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ŽELJKO KIPKE: POLICIJSKO DVORIŠTE _ POLICE BACK YARD

RETROSPEKTIVA 1981 – 2011.

Otvaranje izložbe u utorak, 17.01.2012. u 19 sati
Kustos izložbe: Živko Grozdanić

Muzej savremene umetnosti Vojvodine
Dunavska 37, Novi Sad
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Policijsko dvorište je projekt sastavljen od četiri celine. Sve se temelje na filmskoj strategiji. Tri recentne – *Nadzorna kamera*; *Bulevar devet života*; *Predatori, filmofili i boca vina* – istražuju specijalni odnos između represivnih institucija te njihovih nosilaca i medija filma. Četvrta celina (*Kratki vodič kroz 70-e i 80-e*) naglasak stavlja na rane autorove radove koji u velikoj meri nagoveštavaju njegov budući interes – film, represivne ustanove i voajerizam u ime države.

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POLICIJSKO DVORIŠTE

OPIS PROJEKTA

Tri celine plus jedna posvećena ranim radovima - pod zajedničkim nazivom *Policijsko dvorište* – fokusirane su na vezu između filmskog medija i represivnog društva. Počevši od priče o sprezi filmske umetnosti i diktatora (*Predatori, filmofili i boca vina*), nadzornoj kameri uperenoj u smeru represivne institucije (*Nadzorna kamera*) do permanentnog traženja bulevara, fiktivnog mesta za zaštitu privatnosti i autorskih sloboda od represivne svakidašnjice (*Bulevar devet života*). Četvrta se celina odnosi na rane radove koji delom pokrivaju spomenutu temu, no u znatnijoj meri govore o sudbinskoj vezi autora i filmskog medija. Bez obzira što je reč o foto-serijama, ranim slikama ili nekolicini kratkih superosmica (*Kratki vodič kroz 70-e i 80-e*).

OPIS CELINA

PRVA CELINA pod nazivom *Predatori, filmofili i boca vina* obuhvata 5 slika i jedan objekt (boca vina), dakle šest elementa mogućeg scenarija za film koji govori o specijalnoj vezi između diktatora i medija filma. Najverojatnije nikad neće biti realizovan u klasičnoj filmskoj formi.

DRUGA CELINA je miks dokumentarnog i fikcijskog, zove se *Bulevar devet života*, a reč je o permanentnom procesu ili otvorenoj potrazi za nevidljivim bulevarom. Sastoji se od 13 slika, jednog objekta (istanbulska ploča), jedne slike-mape te video-filma kao specifične forme scenarija za budući film (*Bulevar devet života u 12 figura i P. S. / skica za film, 25' 41'*).

TREĆA se *CELINA* sastoji od filma *Nadzorna kamera* realizovanog u produkciji Hrvatskog Filmskog Saveza (HFS) te 49 printeva koji korespondiraju s jednim poglavljem u filmu. U njemu je nadzorna kamera uperena u smeru policijskog dvorišta. Dakle, prema instituciji koja je nadležna za nadzor zajednice i njezinih jedinki.

ČETVRTA CELINA – Kratki vodič kroz 70-e i 80-e – obuhvata sažeti pregled 70-ih i 80-ih s fokusom na rane radove koji sadrže elemente filma, ili su na tragu sličnog medijskog eksperimenta ili su rani filmski eksperimenti. U taj deo ulazi i fotodokumentacija te nekoliko plakata iz ranog razdoblja autorovog delovanja. Četvrta se celina u nekim segmentima dotiče priče o represiji i umetničkom otporu.

BIOGRAFIJA

ŽELJKO KIPKE (Čakovec, 1953), slikar, pisac, povremeno stvara u području filma. Diplomirao je slikarstvo na ALU u Zagrebu (1971–1976). Pohađao je Slikarsku majstorsku radionicu u Zagrebu (1976–1981). U početku se bavi primarnim i analitičkim slikarstvom, a od 1982. unosi ekspresivnost u svoja platna. U prvoj polovini osamdesetih snima kratke filmove u S8 formatu, kojima dokumentuje sopstvene akcije u javnim prostorima. U Njujorku izlaže na zajedničkoj izložbi u Artists Space 1989. Tokom 1991. boravi u Marselju gde priređuje samostalnu izložbu.

