

GUNDIĆ IVAN
SERMEK SAŠA
ŠTIVIĆ BRANIMIR

BURE BARUTA X

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GALERIJA KAZAMAT OSIJEK



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“Bure Baruta 10” deseta je u nizu izložba mladih autora u organizaciji Hrvatskog društva likovnih umjetnika Osijek i Galerije Kazamat. Cilj je organizatora predstaviti umjetnički rad autora, čija su umjetnička nastojanja u svom začetku te bi u skoroj budućnosti trebala jačati cjelokupnu umjetničku praksu u regiji i Hrvatskoj. Na ovogodišnjem “Buretu baruta 10” predstavljaju se Ivan Gundić, Saša Sermek i Branimir Štivić.

Ivan Gundić istražuje medij fotografije te ga proširuje elementima videa i ambijentalne instalacije. U radu Memogram otopio je obiteljske fotografije te kemijskim postupkom pretvorio u kovanicu. Branimir Štivić također obrađuje temu sjećanja, no fokusiran je na prikupljanje izgubljenih podataka. U radu Kolekcije povezuje procese disanja, strojnog učenja, neuralne sinteze, animizma, vitalnosti objekata i materije u doba tehnosfere i antropocena. Saša Sermek predstavlja se sa prostornom intervencijom Crack (Pukotina) kojom izmjenjuje prostorne zadatosti izložbenog prostora Kazamata. Postavljen na fasadi, njegov rad diskretno komunicira s javnim prostorom osječke tvrđe.

“Powder Keg 10” is the 10th annual young artists’ exhibition , organized by the Croatian Association of Artists in Osijek and the Kazamat Gallery. The goal of the organizers is to present the artistic work of the author, whose artistic efforts are still in their infancy and, in the near future, should strengthen the entire artistic practice in the region and Croatia. Ivan Gundić, Saša Sermek and Branimir Štivić will present themselves at this year’s “Powder Keg 10”.

Ivan Gundić explores the medium of photography and expands it with elements of video and ambient installation. In his work, Memogram, he dissolved family photographs and turned them into a coin by a chemical process. Branimir Štivić also deals with the topic of memory, but he is focused on collecting lost data. In the work Collection, he connects the processes of breathing, machine learning, neural synthesis, animism, vitality of objects and matter in the age of the technosphere and anthropocene. Saša Sermek presents himself with the spatial intervention Crack, which changes spatial legalities of the Kazamat exhibition hall. Mounted on the façade, his work discreetly communicates with the public space of the Osijek Fortress.

MEMOGRAM IVAN GUNDIĆ

Što je sjećanje? Je li to nestalni niz misaonih slika koje imaju vrijednost i značenje samo za pojedinca kroz kojeg nepostojano teku ili je riječ o viru koji, iako individualan, uvijek zahvaća sve što s njim dolazi u blizak doticaj? Imaju li naša sjećanja, odnosno uspomene, ikakvu vrijednost izvan najužeg porodičnog kruga, šire od tih uskih spirala izrazito partikularnih, fragmentiranih individualnih povijesti? Imaju li, konačno, sjećanja mogućnost ikakve materijalizacije? Moglo bi se reći: ostvarenja prizivanja u konkretnoj stvarnosti, pa makar kao odraz žudnje pohranjene u pamćenju? Jer što je sjećanje nego želja za nečim ili nekim koga više nema, barem ne onakvog kakav je nekoć bio? Može li se to, primjerice, ostvariti putem medija fotografije? Ako da, je li i takvo opredmećeno sjećanje postojano na bilo koji način? Ako nije, može li se njegova eventualna „stalnost“ shvatiti kao pretapanje vrijednosti, sentimentalne ili kakve druge, iz jednog oblika u drugi, poput protoka onoga za što se znanstvenom mišlju tješimo da je vječno – energije?

What is memory? Is it a volatile set of mental images that hold value and meaning only to the individual whose mind they inconsistently course through, or is it a vortex, which, despite being individual, invariably swallows anything that inches towards it? Do our memories hold any value outside our immediate family circle? Outside these small spirals made up of partial, fragmented individual histories? Do memories, at last, have the potential to materialise in any way? Do they have the potential to be invoked in concrete reality, even as a reflection of a wistful longing stored in one's memory? For what is memory but a wish for something or someone who is no longer among us, at least not as they once were? Can this, for example, be achieved by way of photography? If so, is this kind of materialised memory permanent in any way? If not, can its potential "permanence" be perceived as the transformation of value, be it sentimental or something else, from one form into another, similar to the flow of the very thing we consider to be eternal – energy?





Pitanja su to koja si postavlja Ivan Gundić kroz svoj novi rad Memogram, nastao u sklopu diplomskog Studija snimanja pri Akademiji dramske umjetnosti Sveučilišta u Zagrebu kao njegov završni rad.

Osobno bih ga mogao nazvati introspektivnim ili autorefleksivnim istraživanjem uporabom umjetničke i znanstvene metodologije u mediju fotografije koje autor proširuje elementima videa, ambijentalne instalacije i ready-made umjetničkih predmeta. Za predmet, odnosno polazište svog istraživanja, Gundić je odabrao vlastitu obiteljsku povijest, tj. album s crno-bijelim želatinskim fotografijama snimljenim prije njegova rođenja i s prikazima osoba od kojih je neke imao prilike upoznati, a neke nije, dok je broj ljudi zaintrigiranih

These are the questions that Gundić asks himself in his new work, Memogram, his final assignment in his Masters in Cinematography at the Academy of Dramatic Art of the University of Zagreb.

