



od A • do B

Varaždin, 1.6. - 15.6.2002.

HDLU

Hrvatsko društvo likovnih umjetnika Varaždin

SCCA

INSTITUT ZA SUVREMENU UMJETNOST SCCA - ZAGREB

Generalni pokrovitelj djelatnosti HDLU Varaždin:

**VARAŽDINSKA
BANKA**
Često s nama zajedno

ložione, zvuk dolaska i odlaska vlakova , sve je to nametalo VRIJEME za odabir teme. Unutar razmišljanja i promišljanja o vremenu kroz praksu filozofije, fizike ali i kroz praksu svakodnevice, naslov izložbe se nametnuo sam po sebi: od A do B.

A i B su čvrsti punktovi u prostoru , između njih je vrijeme, prostorna nepostojanost, vremenom određena dimenzija, komunikacija između te dvije točke.

Svladati put od točke A do točke B potrebno je vrijeme, kretanje. Za razliku od prostora koji je definiran kao kao dimenzija unutar koje je omogućen opstanak živog bića, stvari ili pojava jednog pored drugog, vrijeme (grč.hrónos, lat. tempus) je dimenzija slijeda bića jednog nakon drugog, odnosno postojanje stvari, trenutaka u promjeni njihova nastajanja i nestajanja.

Čovjek u svom životu konstantno ide ka nečemu novome, teži ka onome što još nije bilo, tj. budućnosti, ali čim to u trenu dostigne, istodobno prestiže sadašnjost i ostavlja je u prošlosti.

Vrijeme, kao koncept, koje zajedno sa prostorom održava dvije strane našeg iskustva, omogućuje nam da stvaramo naše slike o svijetu.

U skladu sa željama organizatora za potrebe izložbe raspisan je javni natječaj. Natječaj je bio otvoren za autore sa područja kojim je prostor ložionice, željezničkom prugom direktno povezan, dakle sa područja

Zagreba, Varaždina, Čakovca, Koprivnice. Konačni odabir radova i autora se zaustavio na šesnaest autora, generacijski i umjetnički raznolikih: Tomislav Brajnović, Marijan Crtalić, Marko Ercegović, Danko Friščić, Stjepan Jerković, Vladislav Knežević, Alem Korkut, Igor Kuduz, Ivan Marušić klif, Ivan Mesek, Davor Mezak, Zoran Pavelić, Magdalena Pederin, Lala Raščić, Frane Rogić, Smiljana Šafarić.

Umjetnici su sa svojim radovima, progovorili o vremenu na svoj individualan način. Uхватili su jedan trenutak razmišljanja o vremenu u sebi, i podjelili ga sa publikom. Video radovi, interaktivne instalacije, zvučne instalacije, intervencije u prostoru, performance, oživijeli su stari prostor ložione, ostavljaju trag sadašnjosti i budućnosti u ostatcima prošlosti.

Martina Matić

od A do B

Izložba “od A do B” nastala je idejom organizatora Ivana Meseka (HDLU Varaždin) da se iskoristi stari, napušteni, monumentalni prostor stare ložione na željezničkom kolodvoru u Varaždinu za potrebe izložbe suvremene umjetnosti. Ideja za iskorištavanje tog negalerijskog prostora potekla je zbog problema sa kojim se dugo vremena susreće i organizator i ostale institucije čiji je primarni interes suvremena kultura, a to je kronični nedostatak adekvatnih prostora.

Suradnja HDLU Varaždin i mene kao kustosa bila je produkt susreta sa Ivanom Mesekom, i pri odlučivanju kome u ruke povjeriti kustoski dio posla organizator se odlučio za novo ime, mladu snagu, punu entuzijazma i energije. Odluka je pala i krenuli smo na posao. Temu i koncepciju izložbe nametnuo je sam prostor i okruženje u kojem se prostor nalazi. Vlakovi, tračnice, fluidnost prostora stare

A to B

The exhibition “A to B” came to life with an idea of the organiser, Ivan Mesek (HDLU), to use the old, monumental facilities of the steam room at Varaždin’s train depot for the purpose of a modern art exhibition. The idea to use this non-gallery space surfaced because of the problem long endured by the organiser and other institutions whose primary interests lie with modern culture, that being a chronic shortage of adequate exhibition areas.

