



Mio Vesović / MO
Ars vivendi

3 3 - 21 3 2020

galerija

na

katu

Izdavač

Kulturno informativni centar Preradovićeva 5, Zagreb
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Za izdavača

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Voditelji programa Galerije na katu

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Oblikovanje kataloga

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100

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Ovu izložbu omogućio je
Gradski ured za kulturu Grada Zagreba.

Vrijeme je novac, pun mi je .urac*

Svi smo mi smrtna bića, obični ljudi s manje ili više u sebi prepoznatog osjećaja za pažnjom, nježnošću ili jednostavno, prihvaćanjem.

U dugogodišnjim nastojanjima prepoznavanja tih osjećaja kako oni ne bi neodgovorno zagospodarili nama, bavimo se raznim stvarima koje nam manje-više uspješno pomažu ili da ih nesvjesno sakrijemo ili da ih prepoznamo. Mio Vesović jedan je od onih kojima su umjetnost i razvoj unutar fotografskog medija poslužili kako bi došao na prag prepoznavanja tog osjećaja. No, prag još nije prešao, približio se, pa se oprezno udaljio, uvijek jednom nogom u stvarnosti, a drugom u intimnom prostoru stvaranja samo njemu znanom. I tako desetljećima, precizno, u ciklusima u kojima biva priznat i hvaljen kao fotografska prethodnica društva tolerancije i prihvaćanja različitosti, pa do trenutaka sivila i mraka u kojem nastaju radovi i postupci što ih mogu prihvatiti samo oni kojima je istinski stalo do njega.

U tim Vesovićevim frekvencijama udaljavanja i približavanja, prstom je mekano okidao po osjetljivom tkivu socijalističkog društva i komunističke dogme motive koji su pomogli definirati popularnu i visoku kulturu okruženja u kojem se živjelo. Neopterećen umjetnošću kao elitističkom disciplinom, nego tražeći u prilikama i događanjima oko sebe sukus života i *zahvalni prizor*, Vesović postaje kreativni kroničar svakodnevnice koji u kadar sprema ono što je zeitgeist društvenih i političkih događanja ne tako davno prošlih vremena.

Od tzv. *omladinske štampe*, koje je bila sve samo ne omladinska jer u tom trenutku predstavlja dinamičnu društvenu avangardu koja će dvadesetak godina kasnije vedriti i oblačiti hrvatskim medijskim prostorom, do protagonista s kamerom novih glazbenih i scenskih kretanja, Vesović je neizostavni dio urbanog identiteta grada i države, Jugoslavije i na koncu Hrvatske. Od sramežljivih početaka punka u Zagrebu, do visoko politične ruke Predsjednika Tita koja maše iz crne limuzine, Azrinog omota za *Pločnike* i blago spuštenog kadra Gotovčeve setnje Ilicom, Vesović za motiv bira samo najjače i najveće ili one hrabre i lude.

Rijetko će se on u foto megdan uhvatiti s nekim tko po nečemu nije *teškaš* jer u dubinsebe i Ves zna da je i on takav, prekrasni gubitnik na putu uništenja koje polako ali sigurno dolazi vukući i nas tim putem.

Metafizika, ono iza ili ispod materijalnosti njegovih fotografija, a ujedno i novih prostora za razvoj njegova kreativnog bića, vidljiva je u kolažima koje je počeo raditi posljednjih godina. Fotografija kao



njegov izvorni medij, pa i sam koncept autora opterećenog egom pod egidom *moj i samo moj rad*, kod Vesovića se rasplinjava i ponovo sastavlja u svojevrsni kolažni ready made s nekoliko završnih dodira škarama ili kistom. Poput svojevrsne terapije ili razgovora s terapeutom uz pokoju suzu, Vesović se lišava pretjeranog autorstva i slanjajući se na druge teškaše (bili oni Jan Fabre ili jednostavno lijepe nage žene u kalendarima) sam sebe izaziva probijajući granice svoje umjetničke (fotografske) čahure.