I, personally, would call it an introspective or self-reflective study using artistic and scientific research methodologies in the medium of photography, expanded by the author by using elements of video, ambient installations, and ready-made works of art. The subject, that is, the starting point of Gundić's study is his family history – a photo album with black and white gelatin silver prints made before he was born, showing different people, some of which he had the opportunity to meet, and some not. The author's choice comes at a time when





za kopanje po prošlosti do danas postao vrlo malen – svodeći se gotovo samo na autora. Tu se i prepoznaje svojevrsna melankolična radikalnost Memograma, i to u Gundićevoj spremnosti da uništi originalni obiteljski fotografski album znanstveno utemeljenim i razrađenim kemijskim postupkom.

Cilj je bio ekstrahirati srebro iz želatinskih fotografija, koje autor i znanstveni suradnik-kemičar upotrebljavaju kako bi proizveli sitnu srebrnu kovanicu – sadašnje utjelovljenje vrijednosti svih tih fotografija, ovaj put prvenstveno materijalne, a tek potom sentimentalne, odnosno, ljepše je reći, osjećajne prirode. Ipak, ključ rada upravo je u tome što je nositeljica obaju priroda pojma vrijednosti, komplementarnih na putovanju od

the number of people interested in digging through history has become very small, the interested parties represented perhaps only by our author. Here, a sort of melancholic radicalism can be observed in Memogram. Specifically, in Gundić's readiness to destroy the family photo album by way of a scientific and chemical process.

The aim was to extract silver from gelatin silver prints, which the author and his scientific collaborator, a chemist, used to mint a small silver coin with – today's embodiment of the value of the photographs, albeit this time around the value is primarily of a material nature, and only then of a sentimental one. However, the core of the work is the fact that the carrier of both the material and the sentimental nature, which complement





živog svijeta (ljudska bića te naši osjećaji i sjećanja) do neživog (srebro kao element, tj. materijalizacija energije koja na okupu drži atome i elementarne čestice, stoga i nas same), jedna te ista materija, što i autora i recipijente rada nužno vodi do zaključka o relativnosti naših vrijednosti kao takvih. Takav zaključak može se činiti samorazumljivim. Međutim, snažnu mu uvjerljivost pruža činjenica da je istraživanje što ga je do zaključka dovelo autor sproveo ne samo na sebi samom, nego, uvjetno rečeno, i na svojim bližnjima. Time je bezuvjetno objavio da je središnja tema rada de facto neumitni protok vremena i čovjekovo grčevito držanje za bilo kakvu mogućnost koja mu, vjeruje, može jamčiti konkretan, mjerljiv opstanak makar kakvog djelića njegova identiteta, ličnosti, osobne povijesti.

each other on the journey from the world of the living (human beings, alongside our emotions and memories) to the world of the dead (silver as an element, that is, the materialisation of energy that holds atoms and particles together, hence us too), is the same matter, which leads both the author and the recipient to a certain conclusion about the relativity of our values. This kind of conclusion may seem self-explanatory. However, a strong sense of credibility is provided by the fact that the author conducted the study not only on himself, but also, figuratively speaking, his loved ones. This way, he undoubtedly stated that the core topic of his work is, in fact, the inevitable passage of time and man's vehement wish to hold on to any possibility that can guarantee a concrete, measurable lasting presence of at least a tiny particle of his identity, personality, or personal history.



Naravno, nije nevažno istaknuti kako je Gundić, dokumentirajući putem videa i fotografije kemijski proces „umiranja fotografija“ i nestajanja izvornih odraza osobnosti na krhkim komadima papira, došao i do estetski zahvalnih rezultata, koji također pronicljivo relativiziraju vrijednosni sustav utemeljen na strahu od smrti i upućuju na to da su takve fotografije u raspadanju (odnosno videi i fotografske serije što prikazuju rastakanje) možda istinitiji prikaz prošlosti – sjećanja, pamćenja – od prizora koji bi zadržali ono što se fiksirati ne može.

Samo sjećanje je uvijek fluidno i stalno spremno da nam na svoj način umakne. Potpuna uzaludnost ljudskih nastojanja da pošto-poto sačuvaju fragmente života koji su bitni samo ponekom, a najvjerojatnije nikome, Memogramom je interpretirana primarno kroz emociju specifične empatične nostalgije, ali nikako patetične. Uz pomireno odobravanje postupaka kakvi, ipak, omogućuju kratku utjehu u tijeku svakodnevne, uglavnom profane egzistencije, istodobno podsjećajući promatrače da elementarne čestice jesu, bili su, i ponovo će (p)ostati.

Bojan Krištofić

Rad je nastao kao diplomski rad na Katedri za fotografiju zagrebačke Akademije dramske umjetnosti pod mentorstvom doc. art. Jelene Blagović i doc. dr. sc. Ive Prosoli Stojkovske, te komentorstvom umj. asist. Davora Konjikušića.