The co-operation between HDLU and myself as a curator was a product of a meeting between myself and Ivan Mesek, and in deciding who should have the curator’s job in this undertaking, the organiser decided it should be someone new, young, full of enthusiasm and energy. The decision was made and it was time to go to work. The theme and conceptions of the exhibition was suggested by the space and the facilities themselves, as well as their surroundings. The trains, the tracks,

fluidity of old steam room space, the sound of trains coming and going, this all came to gather to form TIME as the main theme. Thinking about time through philosophy, physics and everyday life, the title of the exhibition also almost appeared on its own: A to B.

A and B are fixed points on space, between them is time, spatial non-existing, a dimension decided by time, a communication between those two points.

To make the journey between point A and point B, one needs time. Whereas space is defined as a dimension in which living creatures, things or manifestations can coexist beside one another, time (Greek *hrónos*, Latin *tempus*) is a sequential dimension in which beings follow one another, i.e. there is a point in time where they appear, moments of change, and the point of their disappearance.

Man is constantly going forward in his life, yearning for that which hasn’t happened yet, i.e. the future, but the second he gets there, he already leaves the present behind and sends it into the past.

Time, as a concept, representing two sides of our experience together with space, allows us to form a picture of our world.

In step with the organiser’s wishes, a public tender was announced for the exhibition’s needs. It took into consideration artists from areas the

steam room is directly connected to via the tracks; Zagreb, Varaždin, Čakovec, Koprivnica. The final pick of works and authors stopped at 16, of various generations and art expression: Tomislav Brajnović, Marijan Crtalić, Marko Ercegović, Danko Friščić, Stjepan Jerković, Vladislav Knežević, Alem Korkut, Igor Kuduz, Ivan Marušić Klif, Ivan Mesek, Davor Mezak, Zoran Pavelić, Magdalena Pederin, Lala Raščić, Frane Rogić, Smiljana Šafarić.

The artists have, through their work, individually spoken about time. They have caught a moment of thinking about time within themselves and are sharing it with the audience. Video works, interactive installations, sound installations, spatial interventions, performances, have made the old steam room come alive, leaving a trail of the present and the future in the remnants of the past.

Martina Matic

TOMISLAV BRAJNOVIĆ

Vlak za nikamo / Train to nowhere, 2002.
instalacija / installation

Usporavanje / Slowing down, 2002.
instalacija / installation

Tomislav Brajnović se predstavio sa dvije instalacije, za potrebe kojih je koristio objekte koje je zatekao prilikom ranijeg razgledavanja prostora. U instalacija *Vlak za nikamo* umjetnik je iskoristio sjedala vagona, postavio ih u prostor između tračnica, i na prednju stranu sjedala projecirao slike - slajdove. Slike su to ljudi bliskih umjetniku, uhvaćeni u trenutku spavanja u vlaku. U ovom radu prisutna je i socijalna dimenzija u kojoj su sjedala iz vlaka, koji više ne postoji i koji nema određite, metafora za društvo koje nema jasnog cilja. Projekcija slajdova samo naglašava to stanje izgubljenosti u prostoru i vremenu. U instalaciji *Usporavanje* korištena su vrata vagona. Unutar duguljastih prozora instalirani su ink jet printevi, segmenti umjetnikove figure sa određenim pomakom, kako bi se sugeriralo kretanje tj. vrijeme. Oba rada su autoreferencijalna i odnose se na umjetnikov doživljaj prolaska vremena, u kojima sjećanje na putovanje vlakom zauzimaju vrlo važno mjesto.

Tomislav Brajnović presents two installations, for which he uses objects found while he examined the exhibition area before the show. For the installation *Train to Nowhere* he uses train-car seats placed between the rails and a projection of slides pointed toward the front of the seats. The social dimension is shown through the metaphor of seats being on a non-existent train and with no destination, representing a society with no clear goals. The projection of slides showing sleeping persons only reinforces this state of being lost in space and time. The installation *Slowing Down* uses train car doors. Inside the elongated windows he installed ink jet print-outs of himself with a certain movement, to simulate motion, i.e. time. Both works are self-referenced and are related to the author experiencing the passage of time, in which train travelling plays a very important role.



