

sandra
križić
roban

oživljeni laboratorij

a laboratory brought to life

▼ Ne birajući sredstva da bi dostigao cilj, bolje rečeno ne razmišljajući o eventualnim posljedicama koje bi druge autore iz predostrožnosti uputile na postupak logičkog promišljanja te ih potom odvele drugačijim smjerom, slobodan i neopterećen bilo kakvim pravilima, Ivan Kožarić jedinstveni je *melting pot* - spoj principa koje nije moguće protumačiti nekom od zakonitosti likovne evolucije. Odavno se odmaknuo od likovnih dogmi stvarajući vlastiti sveobuhvatni kontekst koji uključuje atelijer, prostor u kojem živi, grad po kojem se kreće, kombinirajući artefakte prostora i vremena i snažno ih obilježivši svojim djelovanjem. Njegovo zanimanje za različite pojave, oblike, prostore i prolaznike inspirativno je bez obzira na medij u kojem odlučuje stvarati. Crteži, akcije, skulpture, fotografije, sve to zajedno tvori stvaralački složenac - intenzivni proces temeljen na uočavanju i poimanju svijeta što ga okružuje, pred koji izlazi s istinom, ne skrivajući ništa.

Od samih početaka, pa tako i danas, taj je proces podlozan stvaralačkim impulsima dopunjenima duhom i materijom, poštenjem i nepretencioznim životnim stavom koji je istodobno i *credo* Kožarićeva umjetničkog vjerovanja. Nema potrebe za simulacijom, jer u Kožarićevu svijetu teritorij za država autentičnost i nije mu potrebno prethodno postojanje uputa ili karata koje će ga usmjeravati tijekom stvaranja. Često *ne-postojanje* umjetničkih predmeta na kakve smo navikli naslućuje mogućnost postojanja predodžbe nepredmetnosti. No kod Kožarića se radi o stanju svijeta u kojem je sve moguće i u kojem, prema autorovu izboru, ne postoji potreba naglašavanja predstavljanja subjekta, kao niti njegova gubitka. Sve je sadržano u postupku: i pejzaž stisnut u tanku plavu liniju na zidovima prostora i materija u neobičnim oblicima, simbolički rastavljena na dvije krajnosti - jednu tehnološki savršenu i drugu predstavljenu odbačenim predmetom, čime se rasprostire polje njena značenja.

