



galerija forum

Forum
Po Mladosti



Sebastijan Vojvoda
Topologije

sebastijan vojvoda

topologije

3. — 28. 2. 2015.



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Exhibition
by Sebastian Vojvoda
Galerija Forum
3. - 28. 2. 2015.

sebastijan vojvoda

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topologije diktature

antun maračić

Na prvi pogled slike Sebastijana Vojvode (Pula, 1976.) doimaju se kao inačice geometrijske apstrakcije, bilo one povijesnog modernizma ili postmodernih *neo geo* idioma. No pažljivom opservacijom zaključit ćemo da je riječ o nekoj vrsti mimetičkog, pretstavljачkog pristupa, prikazu geometrijskih makro i mikro vizuala-pattema koji nas okružuju, bilo da je riječ o tlocrtima povijesne reprezentativne arhitekture, nekog ureda ili pak suvremenih tehnoloških aparata, čipova, ikonografije videoigara, virtualno generiranih slika.

Dakako, ni te motive Vojvoda ne prenosi pasivno. Duboko svjestan slikarske tradicije i suvremenog vizualnog okoliša, on stvara hibridna likovna polja u kojima obuhvaća kako elemente iz povijesti umjetnosti i arhitekture, tako i artifičijelni pejzaž 21. stoljeća, uključujući u naoko dekorativnim kvadratnim slikama refleksiju i kritiku 'ljudske opsjednutosti geometrijom', odnosno, relaciju između geometrije i društva. Pritom, naglašavajući kontrast između klasičnog medija slikarstva (ulja ili akrilika na platnu) i navedene ikonografije koju, uz ostalo, obilježava suvremena tehnologija, autor postiže produktivnu napetost i intrigantnost svojih artefakata.

O svom radu on sam kaže sljedeće:

U potpunosti se odričem metafizičkog pristupa geometriji kao izrazu skrivenog univerzalnog poretka koji je bio značajan za pioniere apstraktnog slikarstva - Kupku, Maljeviča, Tatlinu, Gaboa, van Doesburga, Vantongerloa i ostalih. Na prvom mjestu je događajna sadašnjost i njena ontologija. Maljevičev kvadrat ili križ, banalne geometrijske činjenice koje za tog pravoslavnog mistika predstavljaju manifestaciju Apsoluta, za mene su koordinate umjetno generiranog prostora ili kontrolori za kretanje u virtualnom svijetu igračih konzola kao što su Gameboy ili Nintendo. Vlastitu mentalnu, zamišljenu ekransku sliku pretvaram u klasičnu sliku na platnu. /.../ Kroz tradicionalan medij raščlanjujem virtualan prostor monitora ili televizorskog ekrana.

U formalnom smislu nastali radovi mogu biti različite parafraze, kolaži i montaže realizirane suočavanjem različitih medijskih, značenjskih ili vrijednosnih proizvoda i kulture. Tako nastala hibridna likovna polja različitih odbačenih slikarskih modusa tvore referencijalni kontekst i eklektičan konstrukt utemeljen na postupcima demontaže i ponovne sinteze.

lako pomno mišljene kao samostalne je-

dinice (te tako djelomično i izlagane), autor svoje slike ne smatra intaktnim završnim rješenjem nego, uračunavajući takvu mogućnost u njihovom preliminarnom konceptu, formalnoj strukturi te identičnim formatima, ne libi se 'degradirati' ih na status elementa, modula, fragmenta koji - već prema prostoru u kojem se izlažu i sugestiji njegove konfiguracije - spaja na različite načine, u rijeđe ili gušće, veće ili manje ansamble, katkada u kombinaciji s kubusima čije su stranice slike istih dimenzija.

Takve aglomeracije čine ekstenziju kompozicija pojedinačnih slika-modula, kompleksne geometrijske sustave koji ponavljaju i variraju različita događanja unutar samostalnih jedinica. Time autor demonstrira fleksibilnost i depatetiziranost svojih uradaka, ma koliko da su ovi izvedeni precizno i prema jasno uspostavljenom kodu, bilo u smislu (ob)lika ili boje. Njihova kombinatorika, naime, kako unutar jednog formata tako i unutar instalacijskog kompleksa, stvar je preliminarne ideje, aluzija na montažnost suvremenih naprava i vizuala.