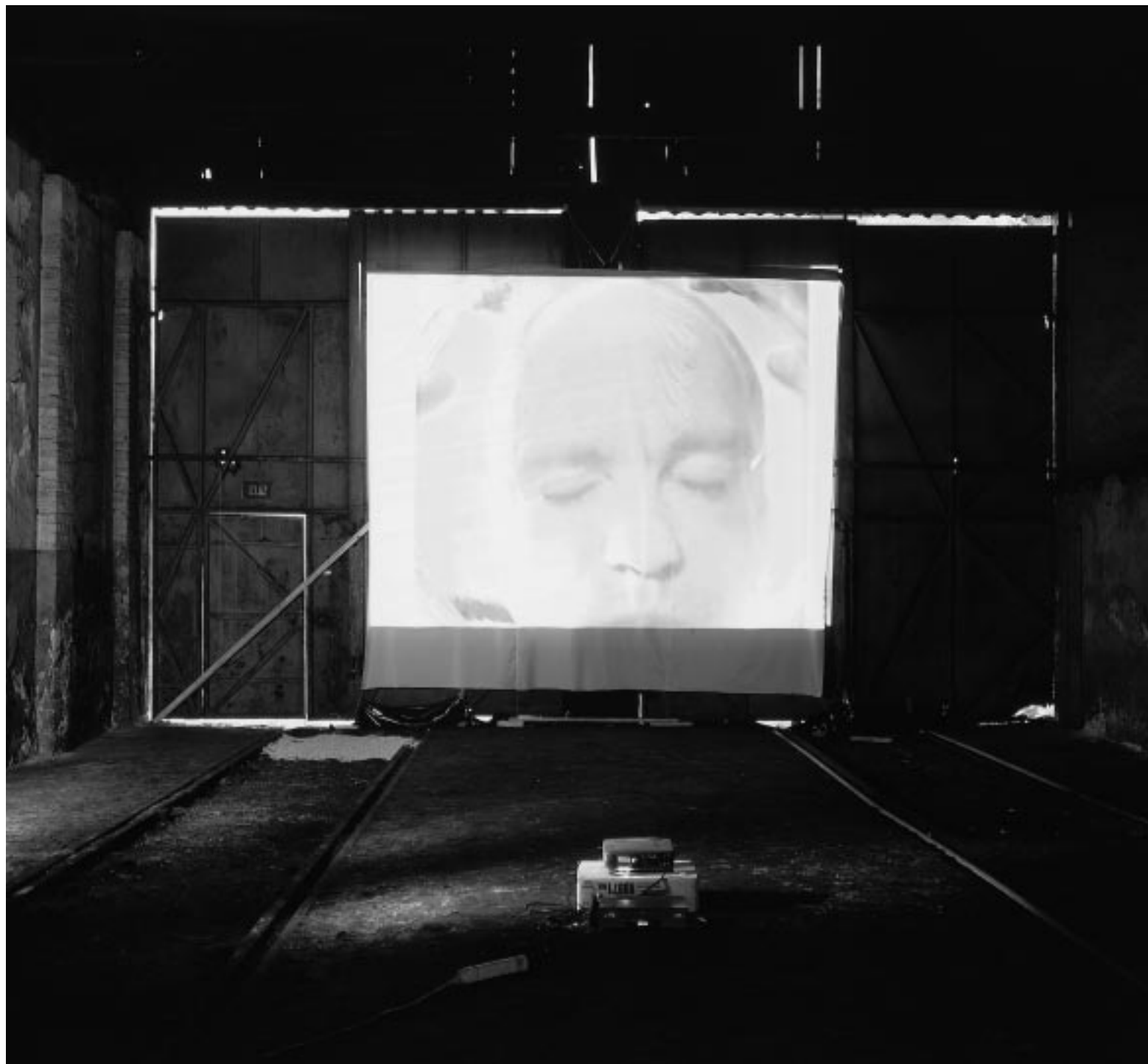
MARIJAN CRTALIĆ

Ronjenje / Diving, 2002.

