

IGOR GRUBIC

PORTFOLIO

Igor Grubic (Zagreb Croatia 1969) has been active as a multimedia artist from the beginning of the 1990ties. His work includes site-specific interventions in public spaces, photography, and film. In 2000 he started to work as a producer and author of documentaries, tv reportages and socially committed commercials.

His work has been exhibited in various international institutions among which:
Tirana Biennial 2 (2003); Manifesta 4 (Frankfurt, 2002); Manifesta 9 (Genk, 2012); 50th October Salon (Belgrade, 2009); Gender Check, MuMOK (Vienna, 2009); 11th Istanbul Biennial (2009); 4th Fotofestival Mannheim Ludwigshafen, Heidelberg (2011); East Side Stories, Palais de Tokyo (Paris, 2012); Gwangju Biennale (2014); Zero Tolerance, MOMA PS1 (New York 2014); Degrees of Freedom, MAMbo (Bologna, 2015); 5th Thessaloniki Biennial (2015); Cut / Rez, MSU (Zagreb, 2018); Heavenly creatures, MG+MSUM (Ljubljana, 2018); The Value of Freedom, Belvedere 21 (Vienna, 2018); 58th Venice Biennale (2019)

PROJECTS (selection):

"Untitled (an artist, a curator, a museum)"

2020

video performance, 8'15" , MSU Zagreb

The video performance "Untitled (an artist, a curator, a museum)", takes inspiration by the artist Mladen Stilinovic and his work An Artist Who Cannot Speak English Is No Artist.

Staged in Museum of Contemporary Art in Zagreb, Grubic's performance plays with the reference to Stilinovic shifting the attention from language and power in Western art to the responsibilities of artist and of art system toward the society.

On a black canvas lively assembled on the empty stage, the artist folds A4 papers with letters composing three different sentences just changing the subject:

An Artist who Cannot Live what s/he Preaches is not an Artist

A Curator who Cannot Live what s/he Preaches is not a Curator

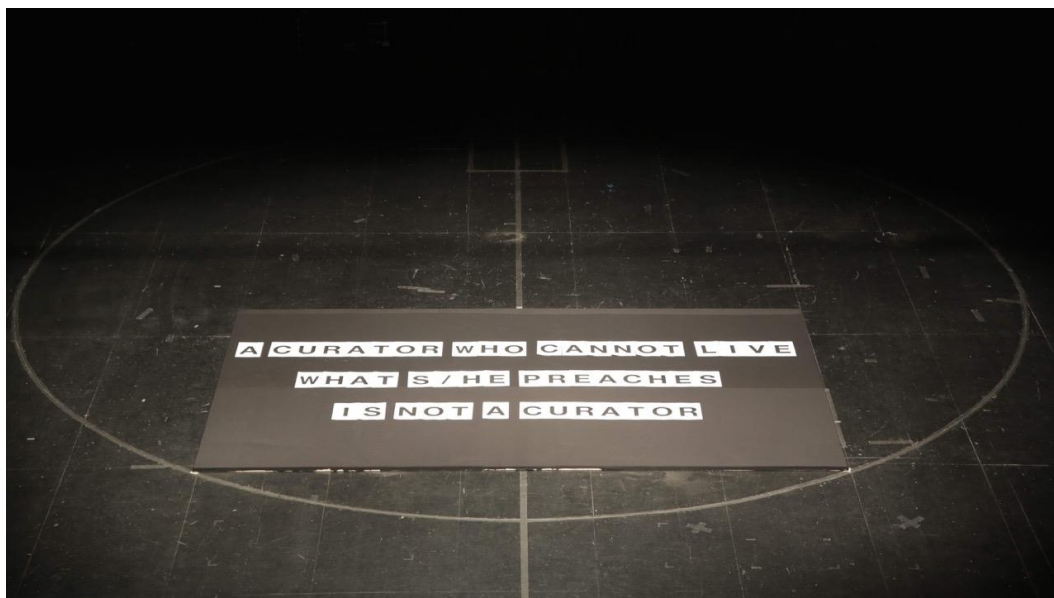
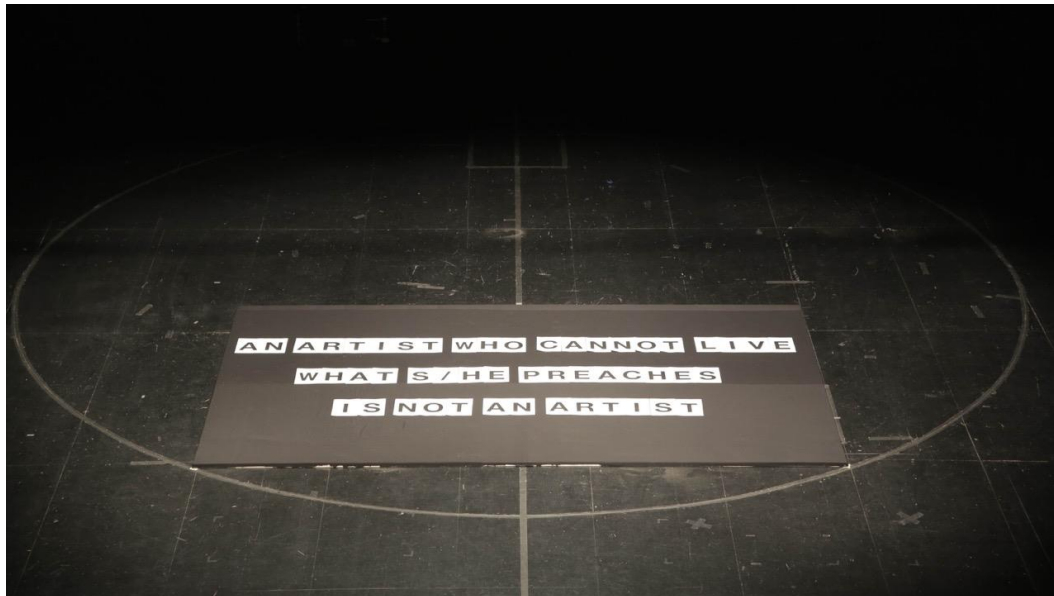
A Museum which Cannot Live what it Preaches is not a Museum

The performance ends by lifting the canvas vertically, when the text and papers slowly slide and fall to the floor leaving a black empty canvas.

Faithful to his principle according to which the artists, and moreover the other players of the art system who work in the public sphere, cannot separate daily life from their roles and therefore must have a responsibility toward society, with this slightly dramatic conclusion Grubic symbolically refers to the fragility of the entire system of art, as well as to the fragility of ourselves if we do not maintain a balance among solidarity, responsibility, and ethical principles in our daily behavior.

link: <https://vimeo.com/495906741> , password: Untitled

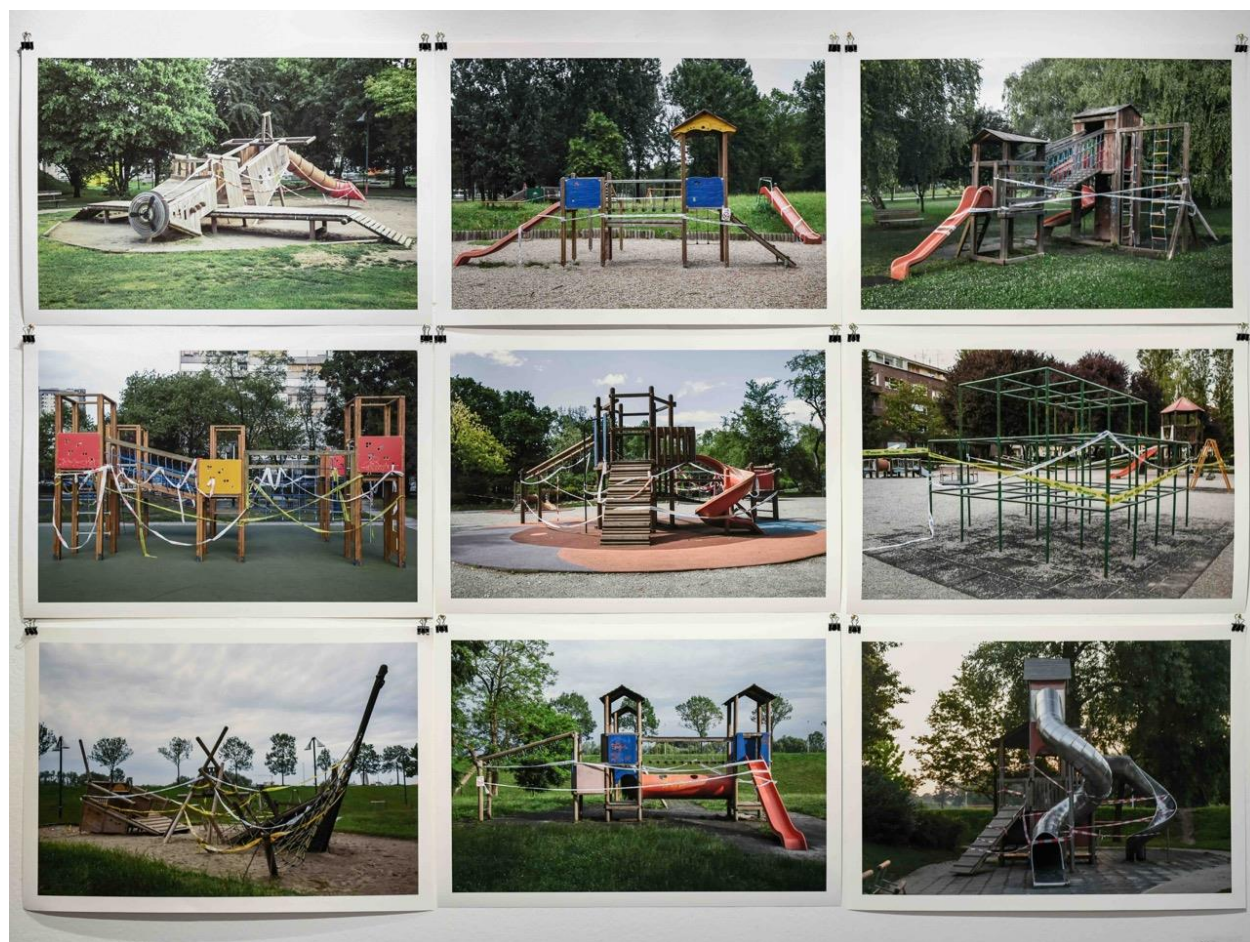




“March – May, 2020”
Photo serie (selection)

Between March and May 2020 the whole world stuck under the ominous shadow of an invisible enemy. In the solitude of the quarantine, the artist has focused his attention on the closed children's playgrounds, which became a symbol of this temporal suspension. The life and colorful games of children stopped during lock down leaving these structures in a desolate, almost frozen, atmosphere that conveyed the essence of anxiety in the difficult times of a pandemic.

In a serie of photographs Grubic represents the interrupted play machines that resumed in the desolation of these months but also shows unexpected modernistic architectural characters and scenographic perspectives. The specter of a question lies behind these silent simulacra: to what extent can we tolerate the limitation of our personal freedoms in the name of public safety, which in certain situations can be politically manipulated.