Ako je modernizam bio stvar idealizma, utopijskih nagnuća, vjere u progres, postmodernizam zona skepse u mogućnost inovacije te pripadajuće ironije i blasfemije u

amalgamiranju povijesnih modela, Vojvodino slikarstvo i ponašanje pripada ovostoljetnoj rezignaciji lišenoj patosa i samosažaljivosti. Predstavlja određenu analogiju i mimezu suvremenog artificijelnog krajobraza, ali bez apologetskih prizvuka. Naprotiv, implicira odnos kritičnosti, ali i odustajanja od karikature koja bi podrazumijevala angažman i prevratničku tlapnju. Zadržava tako egzaktnost predložka permutiranih likova/ikona pa i njihovu eleganciju te, barem prividno neutralnu, dekorativnost.

Naslov same izložbe (*Topologije*), koji intimno uključuje i neizgovoreni nastavak (...*diktature*), potvrđuje tezu o kritičnosti ovog rada. Dapače, radikalne kritičnosti prema geometrijskom kodu kojim se služi, a koji smatra sredstvom simplifikacije i apstrahiranja organike svijeta i svemira te, u krajnjoj posljedici, izraza/metafore svih oblika povijesnog podčinjavanja čovječanstva od strane vladajućih struktura.

No naslovi pojedinih artefakata i njihovovih grupacija odnosno izložbenih aglomeracija (*Zimske slike*, *Grupa bez ljubavi*, *Road to Anna A.* i sl.) – mahom su vrlo slobodne i neilustrativne sintagme, izrazi osobnih asocijacija koji su ujedno i dodatak subverzivnog šuma kao doprinosa semantičkoj polidimenzionalnosti ovih radova.

Vojvoda je veoma obrazovani umjetnik koji, osim talenta i praktičnog metijea, posjeduje i teoretsko znanje, te je kao takav sklon refleksiji umjetnosti i vlastitog djela.

Utoliko je bizarnija činjenica da je neposredno uoči otvorenja ove izložbe, od jednog starijeg, u Hrvatskoj praktički nepoznatog autora, optužen za plagijatorstvo. Istina je da – budući da se obojica služe variranjem općepoznatih i univerzalnih arhetipskih

znakova te povijesnoumjetničkim citatima – postoje određene sličnosti u njihovim radovima. No, unatoč tome što su neke kompozicije vrlo podudame, Vojvoda nikad nije uživo vidio radove svog kolege, a u konačnom dojmu, u cjelini, bez obzira na koincidirajuće elemente, ta dva opusa bitno se razlikuju, odnosno Vojvodina suvremenost u smislu ideje mimeze ovostoljetnih 'mrtvih priroda' u radu ovog drugog sasvim izostaje. Ipak, budući da je puno stariji kolega (inače žitelj jednog malog istarskog gradića) nastupio ultimativno i prijetio sudom, Vojvoda je, ne želeći se izlagati nepotrebnim neugodnostima, popustio i pribjegao cenzuri određenog broja radova. Upriličivši ekstenziju svojih instalacija izložio ih je, ali omotane u 'korotno ruho', tj. u čmo platno, dodajući tako svom postavu još jedan naslov – *Inkriminacije*. Izložba je time dobila neočekivani novi aspekt, instalaciju koja koliko reducira, toliko i, u određenom smislu, semantički i prostomo proširuje prvotno zamišljene radove i njihove ansamble. Na taj način autor je kreativno kapitalizirao nepredviđenu okolnost koja je prijetila neugodnim posljedicama.