video

Marijan Crtalić u video radu *Ronjenje* pozabavio se granicama izdržljivosti vlastitog tijela u određenom vremenu i uvjetima. Video je snimka autorovog lica urođenog u vodu u staklenom lavoru i prikazuje reakcije istog lica na ostanje organizma bez zraka. Narančasto osvjetljenje u radu podsjeća na filmski glamur, koji opušta promatrača sve do trenutka kada autor ostaje bez daha, što je popraćeno nekontroliranim grčenjem facijalnih mišića. U kontekstu cjelokupnog autorovog opusa i ovaj radi konotira ritualni pristup samome sebi, što implicira autorovo analitičko poigravanje na rubu elemenata vode i zraka kao simbola života i smrt, ovostranog i onostranoga, poznatog i nepoznatog.

Marijan Crtalić deals with the limits of his own body in particular time and conditions in his video *Diving*. The video films the author's face inside a glass dish and shows the reactions of his face as the organism loses all its air. The orange lighting reminds us of movie glamour, which soothes the onlooker up until the time the author has no more air, which is indicated by uncontrollable contraction of his facial muscles. Taking into context the author's entire opus, this work also shows a ritual approach to himself, implicating the author's analytical play with elements of water and air symbolizing life and death, this and that side, the known and the unknown.



MARKO ERCEGOVIĆ

Vjetar - Vrtuljak / Wind-Carrousel, 2001.
video

Marko Ercegović u video radu *Vjetar - vrtuljak* bilježi trenutak kada vjetar svojom prirodnom snagom pokreće kameru instaliranu na dječjem vrtuljku, kamera snima bez prisutnosti ljudske ruke. Kadar se kreće sa lijeve na desnu stranu, odnosno sa desne na lijevu, i na taj način relativizira put od A do B.

Marko Ercegović's video *Wind-Carrousel* marks a moment when the wind moves/operates the camera installed on a children's carousel on its own, without the help of human hand. The frame moves from left to right, then from right to left, in this way making the path from A to B a relative matter.



DANKO FRIŠČIĆ

Kojim god putem krenula u životu, ostani vjerna samoj sebi / Whichever way you take, stay true to yourself, 2002.

Poljubac smrti / Kiss of death, 2002.
video

Danko Friščić, u paralelnom prostoru utora smjestio je dva TV-a, jedan prije drugoga, na kojima se neprestano vrte video radovi u “loop-u”. Prvi video rad *Poljubac smrti*, tematizira problematiku komunikacije živog i neživog, prijelaz iz stanja u stanje. Drugi video *Kojim god putem krenula ostani vjerna sama sebi*, tematizira emocionalni i etički aspekt puta, odnosno dinamike razvoja osobe, tj. bića. Postav radova predstavlja materijalni i fiziološki raskorak između ta dva aspekta ljudskog putovanja. Postav jednog aspekta prije drugog, je učinjen bez ikakve naznake sugeriranja vrijednosti.

Danko Friščić placed two TVs with non-stop looping video footage, one atop the other, in parallel grooves. The first video work, *Kiss of Death* deals with problems of communication between the dead and the living, with the passing from one state of being into another. The other video, *Whichever Way You Take, Stay True To Yourself* deals with emotional and ethical aspects of the journey, i.e. the dynamics of person's - or being's - development. The placement of one aspect before the other bears no actual value of their worth.



STJEPAN JERKOVIĆ

od A do B / A to B, 2002.

prostorna intervencija / spatial intervention

Stjepan Jerković je u svojoj prostornoj intervenciji *od A do B* naglasio kontinuitet vremena i kretanja, kao konstante u ljudskom životu, naglašavajući da je život samo put, putovanje, i to na način da je gornju plohu desnih tračnica u prostoru obojio u žutu fluorescentnu boju.

Stjepan Jerković, in his intervention *A to B*, emphasizes the continuity of time and movement as constants in human life, stressing that life is just a road, a journey, by placing fluorescent colour on the upper part of the right train rails in the exhibit area.



