

Boris Hergešić

Portal 9

Osveta grada

24. 1. - 15. 2. 2019.



ESSEN



katu

na

galerija

Crkva u koju bih volio zaći

Povodom instalacije u 'Portal 9' Borisa Hergešića

Sredina u kojoj živimo, to fizičko mjesto našeg boravka u prostoru i vremenu snažna je i nezaobilazna odrednica na kojoj gradimo svoj identitet. Okruženje, često označeno asfaltom, ciglom i betonom s manjim primjesama prirode, nama odraslima u urbanoj sredini često je i više nego mjesto života jer je duboko utkano u slabašnu i promjenjivu arhitekturu naše osobnosti. Kako se mijenjamo mi sami, tako se manje ili više mijenja i grad oko nas, izuzev u jednoj stvari: grad se može pomladiti i potpuno promijeniti, a mi ne možemo. Naš je put jednosmjernan i vodi u pravcu u kojem od našeg materijalnog prisustva neće ostati puno, samo pepeo ili jednostavno ništa. Ta osobina Grada da guta i proždire, da se obnavlja i da ne stari nego poput gušterova repa nanovo izrasta, čini ga neprestanim nadahnućem za one koji u njemu vide više od korisno složenog betona, asfalta i cigle s primjesama zelenoga.

Hergešić je gradski frik, talentirani i educirani akademski urbani štakor koji grad i njegove mikrolokacije vidi kao mjesta u kojima se možete ili prosvijetliti ili propasti do samoga pakla. Portal 9 instalacija je klasičnijeg tipa koja je ustvari rađena za posebnu lokaciju i pogled, upravo onaj na kojem se i sama Galerija na katu nalazi. Jednostavnim postavom, digitalna slika na zidu i dvije skulpture s intervencijom u samome prostoru galerije, ovaj rad pokazuje težnju k medijskom nomadizmu u kojemu Hergešić traži most kojim bi komunicirao svoju viziju u javnosti. Narativnost njegove (virtualne) stvarnosti proizlazi iz strasti za filmom, medijem koji u sebi sadrži snažnu narativnost, a sam sadržaj fikcije odraz je stanja društva kako ga on doživljava. Hergešić od prije par godina nije onaj koji je to danas, tako da je od gotovo klasičnog medija bezazlene ali zanimljive slike njegov rad evoluirao u digitalni medij.

No, s promjenom medija došlo je i do promjene tematike. Od estetskih vježbi boje i formi na platnu sadržaji su u novim radovima otišli u narativnom pravcu otvarajući nizove novih priča u poznatim gradskim prostorima i mikrolokacijama.

S godinama života i korištenja grada kao urbanog fenomena isprepletenog politikom (ono što nam grad čini s manje ili više našeg upliva) i estetikom (onako kao grad izgleda), Hergešić je mijenjao i svoj krug tema. Iz male mikrosredine poznatih gradskih birtija s hibridnim gostima do ključnih donjogradskih raskršća s prikazom podzemnog svijeta koja su eruptirala kroz proždirući anus sa zubima i pipcima, Hergešić poput urbanog mudraca slika jedan budući špil personaliziranih tarot karata.

Prizori su to proždiranja i strave gradskog tkiva i ljudi od nekog bezglavog hibridnog monstruma, koji ne izazivaju empatiju u sudionicima nego znatiželju i dobru priliku koju valja zabilježiti i prenijeti dalje. Ta istovremena dihotomija i sklad onih koji su žrtve i onih koji to nisu, preslika je stvarnosti u kojoj živimo. Iz dubine nas samih, ne

nekoga drugoga, nego nas samih, izašlo je čudovište. Podzemno stvorenje pojavilo se na ulicama koje je vremenom mutiralo i počelo proždirati nas same dok su neki 'promatrači' čudom prirode ili izdaje osobnih načela morala i etike ostali time svime netaknuti i još su se drznuli kapitalizirati tuđu muku naslađujući se snimanjem prizora naše propasti. Sprženih i tostiranih mozgova, opranih vizijom sna o materijalnom dobitku i socijalnom blagostanju, promatramo kako se u našoj sredini otvaraju rupe sa čudovištima u koje upadaju naše moralne i etičke vrijednosti. Uz pomoć kalašnjikova ili bez njega, svede se na isto, sami smo sebi jamu iskopali.

Rupe su to u kojima čudovišta čuče i spremno čekaju jedino pravo gorivo koje im samo mi, ljudi, možemo dati, gorivo koje nije fosilnog ili električnog porijekla, nego je sačinjeno od naše slabašne osobnosti i tanašnog karaktera koji bi uvijek išao tamo gdje mu je bolje i gdje vidi više za samoga sebe nauštrb drugih i društva u kojem živi.

