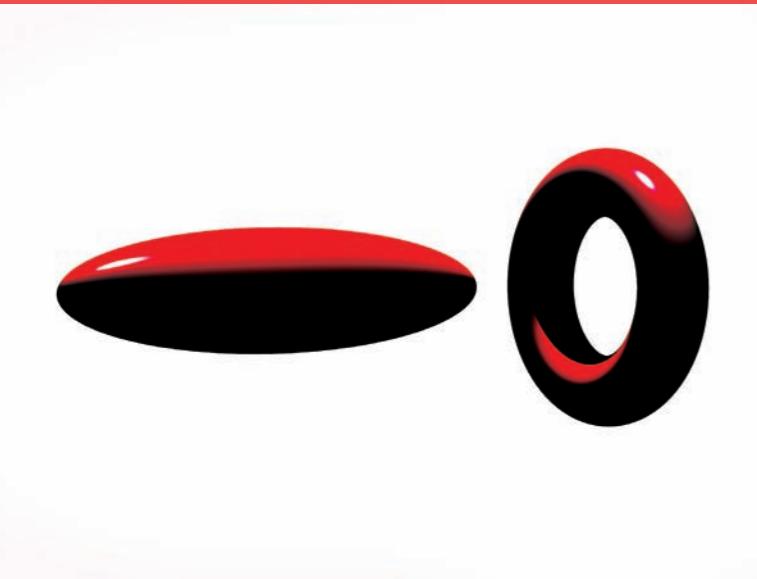
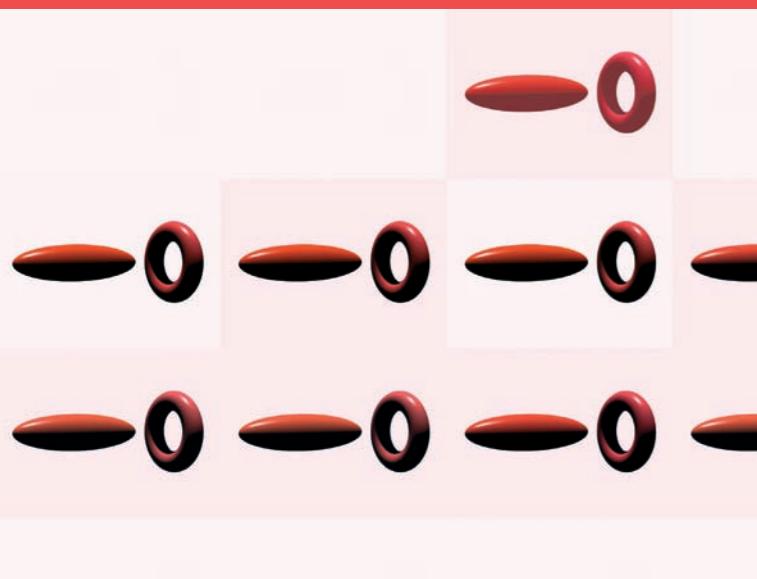