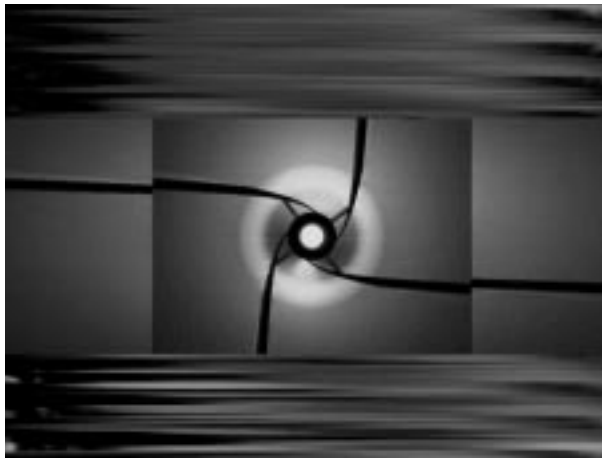
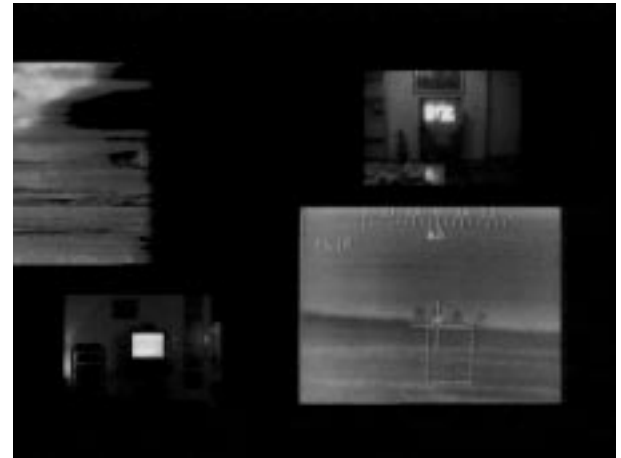
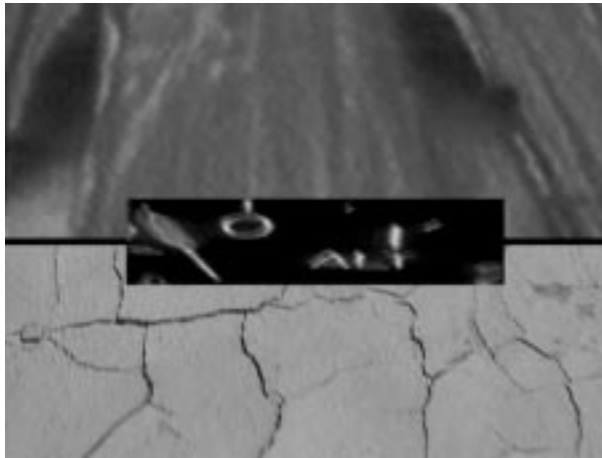
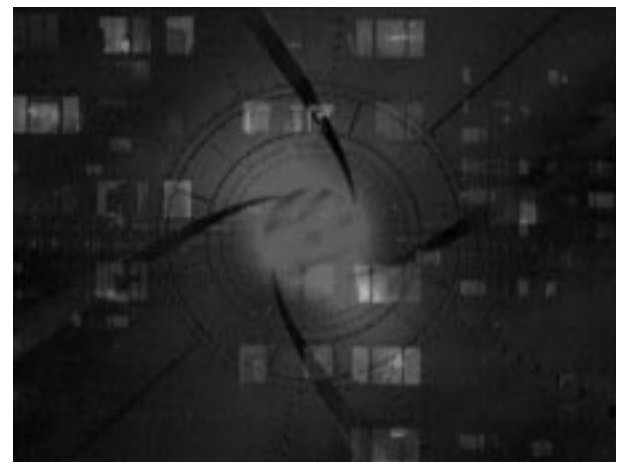
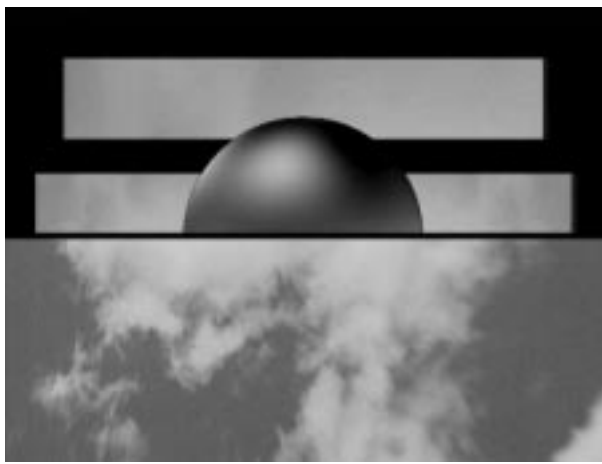
VLADISLAV KNEŽEVIĆ

