

MARBLE HILL

Hrvoje Slovinc

Galerija Marisall 15.03. – 05.04. 2013.

No galerija, MSU, Zagreb 14.03.– 30.3.2013.



Marble Hill

I can't explain myself, I'm afraid, Sir,
because I'm not myself, you see.

—Alice, *Alice in Wonderland*

Na naslovnici knjige Johna Szarkowskog "The photographer's eye" iz 1966., antologijskog uvoda u umjetnost fotografskog medija nalazi se crno bijela fotografija nepoznatog autora interijera građanskog stana. Snimajući prije nekoliko godina unutrašnjosti stanova za ciklus "Home Theater", Hrvoje Slovenc prisjetio se spomenute seminalne knjige te je želio fotografirati specifičan interijer koji ga je podsjetio na predavanja o počelima fotografskog pogleda. Spletom okolnosti, spomenuti je stan izgorio, no autorova želja za fotografiranjem upravo tog stana je ostala. Budući da je strast za u požaru izgubljenim interijerom i dalje tinjala, Hrvoje se odlučio na pomalo bizaran potez: sagradio je kopiju stana, umanjenu dioramu, oko 75 centimetara visoku, zapalio je i fotografirao. Zrelost i sigurnost Slovenčeve opsesivne ideje očita je upravo iz serije fotografija predstavljenih u Galeriji Marisall. Naime, sve fotografije nastale su, kao što objašnjava autor, iz "vlastitog filma", iz vizija njegove imaginacije, svojevrsnog nadrealnog putovanja u vlastitu inačicu "Alise u zemlji čudesa". "Trenuci prikazani na fotografijama mogli su se dogoditi tijekom gorenja stana. Potencijalni stanari mogli su zauzeti poze u trenucima panike i pozirati pred kamerom, kao u nekom reality showu." – zapisao je autor. Dojam teatralnosti prostora i nadrealnosti prizora pojačava i autorova igra veličinama fotografskih uvećanja, odnosno unutar kompozicija te težnja prema monokromiji odnosno diskretnom nijansiranju između crnog i bijelog. Uz to, fotografije su nadahnute i pojedinim radovima iz povijesti fotografije poput studija pokreta Eadwearda Muybridgea ili Mana Raya te kolažiranjem fotografija pronađenih u zgarištu izgorjela stana. Na prvi pogled, u drugom dijelu Slovenčeve izložbe što ju predstavlja u Muzeju suvremene umjetnosti, čini se kako je jasnije razdvojio stvarnost i fantaziju – no posrijedi je diskretno no sustavno prožimanje stvarnosti i nestvarnog. Naime, riječ je o seriji portreta autorovih prijatelja i bliže obitelji iz Zagreba i New Yorka zajednič-

ki povezanih ulogama koje preuzimaju ili nastoje odigrati. Kako autor precizira, počeci njegova interesa za fotografiju paralelni su s njegovim preseljenjem u New York. Tamo, ne samo da se susreo s začudnim svijetom određenih uloga i fiksiranih pravila, već je upoznao i fotografsku umjetnost koja ga je, kako sam ističe, naučila gledati i vidjeti. Već u počecima svog fotografskog obrazovanja, prilikom zadatka namijenjenom savladavanju dokumentarne fotografije "uhvatite trenutak", Slovenc je svjesno režirao fotografiju i predstavio je režirane trenutke kao realne događaje. Privučen propusnim granicama između stvarnosti i fantazije koje potencira fotografski medij, od početka njegovog fotografskog stvaralaštva on je predstavljao stvarnost koje je nalikovala filmu ili igrokazu s pripadajućim elementima: pozornicom, scenografijom, glumcima i publikom. Središte njegova interesa su uloge koje više ili manje svjesno preuzimamo u svakodnevicu te pripadajuće im okruženje za koje vjerujemo da je jedinstveno. Vođen znatiželjom, Slovenc pokušava otkriti pukotine u našim identitetskim ulogama, male znakove što ukazuju kako je posrijedi igrokaz. Preciznije, zanima ju ga portreti u kojem portretirani žele biti zavodljivi, no ne mogu, nastoje biti opušteni, no prisutna je napetost, žele biti intimni, no ne uspijevaju... Jednako tako, zanima ga i izvrtanje rodnih uloga; što se događa kada tipično ženske tjelesne poze zauzimaju muškarci i obrnuto. Promatrajući najnovije Slovenčeve fotografije, čini se kako je za njega nemoguće, tijekom realizacija projekta, ne uložiti individualnu gestu i ne postati aktivan promatrač – publika. Tako su izloženi portreti svojevrsni autorov psihogram te ujedno i simbolička prezentacija Marble Hilla, njujorške četvrti u kojoj autor živi a koja postaje Slovenčev imaginarni svijet u kojemu su identiteti promjenjivi, procesi identifikacije mogući, a granice između svjetova propusne.