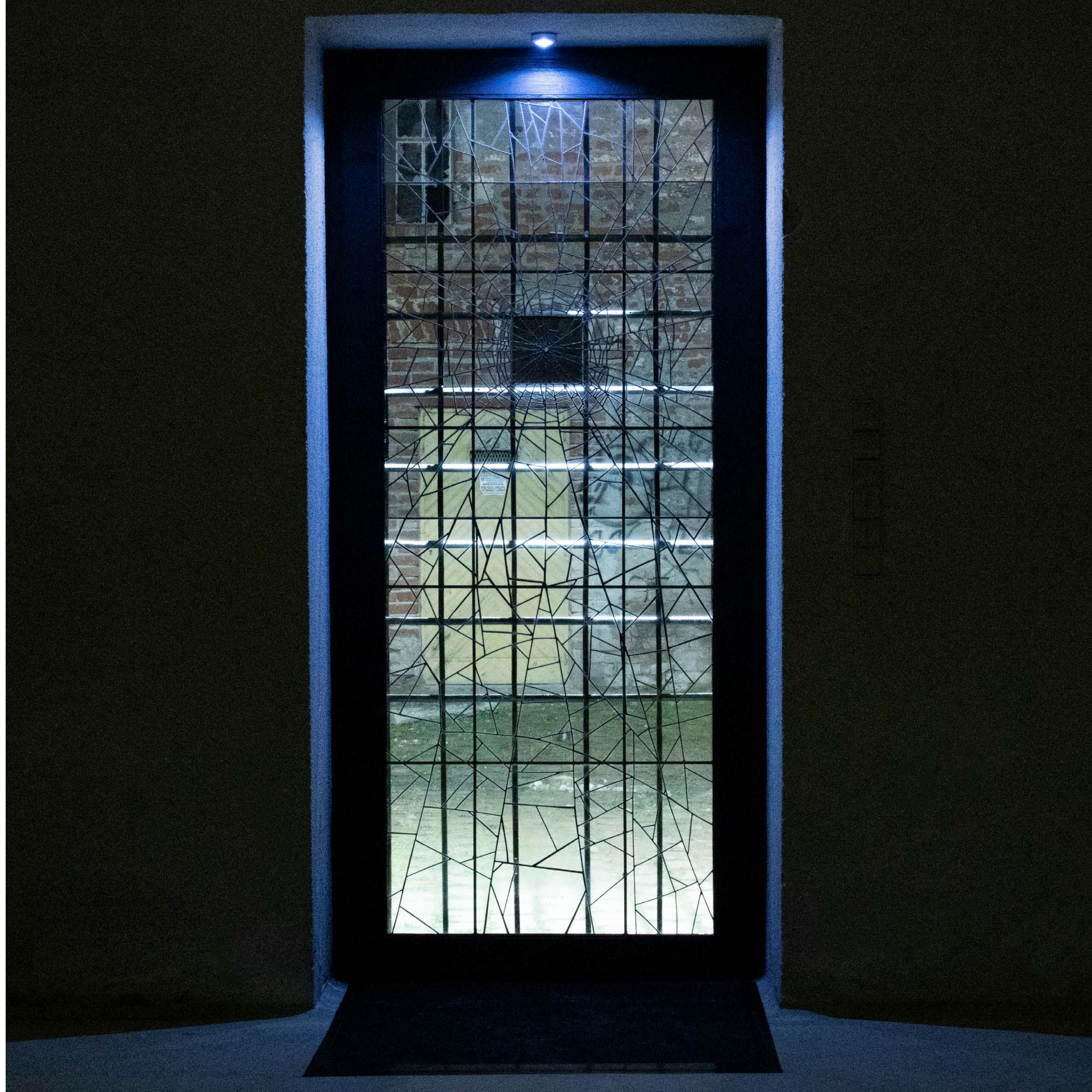
Of course, it is important to note that Gundić also achieved aesthetically pleasing results by documenting through video and photography the chemical process of the photographs “dying”, and of the original reflection of identity vanishing from the fragile pieces of paper. These results also poignantly relativise a value system founded in a fear of death, and point to the fact that these disintegrating photographs (that is, videos and photographs showing the melting process) are perhaps a more truthful representation of history – of memory – than scenes that are meant to encapsulate what cannot be immortalised. Memory is constantly fluid and ready to evade us. Memogram interprets the utter futility of people desperately endeavouring to preserve fragments of life which are important only to a few, but most probably to none, by way of a specific empathetic nostalgia, which is by no means pathetic. The work resignedly approves of these acts, which, after all, provide a short-lived sense of comfort through everyday, simple existence, at the same time reminding the observers that they are, were, will be, and remain but elementary particles.

Bojan Krištofić

CRACK SAŠA SERMEK

Djelo Saše Sermeka „Crack/Pukotina“ u temelju svoje strukture inkorporira jednu dihotomijsku dimenziju budući da istovremeno progovara o fenomenu povezivanja i razdjeljivanja. Gledajući oblikovnu komponentu djela, uočavamo da je sastavljeno od fragmenata stakla koje je umjetnik spojio olovnom strukturom u unaprijed definiranu formu uz pomoć tehnike koja se koristi u izradi vitraja. Radi se o obliku koji je uvjetovan otvorom za vrata kojima se iz uličnog dijela kazamataskog kompleksa ulazi u posljednji segmentni odjeljak izložbenog prostora galerije. Sermek drvena vrata zamjenjuje staklenom opnom. Ako se opni pristupi izvana, potencira se mogućnost viđenja interijera, odnosno eksterijera u slučaju da se promatrač nalazi u unutrašnjosti galerije. Vrata po svojoj primarnoj funkciji imaju mogućnost otvaranja i zatvaranja prolaza između dva prostorna kontinuuma. Sermek se u svom radu fokusira upravo na problematizaciju te njihove funkcije jer njegova „Crack/Pukotina“ tu temeljnu mogućnost koju vrata posjeduju nivelira ne ukidajući pri tome