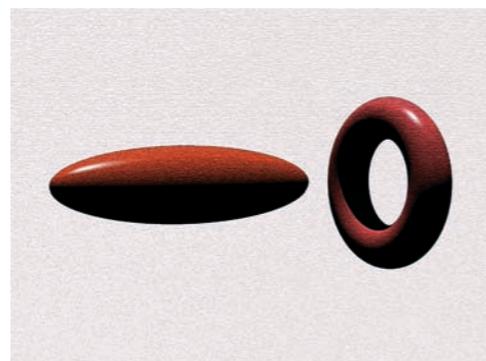
King is back



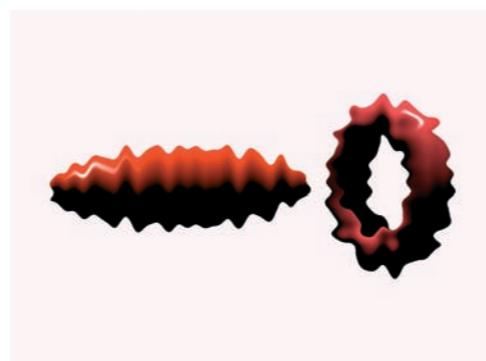
Lateks seks / Latex sex



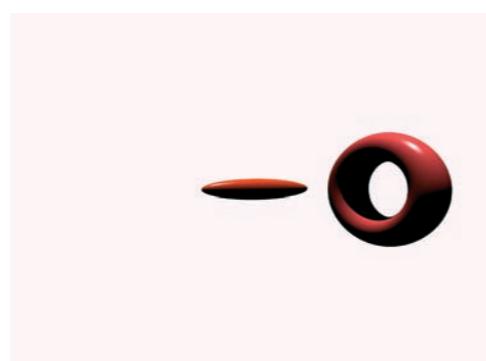
Grupni seks / Group sex



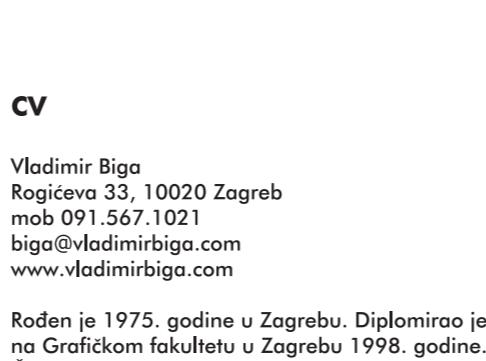
Seks u Pompejima / Sex in Pompeii



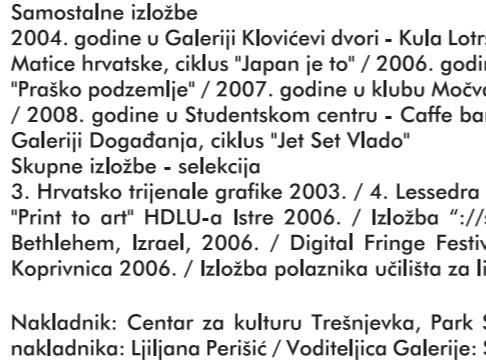
Seks u vodi / Sex in the water



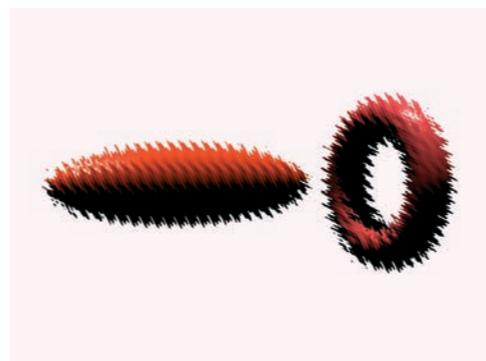
Snjeguljica i patuljak / Snow White and the dwarf



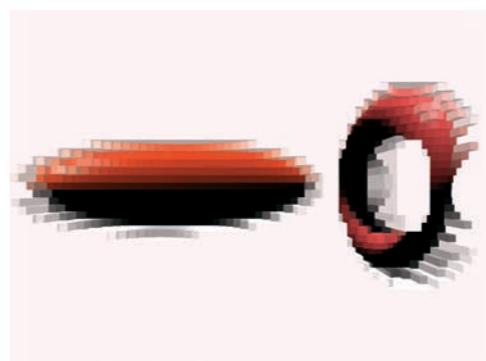
Vibrator i prsten / Vibrator and ring



Nakladnik: Centar za kulturu Trešnjevka, Park Stara Trešnjevka 1, 10000 Zagreb, www.cekate.hr / Za nakladnika: Ljiljana Perišić / Voditeljica Galerije: Saša Martinović Kunović / Tekst: Petra Senjanović / Postav izložbe: Vladimir Biga, Saša Martinović Kunović / Dizajn kataloga: Vladimir Biga, Bservisi / Naklada: 300 kom / Tisk: Vedgraf Bjelovar / Zagreb, 8.-23. rujan 2011. / Izložba je ostvarena uz podršku: Gradski ured za obrazovanje, kulturu i šport