—Leila Topić

Marble Hill

I can't explain myself, I'm afraid, Sir,
because I'm not myself, you see.
—Alice, *Alice in Wonderland*

On the cover of the 1966 book “The Photographer's Eye” by John Szarkowski, an anthological introduction to the art of the photographic medium, is a black and white photograph by an unknown author that shows the interior of an apartment. While filming the interiors of apartments a few years ago for the cycle “Home Theater”, Hrvoje Slovinc recalled the aforementioned seminal book and wanted to take pictures of a specific interior that reminded him of lectures on the fundamentals of the photographic view. Through a set of unfortunate circumstances, the aforementioned apartment burned down, but the author's desire for photographing exactly that apartment remained. Since the passion, for the interior lost in the fire, was still smoldering, Hrvoje decided on a somewhat bizarre action: he built up the flat, as a scaled down diorama, about 75 inches tall, lit it on fire and photographed it. The maturity and security of Slovinc's obsessive idea is evident precisely from the series of photographs presented in the Marisall Gallery. Namely, all the photographs originated, as the author explains, from “his own film,” the visions of his imagination, a kind of a surreal trip into his own version of “Alice in Wonderland”. “Moments shown in the photos could occur during the burning of the apartment. Potential tenants could occupy poses in moments of panic and pose in front of the camera, like in some reality show.”—the author has written. Impression of theatricality of space and surrealism of the scene is enhanced by the author playing with sizes of photographic enlargements, relationships within the compositions as well as the striving towards monochromes or discrete shading between black and white. In addition, photos are also inspired by individual works from the history of photography such as studies of movements by Eadweard Muybridge or Man Ray and collaging photographs found in the burned out husk of the apartment. At first glance, in the second part of the Slovinc's exhibition that he presents in the Museum of Modern Art, it seems that he separated the reality and fantasy more clearly—but it is also about the discreet but systematic intertwining of reality and unreality. Specifically, it is a series of portraits of the author's friends and close family from Zagreb and New York tied together through roles that they take or seek to play. Namely, the author specifies, the beginnings of his interest in photography are parallel to his relocation to New York. There, he not only met with the bizarre world of set roles and fixed rules, but he encountered the photographic art that has, as he himself says, taught him to watch and see. In the very beginnings of his photographic education, during a task intended for mastering documentary photography “catch the moment”, Slovinc consciously directed his photography and presented staged moments as real

events. Attracted by porous borders between reality and fantasy that the photographic medium emphasizes, from the beginning of his photographic work he presented a reality that resembled a movie or a play with all the corresponding elements: a stage, scenery, actors and audience. The center of his interest are the roles that we more or less consciously assume in everyday life and their respective environment, which we believe is unique. Guided by curiosity, Slovinc tries to detect cracks in our identity roles, small signs that indicate that this is a play. Specifically, he is interested in portraits in which the portrayed want to be seductive but cannot, they try to be relaxed but there is tension, they want to be intimate but they fail... Also, he is interested in the inversion of gender roles, what happens when the typical female body postures are occupied by men and vice versa. Observing recent photos by Slovinc, it seems that for him it is impossible, during the implementation of a project, not to invest an individual gesture and not become an active observer-audience. So the portraits exhibited are a kind of a psychological map of the author, and also the symbolic representation of Marble Hill, the New York neighborhood where the author lives and which becomes Slovinc's imaginary world in which identities are variable, the processes of identification possible and the boundaries between the worlds permeable.