Autorskim kalendarom Ars Vivendi, napravljenim posebno za Galeriju na katu, kroz dvanaest kolaža majstor fotografije odabrao je posuditi tuđi fotografski rad i nadograditi ga, intervenirati bojom i kistom u isti, te se dotaknuti hrvatskih umjetnika koji u njegovu odabiru ostavljaju traga u domaćoj kulturi. Temeljni motiv kolaža, naga žena, jedan je od posebnih fetiša mnogih fotografa koji svoj opus crpe unutar urbanih motiva. Od Posavca pa do Krpana, od Kelčeca do Lupina, žena kao motiv neizbježan je ključ njihovog erosa za stvaranjem i aktivnim sudjelovanjem u životu. Što je godina više to je i prilika za isto manje, pa se tako proporcionalno povećavaju motivi s nagim ženama kao što je to vidljivo i kod Posavca, Vesovićeve sudbinskog prijatelja na nedavno izlaganim radovima u Galeriji Forum.



U Vesovićevoj slučaju naga žena je posuđen motiv, jednostavno uzet iz isluženog kalendara. Vrijeme, a budimo poštteni prema sebi te vrijeme pretvorimo u Kraj kojem svi idemo, bezbolno i gotovo krajnje estetizirano utkano je u samu srž forme kalendara. Oni su lijepi i korisni, pršte životom, erosom, na njima su razni motivi koji nama, smrtnicima daju volju za životom zasnovanom na pohlepi neostvarene želje za skupim sportskim automobilima i prsatom ljepoticom. Kalendar su jednostavno nijemi svjedoci i naš svakodnevni mistični, a opet popularni špil tarot karata u formi kojom sami sebe zavaravamo da nas Kraj neće dohvatiti, da će baš nas nekako faliti.

Neće.



Vesović je suvremeni umjetnik tradicionalnog plesa mrtvaca koji kroz dvanaest slika erosa i kroz samo njemu znan algoritam provlači imena i fotografije umjetnika i ljudi koji su ostavili traga u sredini u kojoj živimo. Fascinacija Ivanom Kožarićem koji je suautor ulja na platnu na naslovnici kalendara, dvojaka je. Prvo je tu Kožarićev genij, jednostavno neodoljiv talent kojim plovi kroz forme i stilove više od sedam desetljeća hrvatske kulture. Poput starog morskog vuka Koža je oplovio sve kutke stvaranja i svugdje ostavio traga.

Drugo je njegova jednostavnost u stvaranju i ljudska toplina kojom zrači, ta neodoljiva aura ljubavi oko Velikog čovjeka koji daje ne pitajući. Vesović bi volio biti Kožarić, a da budem iskren, i ja bih to volio. Međutim, to nije moguće, ali moguće je biti u njegovoj blizini i osjetiti zaraznu lakoću umjetničkog postojanja koja vas napuni. Kožarić i njegov medijski nomadizam, tj. rad u raznim formama likovnog izražavanja, ta jednostavna i nepodnošljiva lakoća kojom stari majstor stvara, ono je što Vesovića i mnoge druge fascinira u tom živućem klasiku naše umjetnosti. Gore spomenuti prag prepoznavanja temeljnih osjećaja prihvaćanja Koža je s lakoćom prešao i zakoračio kroz vrata percepcije držeci Tomislava Gotovca za ruku.

Vesović ovim radovima pokazuje smjelost, istovremenu autoironiju i glorifikaciju samoga sebe, odvažni iskorak u novi medij, kao i kreativni komentar protoka vremena u kojem valja ostaviti neki trag. Kako vrijeme prolazi tako i Vesovićeve radovi, posebno kolaži, bivaju sve jednostavniji te kao da govore da je i on, konačno, nakon niza godina u kojima je stvarao temeljne slike urbane povijesti naših naroda i narodnosti, dao sebi samome oduška i prešao prag percepcije. Toplo i s razumijevanjem, kroz ovu amblemsku izložbu po njega samoga, poručuje nam da je istina to što se priča kako je vrijeme novac, no istovremeno i da mu je pun kurac toga i da je život kao takav najveća umjetnost.

