

sabor // parlament
58x29x3 cm

VLADIMIR BIGA
Obećanja i otpad
Studentski centar, travanj 2008.



SABOR

BS

Obećanja i otpad

Izložbu ready made objekata, ili, preciznije rečeno, minimalističkih kolaža i(li) asamblaža Vladimira Bige možemo shvatiti i kao zatamnjenju zrcalnu sliku njegove nastupne izložbe koja se je, barem na prvi dojam, mogla shvatiti i kao pohvala i posveta hedonizmu: uživanju u blagdanskim jelima i pićima. No, i tom prilikom, a posebice u kasnijim izlaganim i neizlaganim radovima, nije teško uočiti autorovo nagnuće oličavanju društvenih rituala pri čemu ispoljava rijetko umijeće iznalaženja jednostavnih i upadljivih likovnih rješenja, s nakanom proizvođenja vrlo širokog asocijativnog polja.

U ovom je ciklusu Vladimir Biga zadržao neke od spomenutih autorskih obilježja, posebice jezgrovitost izričaja i široki spektar mogućih «odčitavanja», iako se odlučio za vrlo drastičnu izmjenu izražajnih sredstava. Umjesto mehanografske preciznosti kompjutorskog ispisa, poslužio se svakodnevnim potrošnim materijalima bliskim estetiци Kurt Schwittersovih Merzbau, arte povera (ili, u hrvatskim okvirima, radovima grupe šestorice autora, posebice Stilinovića i Marteka), što još izravnije u prvi plan ističe mentalnu kombinatoriku kao osnovnu odliku njegovih umjetničkih postupaka. Odabravši plastične čaše, plastične vreće za smeće, ambalažu i plastične uloške za slatkiše, Biga je svakodnevne predmete, lišene bilo kakve izvorne izražajnosti, resemantizirao u vrlo lako čitljive i strastveno kritički intonirane društvene komentare. Upravo je ta izvorna, autor će reći «ready made», neutralnost građe, potpomognuta suhim tekstualnim pojašnjenjem bitno pridonijela emocionalnom, štovišu, i ideološkom učinku djela, iako se njihov angažman ni u kom slučaju ne može ograničiti na dnevno-političke diskurse. Upravo obratno, ovaj ciklus možemo shvatiti kao sugestivan ali i osoban prosvjed protiv ispraznosti (post)izborne političke retorike u kojoj će se uznosita obećanja o boljem i pravednijem životu vrlo brzo raspliniti i poprimiti vrlo sličan izgled kao i ovom prilikom izloženi objekti sačinjeni od velegradskog otpada. Vladimir Biga i ovom nas je prilikom uvjerio da se autorska dosljednost ponajbolje iskazuje čestim i raznolikim izmjenama umjetničkog govora, ali ne i temeljnih opredjeljenja.

Darko Glavan

Životopis

Rođen sam 8.5.1975. godine u Zagrebu. Diplomirao sam na Grafičkom fakultetu u Zagrebu 1998. godine. Kontakt adresa: Rogičeva 33, 10020 Zagreb.
www.vladimirbiga.com

Samostalne izložbe

2004. godine u Galeriji Klovičevi dvori - Kula Lotrščak, ciklus "Strukture a la carte"
2006. godine u Galeriji Matice hrvatske, ciklus "Japan je to"
2006. godine u Galeriji Zajednice Talijana Mošćeničke Drage, ciklus "Praško podzemlje"
2007. godine u klubu Močvara, ready-made instalacija "Communication breakdown"

Skupne izložbe - odabir

3. Hrvatsko trijenale grafike 2003.
Izložba na temu "Azil" Centar za mirovne studije 2005.
Izložba "Print to art" HDLU-a Istre 2006.
Izložba "://selfportrait - a show for Bethlehem", Cave Art galerija Bethlehem, Izrael, 2006.
Digital Fringe Festival, Melbourne, Australia 2006.

Biography

I was born in Zagreb May 8. 1975. Have graduated from Faculty of Graphics, University of Zagreb. Contact: Rogičeva 33, 10020 Zagreb, Croatia.
www.vladimirbiga.com

Stand alone exhibitions

The Klovičevi dvori art gallery, The Lotrščak tower, Zagreb, 2004, cycle "Structure a la carte"
Matica hrvatska gallery, Zagreb, 2006, cycle "This is Japan"
Italian's Community gallery, Mošćenička Draga, 2006, cycle "Prague's underground"
Močvara club, Zagreb, 2007, ready-made installation "Communication breakdown"

Group exhibitions - selection

The third Croatian Prints Triennial, Zagreb, Croatia, 2003
Exhibition on "Asylum" Centre for Piece studies, Zagreb, Croatia 2005
Exhibition on "Print to Art" Croatian Association of Artists of Istra, Pula, Croatia, 2006
Exhibition on "://selfportrait - a show for Bethlehem", Cave Art gallery Bethlehem, Israel, 2006
Digital Fringe Festival, Melbourne, Australia 2006



organizacija izložbe i voditeljica Galerije SC Ksenija Baronica
predgovor Darko Glavan // fotografije Filip Beusan
tisak kataloga i pozivnice Vedgraf // Hvala Vam!