—Leila Topić





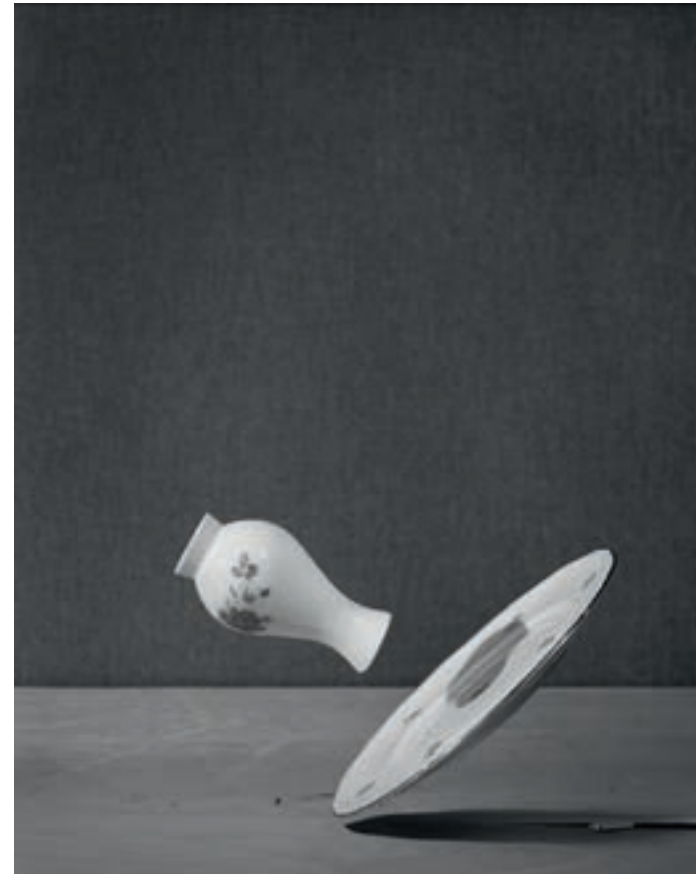
IV-I



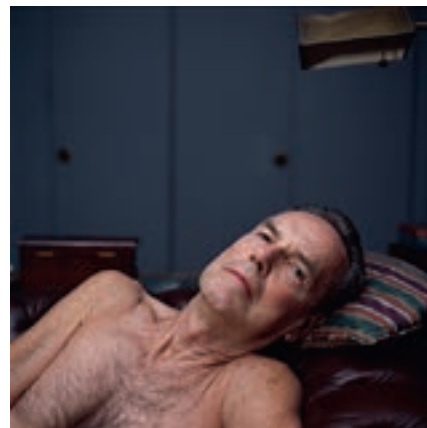
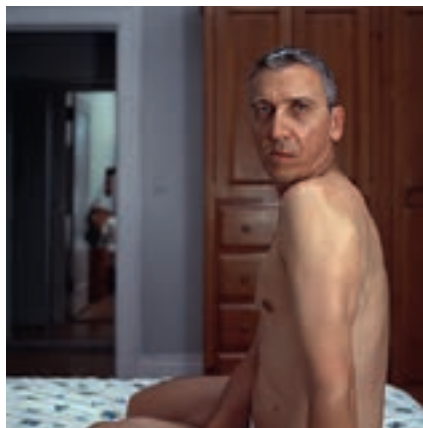
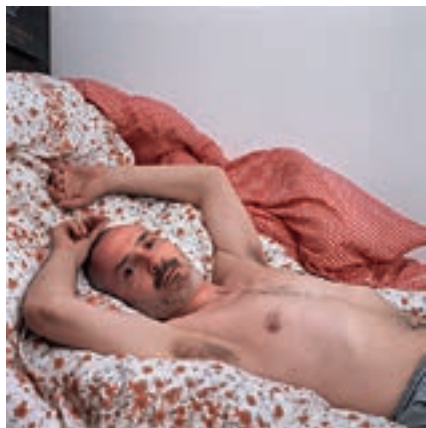
IV-III



II-1



IV-IV



Portreti 1– VIII

Hrvoje Slovinc

ŽIVOTOPIS

Hrvoje Slovinc hrvatski je fotograf koji živi i radi u New Yorku. Magistrirao je fotografiju na Yale University School of Art, u klasi Gregorya Crewdsona, Philipa-Lorce diCorcije i Toda Papageorgea. Izlagao je na brojnim nacionalnim i međunarodnim izložbama, među kojima i u Museum of Contemporary Photography u Chicagu, Museum of New Art u Detroitu, Bronx Museum of the Arts u New Yorku, u Muzeju suvremene umjetnosti u Zagrebu, Muzeju moderne i suvremene umjetnosti u Rijeci, na Bijenaleu mladih umjetnika u Bukureštu. Dobitnik je brojnih nagrada među kojima su: London Photographic Awards, International Photography Awards, Golden Light Awards, BRIO Award, kao i Alice Kimball and Mortimer Hays-Brandeis Traveling Fellowships. Radovi mu se nalaze u fundusu Muzeja suvremene fotografije u Chicagu, SAD, kao i u Muzeju suvremene umjetnosti u Zagrebu i Muzeju za umjetnost i obrt u Zagrebu, u Hrvatskoj.

