

Ivana Škvorčević / Marko Jović

BURE BARUTA IX



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Ivana Škvorčević / Marko Jović

Galerija Kazamat Osijek





# BURE BARUTA IX

IVANA ŠKVORČEVIĆ / MARKO JOVIĆ

HDLU Osijek – Galerija Kazamat / 31. siječanj – 28. veljače 2020. / Otvorenje: 31. siječnja, 20:00 h

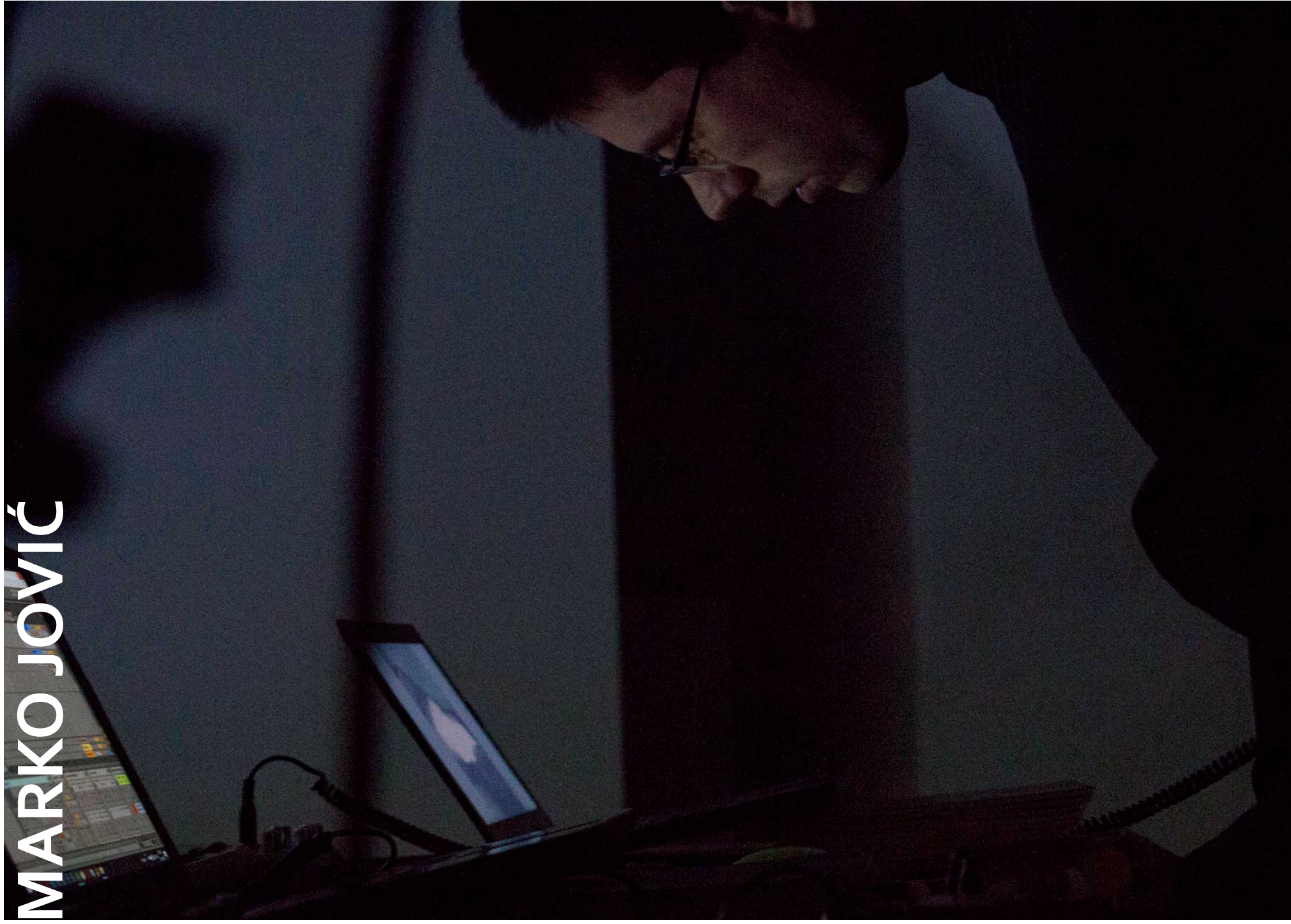
Plakat izložbe BURE BARUTA IX  
vizualno rješenje- Marko Jović