Seks na suho / Dry sex



Seks i grad / Sex and the city



Voyer s miopijom / Voyeur with myopia

BIGA
seksgrafike



Seks i grafike

Ukoliko je zadatak dizajniranja, uređivanja, dakle, nekog vizualnog predloška, koji bi trebao komunicirati određenu poruku, da privuče promatrača, da ga uvuče u njen najčešće simbolički izražen sadržaj, onda su seks i erotika najbolji mogući resursi u koje dizajn može posegnuti kako bi ispunio svoju zadaću. Kada je taj repertoar doslovno iskorišten i još k tome transparentno prezentiran, imamo posla s pornografijom, neukusom, nerafiniranostu, no kada je on diskretan, kada se nazire, kada od nas traži da ga sami prepoznamo, onda se radi o erotičnosti/privačnosti poruke, najčešće unutar vrlo rafiniranog dizajnerskoga rukopisa.

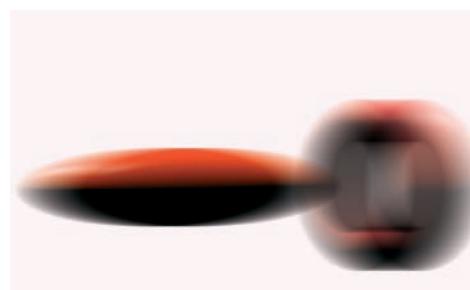
Promišljajući o ciklusu kompjuterskih grafika Vladimira Bige, izravnoga i bez okljevanja naslovlenog „Seks i grafike“ nameće nam se pitanje: Koliko je za pristup vizualnom djelu važno ikoničko naslijeđe što ga nose u ovom slučaju vokabular i sintaksu vizualnog jezika zapadnoeuropske umjetnosti? Različite civilizacije na sasvim različite načine doživljavaju vizualne elemente, koristeći ih opet u njima svojstvenim načinima predočavanja. Unutar zapadnoeuropskoga kulturnoga kruga prepoznajemo primjerice crveno kao opasnost, ali i potrebu za akcijom i djelovanjem, ružičasto je senzualno, nježno i erotično. Kad se o senzualnom potencijalu oblika radi, oblo je ženstveno, bujno, rastuće erotično, a longitudinalna izduljena forma pak, često se poistovjećuje sa falusoidnim, muškim principom. Postoje dakle konvencije koje prepoznajemo, kao i kontekst koji naslučujemo. Vladimir Biga u ovome ciklusu barata sa obje da sad navedene kategorije: naslovom i inspiracijom poseže u bogato vrelo čovjekove seksualnosti, prezentirajući ga kroz senzualnu vizualnost, neizravno, značak, ludički višešto koristeći i intrigirajući naš stečeni vizualno-spoznavni aparat. Prepoznatljivi elementi sintakse grafičkog dizajna, standardi koje prepoznajemo iz marketinških poruka, televizijskih reklama, logotipova, produkt dizajna kojima je cilj jedan i jedini - privući konzumenta, nagnuti ga da dotakne, okusi, omiriši ili posluša ponuđeno. Bigina je intencija natjerati nas da pogledamo, da zastanemo, da viđeno stimulira maksimalni intenzitet doživljaja i to ne bilo kojeg, već onog najintenzivnijeg - senzualne naslade. I kada ne bismo čitali naslove koji su odabrani naivno i bez okljevanja, ne uzmičući pred zamkom trivijalnosti koja se u njima krije, međuodnos apstraktnih likova „Rupe“ i „Ispunjjenja“ (kako ih je sam autor nazao), junaka svih 30 grafika, bio bi nam potpuno jasan. Naše, u podsvijesti pohranjeno vizualno iskustvo, saveznik je u čitanju neizravnih poruka, a oko (tj. vid), u svijest čak samoinicijativno dovršava neostvarene komplementarne parove: konkavni dio teži konveksnom, oštrica znatiželjno teži raspoloviti zatvorenu formu, mirak traži svjetlost spoznaje, nesigurno traži siguran zaklon, a nezaštićena mekoča čvrsto uporište. Odgonetavajući grafičku morfologiju Biginih djela, mi joj u stvari namećemo vlastito poimanje istih iskustava i upravo taj dijalog koji se ostvaruje u komunikaciji s autorovim je ispunjenje zadaće s početka priče. Vrsni grafički dizajn ovog mladog autora na duhovit nas je način uvkao u konverzaciju i željeli mi to ili ne, postajemo dio ove lascivne igre, čiji smo sudionici od iskona do danas.