the topologies of dictatorship

antun maračić

At first glance, the paintings of Sebastijan Vojvoda (Pula, 1976) give the impression of being versions of geometrical abstraction, either that of historical Modernism or of the Post-Modern Neo-Geo idiom. But with greater attention we can conclude that what is involved is some kind of mimetic, representational approach, the depiction of the macro and micro visuals/patterns that surround us – perhaps of the ground plans of grand historical public architecture, some offices, or the geometry of the organisation of contemporary devices, or chips, the iconography of video games, of virtually generated images. And of course, Vojvoda does not simply passively convey these motifs. Profoundly aware of the painting tradition and the contemporary visual environment, he creates hybrid visual fields in which he encompasses both elements from the history of art and architecture and the artificial landscape of the 21st century, involving in the seemingly decorative square paintings a reflection and critique of 'the human obsession with geometry', that is, the relation between geometry and society. Stressing as he does the contrast between the classic medium of painting (oil or acrylic paints

on canvas) and the given iconography that is marked by, among other things, contemporary technology, the author instils in his artefacts a productive tension and sense of intrigue.

He himself says of his work: *I have totally relinquished the metaphysical approach to geometry as expression of some hidden universal order that was important for the pioneers of abstraction – Kupka, Malevich, Tatlin, Gabo, van Doesburg, Vantongerloo and others. In first place there is the eventful present, and its ontology. Malevich's square or cross, the banal geometrical facts that for that Orthodox mystic represented a manifestation of the Absolute, are for me the coordinates of an artificially generated space or controllers of movement in the virtual world of game consoles like Gameboy or Nintendo. I convert my own mental, imagined screen image into a classic painting on canvas. /.../ Through the traditional medium I analyse the virtual space of monitor or TV screen. In a formal sense the works created can be different paraphrases, collages or montages produced by the juxtaposition of products and cultures, different in their media, semantics and values. Coming into*

being like this, these hybrid visual fields of different rejected ways of painting create a referential context and an eclectic construct founded on procedures of disassembly and new synthesis.

Although he has carefully devised them as independent units (and partially so exhibited them), the artist does not consider his paintings a complete and integral solution but, having factored such a possibility into the preliminary idea of them, into their formal structure and identical formats, he does not hesitate to degrade them to the status of elements, modules, fragments, which – according to the space in which they are exhibited and what is suggested by its configuration – joins them in various ways, into sparser or denser groups, sometimes in combination with cubes the sides of which are pictures of the same sizes. Such agglomerations constitute an extension of the compositions of the individual paintings-cum-modules, complex geometrical systems that recuperate and vary different events within the independent units. He shows here the flexibility and lack of over-emotionalism in his works, however much they are produced precisely and ac-

cording to a clearly set up code, in terms of either form or colour. The combinations of them, both within the format and within the complex of the installation, are a matter of preliminary idea, allusions to the cutting and pasting involved in contemporary devices and visuals.

If modernism was a thing of idealism, utopian propensities, belief in progress, and post-modernism of zones of scepticism concerning the possibility of innovation and the pertaining irony and blasphemy in the amalgamation of historical models, Vojvoda's painting and behaviour belong to the resignation of this century, devoid of any emotionalism or self-pity. It represents a certain analogy to and mimesis of the contemporary artificial landscape, but without any tones of *apologia*. On the contrary, it implies a critical attitude, but also the relinquishment of caricature, which would imply engagement and revolutionary illusion. It thus retains the exactitude of the prototype of permuted figures/icons, and even their elegance as well as the at least apparently neutral decorativeness. The title of the exhibition itself, *Topologies*, which intimately includes the unspoken continuation (...of *dictatorship*), confirms the proposition that this is a work of criticism. Indeed, radically critical of the geometrical code that it uses, and that it considers a means for simplifying and making abstract the organic nature of the world and the universe and, ultimately, a figure or metaphor of all forms of historical subjugation of humanity by the ruling structures.

