



## Loren Živković Kuljiš Model, Model... and the Lost Levels

Hrvatsko društvo likovnih umjetnika Dubrovnik i Galerija Flora sa zadovoljstvom Vas pozivaju na otvorenje izložbe Lorena Živkovića Kuljiša *Model, Model... and the Lost Levels* 14. svibnja 2021. u 20 sati u Galeriji Flora. Izložba se može pogledati do 24. travnja svaki dan od 17 do 21 sat.

## Model, Model... and the Lost Levels

Iz razgovora s Lorenom Živkovićem Kuljišem

Nevidljivi život vidljivih formi središte je interesa najnovije izložba Lorena Živkovića Kuljiša naslovljene *Model, model... and the lost levels*. Splet nesretnih okolnosti ne dozvoljava preciznosti, no iz razgovora, promatranja fotografija njegovih radova te zahvaljujući našoj prepisci, vjerujem da je posrijedi osobno istraživanje procesa nastanka pojedinih ideja, njihova katkad tegobnog, a katkad skokovitog puta do realizacije u završen umjetnički rad. Stekla sam dojam da je umjetnik svjestan da oblici kojima barata ne proizlaze isključivo iz sadržaja koji želi prikazati, nego iz sinergije svojstava upotrijebljenog medija ili materijala i osobne imaginacije. Lorenov analitički um ovom izložbom istražuje pravila likovnog uočavanja i stvaralaštva, odnosno procese materijalizacije nakon vizualnih ili perceptivnih senzacija. (...) Usto, Loren u ciklusu nazvanom *Flešbekarij* koji se sastoji od niza radova u glini koje prati tekst, transformira iskustvo strastvenog čitatelja klasičnih književnih djela (Katul, Venedikt Jerofejev, Thomas Bernhard, Laszlo Krasznahorkai, Andrej Platonov, Georges Perec, Đoni Štulić, Ezra Pound...) odnosno pažljivog promatrača radova velikane naše scene poput Kožarića, Kristla ili Mangelosa. Rezultat je neobičan ciklus umjetnikovih „scenografskih” modela što su nastali u glini te nalikuju na čudesni, monokromni i zamrznuti filmski kadar koji pak dovodi u pitanje odnose slike, teksta te vlastitih i kolektivnih predodžbi. U želji da izbjegnemo moguće interpretacijske nesporazume, umjesto uobičajenog teksta kojim kustos tumači umjetničke intencije, povelili smo razgovor.

*Flešbekarij je naziv ciklusa nastao spajanjem riječi flashback i bestijarij koji shvaćam kao materijalizaciju tvojih osobnih senzacija nakon čitanja odabranih književnih djela odnosno proučavanja umjetničkih radova. Je li posrijedi simbolička sinteza promatranog i pročitano? Stanoviti podsjetnik na predodžbe koju su se događale tijekom čitanja ili gledanja?*

Riječ je o zapamćenim slikama koje sam preuzeo iz različitih medija. S vremena na vrijeme aktiviraju se u životnim situacijama, kao *flashbackovi*. U određenim okolnostima pojavi se sjećanje na pojedini citat, viđenu ili vizual-

iziranu sliku. Možda je pretjerano govoriti o tezi o stalnom vraćanju istog, ali se ne mogu oteti dojmu da spletovi okolnosti stalno proizvode situacije s puno međusobnih sličnosti, varijacije kojima je bit nepromijenjena, bez obzira na nove okolnosti. Čini mi se da takve situacije postoje kao prostorno-vremenska mreža, nešto kao totalni i nelinerani film.

Fascinira me prepoznavanje situacija koje su već prepoznali drugih ljudi i već su ih interpretirali tako da ih opisuju na način od kojega nije potrebno tražiti boljeg. U kontekstu osvješćivanja situacija i dijeljenja zajedničkih iskustava, jednaku vrijednost mogu imati književnost, različite vizualne umjetničke prakse, kao i anonimni grafiti. *Flashback-scene* modeliram u glini, zajedno s pozadinom/plohom na koju upisujem tekst, ime autora teksta ili slike, ako mi je poznato. Radovi izgledaju poput filmskih sličica s titlom, a zajedno grade sustav. Slike koje sam „pokupio” u prošlosti izvodim u sadašnjosti, to je kontinuiran proces, neka vrsta „*the work in progress through the work with regress*”.

(...)