“March – May, 2020”, Inkjet on archival paper, Installation view 120cm x 180cm,
‘3rd-SPACE.EU/rope project no .1’, Modern Gallery – studio Racic, Zagreb, 2020





“March – May, 2020”, photo serie (selection)



Wild House, Inkjet on archival paper 90 x 120 cm & 60 x 90 cm (selection)

Filigree Sidewalk (Act II) photo essay in 12 chapters (selection)

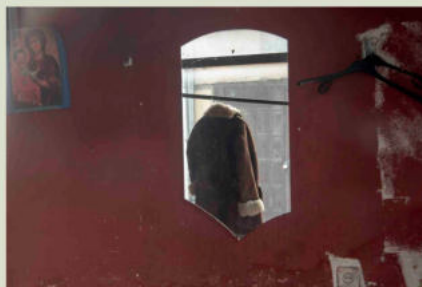
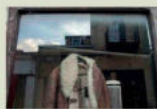
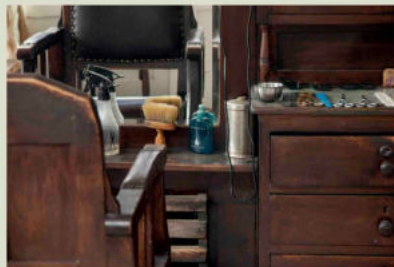


Barbershop

In the days before mobile phones, the Internet and social media, this place was, for men, the focal point for the exchange of local information.

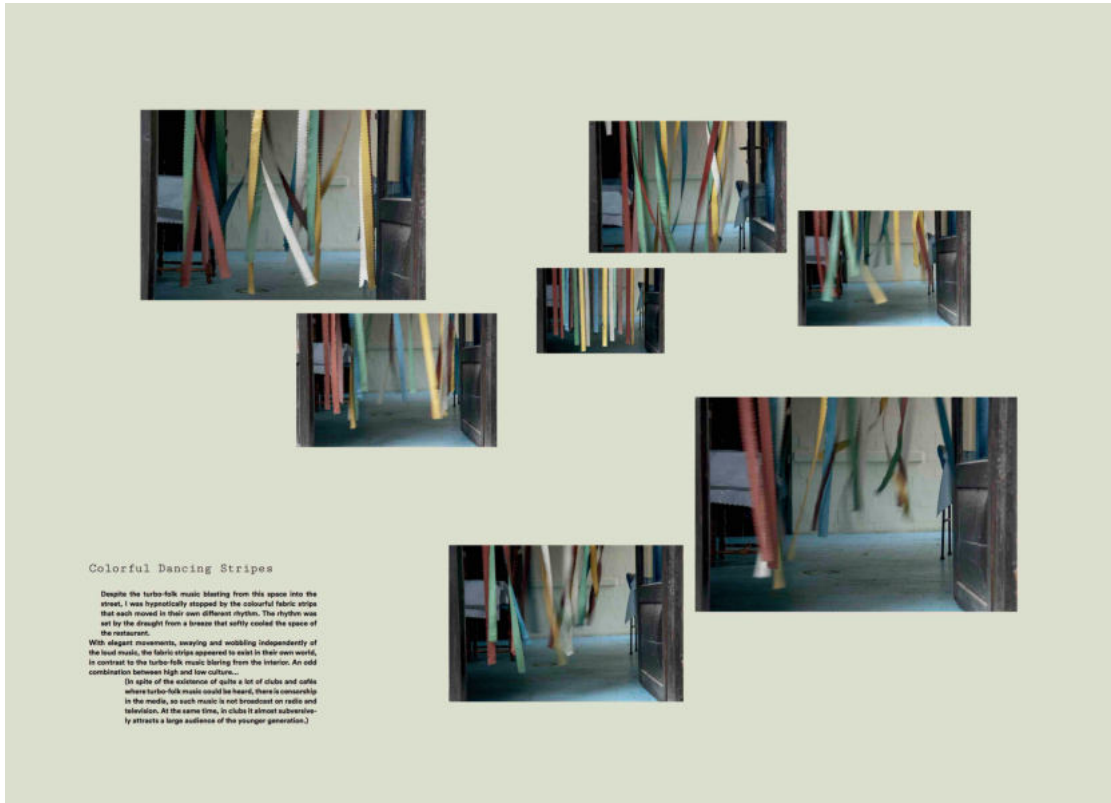
All sorts of stories could be heard here; who "had" a job for whom, who was having an affair with whom and so on... Intriguing news was exchanged and jokes were made at the expense of others. It was the place where citizens of all strata and professions got their shave and haircut.

This social aspect of connectedness and interaction among all members of the community was important. Today, these old barbershops have almost no business at all. Some of the old customers drop by, now and then, either out of nostalgia or habit.



Furrier

The old fur coat in the shop window resembles a Carlo Maffeo who looks as if he wandered into these regions in the period between the two Balkan Wars. The shop window, untidy and untidy, with a note saying "all types of leather garments repaired" shows that there is no work here anymore. The heavy fur coat, of the kind that no one wears anymore, invokes the spirit of an era long-gone, when travellers wandered around the wild Balkan ravines...



Filigree Sidewalk, Inkjet on archival paper 60 x 90 cm (selection)

Deconstruction of the Factory (Act III)
photo essay in 8 chapters (selection)





Deconstruction of the Factory, Inkjet - archival paper 90 x 120 cm (selection)

“58th Venice Biennale”, Italy, 2019 (Installation view)







“58th Venice Biennale”, Italy, 2019 (Installation view)

How Steel was Tempered

2018

animation, mixed technique, 12'40"

Croatian Pavilion, 58 Venice Biennial, 2019

Animated film combining animation techniques, film, and photography and was shoot in 9 abandoned famous Croatian factories.

A father takes his son to an abandoned factory where he once worked. The building has long been reduced to a crumbling symbol of the new system. Nonetheless, the space will briefly be brought to life by recorded scenes of workers solidarity, inspiring a small gesture of defiance. That symbolic act will turn into a moment of catharsis and re-establish the relationship between the father and son.

link: "How steel was tempered"

<https://vimeo.com/403788647> , **password:** celik

Awards

Special Mention, Anilogue International Animation Festival 2018

Award for Best Professional Film "ASIFA-Croatia", 2018

Special Mention, "ANIMAFEST", 2018

Special Mention, "Tabor Film Festival", 2018





How Steel was Tempered - still frames

Smash The Myth
1997-2018, ongoing
public interventions

Whatever could be the chosen medium or the modality of intervention up to including the personal style of life, Igor Grubic consistently applies a political vision to his way of living and therefore to make art. Smash the Myth is in some way a tautology with which Grubic declares, paraphrasing the radical ideology of the Russian poet of the revolution Vladimir Mayakovsky, that the NON-POLITICAL art does not exist because any artistic expression, or even a simple thought, can only be a political gesture and must reflect the responsibility that artist has toward society. The Smash the Myth series consists of micro-interventions in urban spaces where Grubic, in a temporary and sometimes illegal way, affixes a banner to iconic places in various cities. Started in the mid-90s with the project Micro-museum of Revolutionary Heritage, the series has touched several cities such as Berlin at the Soviet War Memorial in Treptower Park and Dresden in front of the Academy of Fine Arts, and in Naples in the mythical Olivetti factory. Founded in 1955 on a project by the rationalist architect Luigi Cosenza, the former Olivetti Factory is a symbol of the humanistic vision of an enlightened industrialist whose business mission was directly linked to the well-being of its workers. With a socialist setting ante litteram for Italy, Adriano Olivetti, in Pozzuoli as in the other Italian locations of his factories, had wanted for his employees a place in symbiosis with nature and equipped with all the necessary services deeply convinced that work is a social redemption tool. Within this small eden for workers, Grubic has chosen to affix his "motto" on what had once been the library place par excellence for the enrichment of the spirit. (A.R.)



'Smash The Myth', 'R_E_Volution 1918/2018', Motorenhalle, Dresden
public intervention Staatliche Akademie der Bildenden Künste – Dresden, 2018



Smash The Myth, “Spaceship Yugoslavia–The Suspension of Time”, NGBK, Berlin
public intervention Treptower park Berlin, 2011



“Smashing the Myth”, Museum Nitsch, Naples
public intervention, Olivetti factory, Pozzuoli, Italy 2018

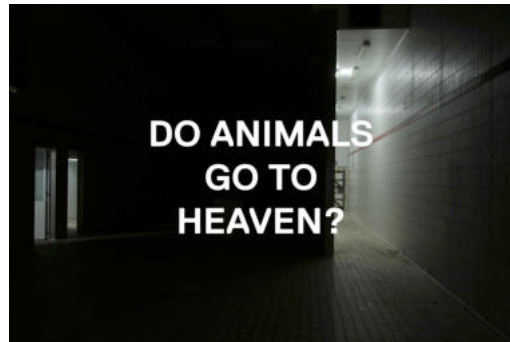
Do Animals...?

2017 ongoing

Multidisciplinary project (5 posters, photography, film)

Do Animals...? (2017) is a multimedia project based on the artist's research on former slaughterhouses in northern Italy during his time in the RAVE East Village Artist Residency program. As a staunch supporter of animal rights and moreover as an activist, Grubic investigates the psychological effect these factories of death have on human consciousness. The work is composed of a series of five posters that feature photographs of now empty former slaughterhouses, overwritten with the artist's questions, that appear in the city center in the form of anonymous ads. Silent and cold, but at the same time distinctly disturbing, the images are visually conceived as the path an animal takes from life to death, from light to darkness. Like a surreal call to public moral responsibility, through his work the artist introduces the general public to his examination of humankind's conflicted feelings towards animals, taking full advantage of commercial mainstream media – urban billboards. This compelling urban intervention has already been shown in six northern Italian cities (including Turin, Trieste, and Udine). The Do Animals...? project is also accompanied by a film shot inside these former slaughterhouses at night, together with interviews with former slaughterhouse employees. (A.R)





Do Animals...?, (serie of 5 posters), 2017



Do Animals..?, 3 billboard, street view Torino, Italy 2017



Do Animals..? billboard, street view Trieste, Italy 2018



Do Animals..? billboard, street view Udine, Italy 2018

Missing Architecture 2

2017

installation in public space

Multimedia interventions in the public space from the "Missing Architecture" series, started in 2012, on the occasion of an art residence the artist made in Modica, Sicily. It was commissioned by seventh edition of Expanded Space program, titled 'Cool monuments – hot heads', structured around the notion of public monument, in Bucharest. Grubic was surprised by the absence of a praying place in the city, despite the presence of a significant Muslim community in the area. The current art intervention, suggesting the scaffold of an imaginary building under (re)construction, stands for a response to the uncertain situation of the big mosque to be built, following a government decision from 2015, which was met with a string of protests. The strong reaction of population and of a part of the media to this project showed varied forms of chauvinism, xenophobia and racism against the Muslim community in Bucharest. The temporary counter-monument designed by the artist aims to amend these prejudices, to remind the persistence of that conflict in the social local imaginary and to point to its dangers, especially in the context of recent tensions caused in Europe by the wave of refugees coming from the Middle East. (Cristian Nae)



Missing Architecture 2, "Expanded Space 7", "MNAC Bucharest", Romania 2017

Monument

2010-2015

experimental documentary, 50'

“Monument” is a poetic-experimental documentary, structured as a series of nine meditative ‘portraits’ of the massive concrete memorials commissioned by the former Yugoslav state. These sentinel forms were originally built to honor the Second World War victims of fascism. During the Balkans war of the 1990s thousands of these monuments, perceived only as monoliths of abandoned Communist ideology, were destroyed on the territory of the ex- Yugoslav state.