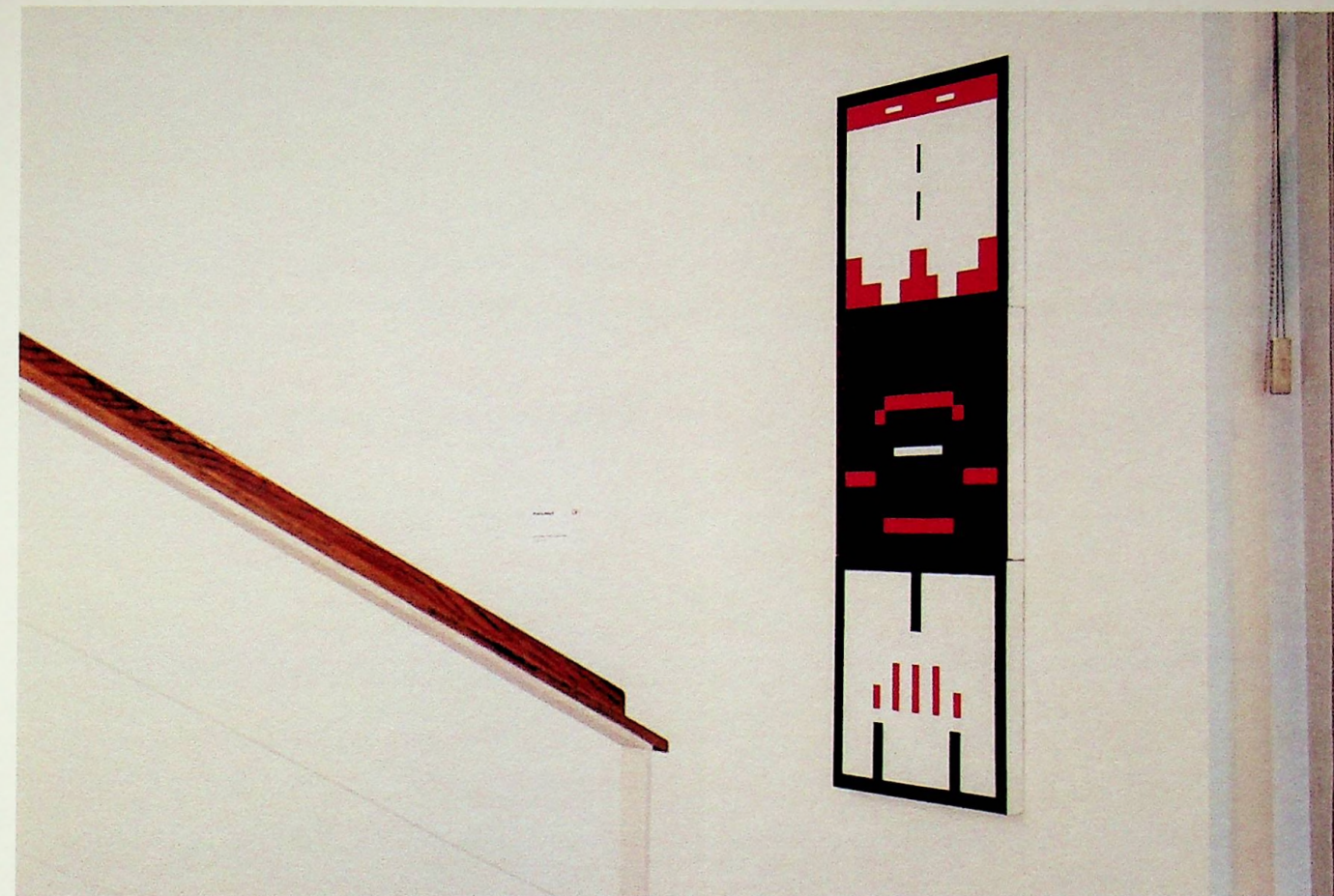
But the titles of the individual artefacts and their groupings or agglomerations of them for the exhibition (*Winter pictures*, *Group*

without Love, *Road to Anna A* and so on) are all of them very free and non-illustrative phrases, expressions of private associations that are also an addition of subversive noise as contribution to the semantic poly-dimensionality of these works.