Mi, ostali, poput malih jaganjaca ostali smo blejati ispred vrata nadajući se da ćemo i mi jednom, u svijetloj budućnosti, imati taj motiv i lakoću stvaranja. Stali smo očekujući čudo kako bi prepoznali u sebi osjećaj za nježnošću kojim bi se približili sebi samima i ozračju slobode što su je za sebe izborili Ivan Kožarić, Tomislav Gotovac i Mio Vesović.

Emil Matešić

*psovka pun mi je kurac (I've fucking had it) citat je rada Tomislava Gotovca iz 1977. godine

Time Is Money, I've Fucking Had It*

We are all mortal beings, ordinary people with a more or less developed sense for care, gentleness or simply said, acceptance.

During our age-long attempts to recognize these feelings so they won't irresponsibly dominate us, we dabble with this and that which helps us, with more or less success, to unconsciously hide or instead recognize them. Mio Vesović is one of those artists who uses art and the process contained within the photographic medium to reach the threshold of recognizing this feeling. However, he still hasn't crossed over the threshold, he came close and then carefully stepped back, holding one foot in the real world and the other in the intimate space of creation familiar only to him. And so on for decades, precisely, through cycles that gain him recognition and praise as the photographic forerunner of a tolerant society which accepts difference, up to the moments of gloom and darkness in which works and actions emerge that can only be accepted by the ones that truly care for him.

In these frequencies of distance and closeness, Vesović was soft shooting motives in the sensitive fibre of the socialist society and communist dogma which helped define the popular and elite culture of the given surroundings. Untainted with the notion of art as an elitist discipline, he sought out the essence of life and a gratuitous scene in the circumstances and events around him. Vesović thus became a chronicler of the quotidian managing to capture in his shot the zeitgeist of societal and political events in not so distant times.

From the so called official youth press, which was anything but, because at the time it represented a dynamic social vanguard which will twenty years later dominate the Croatian media, to becoming a camera-holding protagonist of new musical and performative developments, Vesović is an essential part of the urban identity of both the city and the state, first Yugoslavia and then Croatia. From the coy beginnings of punk in Zagreb, to high politics and president Tito's hand waving from a black limousine, the album cover of Azra's *Filigranski pločnici* and the low-angle shot of Gotovac's walk through Ilica, Vesović choses for his motives only the strongest and the greatest or rather the bold and the mad.

In his photo challenge, he will seldom take on anybody who isn't a heavy-weight, because deep down Ves knows he is also like that, a beautiful loser on the road of destruction, which is coming slowly but inevitably, taking us down along the road.

Metaphysics, that which is behind or under the materiality of his photographs and at the same time new spaces for the development of his creative being, is visible in the collages he started working on in recent years. Photography as his primary medium, but also the concept of an ego-driven author under the aegis mine and mine work alone, dissipates in Vesović's case and assembles again to form a kind of collage readymade finished with a few touches of the scissors or the brush. As a kind of therapy or a tear-jerking conversation with a therapist, Vesović gets rid of excessive authorship and while leaning on other heavy-weights (whether they are Jan Fabre or beautiful naked women in a calendar) he challenges himself by breaking the limits of his artistic (photographic) cocoon.

In the author's calendar *Ars Vivendi* which was made exclusively for the Upper Floor Gallery, through twelve collages the photographic maestro chose to borrow someone else's photographs and upgrade them, intervene with colour and a brush, touching upon Croatian artists who have, according to him, left a mark in national culture. The basic motif of the collage, a naked woman, is one of the particular fetishes of many photographers who draw their oeuvre inside urban motives. From Posavec to Krpan, from Kelčec to Lupino, a woman as a motif is an imminent

key for their creative Eros and active involvement in life. The more years go by, the less opportunities for conquest remain, and so the motives including naked women proportionally grow, as Posavec, Vesović's serendipitous friend, exposed in his recently exhibited works at the Forum Gallery.