Saša Sermek's work Crack incorporates a dichotomous dimension in its base, as it speaks at the same time about the phenomenon of connection and division. Looking at the form of the work, we notice that it is composed of fragments of glass that the artist has joined with solder into a predefined form using the technique used in the production of stained glass. It is a form conditioned by a doorway which leads from the street part of the Kazamat complex to the last segmental section of the gallery's exhibition hall. Sermek replaces the wooden door with a glass membrane. If the membrane is approached from the outside, the possibility of seeing the interior, i.e. the exterior (in case the observer is inside the gallery) is enhanced. The door, according to its primary function, has the possibility to open or close the passage between two spatial continuums. In his work, Sermek focuses precisely on the issue of its functions, because his Crack levels that core possibility that the door has without eliminating the possibility of communication between two separate spaces. The fragility of the glass fragments is reinforced by the structure of the solder joints that connect them, giving Sermek's membrane durability





mogućnost komunikacije između dva odijeljena prostora. Krhkost korištenih staklenih fragmenata ojačana je strukturom olovnih vitica kojima se one spajaju dajući Sermekovoj opni postojanost i snagu – ali i vizualnu prozirnost koju materijalna osnova drvenih vrata nema. Posezanje za analizom prostorne komunikacije svjetlosti i pogleda u prostorno-vremenskom kontinuumu samo je model kojim je umjetnik nastojao zahvatiti jedno šire područje kojem u osnovi leži međuljudska komunikacija. U korelaciji s aktualnim društvenim okolnostima u kojima je element fizičke izoliranosti utjecao na eksponencijalno širenje digitalne komunikacije putem on line platformi Sermekov se rad može tumačiti kao pokušaj dubinske analize novonastale situacije. Kada kažem dubinske, mislim na činjenicu idejne dorađenosti umjetnikova pristupa problemu, kako na konceptualnoj, tako i na tehničko-oblikovnoj razini. Proces ubrzane i nametnute digitalizacije ljudske komunikacije otvorio je područje kojima ćemo se i u narednim periodima zasigurno još intenzivnije baviti, no za pretpostaviti je kako će temeljna problematika vezana uz tu temu polaziti od pretpostavki i pitanja koje ovdje postavlja Sermek. Ambivalentan odnos između vizualne prozirnosti komunikacijske opne te fizičke zatvorenosti i izoliranosti ulijeva u nas dozu

and strength - but also the visual transparency that the material base of wooden doors does not have. Reaching for the analysis of the spatial communication of light and gaze in the space-time continuum is just a model by which the artist sought to encompass the territory that in its base has interpersonal communication. In correlation with current social circumstances in which the element of physical isolation influenced the exponential spread of digital communication through the online platform, Sermek's work can be interpreted as an attempt of an in-depth analysis of the new situation. By in-depth, I mean the refinement of the artist's elaboration of the problem, both on a conceptual and technical-form level. The process of accelerated and imposed digitalization of human communication has opened an area that we will certainly tackle even with greater intensity in future, but it is to be assumed that the fundamental issues related to this topic will find its base in the assumptions and questions posed by Sermek. The ambivalent relationship between the visual transparency of the communication membrane; physical confinement and isolation, instills in us a dose of frustration due to the inability to affirm the space of true and genuine freedom in approach to other people, but also other spaces. Sermek's work emphasizes



frustracije zbog nemogućnosti da se afirmira prostor istinske i nepatvorene slobode u pristupu drugim ljudima, ali i drugim prostorima. Sermekovo djelo naglašava tu ambivalentnost stavljajući nas u poziciju izoliranih aktera koji zbog prozirnosti opne u komunikacijskom kanalu imaju dojam da sudjeluju u događaju, no element olovne granice (istovremeno i spona korištenih fragilnih staklenih sastojaka koji omogućuju prozirnosti) drži nas poput kažnjenika u zatvoru zbog krimena kojeg nismo i ne možemo biti svjesni.

Igor Loinjak

this ambivalence by placing us in the position of isolated agents who, due to the transparency of the membrane in the communication channel, have the impression of participating in the event, but the element of solder (at the same time the joint of used fragile components that enable transparency) keeps us imprisoned because of the crime that we are not aware of and cannot be aware of.

