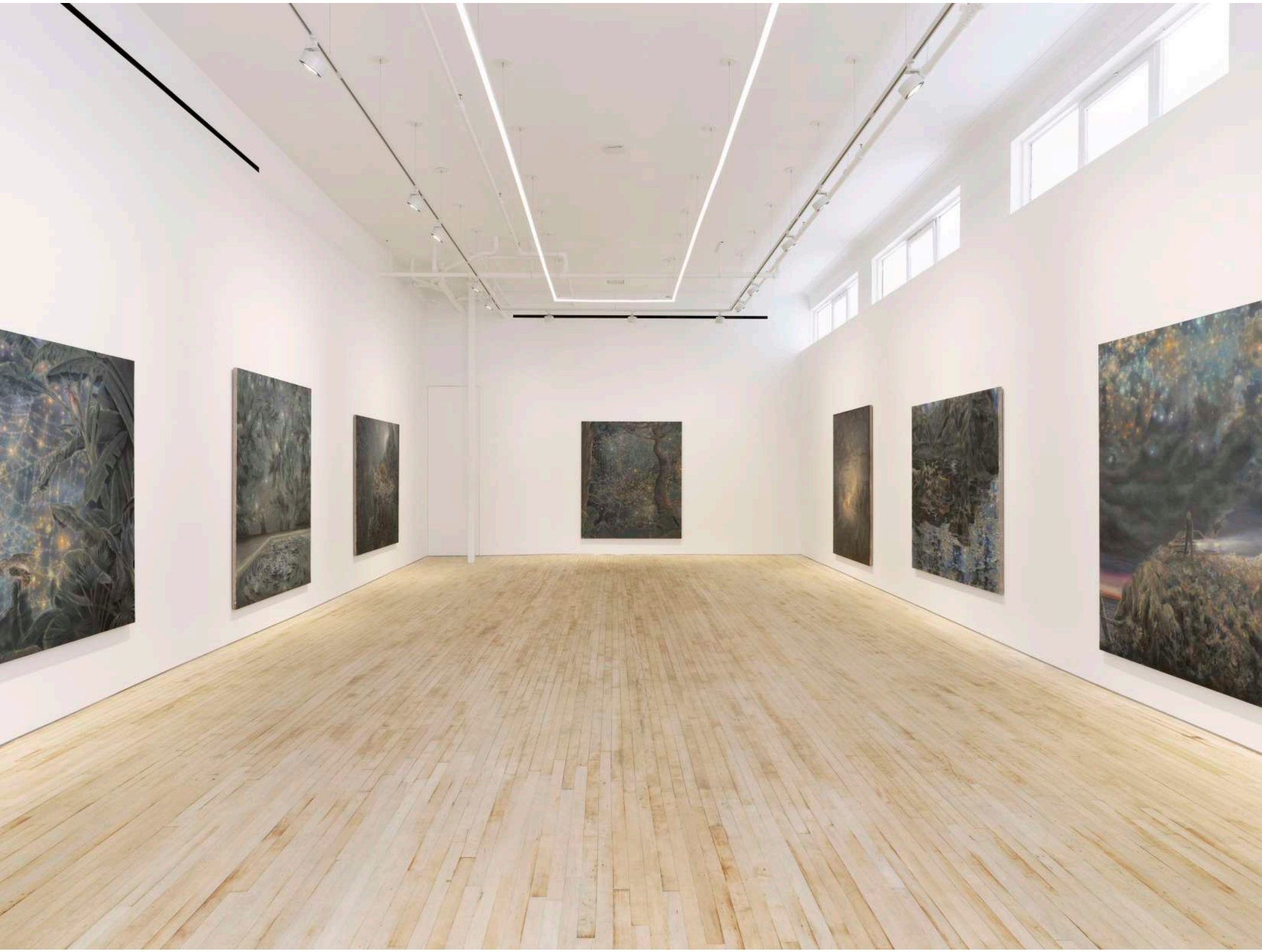
















Art Brussels 2022

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

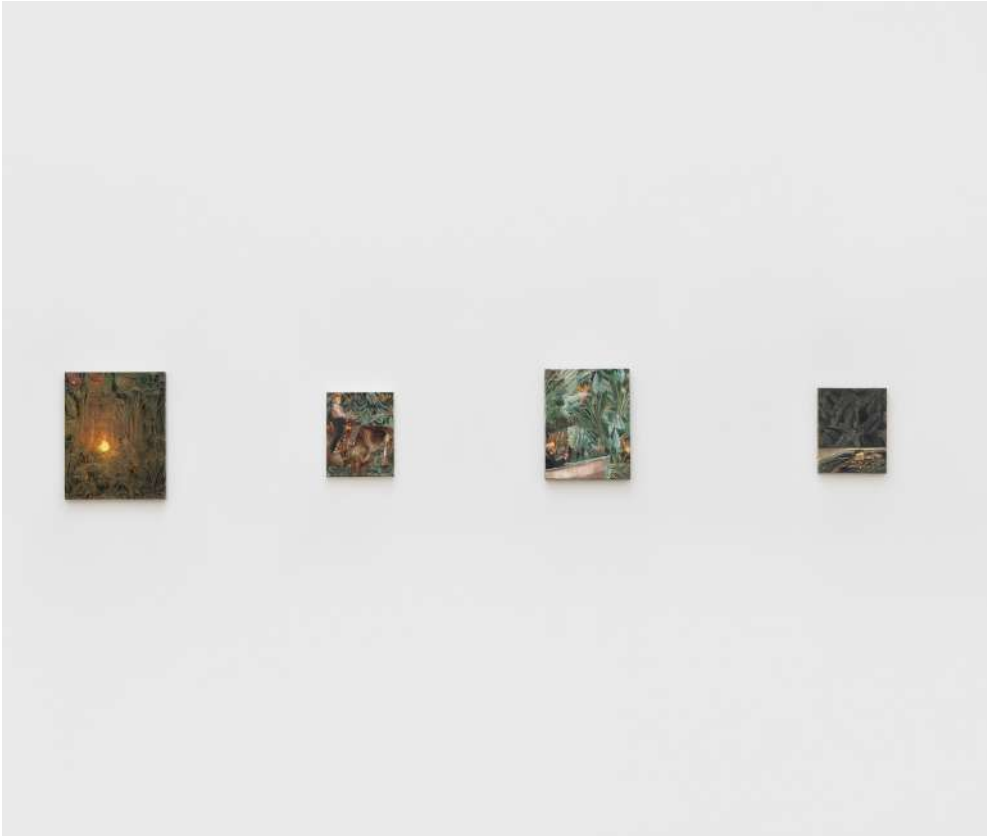
2021
NINO MIER GALLERY
LOS ANGELES, CA, US

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 conservation 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.







PRESS

PRESS

ARTSY
MAY 2024
BY ARTSY EDITORIAL

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

MAY 2023

The Art We're Obsessed With in May 2024

By Artsy Editorial



Marin Majic
The Collection, 2023
Harper's

In this hazy mixed-media piece by Marin Majic, two figures gaze at a gold-framed painting. What I find truly intriguing about *The Collection* (2023) is its self-awareness. The presence of a painting within the artwork disrupts the boundaries between subject and spectator, playfully breaking the fourth wall. I find myself drawn into the dreamlike scene, imagining the conversation unfolding under the warm glow of the table lamp.