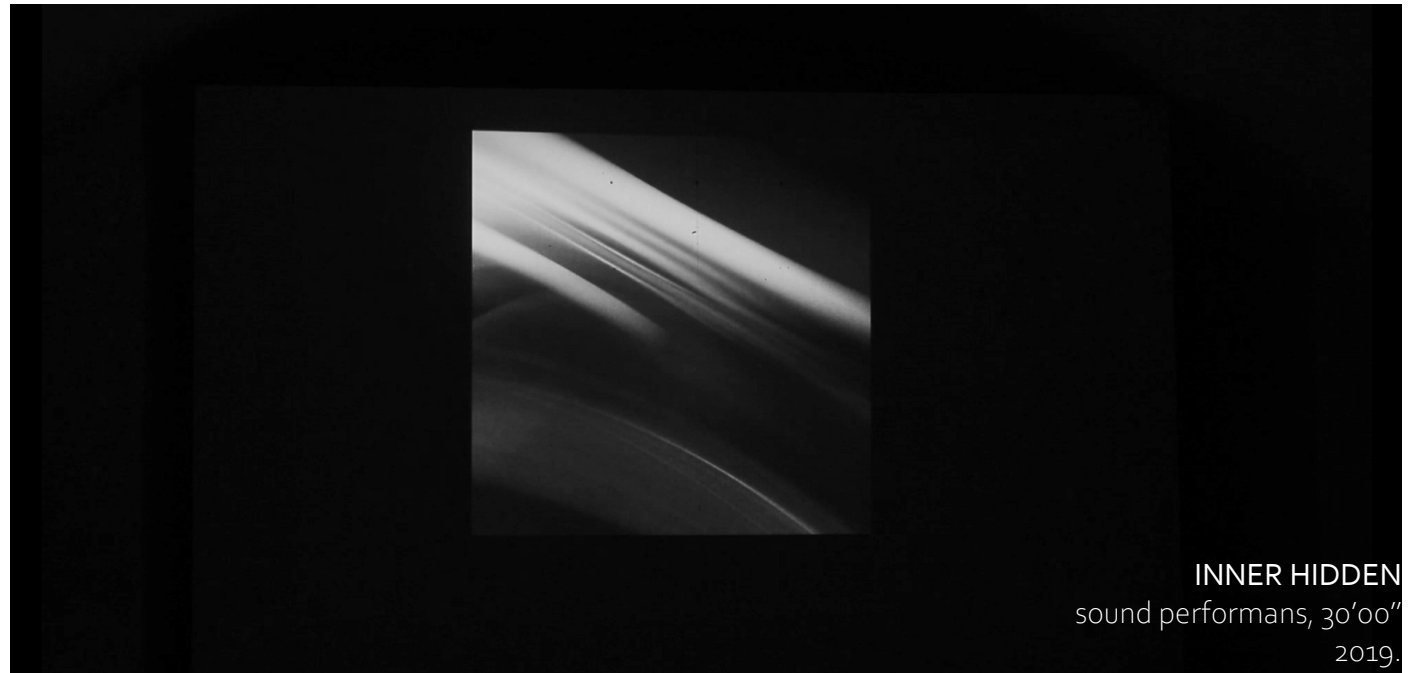


“Bure Baruta IX” deveta je u nizu izložba mladih autora u organizaciji Hrvatskog društva likovnih umjetnika Osijek i Galerije Kazamat. Cilj je organizatora predstaviti mlade umjetnike koji ovom prigodom imaju priliku postaviti svoju samostalnu izložbu. U osječkoj Galeriji Kazamat prepoznata je potreba za predstavljanjem umjetničkog rada autora, čija su umjetnička nastojanja u svom začetku te bi u skoroj budućnosti trebala jačati cjelokupnu umjetničku praksu u gradu Osijeku. Na ovogodišnjem se “Buretu baruta IX” predstavljaju Ivana Škvorčević i Marko Jović. Iako tretirane kao dvije samostalne izložbe ovih dvoje umjetnika, izložene radove moguće je tumačiti lančano.

“Powder Keg IX” is the 9th expedition of young artists in row, organised by the Croatian Association of Artists in Osijek and the Kazamat Gallery. The main objective of this special occasion is to represent young artists by giving them opportunity to set their individual exhibition. The Kazamat Gallery of Osijek has recognised the necessity to represent an author’s work of art, whose artistic intentions are to blossom. Consequently, the occasion would facilitate the development of a vigorous artistic practice in the city of Osijek in the near future. The presenters of the annual “Powder keg” in 2020 are Ivana Škvorčević and Marko Jović. Despite the individuality of authors’ exhibitions, they can be treated as a chain of interrelated ideas.

MARKO JOVIĆ





INNER HIDDEN  
sound performans, 30'00"  
2019.

Marko Jović na ovoj izložbi predstavlja se radovima realiziranim u različitim umjetničkim medijima, portretirajući ništavilo koje pronalazi u svojoj bliskoj okolini. Jović pritom ostaje vjeran svom eksperimentalnom audiovizualnom izričaju. U ulaznom prostoru galerije postavio je pregled svog rada u području grafičkog dizajna, koji obuhvaća plakate, brošure te redizajn vizualnog identiteta.

Marko Jović will present himself using various media in his work of art, portraying nonentities found in his immediate surroundings. Taking into consideration his style, this exhibition won't be an exception for him to stay true to his experimental audiovisual expression. In the lobby of the Gallery he set a timeline of his graphic designs that encompasses posters, brochures and a redesign of visual identity.



WE HAVEN'T LISTENED TO ME  
THEY'LL ALL GO FROM  
MUSICAL PROSE STATE  
-WHEN WE BE LIKE  
BECAUSE WE THINK THE  
-WE KNOW IF WE GOOD

ALSO INCLUDED  
SOUND (BUT THIS  
GO IS PRETTY  
-LARGE - I THINK  
-I WANT LIFE

HALES Brother  
THANKS FOR EVERYTHING  
HALES  
James

Hi Alex  
I hope to enjoy the night,  
I want you to come please  
I'm the vibrant and the matter  
of the evening (see 19.11.11)  
Best regards  
Tom  
Tue 19.11.11

Hi Alex  
I hope to enjoy the night,  
I want you to come please  
I'm the vibrant and the matter  
of the evening (see 19.11.11)  
Best regards  
Tom  
Tue 19.11.11

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U izložbenom prostoru predstavlja se sa četiri rada, koji iako mišljeni odvojeno, funkcioniraju kao konzistentan isječak iz njegovog svestranog stvaralaštva. U fotoknjizi "Između dva ništavila" izmjenjuju se pasusi fotografija i pasusi praznine. Autor je koračajući urbanim okolišem, zabilježio razbijene prozore valjda nebitnih građevina, koje podsjećaju na ulaz u provaliju i ponor bez dna. U ovom radu Jović nam nudi drugačiju perspektivu na pojam "praznina", podsjećajući nas kako ona u kontekstu budizma i taoizma ima izrazito pozitivan predznak.

Naime, prema istočnjačkim vjerovanjima, da bismo postigli sve, najprije trebamo postati "ništa". Jović navodi: "Na prvi pogled, ove fotografije predstavljaju određenu disfunkciju, prazninu pa čak i besmislenost s obzirom na to da im fali određena interakcija unutar sadržaja. Ova knjiga također sadrži i drugi pogled, pogled koji je u određenoj razini metafizički interaktivan." Pritom nas

There will be 4 exhibited pieces in the hall. Although the works were separately thought-out, their mutual intelligibility has been obtained through the consistency of segments of his versatility. In the photo-book "Between two nothingness" there is an interchange of photographs and voids. Strolling down a urban surrounding, he noticed broken windows of seemingly insignificant buildings that resemble the threshold of abyss and a bottomless pit. Jović in this work offers us a different perspective of the notion "void", reminding us on how in the context of Buddhism and Taoism it has a markedly positive presage. In fact, according to Oriental beliefs, in order to obtain everything, first we need to become "nothing". Jović states: "At first, these photographs represent a disfunction, a void or even nonsense, considering the lack of a certain interaction inside of the content. This book also contains a different view, a view that is at a certain metaphysical