In Vesović's case the naked woman is a borrowed motif, simply taken from a worn-out calendar. Time, and let's be honest to ourselves and accept it as the End we are all headed towards, painless and almost entirely aestheticized, has been woven into the very core of the calendric form. They are pleasant and useful, exuberant and erotic, encompassing many motives which provide us mortals with the will for life which is founded on greed and the unfulfilled desire for expensive sports cars and busty beauty queens. Calendars are simply silent witnesses and our daily mystical, and yet again, popular deck of tarot cards, in shape of which we delude ourselves that the End won't reach us, that somehow it will spear us.

It won't.

Vesović is a contemporary artist of the traditional *dans macabre*. Through twelve erotic images and an algorithm only known to him, he strings along names and photographs of artists and people who have left a trace in our milieu.

The fascination with Ivan Kožarić, the co-author of the oil on canvass which graces the calendar cover, is two-folded. First, there is Kožarić's genius, a simply irresistible talent he uses to drift through forms and styles for over seven decades of Croatian culture. Like an old Sea Wolf Koža has sailed through all the corners of creation and left his mark everywhere. Second, his simplicity in creation and the human warmth he emanates, that irresistible aura of love surrounding a Great Man who gives without asking. Vesović would like to be Kožarić, and let's be honest, so would I. However, it is not possible. What is possible though, is to be in his proximity and feel the contagious effortlessness of an artistic existence that energizes. Kožarić and his media nomadism, that is, his ability to work in various plastic forms of expression, that simple and unbearable lightness with which the old maestro creates, is what Vesović and many others find fascinating in this living and breathing artistic legend. The above-mentioned threshold of recognizing fundamental feelings of acceptance, Koža has easily crossed over and therefore stepped through the doors of perception, holding Tomislav Gotovac by the hand.

Vesović shows boldness in his works, but also auto-irony and self-glorification, a daring stride into a new medium, as well as a creative comment on the passage of time in which one is expected to leave some kind of a mark. As time goes by, so do Vesović's works, especially collages, becoming simpler and showing that he too has, finally, over the many years in which he has created the foundational images of the urban history of our nations and nationalities, given himself an outlet and crossed over the threshold of perception. Warm and understanding, through this emblematic exhibition, he is telling us that it is true when everybody says time is money, but that at the same time he's fucking had it and that life itself is the greatest art.

The rest of us remain, like lambs gawking in front of the door, hoping that one day, in a bright future, we to shall find that motif and lightness of creation. We have stopped, waiting for a miracle in order to recognize a sense of gentleness within, a sense that will help us become closer to our inner-selves and to the radiance of freedom which Ivan Kožarić, Tomislav Gotovac and Mio Vesović have managed to obtain.

Text by: Emil Matešić
Translated by: Dina Pokrajac

* the swear word 'pun mi je kurac' (I've fucking had it) is a quote from the work made by Tomislav Gotovac in 1977.

Dragi Vaništa,

Pročitao sam Vaših "Nekoliko napomena 2010." sa smijehom, veseljem, ushitom, ni sam ne razumijevajući zašto, i to nekoliko puta za redom. Doveden sam bio u posebno duševno raspoloženje.



Vidio sam prvi puta cilindar, u očima dječaka od
petnaest godina , neobičan predmet.



Ljudi koji su 1945. došli u Osijek ,
razbijali bi ,kad bi naišli na njih, stilske stolice.



Čovjek s cilindrom na glavi, sa štapom u
ruci. U gradjanskom stanu.