POPIS DJELA

Izloženo u Galeriji Marisall:

1. IV–II, 84×107cm, 2012.
2. II–III, 20×25cm, 2012.
3. II–II, 224×335cm, 2012.
4. IV–I, 224×178cm, 2012.
5. IV–III, diptih, svaki dio 97×76cm, 2012.
6. II–I, triptih, svaki dio 76×61cm, 2012.
7. IV–IV, 8,5×10cm, 2011.
8. III–I, 50×75cm, 2012.

Tehnika: Kamera velikog formata (20×25cm), crno bijeli negativ, inkjet print.

Izloženo u No galeriji Muzeja suvremene umjetnosti u Zagrebu:

9. Portreti 1–8, dimenzije 200×200cm–200×250cm, 2011.–2012. Tehnika: Kamera velikog formata (10×12.5cm), negativ u boji, inkjet print.

Marisall
GALERIJA

MUZEJ SUVREMENE UMJETNOSTI ZAGREB
MUSEUM OF CONTEMPORARY ART

NAKLADNIK:

Galerija Marisall

Mesnička 5 (u dvorištu), Zagreb, Hrvatska

+385 1 48 30 178, +385 91 18 28 611, +491 76 615 574 40

galerija@marisall.com, marisallgaleria@yahoo.com

www.marisall.com

BIOGRAPHY

Hrvoje Slovinc is a Croatian photographer based in New York. He holds MFA in Photography from Yale University School of Art, in the class of Gregory Crewdson, Philip-Lorca diCorcia and Tod Papageorge. His photographs have been exhibited in dozens of shows nationally and internationally including Museum of Contemporary Photography in Chicago, Museum of New Art in Detroit, the Bronx Museum of the Arts, Zagreb Museum of Contemporary Art, Croatia, Museum of Modern and Contemporary Art in Rijeka, Croatia, and Young Artists' Biennial in Bucharest, Romania. He has received several awards including: London Photographic Awards, International Photography Awards, Golden Light Awards, BRIO Award, as well as Alice Kimball and Mortimer Hays-Brandeis Traveling Fellowships. His work is in the permanent collections of Museum of Contemporary Photography in Chicago, as well as Museum of Contemporary Art and Museum of Arts and Crafts in Zagreb, Croatia.

LIST OF WORKS EXIBITED

Exhibited in Marisall Gallery:

1. IV–II, 84×107cm, 2012
2. II–III, 20×25cm, 2012
3. II–II, 224×335cm, 2012
4. IV–I, 224×178cm, 2012
5. IV–III, diptych, each 97×76cm, 2012
6. II–I, triptych, each 76×61cm, 2012
7. IV–IV, 8.5×10cm, 2011
8. III–I, 50×75cm, 2012

Technique: Large format camera 8×10in, black and white negative film, pigmented ink print.

Exhibited in No gallery Zagreb Museum of Contemporary Art:

9. Portrets 1–8, 200×200cm–200×250cm, 2011.–2012. Technique: Large format camera 4×5in, color negative film, pigmented ink print

ZA NAKLADNIKA: Kristina Maričić

AUTOR: Hrvoje Slovinc

PREDGOVOR: Leila Topić

PRIJEVOD NA ENGLSKI: Tvrtko Ivanišević

GRAFIČKO OBLIKOVANJE: Jadranko Marjanović

LIKOVNI POSTAV IZLOŽBE: Hrvoje Slovinc

TISAK: Mavi d.o.o.

NAKLADA: 300 primjeraka



III-I

Marisall
GALERIJA

Mesnička 5, Zagreb, Croatia
+385 1 48 30 178, +385 91 18 28 611
galerija@marisall.com, marisallgaleria@yahoo.com
www.marisall.com