Full range, 2001.

video

Sekvence unutar video rada *Full range* Vladislava Kneževića predstavljaju ekstremna usporavanja protoka vizualnih informacija unutar relativne transmisije. Odnos privatnosti i medijskog prostora uspostavljen je korištenjem analognih i digitalnih efekata na osnovnim uzorcima slike. Fragmenti su to aviona i raketa opremljenih kamera, i privatni prostori opremljeni TV prijemnicima. Ratna borbena situacija ulazi u privatnu sferu preko medija. Uvećanja i smanjenja sliku dovode do ruba apstraktnog neprepoznavanja slike.

Vladislav Knežević presents his video work *Full Range* with sequences of extreme slowing of visual information inside a relative transmission. The relation of private and media space is achieved using analogue and digital effects on basic picture samples. These are fragments of aeroplanes and rockets fitted with cameras, and private areas fitted with television sets. The warring situation passes over into the private sector through media. Enlarging and reducing bring the picture to the point of abstract non-recognition.



ALEM KORKUT

Vrijeme/ Time, 2002.

instalacija / installation

Alem Korkut je na četiri punkta u prostoru izložio instalaciju *Vrijeme*, u prostoru su izložena četiri sata i to na mjestima gdje se oni uobičajeno nalaze: dva zidna na zidu, jedan stolni na polici i jedan ručni na ruci čuvara izložbe. Sva četiri su crna, sa crnom kazaljkom sekundarom.

Vrijeme je subjektivna kategorija, a univerzalna percepcija vremena je upitna. Ipak, ma koliko se ona razlikovala od slučaja do slučaja, ili od osobe do osobe, oko jednog će se svi složiti: vrijeme prolazi, teče, leti... Kako god to verbalizirali, vrijeme se uvijek stavlja u dinamičke kategorije

Željeznički kolodvor je mjesto gdje ljudi čekaju vlakove koji dolaze i odlaze po određenom vremenskom rasporedu. Boravak na kolodvoru je usko vezan uz vrijeme, na svakom koraku su postavljeni satovi, a ljudi svakodnevno na njemu traže vremenski orijentir. Nakon intervencije, brojke, kao niti drugi orijentiri na koje smo navikli da ih nalazimo na satovima, ne postoje. Na njemu se kreće samo jedna kazaljka. Crna je, kao i poledina na kojoj se okreće. Potreban je stanoviti napor da se uoči, jedva se nazire to kretanje, ali ipak postoji, sekundu za sekundu, kazaljka kruži. Vrijeme leti... /Alem Korkut

Alem Korkut has placed his installation *Time* on four different points in the area. These are places where one may usually find clocks, which are the objects of his installation; two wall clocks, one table clock and a watch on the hand of the gallery guard. All four are black, with the secondary handle also being black.

Time is a subjective category, and its universal perception is questionable. Still, as much as it varies from case to case, or person to person, everyone agrees on one thing: time passes, flows, runs... Whichever way we verbalize it, time is a dynamic category.

The train station is a place where people wait for trains coming and going according to a specific time schedule. Time spent in the station is closely tied to the passing of time, clocks on every step, and people look to it to orientate in time. After the intervention, numbers, or any other orientating means we are used to seeing on clocks/watches, cease to exist. There is only one handle. It is black, just as the background it is mounted on. An effort is needed to see it, you can hardly see the movement, but it is there none the less, second by second, the handle goes around. Time flies... /Alem Korkut



Igor Kuduz transparentom *Gdje umire autoritet, rađa se sloboda* iskazuje temeljni stav autora, pruža mogućnosti da razmislimo o vremenu u kojem živimo, koje nas očekuje i koje je bilo iza nas.