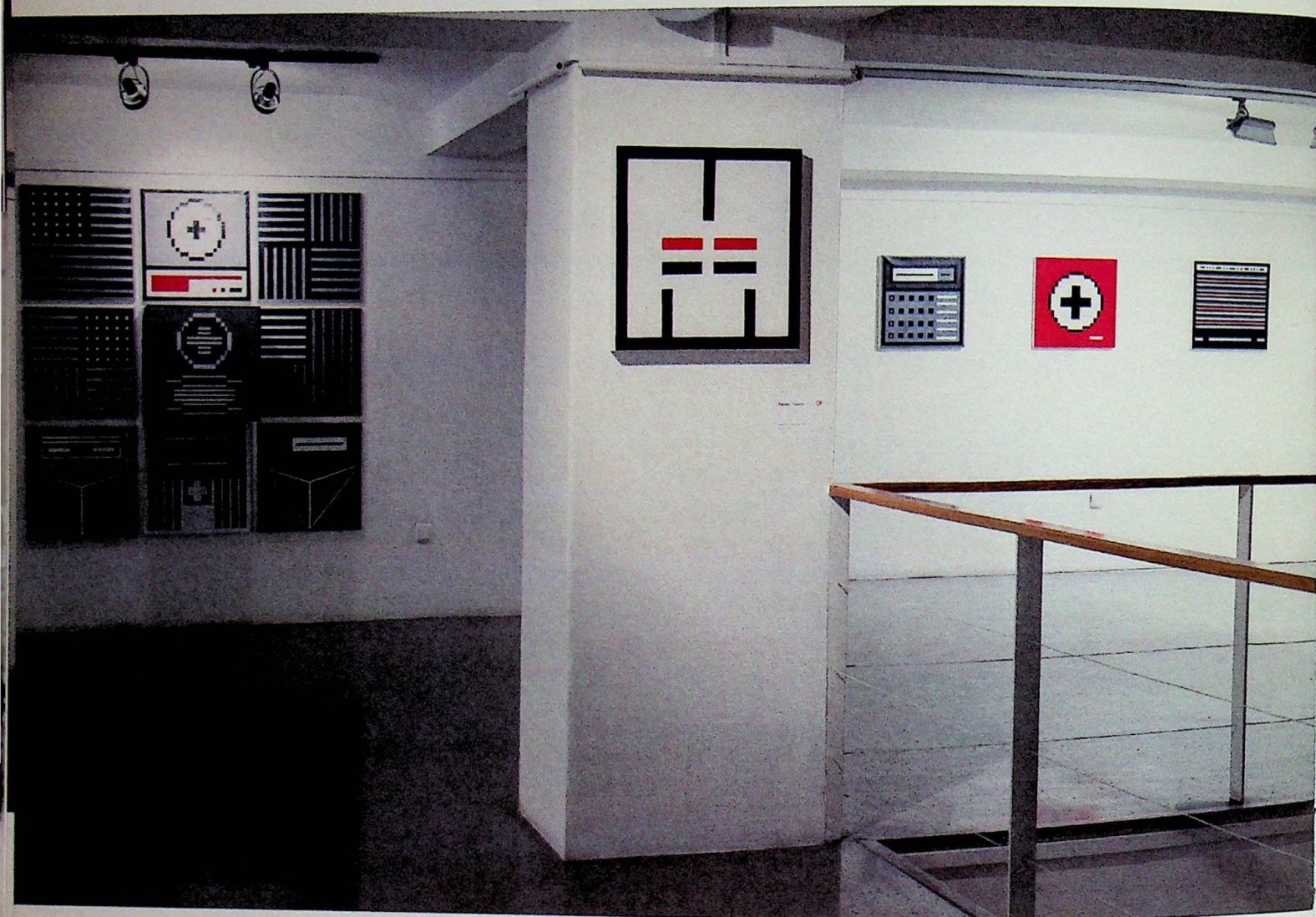
Vojvoda is a highly educated artist who, apart from his talents and his practical craft skills is also well versed in theoretical knowledge, and is accordingly apt to reflect on art and his own work.