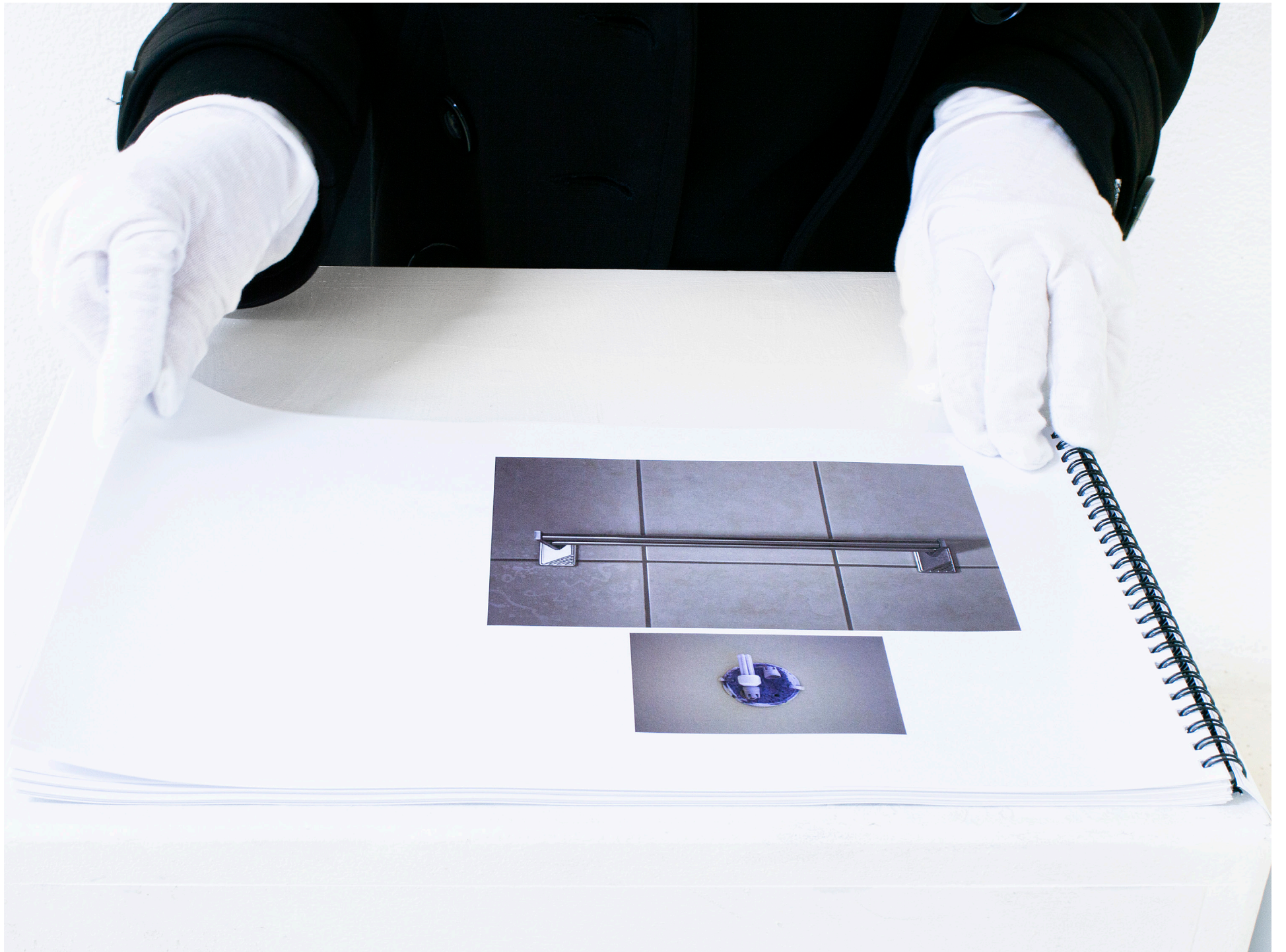
A pair of white gloves is folded and placed on top of a stack of white papers. The gloves are positioned at the top of the frame, with their fingers pointing towards the right. The papers are stacked and slightly offset, creating a sense of depth. The background is a plain, light-colored surface.

**Između  
dva**

**ništavila**

Marko Jović

**IZMEĐU DVA NIŠTAVILA**  
fotoknjiga  
35 x 22 cm  
2019.





IZMEĐU DVA NIŠTAVILA  
fotoknjiga  
35 x 22 cm  
2017.



IZMEĐU DVA NIŠTAVILA( detalj iz knjige)  
fotoknjiga  
35 x 22 cm  
2017.



IZMEĐU DVA NIŠTAVILA( detalj iz knjige)  
fotoknjiga  
35 x 22 cm  
2017.

OSIJEK 2024.  
PROJEKT

MARKO JOVIĆ  
STUDENT

DIPLOMSKI SVEUČILIŠNI STUDIJ MEDIJSKI DIZAJN  
ODJEL ZA UMJETNIČKE STUDIJE

2019.  
GODINA PROIZVODNJE

SVEUČILIŠTE SJEVER  
SVEUČILIŠTE

doc. art. DUBRAVKO KUHTA  
MENTOR

OSIJEK 2024.  
PROJEKT

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SVEUČILIŠTE

doc. art. DUBRAVKO KUHTA  
MENTOR





autor poziva da pomno birane praznine unutar ovog mekog uveza, sami ispišemo vlastitim vizualnim iskustvima koja nosimo sa sobom.

Sljedeća Jovićeva fotoknjiga koja gledatelja poziva na listanje je "Osijek 2024." Knjiga je dio multimedijskog projekta koji se bazira na ruševnom industrijskom nasljeđu grada Osijeka. Fotoknjiga i audiokaseta, utjelovljuju industrijsku povijest te industrial glazbeni žanr s autorovim osobnim doživljajem rodnog grada. Neizvjesna budućnost grada propale industrije i njezinih ostarjelih ili odbjeglih radnika, ogleda se u mračnoj i teškoj atmosferi Jovićevih kompozicija.

U sličnom tematskom ključu nastao je i video rad "Silens" u kojemu Jović također koristi prostor tvornice kao gradivni materijal iz kojeg će stvoriti vlastitu slikovnu i zvučnu kompoziciju. Od zvučnih zapisa snimljenih u tvornici obuće pod nazivom "Silens" (bivša "Sloga"), autor gradi industrial/noise/ambient kompoziciju na što nadovezuje

level interactive." By indicating the previous, the author invites us to fulfil carefully elected voids inside of this paperback with visual experiences that we carry within ourselves.

His next photo book invites the spectator to flick through "Osijek 2024." The book forms part of a multimedia project, based on the derelict heritage of the city of Osijek. The photo book and an audio cassette embody the industrial history and the industrial genre with the author's personal impression of his hometown. The uncertain future of the city of decayed industry and of its old and fugitive workers reflects in the dark and hard atmosphere of the author's compositions.