Radi se o osobnom stavu i sagledavanju dvije stalne i nepromijenjive ideje, odnosno težnje, a možda i motiva. Na, uvjetno rečeno, najuniverzalnijoj razini ocrtava se težnja čovjeka da bude slobodan i težnja da bude sputan. Upravo bavljenjem umjetnošću čovjek ocrtava i nastoji ispuniti težnju za slobodom (bez obzira kako mi to zvali; širinom duha, umjetničkim horizontima ili nekim drugim postignućima). Mislim da je to bavljenje jedno od najekspresivnijih i najneukrotivijih čovjekovih slobodarskih aktivnosti. Kako je to povijesna i društvena konstanta sa kojom nema pomirbe, činilo mi se to kao vrlo adekvatna i iskrena "parafraza" od A do B. Težiste bih ipak ostavio na prvom dijelu parole, koje je kudikamo važnije i ne bih posebno trošio riječi ni energiju na pitanje autoriteta kao suprotstavljene "vrijednosti". Vrlo jednostavno, jedini autoritet koji postoji na planeti, a tada ga teško tako možemo i zvati, jest znanje. A kad smo već kod posjedovanja znanja vrlo smo blizu početku priče o samoj slobodi. Sve ostale "konsenzualne" činjenice o autoritetima proizašlim iz određenog društvenog ili državnog uređenja ili konteksta su virtualne i nepostojeće i ne odražavaju nikakve vrijednosti. Zato kada imamo posla sa autoritetima uopće, imamo posla sa samima

sobom. Odgovor zašto je tome tako leži u svakom Čovjeku ponaosob i odgovore na ta pitanja možemo dati samo u skladu sa vlastitim znanjem. Pa su i odgovori različiti. /Igor Kuduz

Igor Kuduz uses his banner *Where Authority Dies, Freedom is Born* to relay the author's general position, and gives us the possibility to think about time in which we live, which awaits us and which has already passed.

Its all about the personal position and comprehension of two constant and unchanging ideas, or longing, and possibly motives. But, universally speaking, the most basic level consists of man's longing to be free and to be constrained. It is by art that he actualises this longing for freedom (no matter what we call it; freedom of spirit, artistic horizons or some other accomplishments). I think this deals with one of the most expressive and wildest free activities known to man. As this is a historical and social constant with which we can't be content, it seemed like a good and honest paraphrasing of A to B.

Still, I would put an emphasis on the first part of the slogan, which is much more important, and would not waste much energy or words on authority being an opposite "value".

To put it simply, the only authority on this planet, and we can hardly call it that, is knowledge. And when we talk about the acquisition of

IGOR KUDUZ

Gdje umire autoritet, rađa se sloboda / Where authority dies, freedom is born, 2002.

transparent / banner

knowledge, we are close to the beginning of the story about freedom. All other "consenting" facts about authorities surfacing from specific government or social system or context are virtual or non-existent and don't carry any real value. For that reason, when we deal with authorities, we are really dealing with ourselves. The answer to why this is so lies within each person and the answers to those questions can be given only in accordance to each person's own knowledge. Therefore, the answers are also different. /Igor Kuduz



Gdje umire autoritet rada se sloboda

IVAN MARUŠIĆ KLIF

Bez naziva / Untitled, 2001.

instalacija / installation

Ivan Marušić Klif predstavio se interaktivnom instalacijom bez naziva.

Video kamera je postavljena na rotirajući stativ, koji kameru rotira po sve tri osi. Računalo naizmjenice zadaje slučajno odabrane trodimenzionalne pozicije A i B, interpolira njihove vrijednosti, i tako upravlja kretanjem rotirajućeg stativa.

Kamera snima posjetitelje, a slika se direktno prenosi na četiri različito orijentirana crno bijela televizora.

Cijela instalacija se nalazi na radnom stolu koji je nađen u prostoru.

Ivan Marušić Klif presented his interactive installation without a name. A video camera is placed on a rotating stationary, which rotates the camera on all three axes. The computer arbitrarily varies three dimensional points A and B, interpolates their values, and in this way regulates the rotating system. The camera is filming the visitors and the picture is directly shown on four dispersed black and white televisions. The entire installation is placed on a work desk found in the exhibit area.