The attempt to erase these structures was the starting point for this film, which focuses on the conditions and 'life' of a group of monuments. The artist emphasizes the unexpected fragility of these monumental structures filming them against the backdrop of seasonal change to metaphorically highlight the cyclic nature and the role it plays while witnessing a series of traumas and radical changes. As a poetic-experimental documentary, “Monument” creates an existential, or even spiritual, resonance with the political issues, questioning the purpose of monuments today.

Trailer: <https://vimeo.com/151037590>

Film ‘Monument’, 50min : <https://vimeo.com/127276032> , password: HFe15

Awards

“10 HT award” Museum of Contemporary Art Zagreb, 2017

Special mention award “Move Cine Arte”, 2017

“Nada Dimic award”, 2017

Special mention award “First Frame”, 2016

24 Days of Croatian Film, 2015

Collections

FRAC Champagne-Ardenne

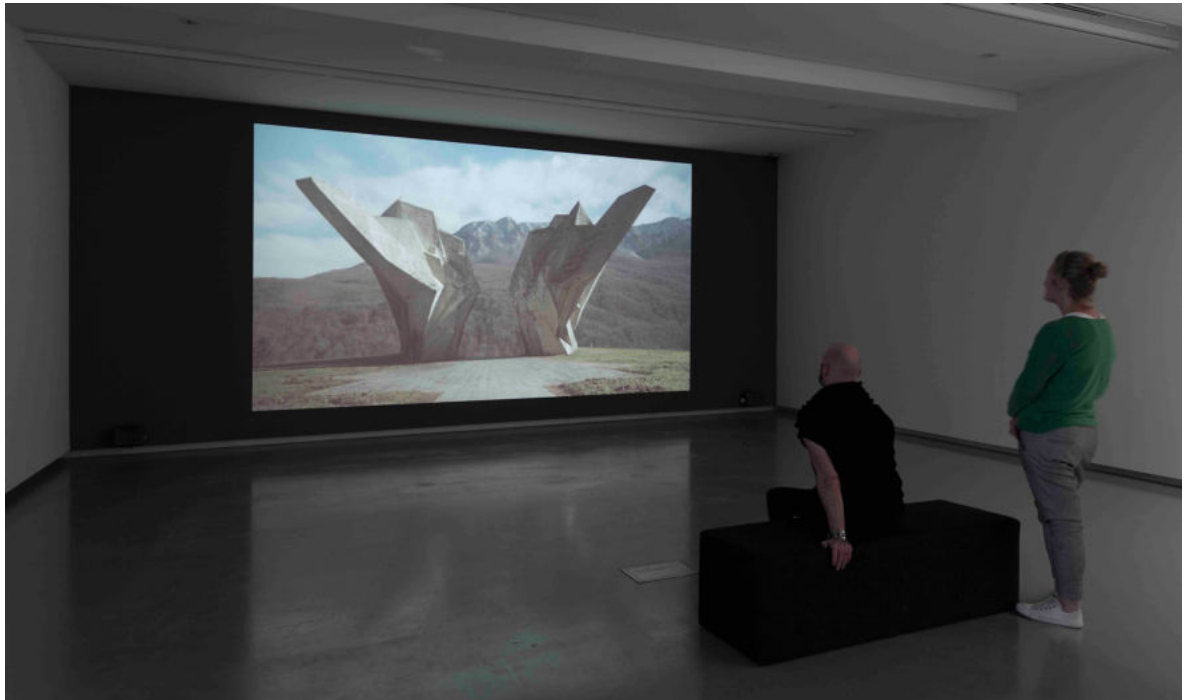
Wroclaw Contemporary Museum, MWW

Museum of Contemporary art Zagreb





Monument, 2015, Still Frames



"Concrete", MUMA, Melbourne, Australia 2014, (Installation view)



"Magnetism", Sligo, Ireland 2015, (Installation view)

Missing Architecture

2012

multimedia interventions in public space

The project is the result of a residency period the artist spent in Modica in Sicily (Italy), and it is realized in cooperation with the Muslim community of Modica during "I Vespri.Civic Forum In Five Acts" curated by Marco Scotini.

The aim of the work "Missing architecture" is to light on the fact that, despite the presence in town of a big Muslim community, any classic mosque has been erected so far. For that reason, members of the Muslim community rent houses or apartments that become a meeting-place for the prayer. Citizens pointed out that the construction of mosques was forbidden during Berlusconi's rightist coalition rule. Their dream is to have the classical mosque with a minaret built one day.

The artists inserted in the public space the elements, which symbolically represent the missing place of worship for Muslims using three elements that represent foundations, walls and a minaret of a possible mosque. "I place several carpets on the square areas, I attach posters with oriental mosaic on the walls of the old city, and for the first time on Sicily, muezzin recites, on my invitation, the ezan-call to prayer in the public space on different locations" (I.G.)

Award

Arte Fiera Bologna, 2014

Collections

Art Collection Telekom, ACT

Arte Fiera Bologna Collection

ECB art collection



Missing Architecture, 2012, Inkjet on archival paper 30 × 45 cm (diptych)



Missing Architecture, 2012, Inkjet on archival paper 70 x 105 cm (serie of 5 photos)



Missing Architecture, 2012, Inkjet on archival paper 40 × 60 cm (series of 5 photos)



"51st Zagreb Salon -Challenging Humanism", HDLU Zagreb, Croatia 2016,
(Installation view)

Capitalism follows Socialism
2008-2012
short film (without sound)
10min

The film "Capitalism follows Socialism" deals with the Croatian reality in the 90-ties where the privatization robbery led the citizens to the edge of poverty. To emphasize the dramatic reality of the action, this experimental documentary consists of photography series and critical comments without sound.

It poses the question of the responsibility for what is seen.

The stylistic approach refers to Cine-Tracts, realized in 1968 by the group of authors (Chris Marker, Jean-Luc Godard, Alain Resnais...) with the intention of inspiring a civil activism.

Link:

<https://vimeo.com/160077532>



Capitalism follows Socialism, 10 min, Still Frame



"Degrees of freedom", MAMBO, Bologna, Italy 2015 (photo installation)



"Fragile sense of hope", Collectors room, Olbricht Foundation, Berlin, Germany 2014 (framed actions)

East Side Story

2006-2008

multimedia project (2 channel video 14', 11 photographs)

The 2-channel video installation East Side Story employs a specific media language to speak about a social problem of our time - the problem of violence and intolerance towards the other and different. The work juxtapose different media representations combining archival documentary footage from the violence on the streets of Zagreb and Belgrade during Gay Pride in 2001 and 2002 with live-action of a choreographed dance performance where language of movement mimics the violent actions taking place on locations where it really happened. In this way the artist achieves on one hand a dramatic effect and on the other a poetical reading of such an absurd brutality. "This was a way of suggesting the presence of a vivid, creative force very much alike the resistance movement that is trying to change the intolerant, conservative society into a better one" (I.G.)

Link

<https://vimeo.com/64892049>

Awards

"3 HT award" Museum of Contemporary Art Zagreb, 2010

"43-rd Zagreb Salon", Zagreb, 2009

Collections

Art Collection Telekom, ACT

Kadist Art Collection

Kontakt -The Art Collection of Erste group, Vienna

Kunsthaus Zurich

Museum of Contemporary art Belgrade

Museum of Contemporary art Zagreb

Muzeum Sztuki, Lodz

Tate Modern London



East Side Story, 2008, Inkjet on archival paper 70 x 105 cm (series of 11 photos)



East Side Story, Catalogue Cover (Pietà)



East Side Story, Double-channel video installation, 14' , PS1 New York 2014

Angels with dirty faces

2004-2006

multimedia project (2 photo serie, short film 17' 30")

Site specific/participative project was made in Kolubara (Serbia) during period 2004-2006. Project consist of 3 photo series and one film "Angels with Dirty Faces (turning point)", 17.30 min,

Project in a poetic way present the miner's protest in Kolubara as well as the civil protests in Belgrade that culminated in the burning of the National Assembly of the Republic of Serbia on 5 October 2000, led to the fall of Milosevic's regime in Yugoslavia. The title of the work refers to the paradoxical situation in this region during the 1990's: on one side there are hard-working and honest miners with clean hands and clear conscience who live on the verge of poverty, on the other side, dirty-handed politicians and the governing body who commit violence in their greed for power and dirty embezzlements, although they should stand as an example.

Link

<https://vimeo.com/86305247>

Award

1st award at "ART Colony", Museo civico della cita di Rovigno, 2007

Collections

ALT Arte Contemporaneo, Bergamo

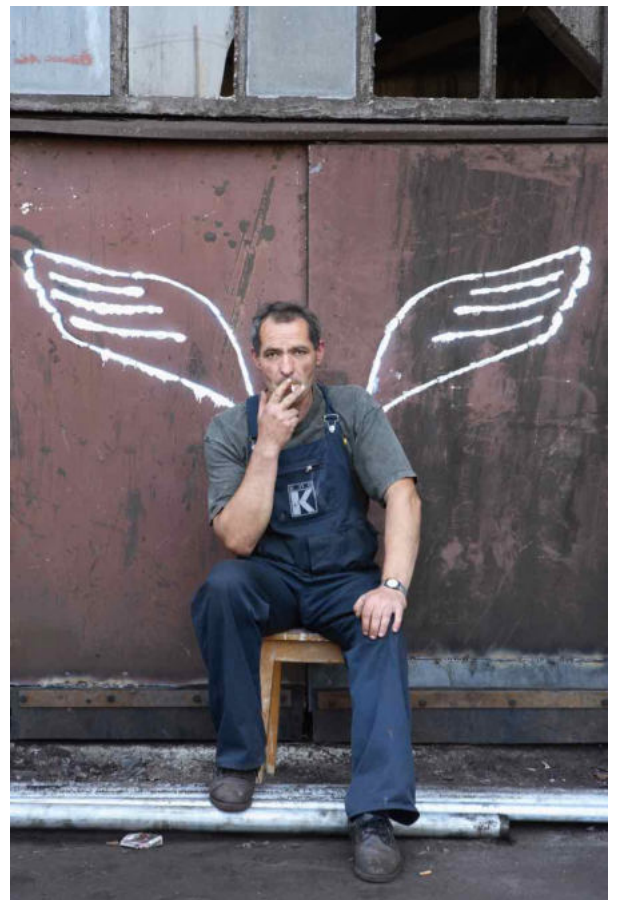
Art Collection Telekom, ACT

Modern gallery CZK Lazarevac

Pio Monte della Misericordia, Naples



Angels With Dirty Faces (industrial), 2006, Inkjet on archival paper 50 × 70 cm



Angels With Dirty Faces (portraits), 2006 inkjet on archival paper, 120 × 80 cm



“Manifesta 9”, Genk, Belgium 2012,
(Installation view: 2 photo series and film)

Velvet Underground

2002

research project and photo-performance (selection)

Velvet Underground is an eight months project realized in Croatian main penitentiary Lepoglava. The artist has worked directly with prisoners who have volunteered to participate in this project through interviews focused on their childhood memories and wishes. *What kind of games they liked to play when they were kids? Which heroes they identified themselves with? What characteristics they liked about them and why? What they imagined to become when they grow up?* These are some of the questions he made to prisoners. Starting from their answers, Grubic performed personally in a sweet and tender way wearing in the prison the masks/costume of some characters or heroes from childhood fantasy. The work is composed by pictures of artist live performance combined with the real stories/memories of prisoners about their childhood. After all, the project is made by the artist tremendous and compassionate experience to try to give some benefit or comfort to people who aren't even allowed, maybe because of the machismo climate, to show their private emotions and fragilities.