The video "Silens" tackles a similar problem in which Jović also uses a factory as a building material from which he will create his own visual and audio composition. Using audios recorded in a shoe factory named "Silens" (former "Sloga"), the author builds an industrial/noise/ambient composition which he adds to a video of the factory. The video



OSIJEK 2024.  
Fotoknjiga, kasete, papirnata vrećica  
18 x 23 cm  
2019.



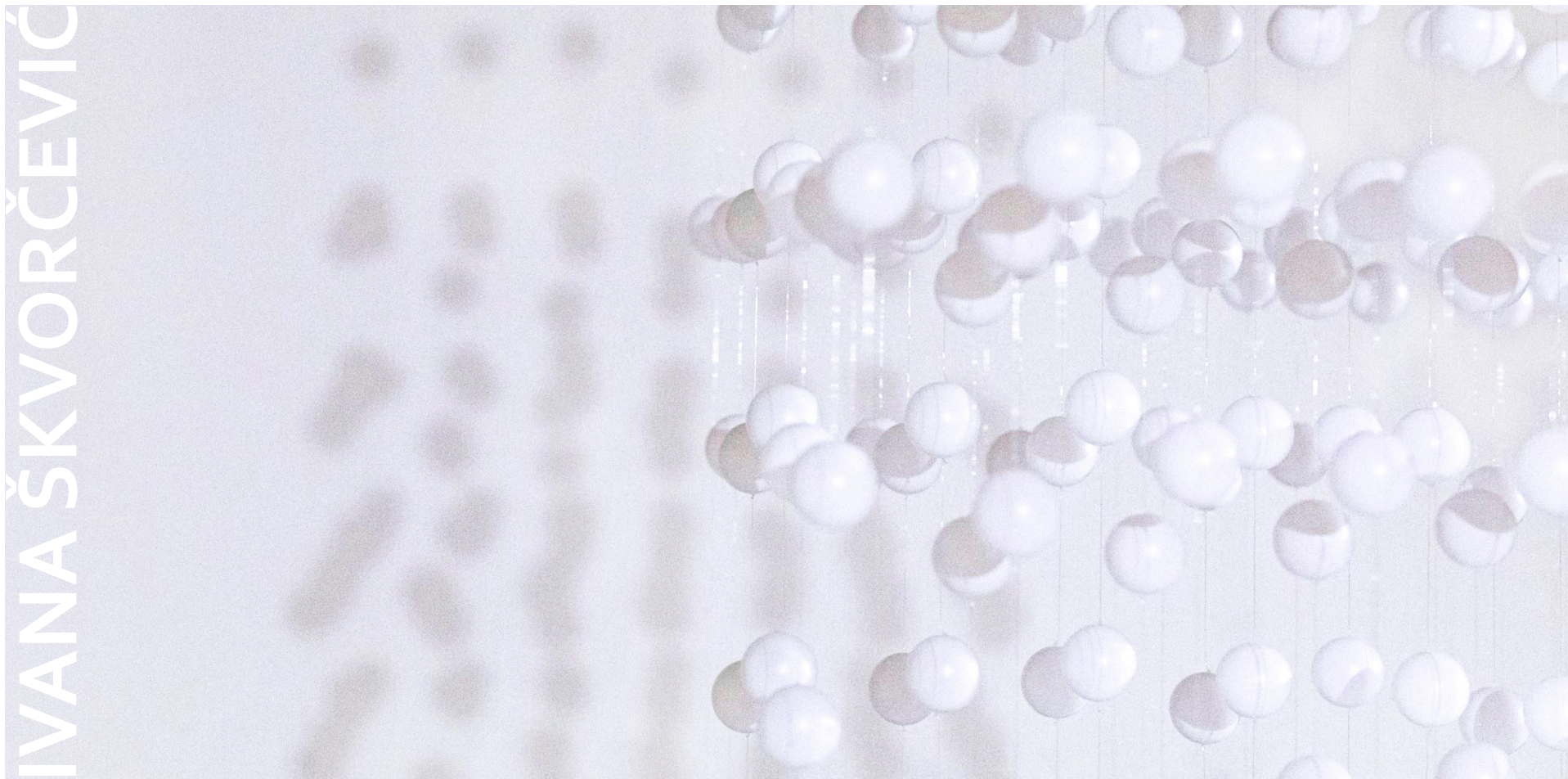
videozapis tvornice, koji tretiranjem kroz različite montažne postupke finalizira u eksperimentalni audiovizualni portret koprivničkog "Silensa". Suprotstavljeni prostori tišine (lat. silentium = tišina) te prostori prodornog metalnog zvuka, rekonstruirani su od čas slabih, čas snažnih sila zabilježenih na lokaciji tvornice. Kroz multimedijску instalaciju i sound performans "Inner Hidden" uživo pred publikom predstavlja svoje istraživanje onoga što ostaje najdublje skriveno u čovjekovom umu. Duge ekspozicije i grmljavinske bljeskove veže uz field recording materijale transponirane u digitalni zapis. Jović gotovo Nietzscheovski registrira dekadentni svijet kojim vlada kaos, koristi ga kao motivaciju za nepredvidljivu i podjednako kaotičnu i nemirnu igru. Ponavljajući elementi impliciraju cikličnost, jer naposljetku je ovaj svijet samo igra u kojoj se uvijek iznova besciljno razara i sve opet gradi.

through different prefabricated choices results as an experimental audiovisual portrait of Koprivnica's "Silens". Opposed moments of silence (lat. silentium = tišina) and shrill metal sound are recomposed by the interchange of weak and strong forces registered in the factory. Through the multimedia installation and the sound performance "Inner Hidden", Jović represents live in front of the audience, his research of what remains deeply hidden in the human mind. He obtains long expositions and thunderstorms using field recording materials transposed to a digital recording. Jović, equally as Nietzsche, registers a decadent chaotic world, using it as a motivation for an unpredictable and equally chaotic turbulent game. Repetitive elements imply cyclicity, because in the end, this world is just a game of a constant pointless destruction and recreation.