Iz tih razloga Hergešićev rad je filozofske prirode, kroz estetsku vrijednost govori o našoj sredini koju sami oblikujemo svojim ponašanjem i stavovima, a simbolika prizora maskirana u neko čudovište tu je samo iz jednog razloga – kako se ne bi sami prebrzo prepoznali i spoznali koliko smo ustvari jeftini i jadni. Hieronymus Bosch slikar je fantazma, nekog perverznog erosa tih davnih kasnorenesansnih godina, esteta i genij, koji je znao i za samu Crkvu odraditi koji posao.

Hergešića Crkva neće zvati jer je, kao digitalni skulptor naše mizerije i nesnalaženja u društvenom i političkom trenutku koje je dovelo do degradacije ljudskih vrijednosti i otuđenja u kojem jedino nečija smrt ili gadno fizičko sakaćenje pobuđuje medijima vođenu empatiju, jednostavno nepodoban. Njegov je rad, prožet dubokom kršćanskom porukom, suvremena verzija sakralne umjetnost 21. stoljeća pogodna za apsidu neke crkvene novogradnje, gdje bi bila jednako strašna i grozna suvremenom katoliku, baš kao freska Posljednjeg suda u Sikstini ondašnjem vjerniku u bolji život koji ga na nebesima čeka.

Hergešić zato treba čekati ponovni dolazak Krista kako bi nakon toga mogao poput Hieronymusa ili Michelangela dobiti pokoju narudžbu za Sedam smrtnih grijeha ili Posljednji sud.

No, Crkva u koju bih osobno radi toga volio zaći i vidjeti Hergešićevu prosvjetljujuću verziju ove dvije teme daleko je od gradnja i realizacije jednako kao političar od istine i ljudsko biće od poštenja.

The Church I Would Like to Enter

Regarding the Installation 'Portal 9' by Boris Hergešić

The milieu in which we live in, that physical place of our sojourn in space and time is a strong and unavoidable determinant on which we build our identity. Our surroundings, often marked by asphalt, brick and concrete with minor tinges of nature, for us who have grown up in urban settings, is often more than just a place for living for it is deeply woven into the fragile and protean architecture of our personality. As we change, so does the city around us, more or less, except in one aspect: it can rejuvenate itself and completely transform, while we cannot. Ours is a one-way path leading in the direction in which not much will remain of our material presence, only ashes or nought. This characteristic of the city to swallow and devour, to renew itself and never get old, like a lizard's tale which grows anew, makes it a constant inspiration for those who see it as more than a useful pile of concrete, asphalt and brick with tinges of green.

Hergešić is a city freak, a talented and educated academic urban rat who sees the city and its micro-locations as places where you can either enlighten yourself or crumble straight down to hell. Portal 9 is a classical installation that was in fact made for a specific location and view, precisely the one where the Upper Floor Gallery finds itself.

With a minimalistic set-up, combining a digital image on the wall and two sculptures with an intervention in the gallery space, this work exhibits a tendency towards media nomadism in which Hergešić is searching for a bridge in order to communicate his vision in public. The narrativity of his (virtual) reality stems from his passion for film, a media that contains a strong narrativity, and the content of the fiction echoes the state of society the way he perceives it. Hergešić from several years ago, is not the same one he is today. And so, his work has evolved, from almost a classical medium, with its harmless but intriguing image, into a digital medium.

Yet, by changing media a thematical shift occurred as well. Moving on from esthetic exercises in color and shape on canvass, in his new works the content has followed a narrative direction opening up a stream of new stories in familiar city spaces and micro-locations.

Along with years of living and using the city as an urban phenomenon which is interwoven with politics (what the city does to us with more or less of our own input) and aesthetics (what the city looks like), Hergešić has also changed his circle of themes. From a small micro-setting consisting of well-known city bars with hybrid guests to key downtown crossroads containing a representation of the underworld which have erupted through the devouring anus equipped with teeth and tentacles. Like an urban sage Hergešić paints a future deck of personalized tarot cards.

These are images of some kind of a headless hybrid monster devouring the urban fiber and people, they do not invoke empathy in the gathered participants, but rather

Emil Matešić

a curiosity and a good opportunity which needs to be marked down and passed on. This simultaneous dichotomy and harmony of victims and non-victims, replicates the reality we live in. The monster has surfaced from deep within ourselves, it is not of anybody else's making. An underground monster emerged on the streets and over time it has mutated and started to devour us, while some 'observers' have, by miracle of nature, or betrayal of personal moral and ethical principles, remained intact and even dared to capitalize on the misery of others, relishing it by taking images of our demise. With fried and toasted brains, brainwashed by the dream of material gain and social prosperity, we watch how within our surroundings holes with monsters emerge, and our moral and ethical values fall into them. Whether with a Kalashnikov or without, it boils down to the same, we have dugged our own graves.