Sex and graphics

If the task is to design, or develop a visual template intended to communicate a certain message to attract observers, to draw them into its content, which is often symbolically expressed, then sex and erotica are the best possible resources that design can use to fulfil its task. When this repertoire is literally used, and transparently presented, then this becomes pornography, distasteful and unrefined; however, when it is discrete, only just evident, when it asks that we recognise it ourselves, then this is an erotic/attractive message, and usually part of a very refined designer signature.

In considering the series of computer graphics by Vladimir Biga, entitled directly and without hesitation "Sex and Graphics", the following question comes to mind: To what extent is the approach to a visual piece important as iconic heritage which, in this case, is the vocabulary and syntax of the visual language of Western European art? Different civilizations experience visual elements in completely different ways, reusing them in specific ways. Within Western European cultural circles, for example, we recognized red as danger, but also as a need for action; pink is sensual, gentle and erotic. When dealing with the sensual potential of form, round is feminine, bulging is increasingly erotic, and longitudinal extended forms are often associated with phallosoid, male principles. There is, therefore, a convention that we recognize, and a concept that we sense. In this series, Vladimir Biga deals with both of the above categories: the title and inspiration delve into the deep springs of human sensuality, presenting it through the sensual visual; directly, knowingly, skilfully using and intriguing our acquired visual apparatus. The recognizable elements of graphic design syntax, standards are those we recognize from marketing messages: television ads, logotypes, product design, with the one and only objective of attracting consumers, stimulate him to touch, taste, smell or listen to what is being offered. Biga's intention is to make us stop and look, for the images to stimulate a maximum intensity experience, and not an experience of any kind, but of the most intense kind-sensual delight. Even if we were not to read the titles that were selected naively and without hesitation, not retreating before the traps of triviality hiding within, the interrelations of the abstract figures "Holes" and "Fulfilment" (as the author himself named them), the hero of all 30 graphics, would be completely clear to us. The visual experience in our subconscious is our ally in detecting subliminal messages, the eye (sight) in our consciousness only completes the unachieved complementary pairs: the concave strives for the convex, sharpness is curiously inclined to dissect a closed form, darkness seeking the light of knowledge, the insecure seeking safe shelter, and the unprotected softness a firm foothold. In deciphering the morphology of Biga's works, we actually impose our own interpretations of the same experiences, and in that way, this dialogue that is achieved in communication with the author is the fulfilment of the task from the beginning of the story. The skilled graphical design of this young author draws us into conversation in a humorous way and, whether we want it or not, we become a part of this lascivious game, participants since the dawn of time.