Promises and waist

The Vladimir Biga's exhibition of ready made objects, or to be more precise, of minimalist collages and (or) assemblages we could see as darkened mirror image of his inaugural exhibition which could have been interpreted as a praise and dedication to hedonism: enjoying the holiday food and drinks.

However, also on this occasion, and especially with later exhibited and non-exhibited works, it is not very hard to notice the author's inclination towards embodying social rituals in which process he reveals his unique skill of finding simple and remarkable art solutions, with the attempt of making a very wide associative field. In this cycle, Vladimir Biga has kept some of the already mentioned author's characteristics, especially brevity of expression and a wide spectrum of possible «sensing», even though he opts for a very drastic change of the instruments of expression. Instead of mehanographic preciseness of the computer print-out, he used daily expendable supplies that is similar to Kurt Schwitters aesthetics Merzbau, arte povera (or, on a Croatian basis, the work of the Group of six artists, especially Stilinović and Martek), which more directly brings mental combinatorics to the light as a fundamental characteristic of his art methods.

Choosing plastic cups, plastic can liners, packaging and plastic candy trays, Biga has re-semanticized daily products, stripped of any kind of original expressiveness, into very easily legible and intoned social comments which are passionate critical. Precisely that original, the author will say «ready made», neutrality of materials supported by dry textual explanation contributed substantially to the emotional, what is more, to the ideological effect of the works, although its involment can't be limited in no circumstances on daily political discourses.

Just on the contrary, we could understand this cycle as suggestive but also personal protest against vanity of (post)electoral rhetoric in which the high-minded promises of better and righteous life would soon enough fade away and take a very similar form as these exhibited objects made out of metropolitan waste. Also on this occasion, Vladimir Biga convinced us that the author's consistency is best expressed by frequent and diverse changes of art language, but not its fundamental orientations.

Darko Glavan

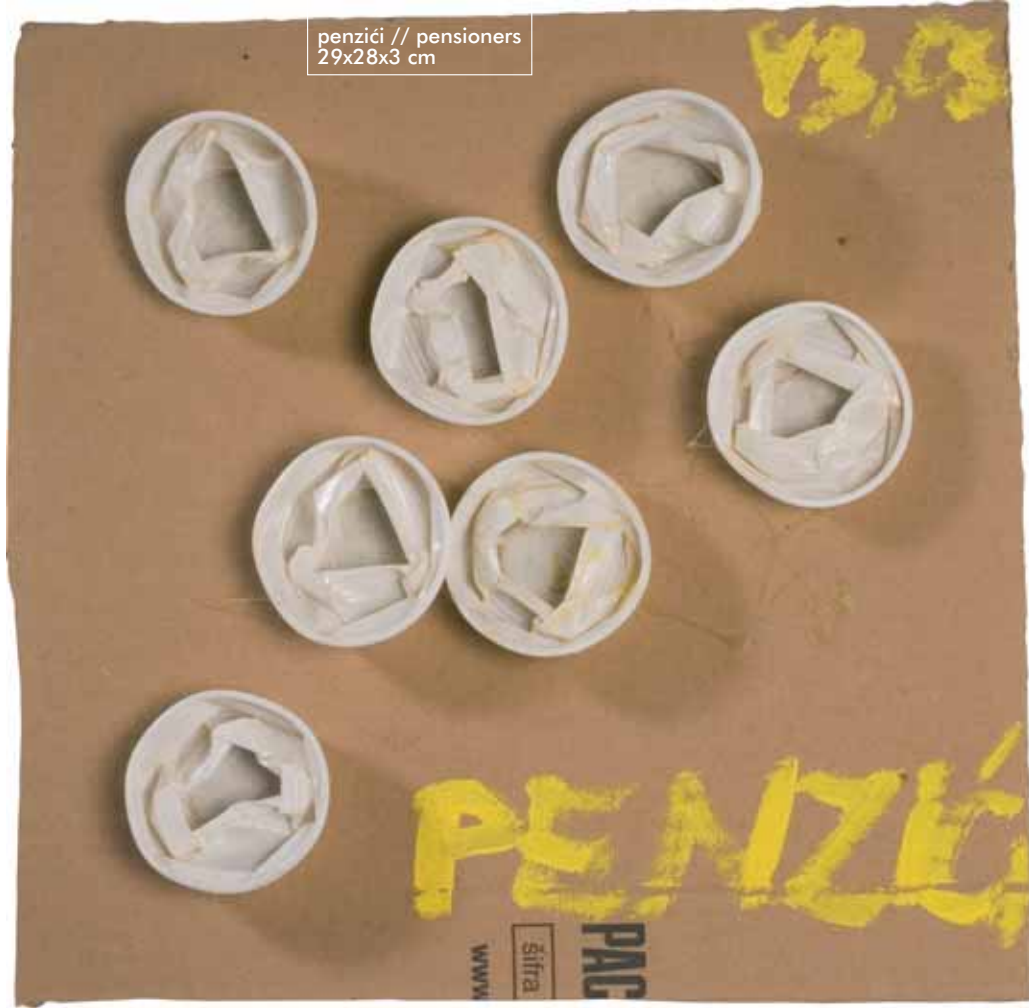


gradovi // cities
80x40x15 cm





Crkva // Church
30x30x30 cm



penzići // pensioners
29x28x3 cm

raja // crowd
32x29x2 cm