Collection

Museum of Modern and Contemporary Art Rijeka



B.K., born 1954
sentenced to 11 years' imprisonment for murder under article 90 of
the Penal Code

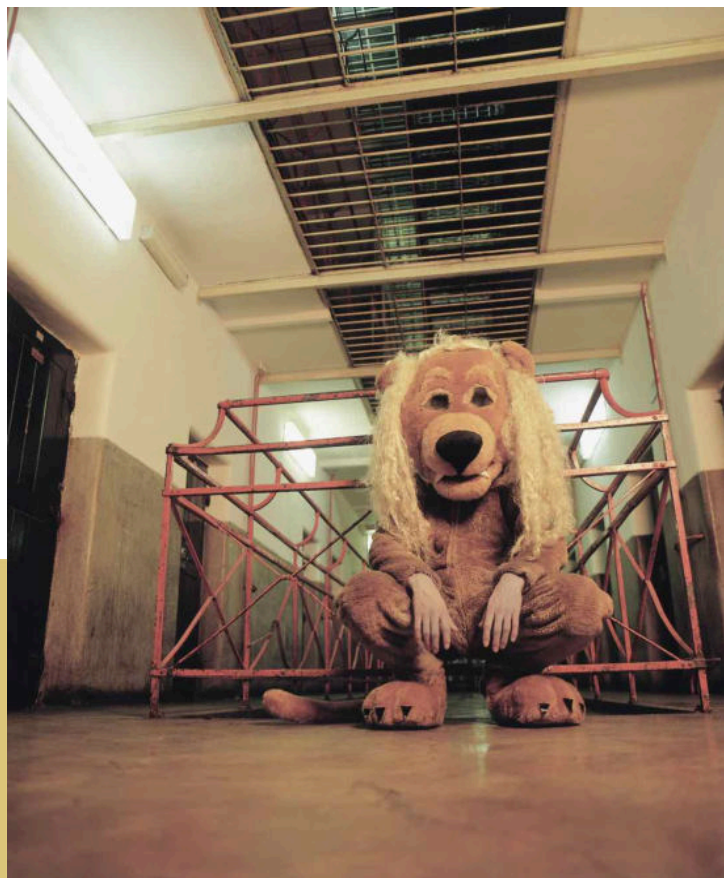
...there was a lot of it, it was going on the hills, one village against the other, the first were mexicans, the second indians. if we could not, an elder brother, or a father, would construct a bow and arrow; it was considered a shame if he didn't do it for his younger brother; it simply had to be done. in winter, too, we did it; these were eskimos, those down there - those on the other side - were kind of mongols, and we somehow built igloos - it just wouldn't do without them. the tartars had tents, and those in the snow would build igloos; up on the hill there were gravel pits and sand heaps piled high, and when those indians from over there chased us, we'd sit on our bags and slide down, some thirty metres down. that was the quickest way to escape if they were really close. we had a ball made of cow's hair mixed with joiner's glue. it bounced high, and if it ended in water it would fall apart. those were the worst tricks you could play - to throw a ball into somebody's well. when they get hold of you they give you a good thrashing and there is nothing you can do, except wait for the evening, so you can throw it into their well. nobody gave a thought to the damage suffered by parents, but one had to walk to another well for water - fifty meters or more, to the nearest house. and that would last a month - which is how long it took for a well to clear.

Velvet Underground, 2002, inkjet on archival paper, photo 120 × 100, text 50 x 60cm



D.M., born 1962
sentenced to 4 years and 3 months' imprisonment for robbery under article 218/1 of the Penal Code, and for attempted robbery under article 218/1 of the Penal Code, in conjunction with Article 30/2

...from the time I was five years old and up to the age of ten, I was intensely interested in architecture. I thought that I would become an engineer - a builder of bridges, for instance. My toys were square blocks, something resembling today's lego cubes, and if there were none of those, then simply pieces of wood; anything, as long as I could put it together, build with it, construct. I have always been fascinated by the river; and then there were meadows, fields - simple space, and I watched that space, thinking how things could be built there, inserted into that space. My best friend lived next door, and we always played with cubes. Then we moved on to - how can I put it - to games that demanded more thought (like ludo, a board game...). I was always more fond of thinking than of running after a ball, or playing at cowboys and Indians. A teddy bear was the only toy which differed from all the others, and I still have photographs of me with it - dear childhood memories. The teddy bear was my closest imaginary friend. I liked playing in the room best, and if not in the room, then in my yard. I did not like going to a park, or to kindergarten. Crowds bothered me.



N.R., born 1953
sentenced to 2 years and 3 months' imprisonment for attempted robbery under article 33/1 of the Penal Code and for grand larceny under article 217/1 of the Penal Code

...as a kid, I lived in a fishing village, a small fishing village on the foothills of Velebit, at those times we had a dream, my grandfather instilled it into me, he served in austro-hungarian army, of becoming a pilot, a pilot. "Cause my father was a pilot, but I did not know that. They would ask, "would you like to fly?", I would answer, "yes", "why?", I did not know, like, they were all fishermen and farmers, and I would say I did not like that. They would ask me why, because, you see, my father was a pilot, he was not married to my mother, you know. Then pieces of the puzzle started falling into place, I realized the one that flew above our village was my father, you know, although it was not always him, it could not have been him, right? so I had always dreamt of becoming a pilot.

Velvet Underground, 2002, inkjet on archival paper, photo 120 × 100, text 50 x 60cm



Velvet Underground, Tallinn Art Hall, Estonia 2007, (Installation view)

Untitled (trinity)

1997

Land art

The photographic triptych *Trinity* is the result of the artist's first public performance made in Croatian post-war period in 1997. Realized on the occasion of the traditional Slavic holiday dedicated to the Fertility of the Earth, the artist combines Christian symbolism, pagan rituals, and a strong sense of animism making a Land Art operation by carving three large circles into the earth and planting a tree in the center of each. The three circles, a metaphorical representation of the Christian trinity - Father, Son and Holy Spirit - are then burned incising a trail of fire in the earth. The artist gives life to a suggestive ritual by setting the perimeter of the three rings on fire and ultimately leaving the only symbol of the interconnection of the circles in the ground.

Made in a degraded area of his hometown, Zagreb, the act of planting trees - an oak symbol of strength for the Father, a linden symbol of kindness for the son, and a birch symbol of the ethereal for the Holy Spirit - is also to be read as an intimate search for a return to Nature, a spiritual need for connection between man and the environment and most of all a private need of sacral after the tragic events of the civil war.

Award

"Passion Heritage", HDLU, Zagreb, 1998





Untitled (trinity), 1997, inkjet on archival paper, triptych-3 photos 56 × 43cm each framed photographic installation (47 x 180cm)

Black Peristyle

1998

action

Action carried out by the artist painting a black circle in the public court in front Diocletian's Palace, Split. Timed to coincide with the thirtieth anniversary of an earlier action by the 'Red Peristyle' group (1968), this was a place to reactive a space of political enquiry and debate employing the visual language of Suprematism, but also proposing the black spot as a metaphor for "a stain on the soul of each passive individual who should have actively contributed to the improvement of everyday life (I.G.)".

Through the guerilla actions and statements in media, the work developed as political provocation. It was suggested that there existed subversive group 'Black Peristyle', which caused polemics, as well as a call from the Department for War Crimes and Terrorism. The Court decided to charge Grubic a fine for public property damage. This provoked media reactions, in which intellectuals and artists defended the right to criticize and protest as an important component of contemporary art practice. For Grubic was important to provoke the state institutions by suggesting the existence of a resistance movement in Croatia at that time. The charge has been withdrawn.

Link to national TV report: <https://vimeo.com/151087890>

Award

2nd award at "33rd Zagreb Salon", 1998

Collection

The Gallery of Fine Arts Split – GALUM





"Black Peristyle", Split, Croatia 1998
(public action)



"Homage a Malevich", City Art Gallery –MGML, Ljubljana, Slovenia 2015
(documentation: book with 70 press clipping articles; audio-radio reports; video–7
seven TV reports from Croatian TV media from 1998.)

Sculpturing the wave
1997
happening

The performance was carried out in the multimedia festival in Ston (Croatia), on the Adriatic Coast during the summer of 1997. The artist was standing in the sea and tried to create a sculpture of a wave using a wedge and a mallet. This activity lasted for 15 minutes.

With this simple and apparently absurd gesture, Grubic intended to represent and summarize the will of men to reshape nature according to their own values. The action was also a parallelism: wave = fluxus = life.