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18

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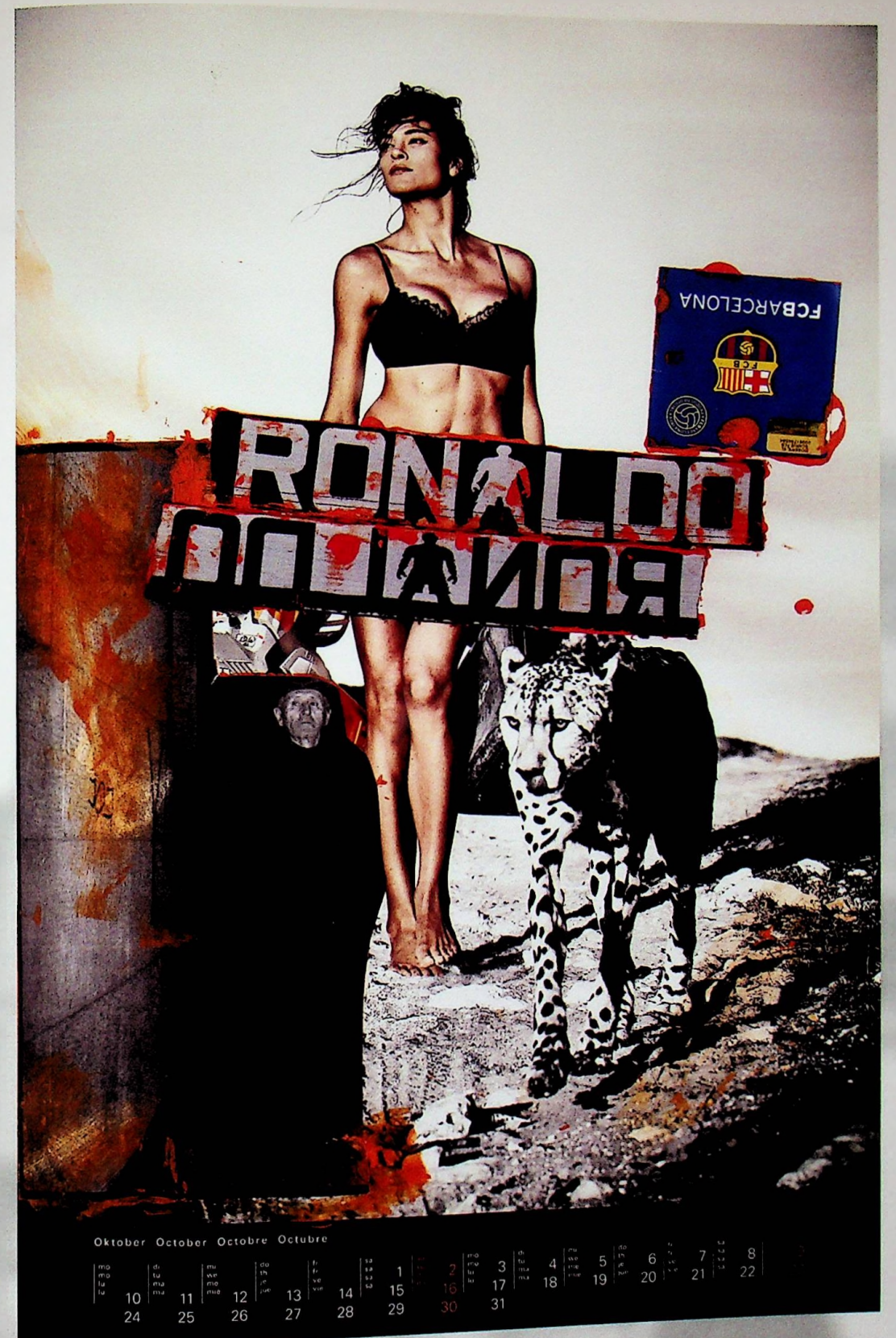
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David
Maljković
S kolekcije
Collection
With the

Vraćam se Muzeju. Valjda nisu takvi kreteni da ne bi shvatili kakvu
im senzacionalnu mogućnost pružate.