Petra Senjanović



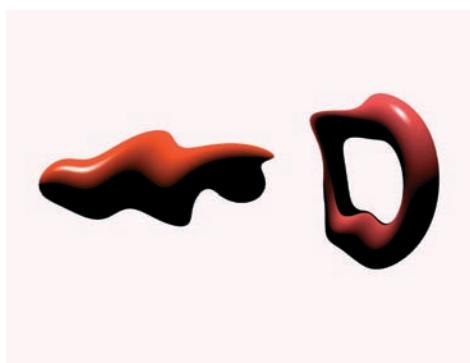
Brzi je u akciji / Speedy in action



Čari mutacija / Mutation delights



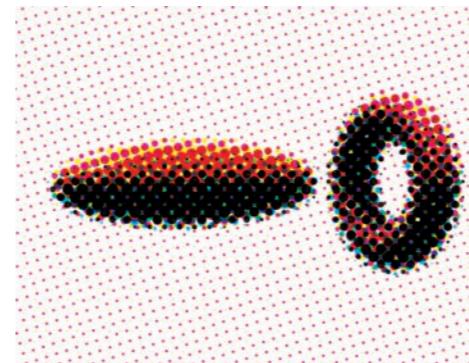
Seks i olovka / Sex and pencil



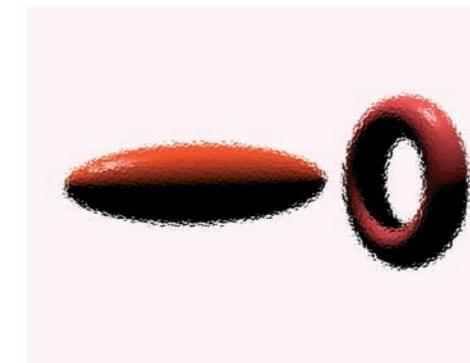
Seks u ribnjaku / Sex in the pond



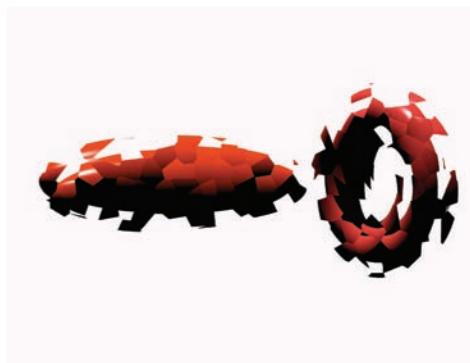
David i golijatica / David and female Goliath



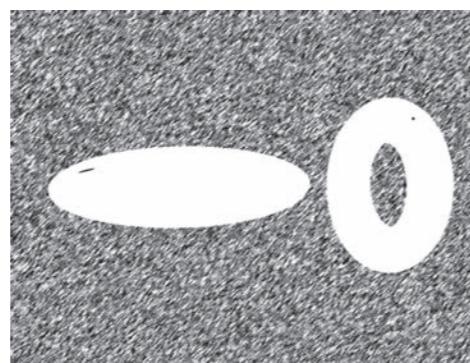
Grafičarski seks / Printers sex



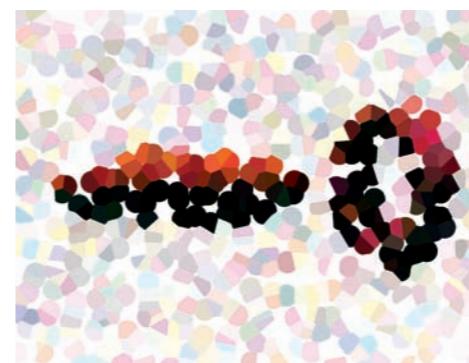
Seks na Antarktici / Sex in the Antarctica