Igor Loinjak

KOLEKCIJE/COLLECTIONS BRANIMIR ŠTIVIĆ

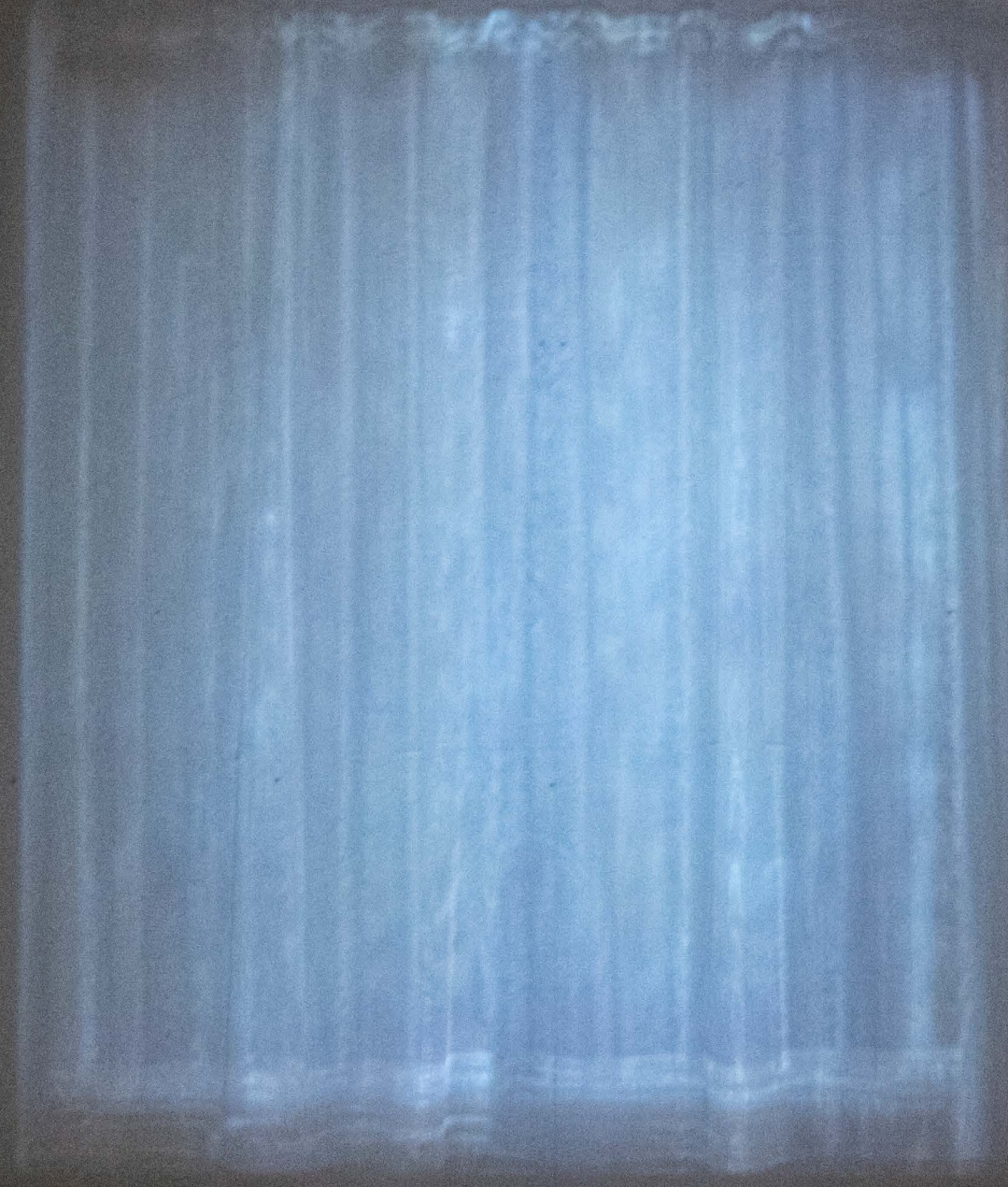
Branimir Štivić na izložbi Bure Baruta 10 predstavlja se s radom K O L E K C I J E. S lijeve strane prostorije nalazi se video projekcija kao rezultat audio-vizualnog performansa, a nasuprot njoj, na suprotnom kraju prostorije smještena je instalacija, koju čine polica i stol s pripadajućim materijalima. U takvom galerijskom postavu isprepliće se Štivićeva svestrana umjetnička praksa, koja ovog puta uključuje eksperimentalni zvuk, video sintezu, umjetne neuronske mreže te umjetničku instalaciju. Štivićevo iskustvo informacijskog i programskog inženjerstva gradi dodatne slojeve u procesu nastanka te samoj izvedbi njegovih umjetničkih radova.

Video je projiciran na galerijskom zidu na kojemu visi velika zavjesa, koja poput filtera propušta zamagljene informacije do gledatelja. Zavjesa i svjetlosna projekcija zajedno kreiraju prozor, koji predstavlja prolaz u drugo vrijeme ili pukotinu kroz koju gledamo u neka davna sjećanja. Ono što gledatelj vidi su sintetički generirane fotografije, nastale iz javne internet arhive i setova podataka. Zvučni krajolik dodatno uvjetovan

Branimir Štivić presents himself with the work C O L L E C T I O N S at the 10th exhibition of Powder Keg. On the left side of the room there is a video projection as a result of audio-visual performance, and across of it, at the opposite end of the room is the installation, which consists of a shelf and a table with its corresponding materials. In such a gallery exhibition, Štivić's versatile artistic practice will be intertwined, this time including: experimental sound, video synthesis, artificial neural networks and an art installation. Štivić's experience in information and software engineering builds additional layers in the process of creation and, likewise, in the performance of his works of art.