Predstavljao je Republiku Hrvatsku na Venecijanskom bijenalu 1993, a dve godine kasnije na Kairskom bijenalu. Piše eseje i kritike o eksperimentalnom filmu i likovnoj praksi u dnevnoj štampi i časopisima. Punopravni je član Međunarodnog udruženja likovnih kritičara (AICA) od 1997. Učesnik je Zemanove (Harald Szeemann) autorske izložbe *Blut & Honig – Zukunft ist am Balkan* u Klosternojburgu kod Beča (Klosterneuburg / Wien) 2003. Selektor je hrvatskog paviljona na 52. venecijanskom bijenalu 2007. godine. U poslednje vreme snima kratke filmske priče temeljene na snovima i koincidencijama (*Invisible Sculpture*, 2006; *Niner Stretch*, 2007; *Mali mačak i lav*, 2008; *Nevidljive galerije*, 2009). Objavio je osam knjiga – od zbirke teoretskih članaka i eseja o savremenoj umetnosti, zbirke kratkih priča, do jednogodišnjeg dnevnika (*Od veljače do veljače*, Zagreb, 2005), kataloga snova (*Sei-khai-reich*, Velika Gorica, 2006), te knjige koincidencija (*Figura 17 – Nebo može pričekati*, Zagreb, 2007). Živi u Zagrebu.

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ZELJKO KIPKE_POLICE BACK YARD

RETROSPECTIVE 1981- 2011.

Curator of the exhibition: Zivko Grozdanic

17.01 - 29.01.2012.

POLICE BACK YARD

Three units plus one dedicated to early works – under the common title *Police Back Yard* – are focused on the connection between the film medium and repressive society. They reach from a story on the connection of film art and dictators (*Predators, Film Lovers, and a Bottle of Wine*) to a camera directed at a repressive institution (*Surveillance Camera*) and permanent seeking of a boulevard, a fictive place for protecting privacy and author's freedom from repressive everyday life (*Nine Lives Boulevard*). The fourth unit focuses on the early works that partly cover the mentioned topic, but to a larger degree speak about the fateful connection between the artist and the film medium, irrespectively of the fact that here we have photo series, early paintings or several short Super Eights (*A Short Guide Through the 70s and 80s*)

DESCRIPTION OF UNITS

The *FIRST UNIT*, entitled *Predators, Film Lovers, and a Bottle of Wine* encompasses five paintings and an object (a bottle of wine), which means six elements of a possible scenario for a film that speaks of a special relation between dictators and the film medium. It will probably never assume a classical film form.

The *SECOND UNIT* is a mix of a documentary and a fictional story, entitled *Nine Lives Boulevard*. This is a permanent process or an open search for an invisible boulevard. It consists of thirteen paintings, one object (a plate from Istanbul), one image-map and a video-film as a specific screenplay form for a future film (*Nine Lives Boulevard in 12 Figures and a P. S. (film draft) 25' 51"*).

The *THIRD UNIT* consists of the film *Surveillance Camera* produced by the Croatian Film Association (HFS) and 49 prints corresponding with one chapter in the film. In it the surveillance camera is directed at the police back yard, i.e. the institution in charge of the surveillance of the community and its members.

The *FOURTH UNIT* – *A Short Guide Through the 70s and 80s* – comprises a short survey of the 70s and 80s, focusing on the author's early works that contain film elements, that are close to similar media experiments or that are early film experiments themselves. It also comprises a photo-documentation and a couple of posters from the early phase of the artist's work. In some of its segments, the fourth unit comes close to the story about repression and artistic resistance.

BIOGRAPHY

ŽELJKO KIPKE (Čakovec, 1953), painter, writer, filmmaker. Graduated as a painter from the Academy of Fine Arts in Zagreb (1971–1976). Attended the Painters' Master Workshop in Zagreb (1976–1981). At the beginning, he focused on primary and analytical painting, but from 1982 he introduced expressiveness to his canvases. In the first half of the eighties he recorded his public actions in the form of short films in S8 format. He participated at the group exhibition

organized in New York's Artists Space in 1989. During his Marseilles residency in 1991, he held an individual exhibition there. He represented Croatia at the Venice Biennale 1993 and at the Cairo Biennale two years later. He contributes essays and critiques on experimental film and art practice in daily papers and periodicals, and has been a full member of the International Association of Art Critics (AICA) since 1997. He participated in Szeemann's exhibition *Blood & Honey / The Future Is in the Balkans* in Klosterneuburg (Vienna) 2003 and was appointed Commissioner of the Croatian pavilion at the 52nd Venice Biennale 2007. Recently he has filmed short stories based on coincidences and dreams (*Invisible Sculpture*, 2006; *Niner Stretch*, 2007; *The Small Kitten and the Lion*, 2008; *Invisible Galleries*, 2009). He has published eight books – from selected theoretical articles and essays on contemporary art and short stories to one-year diary (*From February to February*, Zagreb, 2005), a catalogue of dreams (*Sei-khai-reich*, Velika Gorica, 2006) and a book of coincidences (*Figure 17 – Heaven Can Wait*, Zagreb, 2007). He lives in Zagreb.