### *Nestaje li postupak oblikovanja pred „dokazom” djela?*

Serijski *Model, model...* sastoji se od osamnaest crteža ugljenom na papiru.

Motiv je crteža kugla iz koje se u pozadini razvijaju oblici dok ona „razmišlja” o njima.

Oblici su o kojima razmišlja kugla, stožac i valjak, na koje se, prema uvjerenju Paula Cézannea, može svesti priroda. Rad je definiran njihovim redoslijedom i kombinacijama u koje ih je moguće postaviti. Cézanneovo uvjerenje, mirno se može reći - tvrdnja prihvaćena od autoriteta, fascinantno mi je iz dva razloga. Prvo zbog toga što uspostavlja zajednički nazivnik za cjelokupnu prirodu, a drugo što je svojstvena jednom od ključnih začetnika promjena u umjetnosti koje su se uskoro rasplamsale i nastavile razvijati zapanjujućom vitalnošću.

Sami crteži i njihovi motivi čiji se redoslijed iscrpljuje u mogućim kombinacijama između njih doslovna su ilustracija završetka procesa ili zatvaranja priče. Naravno, jasno je da je točku gdje se neki proces završava, a neki drugi počinje nemoguće točno odrediti. Cijeli taj ambiciozni iskaz o završetku epohalnih procesa moguć je, kako se često kaže, „samo na filmu”, u konkretnom slučaju unutar osobne umjetničke prakse. Tako situacija postaje bizarna metafora „bankrota mogućnosti”. U stvarnosti svijest o njemu u pravilu nastupa tek nakon što se dogodi. *Model, model...* jedini je od radova koji funkcionira kao zaokružena cjelina. Ostali ciklusi imaju logiku niza koji se razvija ili su dijelovi veće cjeline. Kad sam razmišljao o nazivu izložbe, činilo mi se to iznimno važnim. *The lost levels* jest asocijacija na glas koji na kraju računalne igre izgovara rezultat i broji izgubljene levele. Toga se sjećam iz jako davnog vremena, toga automatskog glasa, koji je sve znao o igri, uvijek se pojavljivao na kraju partije - i završavao priču.

Leila Topić

## Model, Model... and the Lost Levels

From the conversation with Loren Živković Kuljiš

The invisible life of visible forms is what lies at the heart of Loren Živković Kuljiš's most recent exhibition, *Model, Model... and the Lost Levels*. The current combination of unfortunate circumstances makes commenting more precisely on the exhibition rather difficult. Having conversed with the artist, examined photographs of his work and exchanged correspondence, however, I believe that his work is the result of personal research into the origin of particular ideas, and their frequently difficult and erratic path to realization as a finished work of art. I get the impression that the artist is aware that the forms he deals with do not arise exclusively from the content he wants to present, but from the synergy produced by the properties of the medium and his own imagination. With this exhibition, Loren's analytical mind explores the rules of artistic perception and creativity; that is, the processes of materialization that arises from visual or perceptual sensations. (...) In a cycle entitled *Flashbackary (Flešbekarij)*, a series of works in clay accompanied by a text, Loren transforms the experience of reading classic literary works (including Catullus, Venedikt Yerofeyev, Thomas Bernhard, László Krasznahorkai, Andrey Platonov, Georges Perec, Ezra Pound and the lyrics of Yugoslav singer-songwriter Đoni Štulić) or perusing the works of the greats of the Croatian art scene, such as Ivan Kožarić, Vlado Kristl or Dimitrije Bašičević Mangelos. The result is an unusual cycle of "scenographic" models, created in clay, and resembling a miraculous, monochrome, frozen frame of film, which in turn calls into question the relationship between image and text.

In order to avoid any potential misinterpretations, I decided to forego the usual text in which the curator interprets the artist's intentions, and had a conversation with him instead.

**The title of the *Flashbackary (Flešbekarij)* cycle was created by combining the words "flashback" and "bestiary", which I understand to be a materialization of your own personal sensations after reading a specific literary work or studying a particular work of art. Are you aiming at a symbolic synthesis of what you have observed and read? A constant reminder of the images that came to you while reading or watching?**

The cycle deals with memorable images taken from a variety of media, the kind of things that can unexpectedly spring to mind at any time, like flashbacks. These could be memories of a particular quote, or a particular image. While it might be an exaggeration to speak of the theory of eternal return, one cannot escape the feeling that a web of circumstances constantly produces situations with many similarities, variations whose essence remains unchanged, regardless of changing circumstances. It seems to me that such situations exist as a space-time continuum, something like a total, non-linear film.