The video is projected on a gallery wall on which hangs a large curtain, which like a filter, leaks blurred information to the viewer. The curtain and the light projection create a window together, which represents a passage to another time or a crack through which we peer into some ancient memories. What the viewer sees are synthetically generated photographs, created from public internet archives and data sets. The sonic landscape, additionally





arhitekturom galerijskog prostora Kazamata, pojačava atmosferu dalekog odjeka vremena i duhova za koje nismo sigurni pripadaju li prošlosti ili budućnosti. Umjetnik je itekako svjestan cikličnosti vremena i to jasno podcrtava u svom radu. Korištenje petlji (loop) dodatno naglašava neprestanost i vraćanje. Štivić navodi:“(…) jer petlja nema ni početak niti kraj, nego vječno lutanje trenutka u kojem je zatečena. Ona je izgubljena”. U radu K O L E K C I J E, Štivić tematizira neoštre prijelaze, fluidne i meke obrise između stvarnog i nestvarnog, prošlosti i sadašnjosti, sadašnjosti i budućnosti te prisutnosti i odsutnosti. Ta fantomska priviđenja koja se ritmično izmjenjuju na laganoj, prozračnoj zavjesi, navode nas na važan pojam u tumačenju Štivićevo rada. Naime, umjetnik u svome radu istražuje ono što i jest i nije, pozivajući se na hauntologiju prilikom tumačenja vlastitog rada. Pojam hauntologije uvodi *Jacques Derrida*¹ kao opoziciju ontologiji, a odnosi se na metafiziku prisutnosti te nemogućnost povlačenja oštre granice između stvarnog i nestvarnog. Hrvatski prijevod „ukletologija“ ili „utvarologija“, osim što gubi homofoničnost u odnosu na oprečni pojam ontologije, u prvi nas tren može i udaljiti od Štivićeve namjere. Hauntologija, *odnos prema onome što više nije ili još*

conditioned by the architecture of the gallery hall of Kazamat, enhances the atmosphere of a distant echo of time and spirits for which we are not sure whether they belong to the past or the future. The artist is well aware of the cyclical nature of time and clearly emphasizes it in his work. The use of loops further emphasizes continuity and return. Štivić states: “(()) because the loop has neither a beginning nor an end, but the eternal wandering of the moment in which it is caught. She is lost. “ In the work COLLECTIONS, Štivić thematizes blurred transitions, fluid and soft outlines between the real and the unreal, the past and the present, the present and the future, and presence and absence. These phantom apparitions, which alternate rhythmically on a light, airy curtain, lead us to an important concept in the interpretation of Štivić’s work. In fact, the artist in his work explores what is and is not, referring to hauntology when interpreting his own work. The notion of hauntology was introduced by *Jacques Derrida*¹ as an opposition to ontology, and it refers to the metaphysics of presence and the impossibility of drawing a sharp line between the real and the unreal. The Croatian translation of ukletologija or utvarologija, in addition to its loss of homophony in relation to the opposite notion of ontology, can distance

nije², fascinira umjetnika do te mjere da u svom radu gotovo oživljava nadnaravno, no pritom nije fokusiran na sablast kao takvu. Njegov rad prožet je duhom koji leprša kroz dimenzije vremena i iznova odabire pukotine i stranputice.

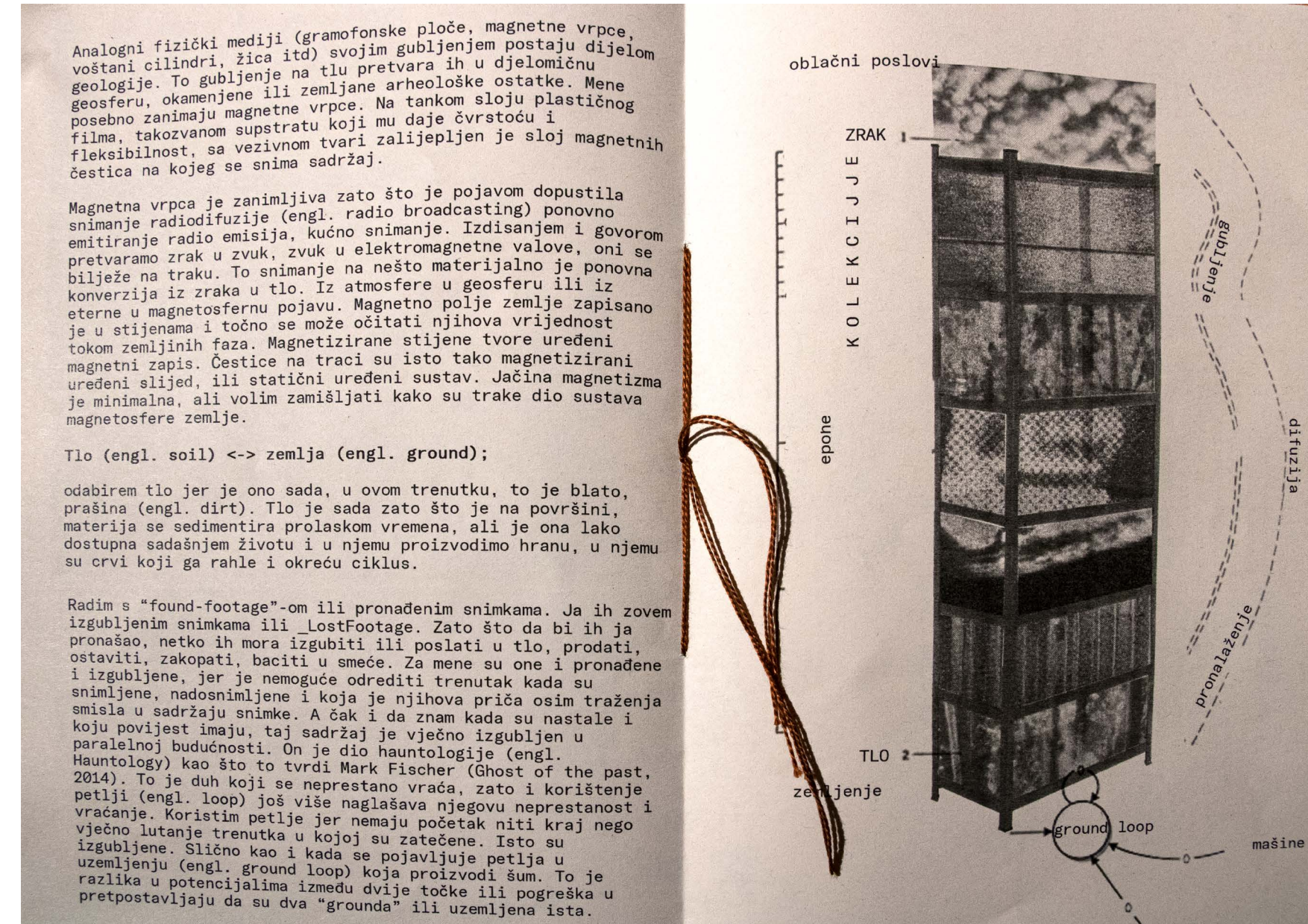
Materijalizacija sjećanja, ide korak dalje u sljedećem radu, instalaciji koja se sastoji od niza magnetofonskih vrpca i jednog magnetofona izloženih na polici i stolu s artist book-om. Magnetofon je seciran do najsitnijih dijelova, što nam nagovještava da je u tijeku proces izrade novog stroja uz pomoć kojeg će se trake moći ručno puštati. Umjetnik postepeno razvija i nadograđuje mehanizme i uređaje pa je za očekivati da će uskoro gledatelj moći jednu od izloženih vrpca uložiti u magnetofon. Ukoliko odabere jednu od ovih vrpca s dna sadašnje police, glasovi dječjeg zbora nekoliko će ga stotina puta upitati je li vidio njihovog sina Janka. Preslušavanje slojeva koji su u magnetofonske vrpce upisani i potom netragom izgubljeni, u pravilu donosi izvjesnu dozu začudnosti i bizarnosti.