All the more bizarre, then, is the fact that just before the opening of the exhibition he was accused by an older colleague, one practically unknown in Croatia, of plagiarism. It is true that, since both of them make use of the variation of generally known and universal archetypes of signs and quotes from art history, there is a certain similarity in their works. Yet although some of the compositions are analogous, Vojvoda has never seen the works of this colleague live, and the ultimate impression is that, as a whole, irrespective of the similarities, these two oeuvres are essentially different. Vojvoda's contemporaneity in the sense of the idea of mimesis of these 21st century 'still lifes' is completely wanting in the work of the other. Still, since the much older fellow painter (an inhabitant of a small Istrian townlet) issued the ultimatum of litigation, not wanting to expose himself to unnecessary unpleasantness, Vojvoda gave in and resorted to censoring a certain number of works. He did exhibit them, but wrapped them however 'in mourning weeds', i.e. black canvas, adding to his setup one more title – *Incriminations*. Thus the exhibition acquired a new and unexpected aspect, an installation that at the same time reduces and also,

in a way, semantically and spatially extends the originally conceived works and their ensembles. In this manner he made creative capital out of an unexpected circumstance that threatened to have awkward consequences.







izloženi radovi | exhibited works

Escape from the Mindmaster, instalacija / installation; ulje i akril na drvu / oil and acrylic on wood, 2006., 50 x 50 x 50 cm; ulje na platnu / oil on canvas, 2006., 2 x (50 x 50 cm)

Zimske slike / Winter paintings, akril na platnu / acrylic on canvas, 2014., 50 x 50 cm

Grand Hotel 'B-9', ulje na platnu / oil on canvas, 2014., 50 x 50 cm

Summer Angst, akril na platnu / acrylic on canvas, 2014., 50 x 50 cm

Towers, ulje na platnu / oil on canvas, 2004., 50 x 50 cm

Inkriminacije / Incriminations, ulje na platnu, crna poliesterska tkanina / oil on canvas, black polyester fabric, 2014., 11 x (50 x 50 cm)

Diktature u nastajanju / Dictatorships under construction, akril na platnu / acrylic on canvas, 2014., 50 x 50 cm

Road to Anna A., akril na platnu / acrylic on canvas, 2015., 50 x 50 cm

Lovci / Hunters, akril na platnu / acrylic on canvas, 2014., 50 x 50 cm

Grupa bez ljubavi / Loveless group, akril na platnu / acrylic on canvas, 2014., 50 x 50 cm

Ruska dialektika / Russian dialectic, instalacija / installation, akril na drvu / acrylic on wood, 2014., 50 x 50 x 50 cm; akril na platnu / acrylic on canvas, 2014., 8 x (50x50 cm)

Korporacijski Satori / Corporation Satori, akril na platnu / acrylic on canvas, 2014., 50x 50 cm

Apostoli / Apostles, akril na platnu / acrylic on canvas, 2014., 50x 50 cm

Paleolitik / Paleolithic, ulje na platnu / oil on canvas, 2004., 50 x 50 cm



biografija

Sebastijan Vojvoda rođen je u Puli, 1976. godine. Osnovnu i srednju školu završava u Poreču. Studira na Umjetničkoj akademiji u Splitu, od 1999.-2000., a nastavlja na Akademiji za likovno umetnost in oblikovanje u Ljubljani, na slikarskom odjelu, u klasi profesorice Metke Krašovec. Diplomirao je kod profesora Zmage Jeraja i Boruta Vogelnika, 2006. godine. Godine 2005. boravi kao stipendist u Göteborgu, u Švedskoj, na tamošnjoj Umjetničkoj akademiji. Godine 2012. na ALUO u Ljubljani završava postdiplomski magistarski studij slikarstva kod profesora Bojana Gorence. Sudjelovao je na različitim umjetničkim projektima kao dizajner, fotograf i filmski snimatelj. Dosad je izlagao na više samostalnih i skupnih izložbi u zemlji i inozemstvu. Živi i radi u Poreču, gdje je zaposlen kao kustos i vodi telj likovne djelatnosti na Pučkom otvorenom učilištu.