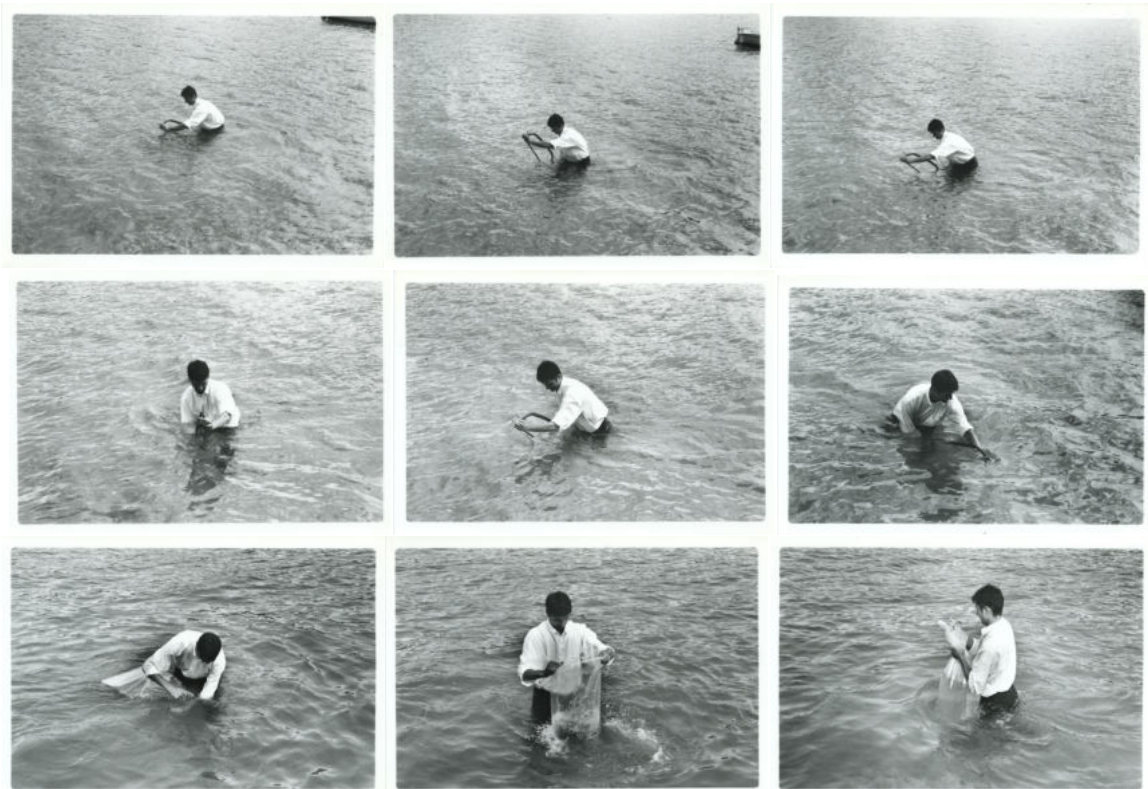


Fragmentation of the wave
1997
happening

The performance was carried out in the multimedia festival in Ston, on the Adriatic coast in the Summer of 1997. The artist cut out a square of the sea surface using a saw, he took a plastic bag and put the fragment of the wave in it. At the end he exhibited it on a nearby house.

"Man's attempt to isolate a segment from a fluid state (as life is) and put it on a pedestal. It does not occur to him that such a wave, trapped in a plastic bag has no beauty and vitality." (I.G.)

The action was also a parallelism: wave = fluxus = life.





Fragmentation of the wave, 1997, Installation view, Ston, Croatia

Micro-museum of Revolutionary Heritage
1995-1997 (modified 2004)
(multimedia installation with 9 works)

Micro-museum of Revolutionary Heritage is conceived as a “portable museum” with works belonging to different media - sculpture, photography, graphics - dealing with the inherited revolutionary ideas in art. It is directly connected to the closing in the 90ies of the several Museums of Revolution spread all around former Yugoslavia in the socialist period. This ideal small museum is modeled on the contents of the multimedia boards so-called “red nook” that young people used to have in schools and factories in the time of socialism and which was made with partisan songs, texts, photographs with the aim to remind of the battle for freedom acquired with hardship.

With multi-layered lecture, the project referred to the period of Modernism when artists truly believed that art would change the world. Taking inspiration by the revolutionary power of artistic avant-garde, the motto of the entire installation is “WE SMASH INTO PIECES THE MYTH OF APOLITICAL ART” paraphrased by Mayakovsky. So far the works refer to Russian avant-garde, Italian Futurism, Joseph Beuys and even to icons of pop culture, all art movements strongly ideological linked to revolutionary ideas.

In a subtle ironic way, Grubic tried to interpret simultaneously the relationship between “art and capital” and “art and ideology”.

Collection

Museum of Contemporary art Zagreb, Croatia



Micro-museum of Revolutionary Heritage, Exhibition view, 2012, MSU Zagreb



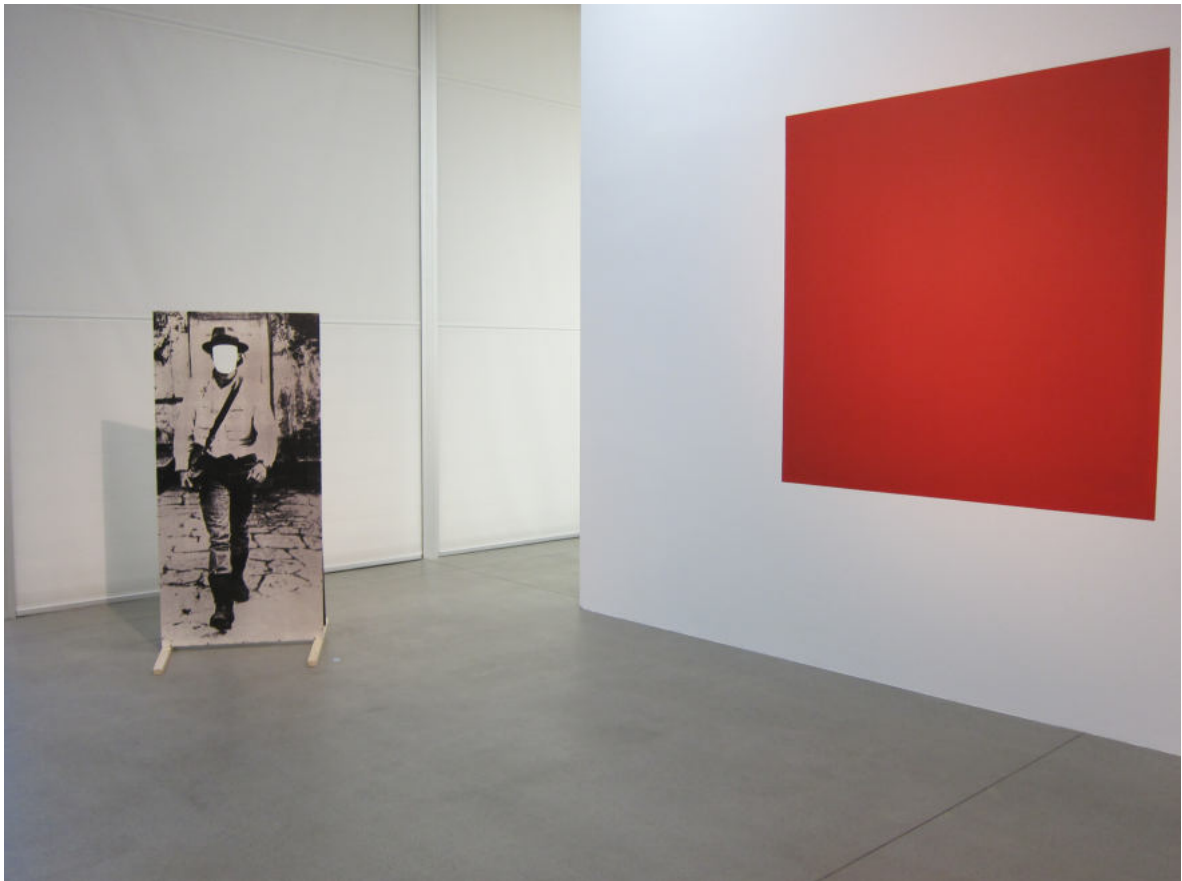
1) Unique forms of continuity in space, in context of the revolution (after Boccioni)

As an homage to famous Boccioni sculpture “Unique Forms of Continuity in Space” Grubic adds the figure arms holding a red flag giving to the apparently apolitical original work a socialistic element which is contrary to Italian futurists right wing ideology.



2) We shall create a society by liberating love

Series of 5 photographs referred to the slogan by Dusan Makavejev’s film “W.R.-Mysteries of the Organism” and to socially engaged pop-art like Ed Kienholz. As irony of militarism it convey the idea: “make love not war” from the period of sexual revolution in 60’s, during Vietnam war.

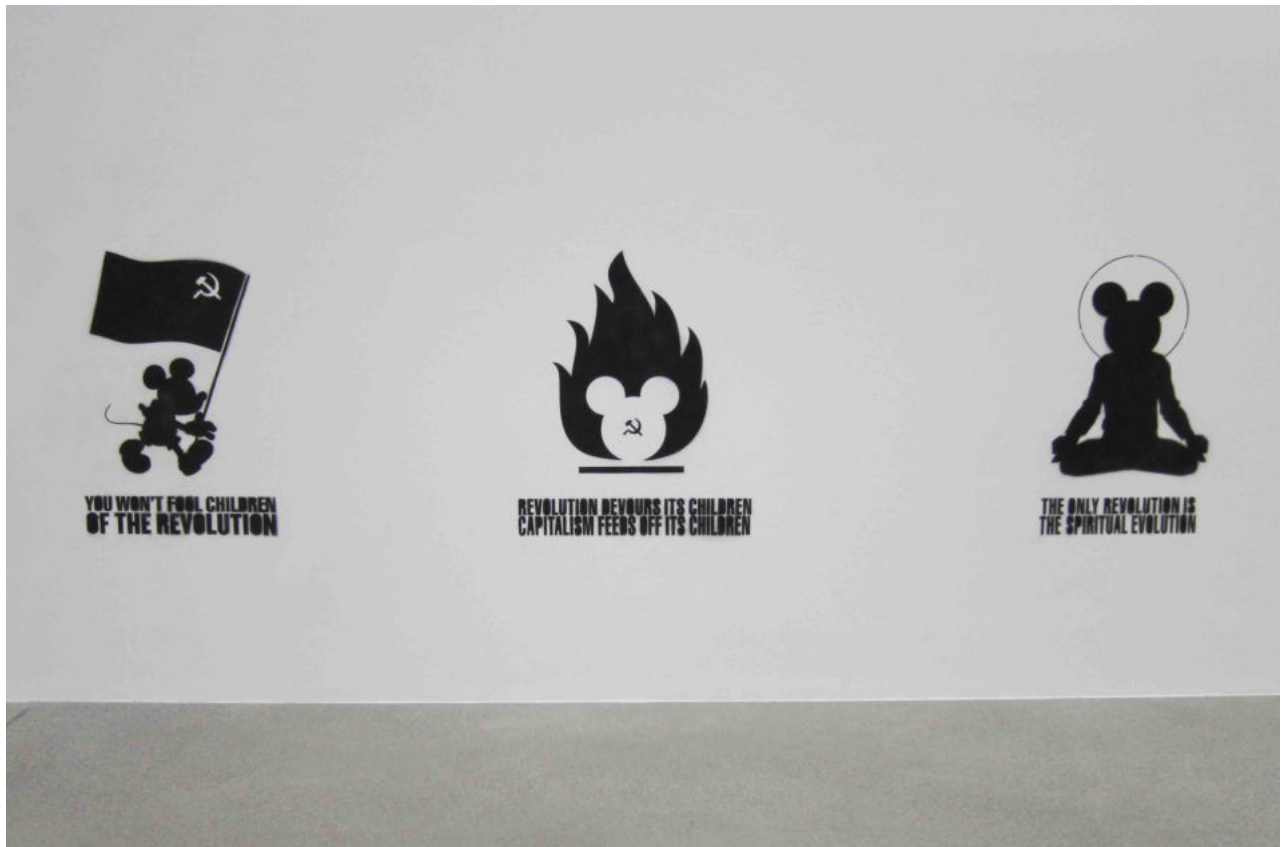


3) We are the revolution

Playing with the famous photographs “La rivoluzione siamo noi” (1972) by Joseph Beuys who believe that every man is a potential artist with hidden creative powers inside, the work points to the idea of creative individuals joined in a movement which could lead to the initiation of significant social changes. More creative energy liberated in all aspects of life automatically means a happier society.