U procesu nastanka svojih digitalnih radova Štivić također nerijetko koristi found-footage, odnosno pronađene snimke. Sam Štivić naziva ih lost footage jer netko je te snimke morao izgubiti da bi ih on naposljetku

us from Štivić's intention at first. Hauntology - *the relationship to what is no longer or is not yet*², fascinates the artist to such an extent that in his work he almost revives the supernatural, but at the same time he is not focused on the haunted force as such. His work is imbued with a spirit that flutters through the dimensions of time and reselects cracks and byways.

The materialization of memory, goes a step further in the next work, an installation consisting of a series of tapes and a one tape recorder displayed on a shelf and a table with an artist's book. The tape recorder has been dissected to the smallest parts, which gives us a hint that the production of a new machine is on the way and, with the help of the tapes, it will be played manually. The artist is gradually developing and upgrading mechanisms and devices, so it is to be expected that soon the viewer will be able to place one of the exhibited tapes in a tape recorder. If he chooses one of the tapes from the bottom of the current shelf, the voice of the children's choir will ask him several hundred times if he has seen their son Janko. Listening to layers that have been inscribed in tapes and then lost without a trace, usually brings a certain amount of astonishment and bizarreness.

In the process of creating his digital works, for Štivić





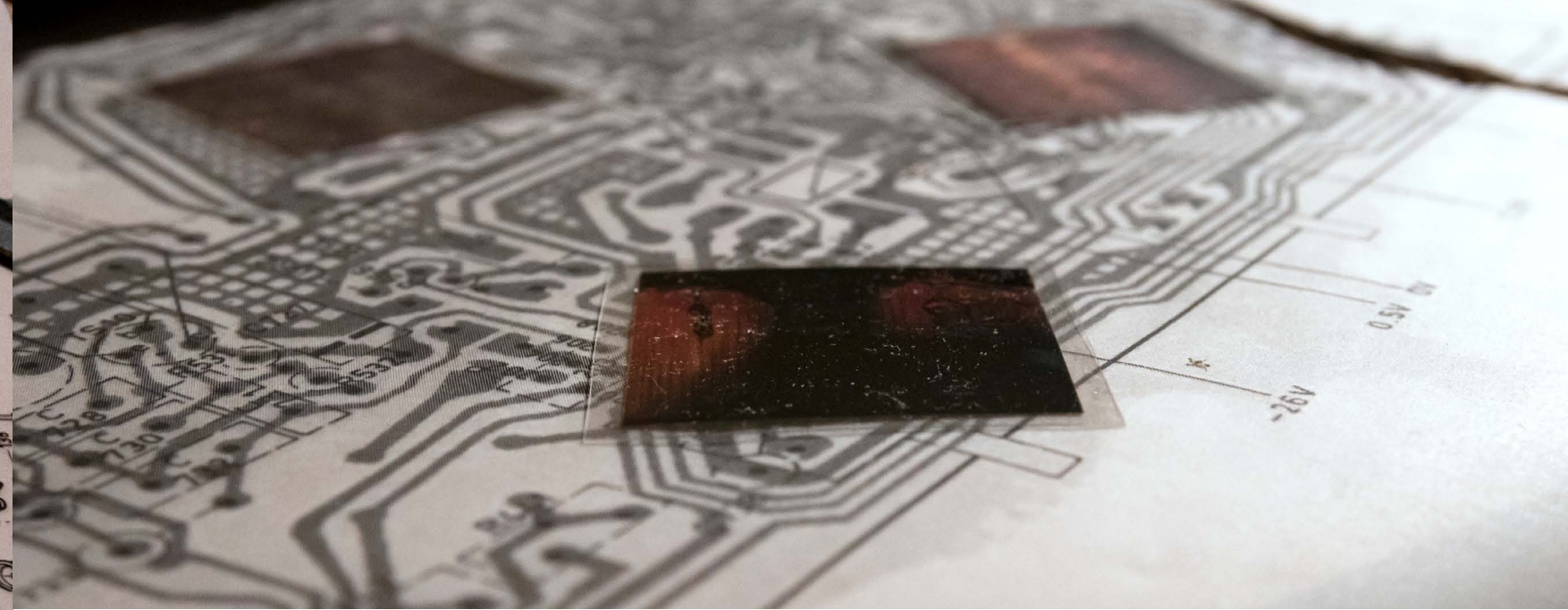
našao. Snimke pronazi u smeću, na sajmovima, na ulici, na oglasnicima. Takav lost footage umjetnik često koristi u početnoj fazi nastanka radova, u fazi treniranja i generiranja neuronskih mreža, nakon čega će uslijediti daljnja manipulacija podacima. Međutim, u ovom radu te snimke su u svojoj originalnoj analognoj formi uz beskonačno mnogo mogućnosti generiranja značenja.