biography

Sebastijan Vojvoda was born in Pula in 1976. He went to primary and secondary school in Poreč. He started at the Art Academy in Split, in 1999-2000, and then went on in the Academy of Fine Arts in Ljubljana, painting section, in the class of Metka Krašovec. He graduated from the class of Zmago Jeraj and Borut Vogelnik in 2006. In 2005 he had a grant to study in the Art Academy in Göteborg. In 2012 he completed his MA course in painting with Bojan Gorenc in Ljubljana. He has taken part in various artistic projects as designer, photographer and cameraman. He has to date exhibited at numbers of solo and collective exhibitions at home and abroad. Sebastijan Vojvoda lives and works in Poreč, where he is curator and manager of artistic activities at the Popular Open University.

izložbe | exhibitions

2002. Gradska vijećnica, Pula, *Ars Attack*, skupna izložba studenata likovnih akademija iz Istre
Foaje Istarskog narodnog kazališta, Pula, *Ars Attack*
Galerija talijanske zajednice, Rovinj, samostalna izložba slika
Galerija Equrna, Ljubljana, izložba apsolutna Akademije za likovno umetnost in oblikovanje u Ljubljani
2005. Rothor Gallery, Göteborg, izložba studenata Umjetničke akademije u Göteborgu, Švedska
2007. Galerija MC, Velenje, samostalna izložba slika
2008. Miklova hiša, Ribnica, izložba studenata druge godine magistarskog studija na ALUO Ljubljana
2009. Muzej moderne i suvremene umjetnosti - Mali salon, Rijeka, izložba finalista nacionalnog fotografskog natjecanja *Photodays, Rovinj*
2012. Zavičajni muzej grada Rovinja, *Likovna kolonija Rovinj*, skupna izložba slika
2014. Poola Gallery, Pula, samostalna izložba slika
2014. Subgalerija MUL, MMC Luka, Pula, samostalna izložba slika
2015. Galerija Forum, Zagreb, *Topologije*, samostalna izložba slika

priznanja | acknowledgments

2005. Nominacija za *Nagradu ALUO Ljubljana za studentska dostignuća* na završnoj godini studija
2009. Finalist na nacionalnom fotografskom natjecanju *Photodays, Rovinj*, u kategoriji umjetnički akt

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Graham McMaster

tehnički postav | technical set up
Vedran Gladinović i Hrvoje Lončar

fotografije | photographs
Tomislav Turković

grafičko oblikovanje | design
Tomislav Turković, www.tTom.info

tisak | printing
Intergrafika, Zagreb

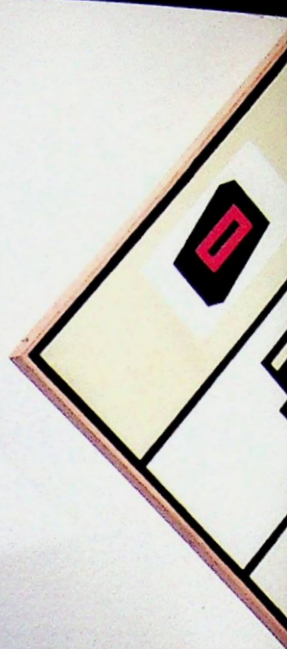
naklada | edition
150

Tiskano u Hrvatskoj, 2015. |
Printed in Croatia, 2015

izložbu omogućili | the exhibition
has been made possible by
Gradski ured za obrazovanje, kulturu i šport,
Zagreb i Ministarstvo kulture RH-e | City office
for education, culture and sport, Zagreb and
Ministry of Culture of the Republic of Croatia



naslovnica | cover
Escape from the Mindmaster, instalacija | installation
ulje i akril na drvu | oil and acrylic on wood, 2006.
ulje na platnu | oil on canvas, 2006.



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