4) The Red Nook

Monochrome wall painting referred to monumental Red Square by Kazimir Malevich which reflect artist’s desire to attain a higher ground by simple notions of Suprematism. In a physical world marred by destruction, pettiness and suffering, the Suprematist ideal offered hope that a new realism could exist, based on something simple, universal and pure.



5) You won't fool children of the Evolution

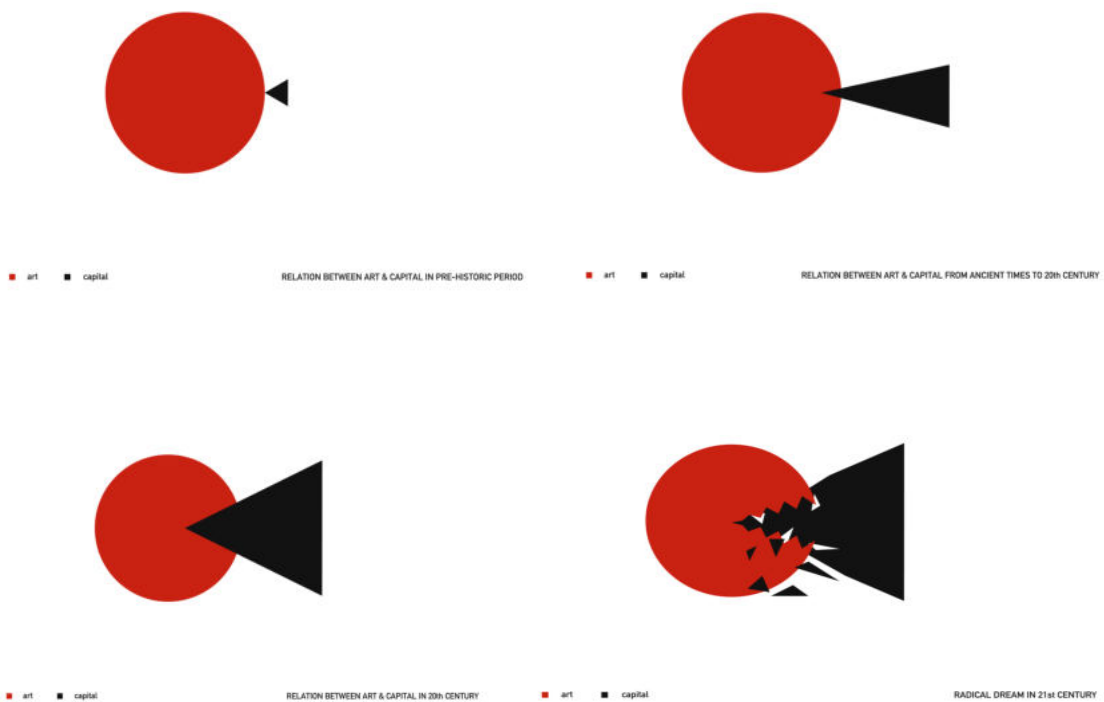
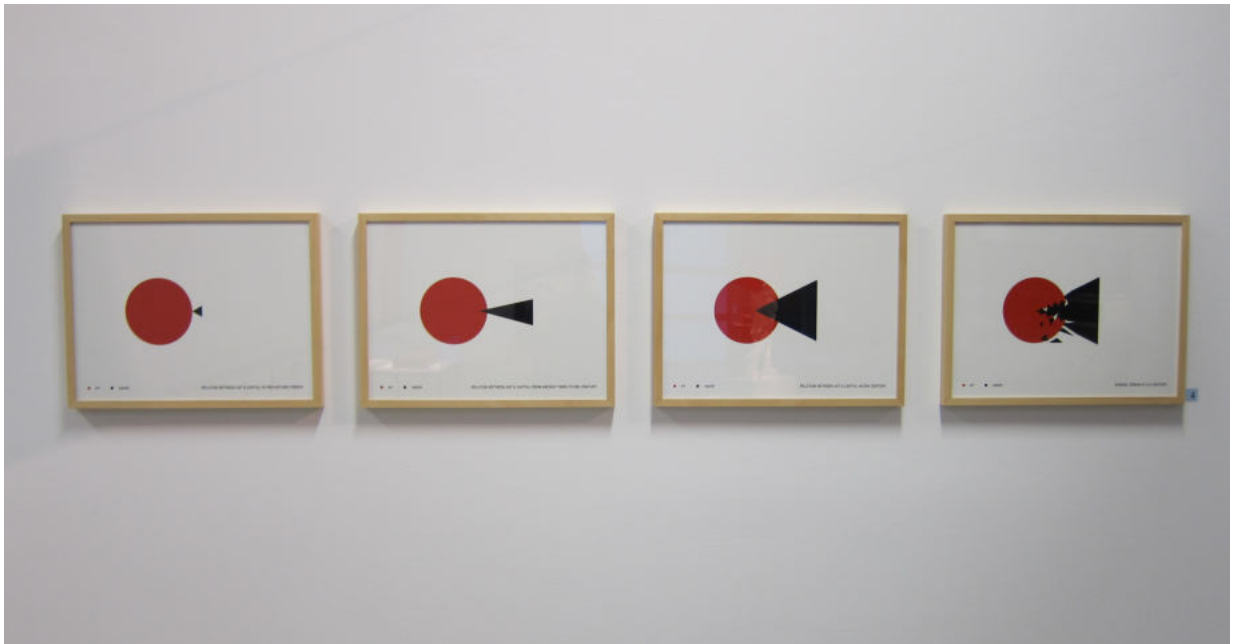
The triptych makes reference to the street, garage poetics of the punk-rock period which used to employ succinct and brief illustrations in fanzines and graffiti. Mickey Mouse's image, icon of industrial entertainment, is taken with a view of giving evidence for his way of spiritual evolution, represented in comics narrative structure. As the very first image that belonged to the world of art and has eventually become a commercial product, Mickey involves himself into a revolutionary liberation in order to get rid of commercial and trading conditions. Pretty soon his inflamed head filled with revolutionary ideology leads him into a complete alienation of himself and society, proving that it always ends up that men's greed for possession and power somehow emerges. Finally, Mickey humanizes through his own spiritual work, being in a meditative posture. The triptych suggests the idea that each individual should direct the critical edge towards himself which is the first step to work for common goods.

WE SHATTER THE MYTH OF APOLITICAL ART TO PIECES!
MAYAKOVSKY

6) "WE SMASH INTO PIECES THE MYTH OF APOLITICAL ART"

(red banner)

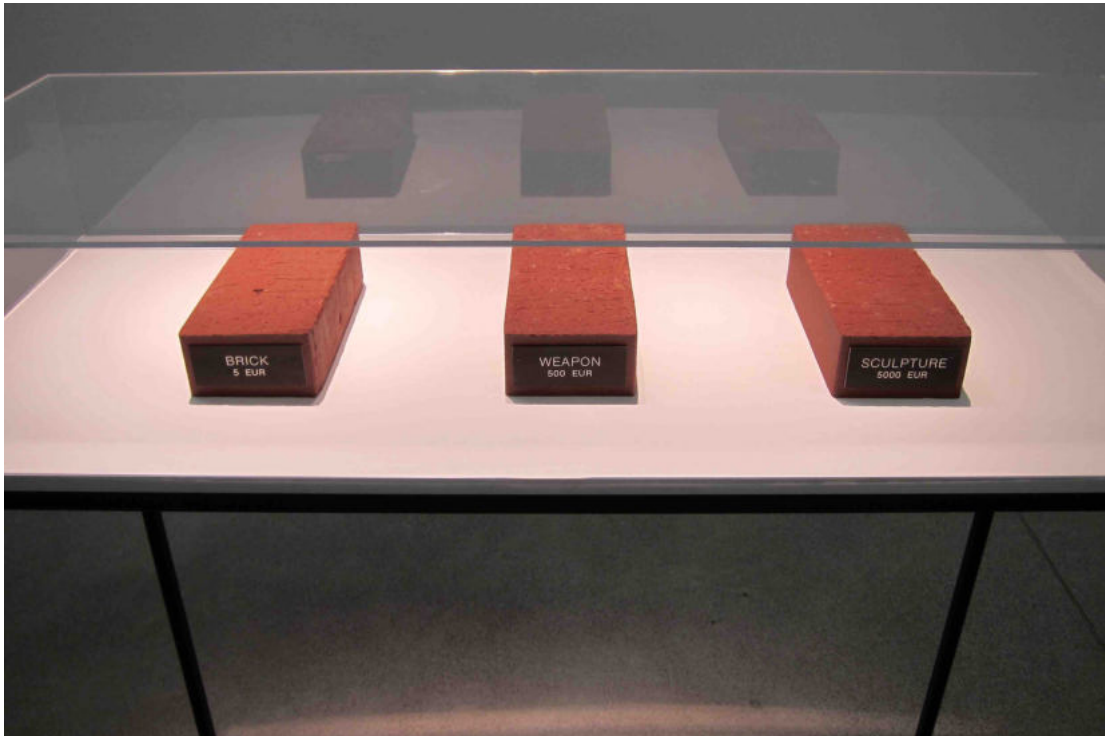
The banner paraphrases Mayakovsky sentence in the way of slogans of Marx, Tito and Lenin in Socialism. Grubic is playing with words taken by the poet shifting the place or slightly changing to make a game on the same strong idea that all art is political.



7) History of relation between art and capital

(4 illustrations)

Relation between art and capital throughout history is shown by graph in a funny and sarcastic way. Visually it refers to the works of Russian constructivists (El Lissitzky..).



8) Evolution of an object

Installation made of 3 identical bricks, create irony of valuation of an object when its appear in different context...