U konačnici, oba segmenta rada tvore simulakrum posvećen vremenu, brišući granice između stvarnosti, memorije i snova. S jedne strane gledatelj je pozvan reinterpretirati prizore prošlosti i izgubljene budućnosti u "high-tech" sadašnjosti (video projekcija i zvuk), dok se s druge strane nalaze artefakti stvarne memorije (magnetofonske vrpce). Načinom postava dvaju segmenata, naglašena je dihotomija analognog i digitalnog. Štivić nas pritom ispituje možemo li zamisliti da su neki strojevi koje poznajemo zapravo zamišljeni da rade potpuno drugačije nego sada te što bi se dogodilo kada više ne bismo mogli prepoznati iz kojeg je vremena neki uređaj. Kada to ne bismo mogli, tada bi taj stroj bio naprosto izgubljen u vremenu. Osim te vremenske komponente, umjetnik ispituje granice strojeva i nove načine korištenja istih³. U doba tehnosfere i antropocena

is common to use found-footage. Štivić himself calls them lost footages because someone had to lose those recordings in order for him to eventually find them. He finds the recordings in trash, at fairs, on the street, on advertisements. Such a lost footage is often used by the artist in the initial phase of the creation of works, in the phase of training and generating neural networks, followed by further manipulation of the data. However, in this work, these recordings are in their original analog form with an infinite number of possibilities to generate meanings.

Ultimately, both segments of work form a simulacrum dedicated to time, by blurring the boundaries between reality, memory, and dreams. On the one hand, the viewer is invited to reinterpret scenes of the past and the lost future in the high-tech present (video projection and sound), while on the other hand, there are artifacts of real memory (tapes). The dichotomy of analog and digital is emphasized by the way the two segments are set up. At the same time, Štivić is asking us if we can imagine that some machines we know are actually designed to work completely differently than now. Also, what would happen if we could no longer recognize

³ Branimir Štivić poziva se pritom na pojam Dream machines, autora Stevena Connora, koji kaže: "Nisu svi predmeti strojevi, ali svi strojevi su strojevi iz snova" jer svaki je stroj netko najprije morao zamisliti (sanjati). Connor, Steven: Dream Machines, Open Humanities Press, London, 2017.



bavi se metafizikom i propitivanjem različitih oblika bivanja. Bitak u kontekstu umjetnih neurona i umjetne inteligencije, u Štivićevom radu nikako nije obilježen pesimizmom, već je promišljanje o bitku gotovo djetinje razigrano uz dozu prozračne melankolije.

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what time a device is from. If we couldn't do that, then that machine would simply be lost in time. In addition to this time component, the artist examines the limits of machines and new ways of using them³. In the age of the technosphere and anthropocene, he tackles metaphysics and questions various forms of being. Being in the context of artificial neurons and artificial intelligence in Štivić's work, is by no means marked by pessimism. Actually, the questioning of being is quite childlike playful with a dose of airy melancholy.

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³ Branimir Štivić refers to the term Dream machines, authored by Steven Connor, who says: "Not all objects are machines, but all machines are dream machines" because every machine someone first had to imagine (dream). Connor, Steven: Dream Machines, Open Humanities Press, London, 2017.

BURE BARUTA X

HDLU OSIJEK
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NAKLADNIK
HRVATSKO DRUŠTVO LIKOVNIH UMJETNIKA OSIJEK

UREDNIKA
KRISTINA MARIĆ

AUTORI TEKSTOVA
BOJAN KRIŠTOVIĆ, IGOR LOINJAK, KRISTINA MARIĆ

KUSTOSICA
KRISTINA MARIĆ

FOTOGRAFSKA DOKUMENTACIJA
JOSIP PRATNEMER I VALENTINA DAMJANOVIĆ

TEHNIČKI POSTAV
HDLU OSIJEK

GRAFIČKO OBLIKOVANJE
IVANA ŠKVORČEVIĆ

PRIJEVOD NA ENGLLESKI JEZIK
MARTINA ŠKVORČEVIĆ

IZLOŽBA JE REALIZIRANA UZ FINACIJSKU POTPORU GRADA OSIJEKA I
MINISTARSTVA KULTURE RH

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