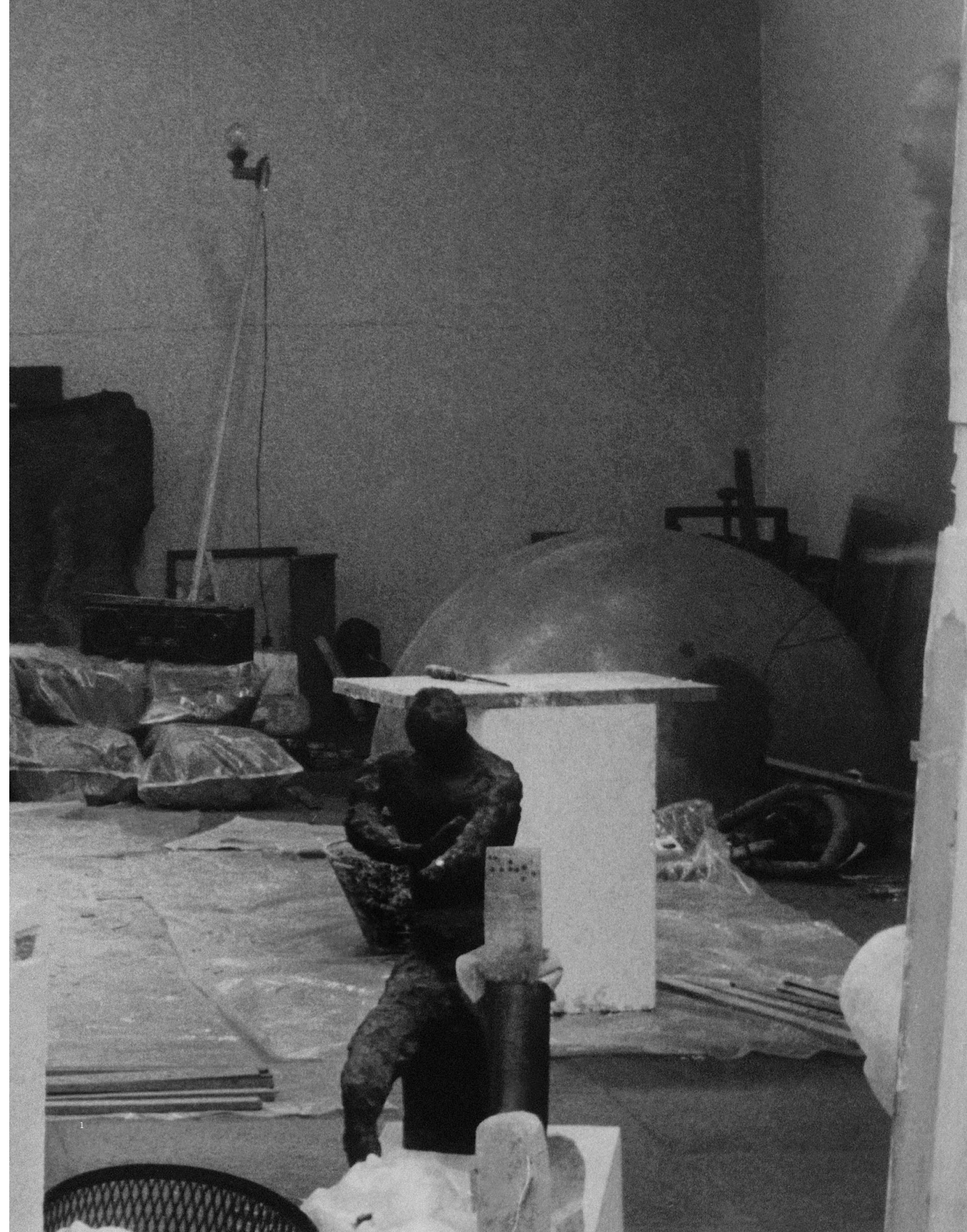
Misaono-spoznajni proces nije automatski intelektualan, već primarno emocionalan i intuitivan, podlozan općem utisku gubljenja interesa za fizičku evoluciju umjetničkog predmeta kao takvog. Uzne-mirujuća činjenica prema kojoj ne postoji dovoljno razloga zbog kojih bi se određeni proces promatrao u smislu stvaralačkog (što, dakako, podrazumijeva i *finalni proizvod*) uzastopan je pokušaj autora da gle-

● Without choosing means to reach his goal, or even better, without even considering accidental consequences that would, out of caution, lead other artists to the path of logical rethinking and then send them off to different directions, Ivan Kožarić - free and undisturbed by rules - is a unique *melting pot*, a fusion of principles which can not be interpreted with the help of any law of evolution applied to visual arts. He has long ago detached himself from the dogma of art and created his own all-encompassing context, which comprises his studio, space in which he lives, the city in which he moves, combining artefacts both of time and of space and giving them a strong mark of his activity. His interest for various phenomena, forms, spaces and passers-by remains inspiring regardless of the medium in which he decides to work. Graphics, performances, sculptures, photographs, all together represents a *moussaka* of creation - an intensive process based upon perception and understanding of the surrounding world. Kožarić steps before this world with truth, not hiding anything.

From his very beginnings until today, this process has been subject to creative impulses complemented by both the spiritual and the material, by honesty and unpretentious attitude towards life which is at the same time the *credo* of Kožarić's artistic faith. There is no need for simulation, since in Kožarić's world the territory retains its authenticity and requires none of the previous regulations or maps that would direct it in the course of creation. The frequent *non-existence* of an artistic object - such as we are used to - hints at the possibility of existence of an image of non-object. However, in Kožarić's case the world is in a state in which anything is possible and in which, since the author wanted it that way, there is no need to accentuate neither the introduction of the subject, nor its disappearance. All is contained in the process: the landscape condensed into a thin blue line on the walls of space, matter in unusual forms, symbolically divided into two extremes - one that is technically perfect and another, represented by an object thrown away, which extends the field of its meaning.