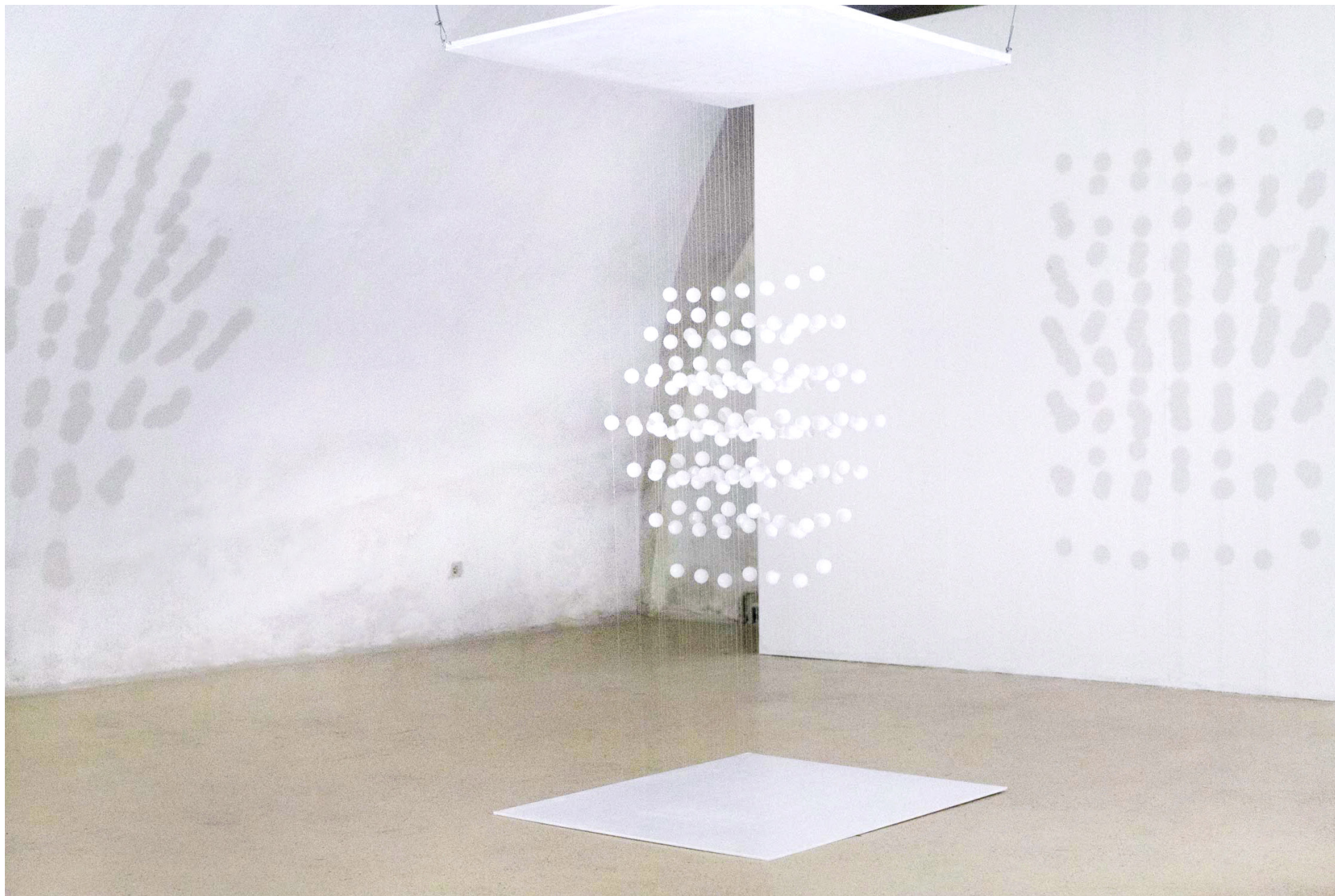


SILENS – 28.04.2016  
Eksperimentalni video, 10'27"  
Full HD, 1920x1080  
2016.



Ivana Škvorčević predstavlja se serijom radova nastalih za izložbu "Bure baruta IX" pod nazivom "Photo = photon" (fotografija = foton). Promatra prostor razlažući ga do njegovih najmanjih, nedjeljivih oblika te ih potom sklapa u minimalističke prikaze proširenog slikarstva.

Ivana Škvorčević represents herself with a series of works named "Photo = photon" (photography = photon) that she prepared for the special occasion of "Powder Keg IX". Škvorčević contemplates space analysing it to its tiniest, indivisible shapes. Subsequently, she puts them together in a minimalistic display of extended painting.

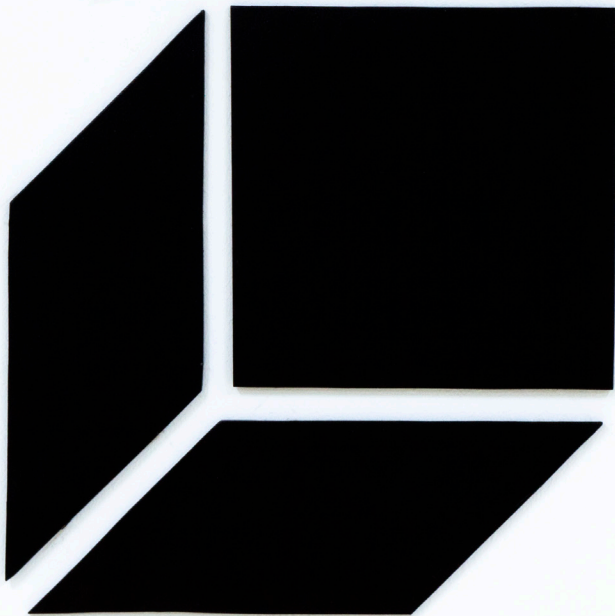


**Photo= photon**  
Medijapan ploče, ping pong loptice, silikonski konac, reflektori  
220 x 120 cm  
2020.

Sve što ima oblik, obujam i masu karakterizirano je kao djeljivo. Upravo je to jedna od tema koja zaokuplja autoricu. Na izložbi "Bure baruta IX" premijerno predstavlja instalaciju "Photo-photon" sačinjenu od mnoštva zakrivljenih volumena koji lebde i bacaju sjenu na galerijski (zakrivljeni) zid. Autoričin je fokus na česticama svjetlosti koje grade prostor i našu vizualnu percepciju. Mnoštvo visećih bijelih kuglica raspršene su čestice u visini promatračevog pogleda. Kompozicija je s gornje i donje strane tek djelomično omeđena ravnim, također bijelim plohama. Takva otvorena forma dopušta širenje sjena te cjelokupnog prostora instalacije sve do bočnih zidova. Ovaj je rad radikalniji iskorak u prostor, koji se već dao naslutiti iz autoričinih ranijih radova. Slikarstvo je na ovaj način ponovno izvukla iz granica zadanog formata i prevela sliku u objekt. Korespondencija s Wittgensteinovim analitičkim pristupom pritom nikako nije slučajna, jer njezine slike u sebi već sadrže sav svoj smisao. Podudarnost čitljiva i u ranijem autoričinom radu u kojemu koristeći riječ "slika" razlaže strukturu jezika paralelno sa strukturom slike.