I am fascinated by the process of re-examining situations that other people have already interpreted, and already described in a way that does not require looking for a better explanation. When it comes to raising awareness of certain situations and sharing common experiences, literature, various art practices, and even anonymous graffiti can all have equal value. I model these flashback scenes in clay, together with a background or surface on which I write the text, along with the name of the author of the text or the image if I happen to know it. The cycle looks like a series of movie thumbnails with subtitles, and together builds up to form a whole self-contained system. The paintings that I “picked up” on in the past, I perform in the present. It represents a continuous process, a kind of “work in progress through the work with regress”.

(...)

### **Does the process of giving form to an artwork disappear before the “testimony” of the work itself?**

The Model, Model... series is made up of eighteen charcoal drawings on paper. The motif is a drawing of a sphere, from which shapes develop in the background while the sphere itself “thinks” about them. The shapes the sphere is thinking about are the cone and the cylinder, the shapes to which, according to Paul Cézanne, all nature can be reduced. The series is defined by their order, and by the combinations in which they can be deployed. Cézanne’s claim (a claim that, it seems safe to say, is accepted by expert opinion) fascinates me for two reasons. Firstly because it establishes a common denominator for all nature, and secondly because it was crucial to one of the key movements for change in art, one that flared up suddenly and went on to flourish with astonishing vitality.

The drawings themselves are a literal illustration of the end of a process or the closing of a story. Of course it’s impossible to determine the exact point at which one process ends and another begins. This whole ambitious statement about the end of epochal processes is possible, as it is often said, “only on film”; or in this case within personal artistic activity. Thus, the situation becomes a bizarre metaphor for the “bankruptcy of possibilities”. In reality, awareness of this usually occurs only after it has already happened. Model, model... is the only one of these works that functions as a rounded whole. Other cycles have the logic of a constantly evolving sequence, or are parts of a larger whole. When I was thinking about the name of the exhibition, this seemed extremely important to me. The “lost levels” is a reference to the voice at the end of a computer game that tells you the score and enumerates the ‘levels’ lost. My memory of that voice goes back a long way; that automatic voice that knows everything about the game, and always appears at the end of the contest - thereby ending the story.

– Leila Topić

(translation Jonathan Bousfield; translation proof reading Sarah Rengel)

\*From the exhibition catalogue Loren Živković Kuljiš, Model, Model... and the Lost Levels, MSU Galerija 18. 02. 2021. - 11. 03. 2021., Leila Topić (ed.), Muzej suvremene umjetnosti Zagreb, 2021.

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LOREN ŽIVKOVIĆ KULJIŠ je diplomirao kiparstvo na Akademiji likovnih umjetnosti u Zagrebu 1997. godine. Studijski je boravio u San Franciscu (SAD) 2000. te održavao predavanja studentima na The California College of Arts and Crafts (CCAC) i UC Berkeley. Od 2007. radi na Kiparskom odjelu Umjetničke akademije u Splitu. Dobitnik je više strukovnih nagrada, među kojima je jedna od tri jednakovrijedne nagrade na 7. trijenalu hrvatskog kiparstva (2000.) i jedna od tri jednakovrijedne nagrade na 38. Splitskom salonu (2013.). Zastupljen je u stalnom postavu Galerije umjetnina u Splitu i Gliptoteci Hrvatske akademije znanosti i umjetnosti u Zagrebu. Izlaže na domaćim i međunarodnim izložbama.

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LOREN ŽIVKOVIĆ KULJIŠ studied sculpture at the Academy of Fine Arts in Zagreb. He graduated in 1997. In 2000, he completed a study trip to San Francisco (USA) and lectured at the California College of Arts and Crafts (CCAC) and UC Berkeley. Since 2007, he has been working at the Sculpture department of the Arts Academy in Split. He has received several awards for his work, including one of the three prizes of equal worth at the 7th Triennial of Croatian Sculpture (2000), and one of the three prizes of equal worth at the 38th Split Salon (2013). His works are included in the permanent collections of the Museum of Fine Arts in Split and the Croatian Academy of Sciences and Arts' Glyptotheque in Zagreb. He has exhibited works at both Croatian and international exhibitions.

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