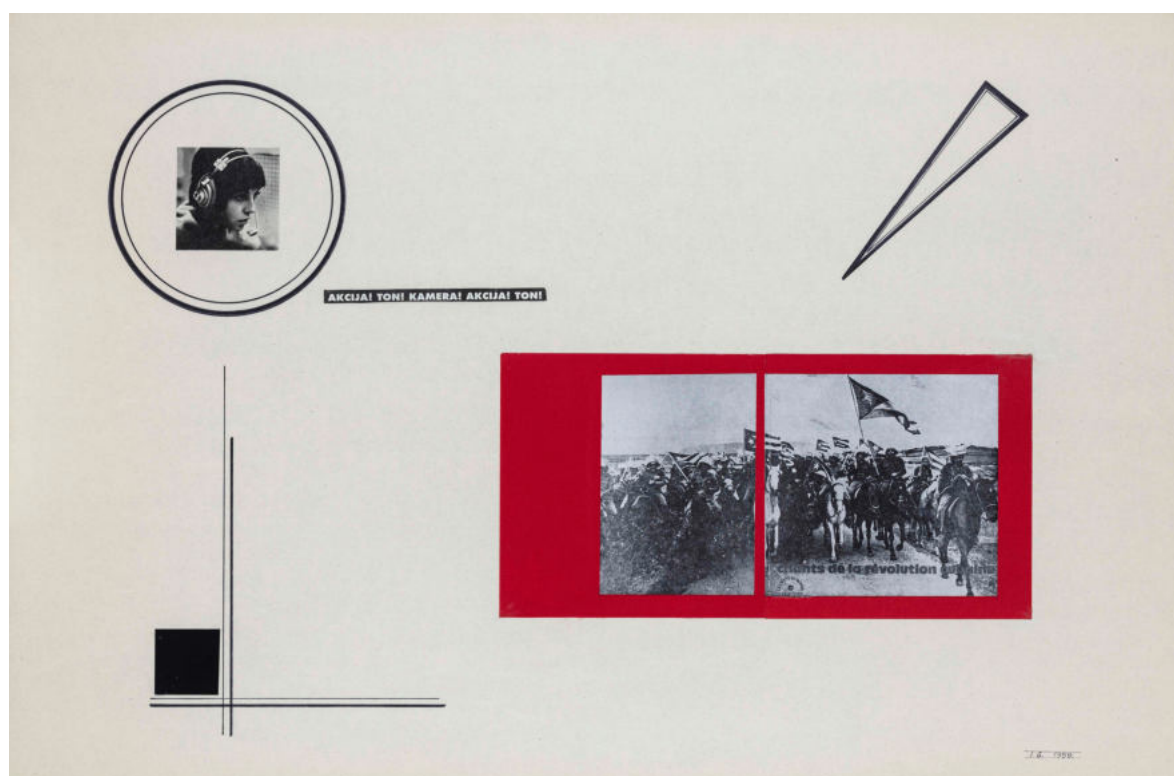
9) Untitled (Boxing gloves)

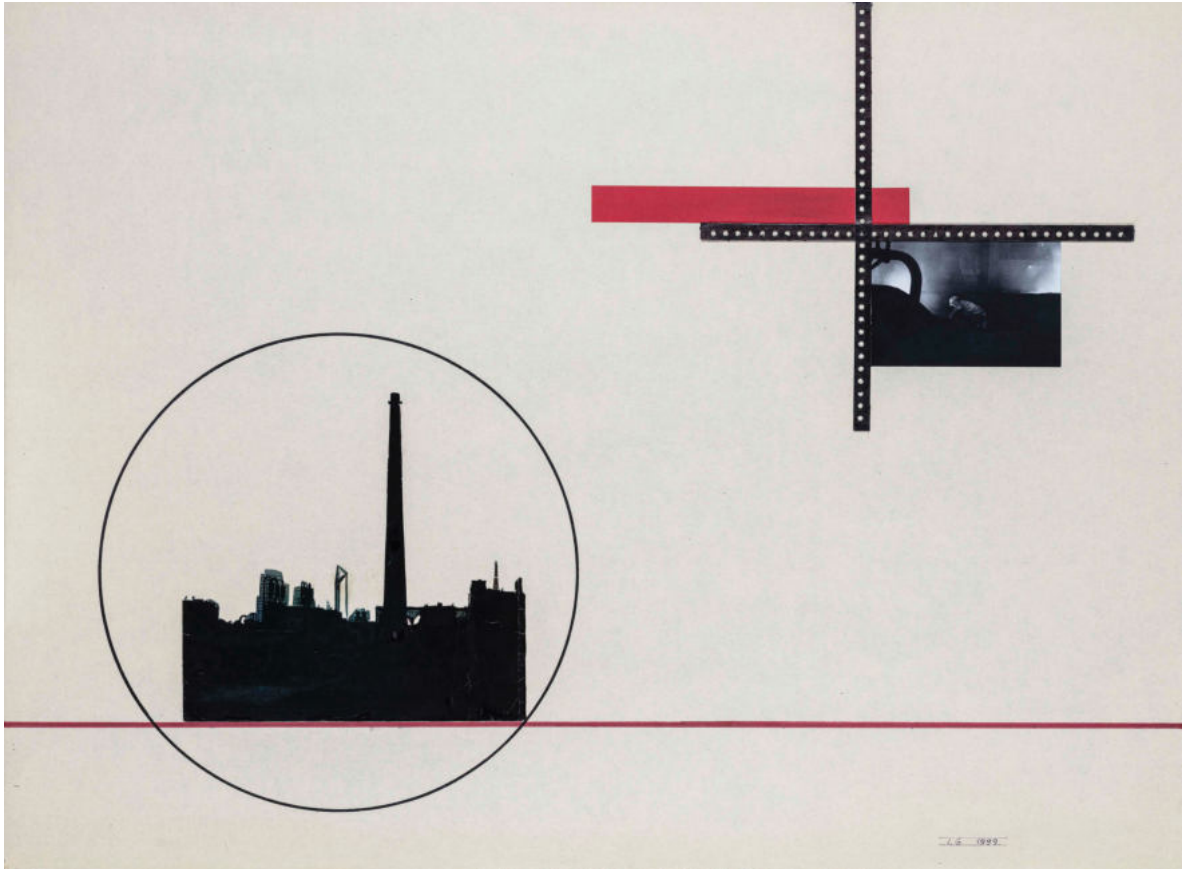
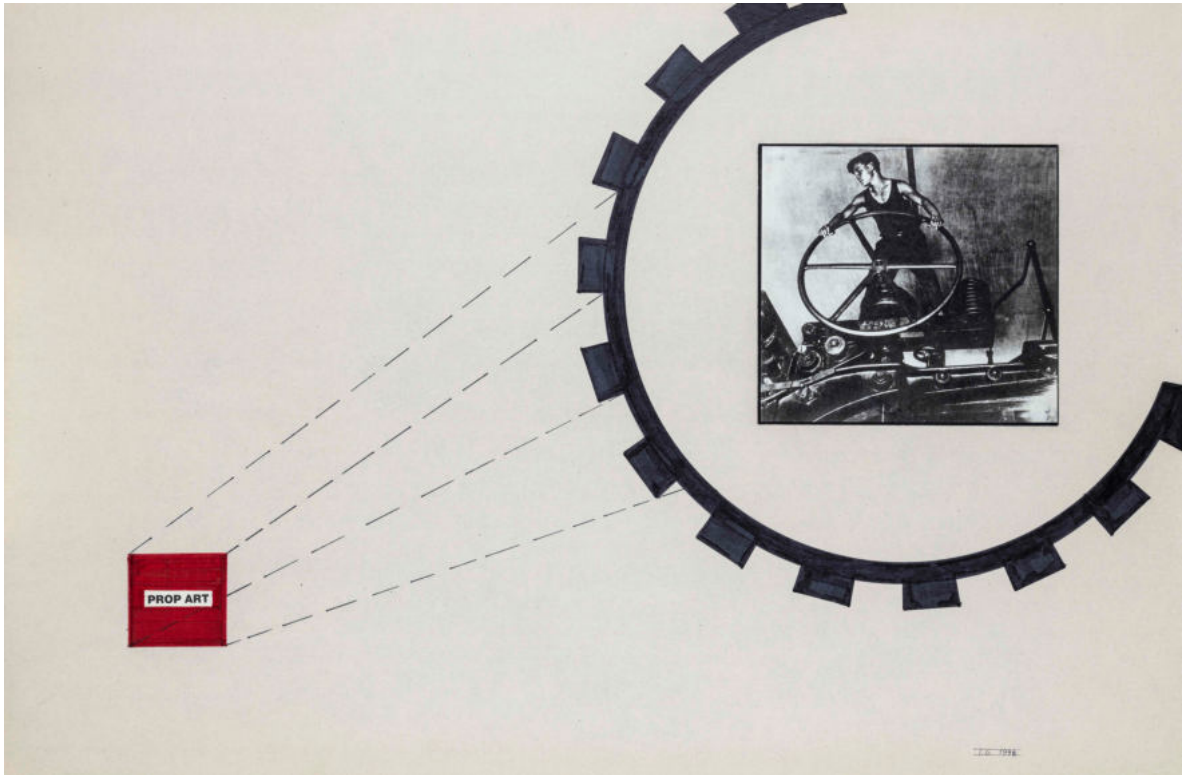
Red and black boxing gloves suggest the necessity of balance between socialist and anarchistic beliefs.