Everything that has a form, a volume and a mass can be characterized as divisible. That very fact is one of the main subjects that preoccupy the author. On the exhibition "Powder Keg IX" she presents for the first time ever the installation "Photo-photon", the one consisting a plethora of levitating curved objects that are throwing a shadow on the curved wall of the gallery. The author's focus is on particles of light that build space and our visual perception. A great number of hanging white balls are, de facto, scattered particles on the eye-level of the observer. The composition of the upper and the lower side is barely bounded by flat, equally white planes. That kind of open form allows spreading of shadows and the overall space of installation until the side walls. This work is a more radical stride towards space, which could have been sensed in the author's earlier work. In this way, once again she extracted the painting from the default format and translated a painting to an object. In doing so, the correspondence with Wittgenstein's analytical approach is by no means accidental, because her paintings already contain a maximal sense per se. There is a visible accordance that can be seen in earlier author's work where by using the word "painting" she analyzes the structure of language simultaneously with the painting's structure.





Anatomija kocke  
medijapan ploče, boja za drvo  
90x35 cm  
2020.



Iskušavanje prostora I  
mixed media  
promjenjiva veličina rada  
2020.

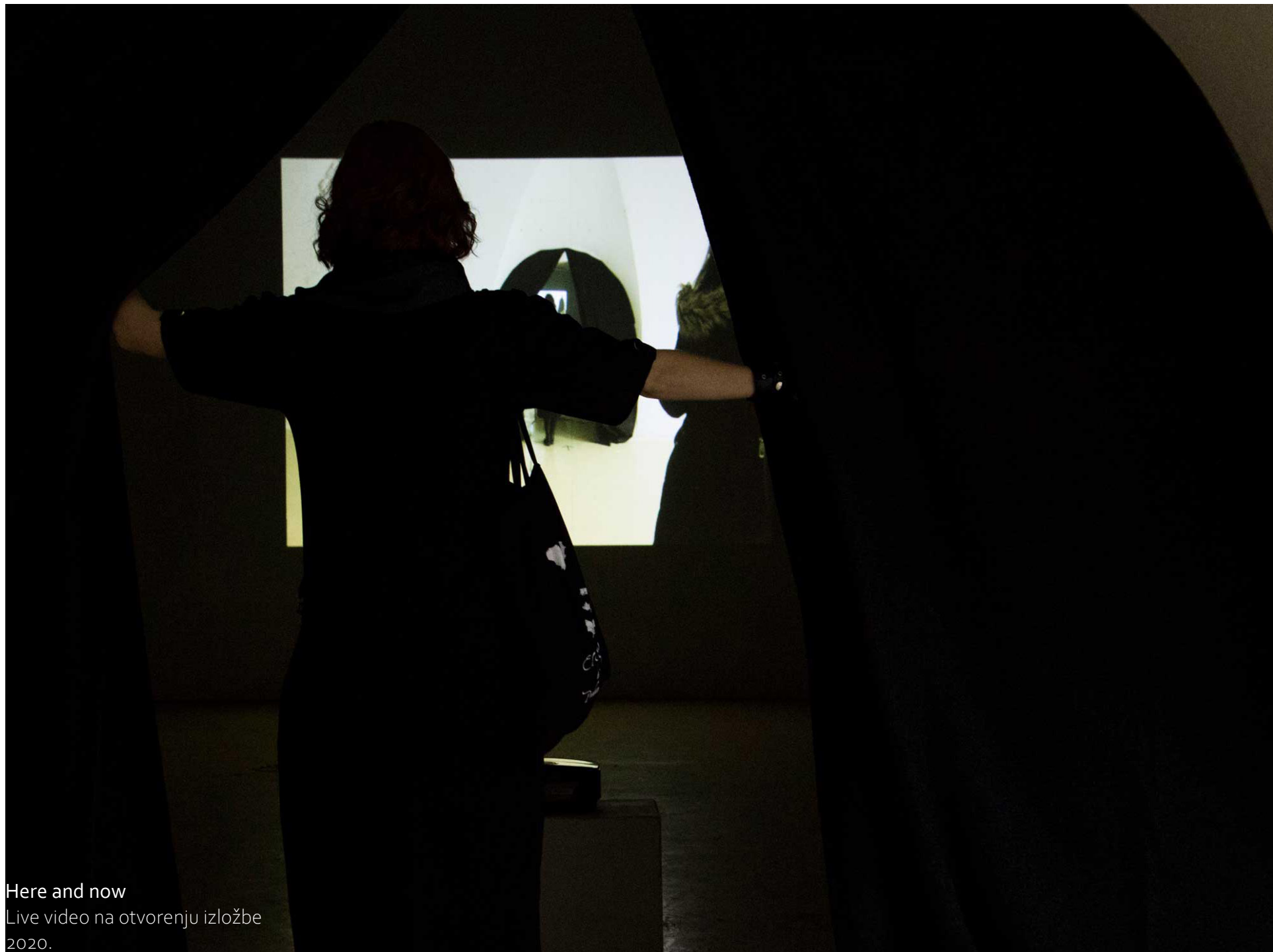


Fascinacija geometrijskim likom i oblikom, predstavljena je instalacijom "Anatomija kocke". U ovom je radu Škvorčević drvenim rombovima artikulirala (ne)tjelesnost kocke. Razlomivši oblik na segmente koji su dovoljno daleko da razbiju konzistentnost tijela, a dovoljno blizu da u oku promatrača mogu tvoriti prepoznatljivo tijelo. Ova aluzija na bestežinsko s jedne strane poziva gledatelja na sudjelovanje u tvorbi slike, dok ga s druge strane izaziva na rasklapanje iste.

Za instalaciju "Iskušavanje prostora I" koristi monitor, koji zajedno s iscrtanom linijom na galerijskom zidu čini novi, umjetno konstruiran prostor. Slika opet izlazi iz formata, ali ovoga puta iz formata monitora. Sve ove likovne probleme autorica je svela na njegove akromatske krajnosti – duboku crnu i gotovo blještavu bijelu, potencirajući raskorak između dvaju polova, prizivajući fizički i mentalni prostor.

Fascination by a geometric figure and shape is presented by the installation "Anatomija kocke" (Anatomy of a cube). By this work, using wooden rhombuses, Škvorčević articulated an (in)corporeality. She did it by breaking it apart into segments parted by suffice distance to disrupt the consistency of a body and are close just enough to form a recognizable body to the beholder's eye. This allusion to weightlessness invites the observer to the formation of a painting; while on the other hand, it invites him/her to dismantle the latter.