In these holes the monsters are crouching and eagerly waiting for the only real fuel, which only we, the people, can give it, a fuel which is not of fossil or electrical origin, but is made of our puny personality and weak character which always wants to go where it will be better for it and were it sees more to gain for itself at the expense of others and the society it abodes.

For this reason, Hergešić's work is philosophical. By way of esthetic value, it speaks about our surroundings which we ourselves shape through our behavior and attitudes, while the symbolic of the image masked into a monster finds itself here for one reason alone – so we don't recognize ourselves too soon and realize how cheap and pathetic we really are. Hieronymus Bosch is a painter of phantasms, carrying a certain perverse Eros of those remote late-renaissance years, an esthete and a genius, who knew how to do some work for the Church itself.

The Church won't be calling Hergešić any time soon. Being a digital sculptor of our misery and bewilderment in the social and political zeitgeist that brought forth the degradation of human values and alienation in which only death or extreme physical mutilation induce a media-driven empathy, he is simply unsuitable. His work is permeated with a deep Christian message, a contemporary version of sacral art for the 21st century well suited for an apse of some new build church, where it would be frightening and horrible to the contemporary Catholic, just like the Last Judgement fresco at the Sistine Chapel was to the believer of those times, praying for a better life awaiting for him in the heavens.

Therefore, Hergešić ought to wait for Christ's final arrival, so afterwards he can, like Hieronymus or Michelangelo, receive a few orders for Seven Deadly Sins or the Last Judgement.

However, the Church I personally would like to enter and see Hergešić's enlightening version of these two themes is far from being built. As far as the politician is from the truth and the human being from honesty.

Text: Emil Matešić
Translation: Dina Pokrajac

Boris Hergešić rođen je u 1974. godine u Zagrebu. Diplomirao je na odjelu kiparstva na Akademiji likovnih umjetnosti u Zagrebu. Aktivno se bavi istraživanjem mogućnosti 3D animacije i novim medijima. Njegovi site-specific radovi 'Aquarium' (2013.), 'Lunatic' (2016.) i 'MSU-u production line' (2017.) prikazani su u Animafestovu programu 'Animation goes MSU'. Radio je video-mapping za razna događanja te surađuje na filmovima kao savjetnik i autor posebnih efekata. Napravio je nekoliko interaktivnih projekata koji uključuju dizajn i programiranje proširene stvarnosti. U svome umjetničkom radu spaja iskustva iz klasičnih voluminoznih medija, digitalne animacije i digitalne slike. Za nadahnuće često koristi osobna sjećanja i iskustva vezana za prepoznatljive urbane mikrolokacije koje prikazuje na autorski način koristeći estetiku znanstvene fantastike i jeze. 2018. godine imao je samostalnu izložbu u Galeriji VN pod nazivom "Portal 7". Asistent je na Tehničkom veleučilištu u Zagrebu, na predmetima 'Digitalna animacija i digitalna televizija'.

Boris Hergešić was born in 1974 in Zagreb. He graduated at the Department of Sculpture at the Academy of Fine Arts in Zagreb. He is active in the fields of new media and 3D animation, exploring their possibilities. His site-specific works 'Aquarium' (2013), 'Lunatic' (2016) and 'MSU Production Line' (2017) were exhibited in the 'Animation Goes MSU' programme which was part of Animafest. He has done video-mapping for various events and he collaborates on films as both consultant and special effects author. He made several interactive projects that include design and augmented reality programming. In his artistic work he combines the experiences of classical voluminous media, digital animation and digital image. For inspiration he uses his personal memories and experiences related to recognizable urban micro-locations which he shows in an authorial manner using the esthetics of science-fiction and the uncanny. In 2018 he had a solo exhibition in the VN Gallery under the title 'Portal 7'. He is an assistant at the Polytechnic University in Zagreb teaching the courses 'Digital Animation' and 'Digital Television'.

Boris Hergešić / Portal 9 - osveta grada

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IZDAVAČ: Kulturno informativni centar, Preradovičeva 5, Zagreb

ZA IZDAVAČA: Petar Bujas

VODITELJI PROGRAMA GALERIJE NA KATU: Andrea Grgić, Emil Matešić

TEHNIČKI POSTAV: Vedran Grladinović, Marlin Kovačević

PREDGOVOR: Emil Matešić

PRIJEVOD NA ENGLESKI: Dina Pokrajac

OBLIKOVANJE PLAKATA: Emil Matešić

OBLIKOVANJE DEPLIJANA: Vedran Grladinović

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