Majic employs colored pencils, marble dust, wax, and oil paint in subdued tones that cast shadows across the room. The details of the composition come alive through the texture of a dog's thick fur, a window view of a starry night, and the delicate curl of houseplant leaves. The narrative feels intentionally ambiguous, as Majic asks us to consider the very act of looking.

—Adeola Gay, Curatorial Manager

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)
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 phenomenons, 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-intense 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

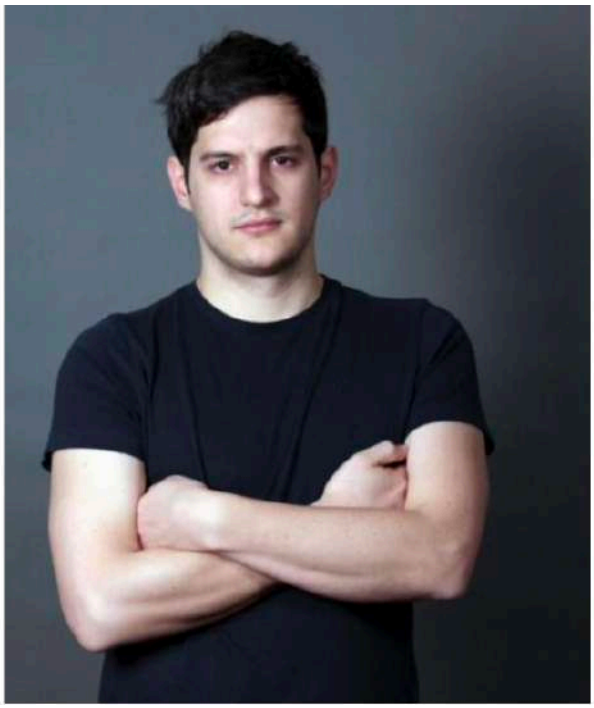
Marin Majić at Marc Straus, through Feb. 8
Frankfurt-born, Berlin-based painter Marin Majić walks a very fine line between comedy and mystery in his show of paintings, mostly based on found images, and in almost all cases he gets it just right. Why is the young girl in Hundstag II holding that dog so 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.