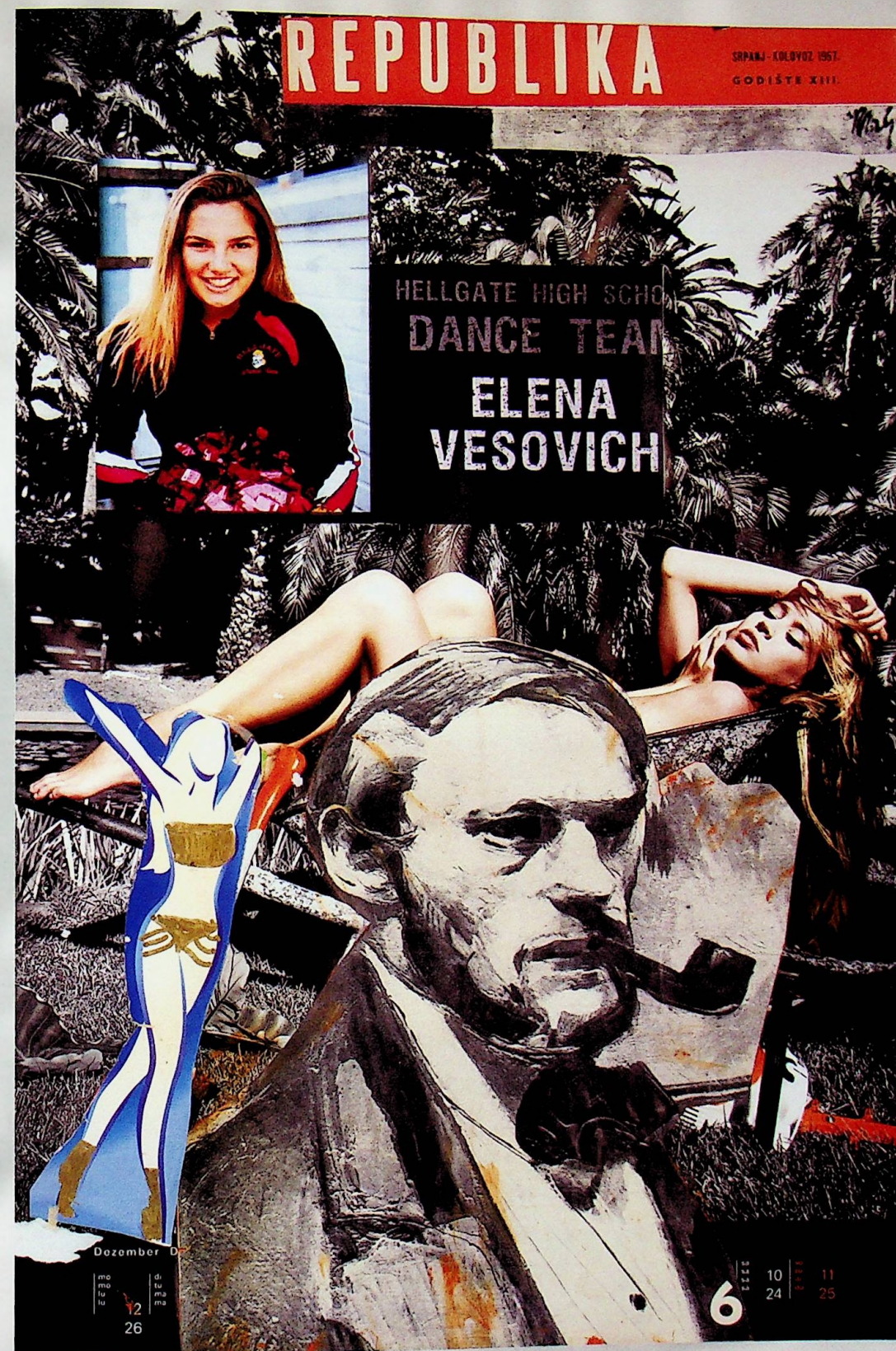
Tu je i pitanje, kad već kažete "ne znam odgovor", tko to šalje poruku.
Je li to vrijeme, stvarnost?