Seks i 7 god. nesreće / Sex and 7 y. of misfortune



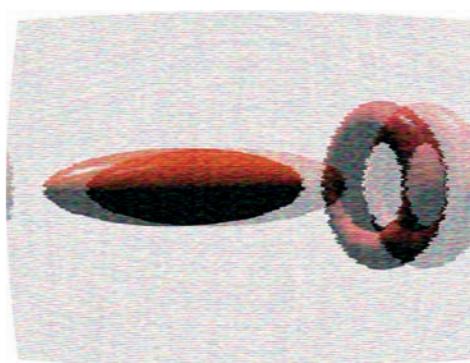
NLO seks / UFO sex



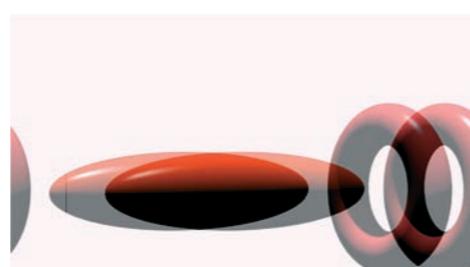
Seks daltonisti / Sex daltonists



Seks u knjižnici / Sex in the library



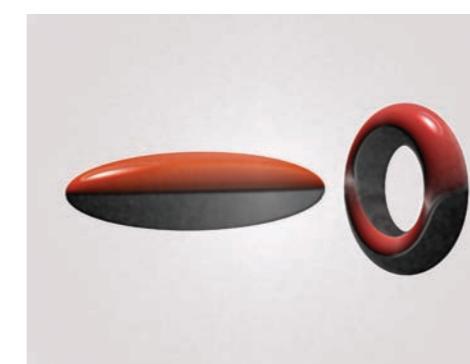
Seks na telki / Sex on TV



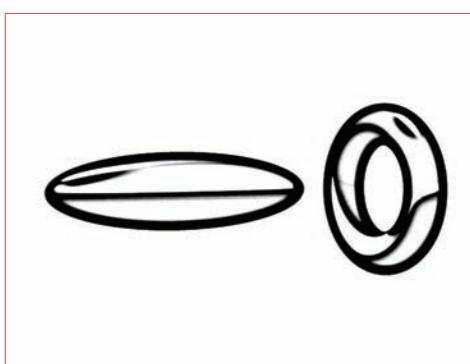
Pijani se seksaju / Drunks are having sex



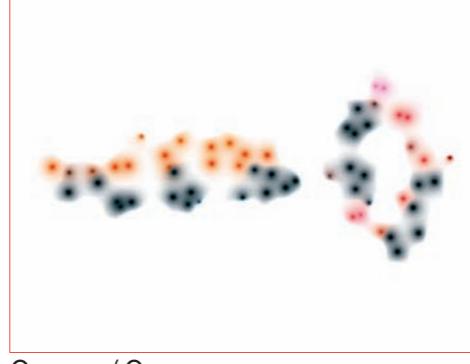
Origami seks / Origami sex



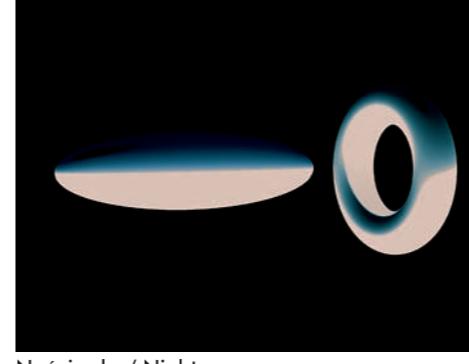
Seks s kondomom / Sex with a condom



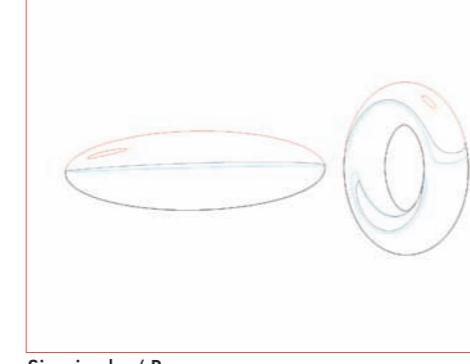
Seks na fotkopirci / Sex on the photocopy machine



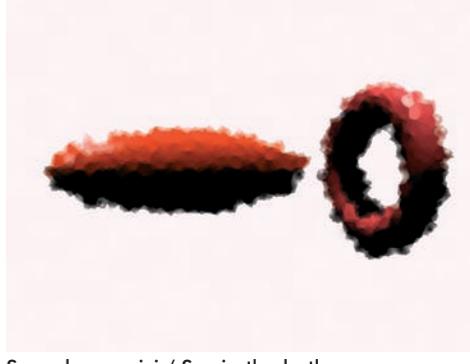
Orgazam / Orgasm



Noćni seks / Night sex



Sirovi seks / Raw sex



Sex u kupaonici / Sex in the bathroom