For the installation "Iskušavanje prostora I" (Testing the space I) she uses a monitor that, together with a drawn line on a wall of the gallery, makes a new, artificially constructed space. The painting once again comes out of the format, but this time out of the monitor's format. All these artistic problems the author narrowed down to its achromatic extremities – a deep black and almost luminescent white, potentiating a gap between two poles and summoning a physical and a mental space.



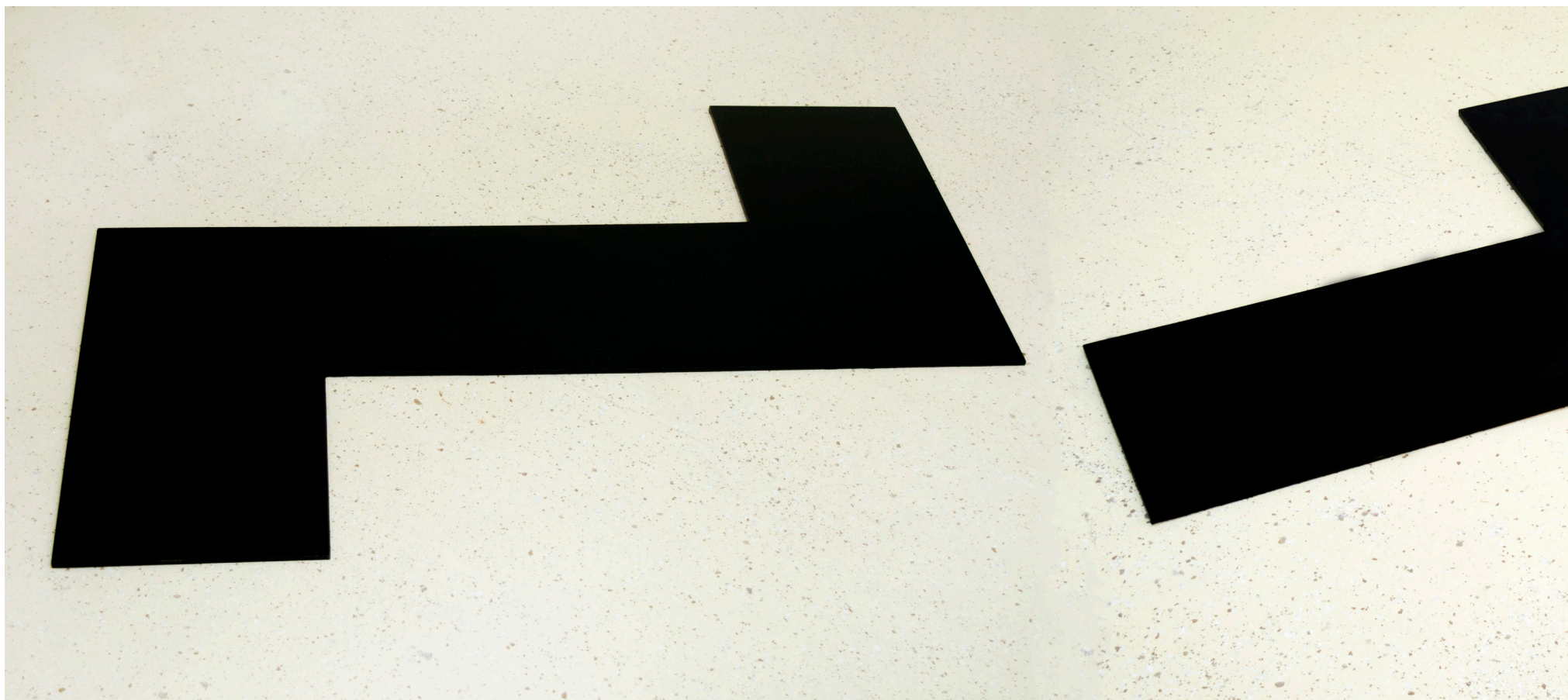
Here and now  
Live video na otvorenju izložbe  
2020.

Svoje istraživanje odnosa "stvarnog" i "umjetnog" prostora proširila je interaktivnom instalacijom "Here and now" u kojoj snimljene posjetitelje otvorenja izložbe istovremeno možemo vidjeti na zidu galerije. Škvorčević u svim radovima upućuje na to kako je ustaljene forme potrebno raščistiti i iznova presložiti te otvoriti tako put ka novom. U sveopćoj zasićenosti vizualnim informacijama, autorica nas poziva na produbljivanje vlastite percepcije. Škvorčević navodi: "Ovo je vrsta osobnog pročišćavanja od svakodnevnog konzumiranja slika, u kojemu ih nastojim svesti na jednostavne geometrijske oblike, odnosno neutralan oblik za slobodno promišljanje. Slika nastaje tek onda kada je mi stvaramo našim promišljanjem."