A kad se iz konteksta pojavi pitanje o sudbini umjetnosti, sjetim se, premda je davno bilo, mladog klavirista, koji je na pitanje što je potrebno za uspjeh, odgovorio: talent, mnogo rada i rana na srcu.

Netko ima samo talent, netko upornost, netko ranu na srcu, ali uvijek će se u nekoga naci sve troje.



O autoru:

Mio Vesović rođen je 1953. godine u Gornjoj Dobrinji kod Užičke Požege. Studij filmskog snimanja završio je na zagrebačkoj Akademiji za kazalište, film i televiziju u klasi Nikole Tanhofera. Od 1970 -ih sustavno objavljuje fotografije u Poletu, Studentskom listu, Svijetu, Pitanjima, Vjesniku i nizu drugih novina i časopisa. Snima dokumentarnu fotografiju i portrete za potrebe raznih prilika i tiskovnih medija nastojeći dati neki autorski doprinos u tim formama.

Tijekom aktivne karijere istražuje fotografski medij u eksperimentalnim ciklusima, kojima fiksira jednu temu i ponavlja kadar (ciklusi Rosebud, New York, Zastave). Godine 1979. s Ivanom Posavcem osniva Studio MO (Mekano okidanje). S Posavcem je osmislio preko stotinu naslovnih stranica tjednika Danas. Njegove kulturne fotografije su one Tita u Zagrebu (1976.) i Tomislava Gotovca za vrijeme izvođenja performansa „Zagreb, volim te!“.

Od 2000-ih Vesović se bavi i fotokolažom, ali i kolažom i asamblažom, kad u iskustva zabilježena fotoaparatom inkorporira kolažne elemente isječaka iz novina i časopisa, te odbačene i pronađene materijale i predmete (objets trouvés). Radovi pod nazivom Ars Vivendi po prvi puta javnosti se prikazuju u Galeriji na katu u ožujku 2020. godine.

Živi i djeluje u Zagrebu.

Član je Fotografske sekcije ULUPUH-A i HZSU-a.

About the author:

Mio Vesović was born in 1953 in Gornja Dobrinja near Užicka Požega. He studied cinematography at the Academy for Theatre, Film and Television in Zagreb as part of Nikola Tanhofer's class. Since the 1970s he has consistently had his photographs published in Polet, Studentski list, Svijet, Pitanja, Vjesnik and numerous other newspapers and magazines. He takes documentary photographs and portraits for various occasions and print media striving to give an author's touch to these forms.

During his active career he explored the photographic medium through experimental cycles in which he fixed on a theme and then repeated the shot (cycles Rosebud, New York, Flags). In 1979 he and Ivan Posavec founded the Studio MO (Mekano okidanje – Soft Shooting). Together with Posavec he made over one hundred covers for the weekly magazine Danas. His legendary photographic subjects include Tito in Zagreb (1976) and Tomislav Gotovac during the performance Zagreb, I Love You.

Since the 2000s Vesović has also worked in photocollage, as well as collage and assemblage, incorporating collage elements of newspaper and magazine excerpts, as well as rejected and found materials and objects (objets trouvés) into experiences recorded by his camera. In March 2020 his series Ars Vivendi is being exhibited publicly for the first time at the Upper Floor Gallery.

He lives and works in Zagreb. He is the member of the Photographic section at ULUPUH and HZSU-a.

Svi radovi izloženi na izložbi prikazani su u katalogu. / Entire exhibition are presented in catalogue.
12 kolaza / collages 40x50 cm
1 akrilik na platnu / acrylic on canvas 50x70cm



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