The reflective-cognitive process is not automatically intellectual, but primarily emotional and intuitive, subject to an overall impression of the loss of interest for the physical evolution of artistic object as such.

sl. 1-3: Atelijer Kožarić / The Kožarić Studio, Galerija Zvonimir / Zvonimir Gallery, Zagreb, 1993/94.





2

datelja uključi u postupak u kojem se ne libi ludičkog, elementarnog, usredotočenja na detalje skupljene u pinklece, zamotane i neprepoznatljive na prvi pogled. No volumen je tu, i materija, i površina i akcija što nas uključuju u dugogodišnji proces postavljanja osobnih okvira prepoznavanja i reagiranja na djelo.

Prije gotovo desetak godina Kožarić je rasprostro i ogolio svoju godinama taloženu atelijsku nutrinu: i subjekt i objekti stvaranja promijenili su okoliš, raširili se na primjerenijoj kvadraturi. Postali su dostupnima tijekom složenog procesa izloženog tipičnim dvojabama i pitanjima (iako se naposljetku sve činilo tako jednostavnim). Ali svatko od nas ionako sve svoje sa sobom nosi, pa tako i Kožarić, koji već odavno zna što želi, gdje mu je mjesto i komu se obraća. Unutrašnjost vrećica krila je neke zaboravljene radove, svezane u zavežljaje koji su godinama čekali pogodan trenutak da bi bili otkriveni. Autorov stvaralački kontejner “arhaičnog diskontinuiteta” činio se svestre-

A disquieting state of affairs, in which there is no sufficient reason to regard a certain process as a creative one (which, of course, also includes its *final product*), represents a repeated attempt of the author to co-involve his audience into the process in which he does not shun the ludicrous and the elementary, concentrating on details gathered in bundles, wrapped up and at first sight unrecognisable. Still, there is volume, there is matter, as well as surface and action, which involve us in the years-long process of setting a personal framework for recognition of the work of art, as well as the reaction to it.

Nearly ten years ago, Kožarić expanded and disclosed his inner quality that had for years been settling within his studio: both the subject and the object of creation now changed their environment, extended across a more suitable surface. They have become accessible in the course of a complex process exposed to typical doubts and questions (even though eventually every-



4

sl.4-5: I. Kožarić, Zlatni oblik prostora / Golden Form of Space, foto / photo: (4) N. Semialjec, (5) D. Bovoljak



3

menim: svaki rad mogao je podnijeti suvremeno vrijeme jednako kao i neko prošlo. Reciklaža je, ionako, legitiman postupak kojem su podvrgnuti osobni stavovi i radovi pridruženi neumjetničkim gomilama. Sve to zajedno čini Kožarićev laboratorij uvjerljivim dijelom umjetničke prakse "post-estetičke faze" koju karakterizira samosvjesno i samokritičko propitivanje što ne odgovara determinističkim, linearno raspoređenim uvjetima. ▼

thing seemed so easy). But each of us anyway carries with himself all that belongs to him, and the same goes for Kožarić, who has long ago realized what he wants, where his place is and whom he is talking to. His bags had been concealing a number of old artefacts, wrapped into bundles and waiting for years for the right moment to step into the light. The artist's creative container of "archaic discontinuity" appeared timeless: each of his artefacts could cope with present times just as well as with any of the past ones. Recycling is anyway a legitimate process to which personal attitudes are subjected, and so are artefacts linked to non-artistic masses. All this sums up to make Kožarić's laboratory a convincing part of the artistic practice called "post-aesthetic phase," characterised by self-confident and self-critical questioning which does not correspond to any deterministic, linear circumstances. ●

prijevod / translation: Marina Miladinov



5

→ Sandra Križić Roban - povjesničarka umjetnosti i likovna kritičarka. Asistentica u Institutu za povijest umjetnosti u Zagrebu. Sandra Križić Roban - art historian and critic. Assistant at the Institute of Art History, Zagreb.