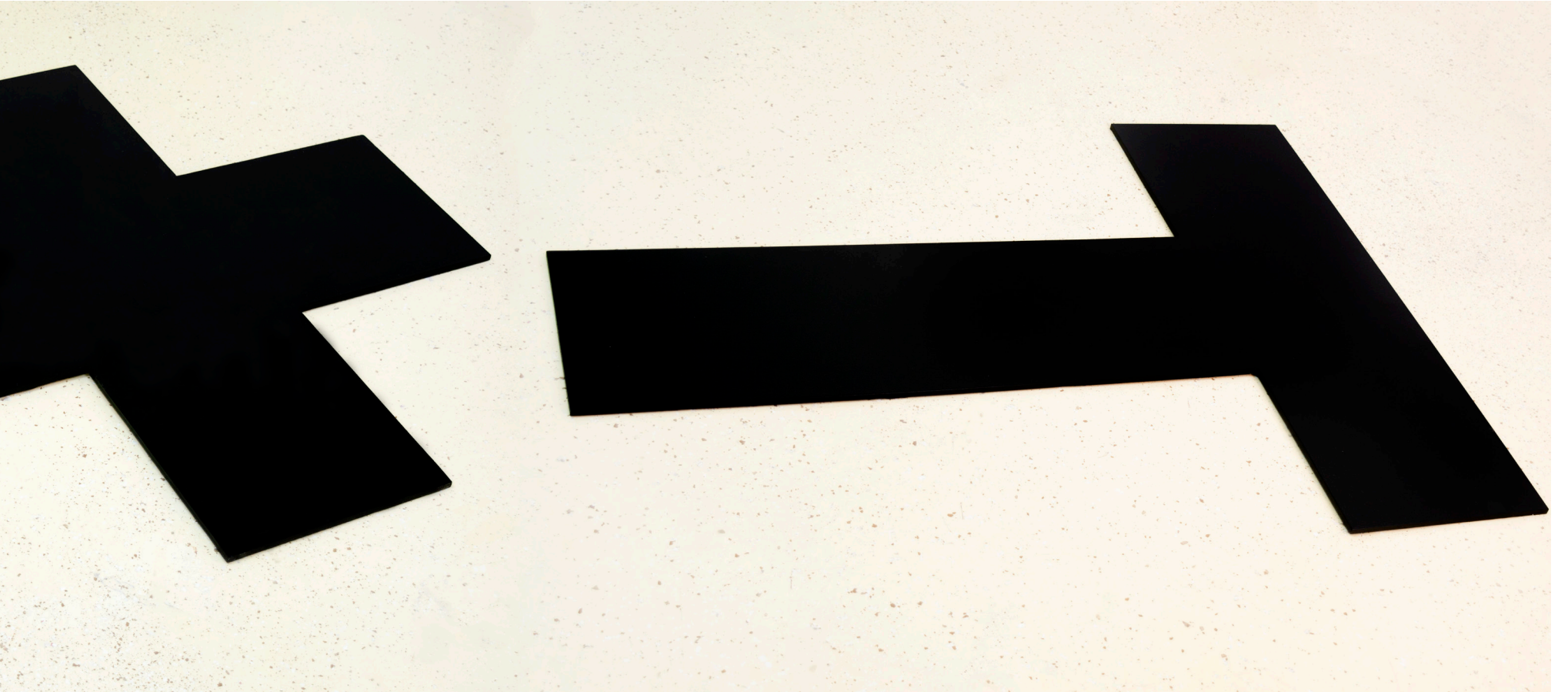


Her research on the relation between the "real" and the "artificial" space she widened with an interactive installation "Here and now", in which we can see the visitors of the opening exhibition on the gallery's wall. Škvorčević in all of her works addresses that the established forms should be cleared up and rearranged, and that way, open a path to a novelty. In overall saturation of visual information the author invites us to deepen our own perception. Škvorčević suggests the following: "This is a kind of a personal cleansing from everyday consummation of paintings, by which my tendency is to narrow them down to simple geometric shapes, in other words, to a neutral shape for liberate contemplating. The painting comes to life once we create it through our contemplation."





Nepostojanost materije  
medijapan ploče, boja za drvo  
120 x 90cm x 3  
2020.









Novi prostor  
HD video, 6:44 min loop  
2018.



**Urban manuscript**  
serija fotografija, ink jet print  
50 x 70 cm  
2019.



Seriju prostornih i multimedijalnih instalacija, Škvorčević je nadopunila serijom fotografija pod nazivom "Urban manuscript", koja čini izložbu "Bure baruta IX" izrazito lančano čitljivom. Prizori naknadno zazidanih vrata i prolaza snimila je u ugašenoj osječkoj tvornici Olt, te tako ponovno istražuje prostor i njegove novoizgrađene namjene.

A series of spatial and multimedia installations, Škvorčević filled with a series of photographs denominated "Urban manuscript" that makes the exhibition "Powder Keg IX" readable explicitly in a chain. The sceneries of a subsequently bricked up doorway and passages she recorded in an abandoned factory "Olt" in Osijek, and that way she investigates the space once again and its newly built purposes.

Dakle, ovo dvoje autora, osim što odabiru sličan lokalitet, kompatibilni su utoliko što ostaju vjerni stvaralačkoj metodi u kojoj zatečeno stanje uporno nadograđuju i nadopunjuju svojim idejama i radom. "Bure baruta IX" svojevrsna je tvorba parova, proces materijalizacije energije u novi par: čestica – antičestica (Škvorčević – Jović). Iako različitim tretmanom, Škvorčević i Jović istražuju gdje se i na koje načine dodiruju kraj i početak. Škvorčević zbijena geometrijska tijela analitički secira na elementarne dijelove, dok Jović pomno prikupljenim uzorcima gradi nove tvorevine, koje karakteriziraju zasićenost i zbijenost zvuka i slike. Oboje bilježe pulsiranje u postindustrijskom, opustošenom krajoliku, u vlastitoj potrazi za osjećajem cjelovitosti na razmeđi između dva ništavila. No, prilikom promatranja njihove percepcije praznine, važno je moći doživjeti to ništavilo kao beskonačnost u njezinom pozitivnom aspektu. Škvorčević i Jović slamaju današnje vizualne ideale s potrebom da u rastućem kaosu pronađu novi (oduhovljeniji) poredak. Naposljetku, postavljaju nam pitanje hoće li na koncu svaki pojedinac stići do svog kraja i postati bez-konačan. Ili je samo na putovanju između dva ništavila?

Hence, these two authors, not only choose similar localities, but also are compatible by remaining true to the creating method in which the existing state they constantly build and fill up with their ideas and work. "Powder Keg IX" is a kind of creation of pairs, a process of materialization of energy into a new pair: a particle — an antiparticle (Škvorčević — Jović). No matter the different treatment, Škvorčević and Jović investigate where and by what means meet the end and the beginning. Škvorčević analytically dissects packed geometric bodies into basic chunks, while Jović builds new creations to thoroughly gathered samples, which characterizes satiation and compaction of sound and picture. They both note a pulsation in post-industrial, devastated "paysage", in their personal research for a feeling of wholeness at the crossroads of two nonentities. However, during observation of their perception of the void, it is important to be able to experience that nonentity as infinity in its positive aspect. Škvorčević and Jović collapse today's visual ideals driven by a need to find a new (spiritualized) order in this ever-raising chaos. In the end, they ask us if every individual will reach its final in his/her final days and become eternal. Or it's all about travelling between two nonentities?

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MOŠĆI OSIJEK / GALERIJA KAZAMAT



# BURE BARUTA IX

## HDLU Osijek

Galerija Kazamat  
Siječanj 2020.

Nakladnik:  
Hrvatsko društvo likovnih umjetnika Osijek

Urednica:  
Kristina Marić

Autorica teksta:  
Kristina Marić

Kustosica:  
Kristina Marić

Fotografska dokumentacija:  
Ivana Škvorčević, Mirela Blažević, Slaven Ložušić

Tehnički postav:  
HDLU Osijek

Grafičko oblikovanje:  
Ivana Škvorčević

Prijevod na engleski jezik:  
Martina Škvorčević

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