CURRICULUM VITAE

MARIN MAJIĆ

b. 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

2026 *discodisco*, Nino Mier Gallery, New York, NY, US

2025 *roundabout*, Center of International Contemporary Art, Vancouver, BC, CA

2024 *Dawning*, Megan Mulrooney Gallery, 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 *Lexicon*, 1969 Gallery, New York, NY, US
The Silver Cord, Huxley Parlour, London, UK
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
Undercurrents; Recent Acquisitions of Contemporary Art, Knoxville Museum of Art, Knoxville, TN, 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

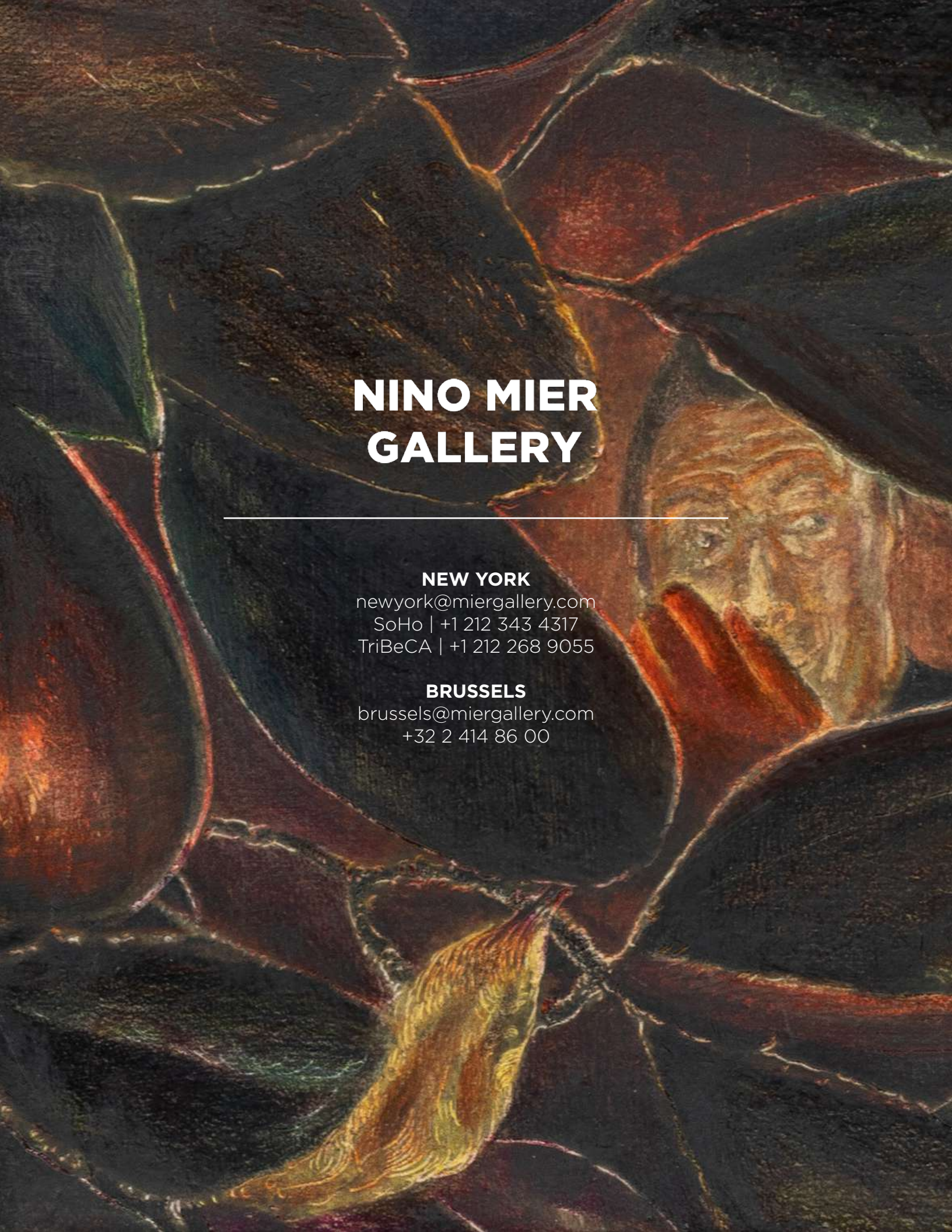
2011 *After the fall*, Knoxville Museum of Art, Knoxville, TN, US

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

PUBLIC COLLECTIONS

Knoxville Museum of Art, Knoxville, TN, US
X Museum, Beijing, CN



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