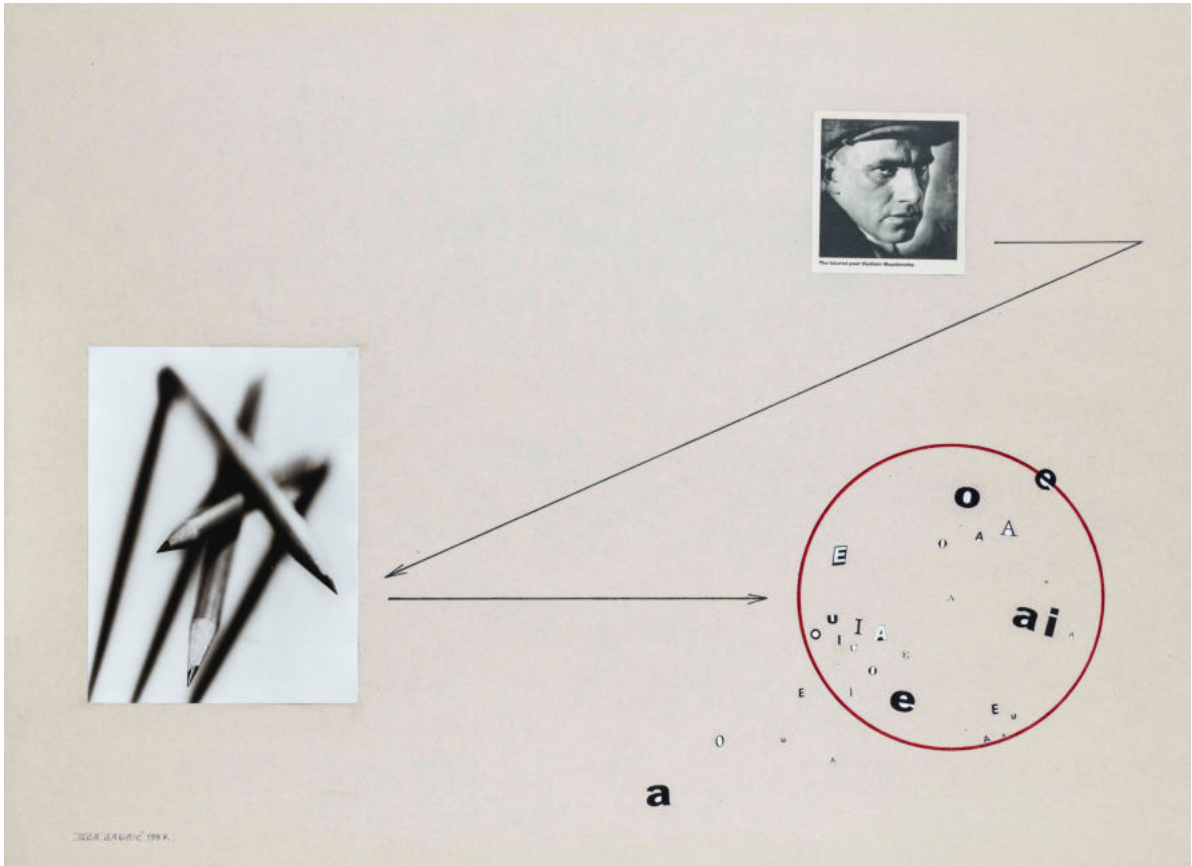
Collage 1995-1999

(selection from the series of 53 works)
dimensions variable, mostly 60 x 90 cm

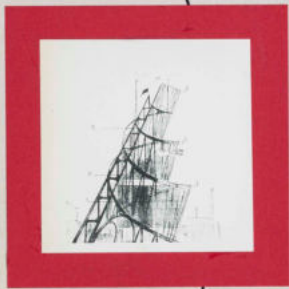
These works belong from the interest the artist developed in the nineties in the Russian Constructivism ideology which honestly believed that art can cultivate people. The collages visually referred to the geometrical works by El Lissitzky as well as to Vlado Martek and Mladen Stilinovic using the two basic colors red and black and creating messages that become like a minimalist agitprop campaign. Simple and clear ideograms accompanied by iconic images or characters, these earlier works reflect the ideas that art find its way through advertising, while politics use art to convey revolutionary thoughts.







Kunsttopos und das Architektonische Utopie



J.G. 1928

**REBEL
WITH
A
CAUSE**



J.G. 1928

Selected Communication Materials

Grubic art works have been chosen several times as main image for PR, in important art events, as ads and invitations and also for many book covers.

from “Smash the myth”, 1997-2018-



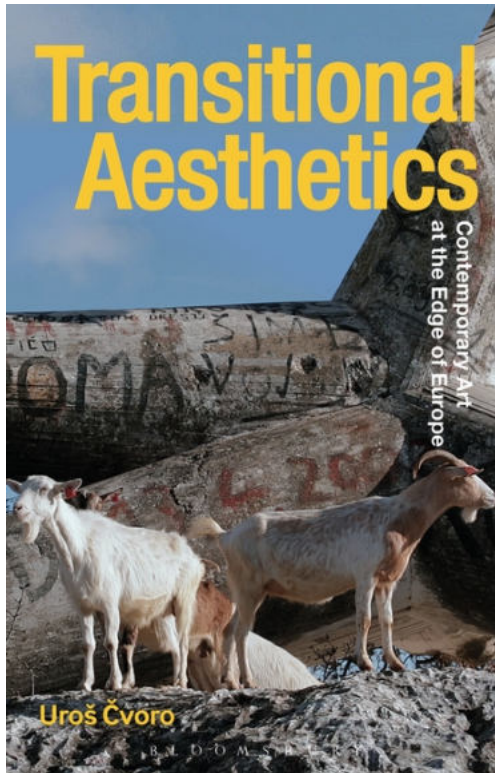
Invitation card “Smashing the Myth”,
Museum Nitsch, Naples, Italy 2018

from “Do Animals...?” 2017

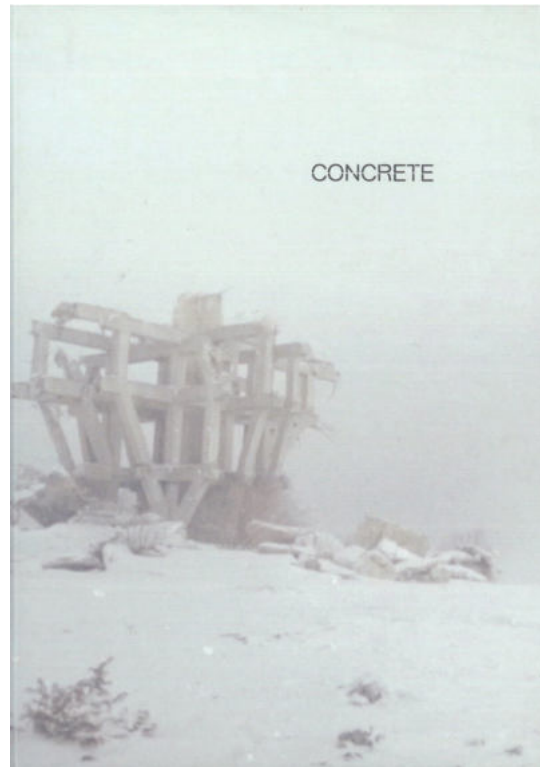


Do Animals...? billboard, street view Ljubljana, Slovenia 2018
“Heavenly Beings: Neither Human nor Animal”, Museum of Contemporary Art Metelkova,
MSUM, Ljubljana, Slovenia, 2018

from "Monument"
2010-2015



Book cover for "Transitional Aesthetics. Contemporary art at the edge of Europe", by Uros Cvoro, 2018



Book cover for exhibition catalogue "Concrete" MUMA, Melbourne, 2014



Invitation card "Concrete", MUMA, Melbourne, 2014

PRESENTED BY MONASH UNIVERSITY MUSEUM OF ART

MUMA

CONCRETE

LAURENCE ABERHART
JANANIE ALANI
KACER ATIA
DAGUA COHERTY
FABIAN GIRAUD &
RAPHAEL GICONE
IGOR GRUBIC
CARLOSCA BRUALBA

NICHOLAS MANGAN
RA DI MARTINO
RICHIE MORGAN
CALLUM MORTON
TOM NICHOLSON
JAME NORTH
JUSTIN TRENDALL
JAMES TYLOR

CURATOR: GERALDINE KIRRH-BARLOW

Professor Shane Murray, Chair, and Charlotte Day, Director, MUMA, cordially invite you to the opening of Concrete

OPENING: SATURDAY 10 MAY 2014 3-5PM
With opening remarks at 3:30pm by Daniel Broomberg, Presenter, Radio National

EXHIBITION DATES
3 May - 5 July 2014

CONCRETE: a solid state, a construction material, something known or true. MUMA's second exhibition for 2014, Concrete brings together the work of eleven artists, both Australian and international. The exhibition explores the concrete, or the solid and its counter: change, the flow of time. As we prepare to mark the centenary of the First World War, the exhibition considers the impact of time upon built and monumental form, reading between materiality and emotion, solid form and memory. Monuments reflect a desire for commemoration, truth, honour and justice. Equally, they may function to consolidate political power and national identity. Works in the exhibition locate the monumental in relation to larger cycles of construction, displacement and leisure; archaeology, geology and palaeontology; the shifting politics of memory and ways to describe a history of place.

PUBLIC PROGRAMS
Please see MUMA's website for details of associated public programs: www.monash.edu.au/mumainvents/

MONASH University
Ground Floor, Building 9
Monash University, Caulfield Campus
900 Donsway/Traralgon
Caulfield East VIC 3144 Australia

www.monash.edu.au/muma
Telephone: +61 3 9594 6171
mumainvents@monash.edu
Email: P.O. Box 246, Cam. St. 12 - 5pm

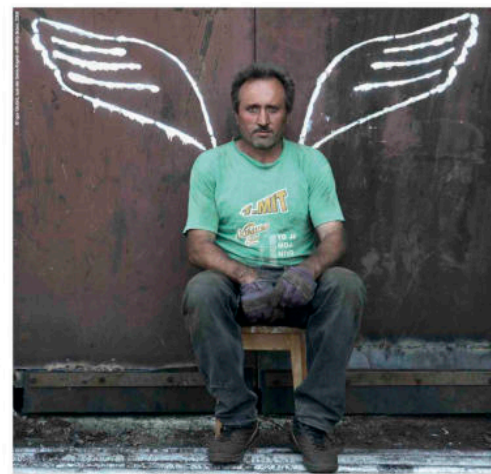
Igor Grubic
Monument 2014
video still
courtesy of the artist

from "Angels With Dirty Faces"
2004-2006



2 Juni – 30 September, 2012
The European Biennial of Contemporary Art - Die Europese Biënnale voor Hedendaagse Kunst
La Biennale Européenne d'Art Contemporain - Die Europäische Biennale für Zeitgenössische Kunst
www.manifesta9.org

Exhibition poster "Manifesta 9". Genk, 2012



**Lighting out
for the Territories**
16. Mai – 25. Juni 2012
KUNSTHALLE wien
karlsplatz project space
Tertelstraße 2, A-1040 Wien, täglich 13-24 Uhr, Sa/Mo 13-19 Uhr, info@kathallewien.at, www.kathallewien.at

Exhibition poster, Kunsthalle, Vienna, 2012
"Lighting out for the Territories"



Installation view city-light-posters "Manifesta 9", Genk, Belgium 2012



Book cover "Arte e Multitudo" by Toni Negri, 2014



Exhibition poster for "Fusnoten zum Aufbruch", Motorenhalle, Dresden, 2013



Catalogue cover and poster for the exhibition "East Side Stories" Palais de Tokyo, Paris, 2012



Exhibition poster for "Lighting out for the Territories" Trafo, Budapest, 2013

FORME ÎN TIMP – VIITORUL NOSTALGIEI

SHAPE OF TIME – FUTURE OF NOSTALGIA
Art Collection Telekom
www.mnac.ro

20.04. – 09.10.2016

National Museum of Contemporary Art
MNAC Bucharest
Palace of the Parliament, Ring 65
19000, 24, Bucharest 10542

MUZEUL NAȚIONAL DE ARTĂ CONTEMPORANĂ

FORME ÎN TIMP – VIITORUL NOSTALGIEI

Lucrări din Colecția de Artă Telekom

MNAC Central, Palatul Parlamentului
Etaj 1
20.04.2016 - 09.10.2016

Curatori: Adriana Oprea, Nathalie Hoyce și Rainer Schumacher

Artiști: Mihaj Bojcu-Kalchin, Yane Calovski, Stanislav Drnišić, Ksenia Gratiška, Igor Grubić, Aneta Grzeszykowska, Nibár Günes, Petrit Halilaj, Vladimir Houdek, Pravoslav Ivanov, Ali Kazma, Seja Kamerić, Lesa Klonerko, Gerri Korin, Eric Kottbush, Zola Kullu, Vlado Maras, Badenko Mlani, Sikran Moral, Ciprian Muresan, Vlad Nancă, Ioana Nemes, Paulina Olowska, Roman Ondák, Dan Popescu, Agnieszka Polska, Tobias Pusch, Nedko Solakov, Mladen Stilićović

Coordonator MNAC: Irina Radu
Arhitect: Alisa Kim

Sponsor: Orana Ciprișor, Polcolor, Salt - Gobain Riggs, Grup Transkvas
Parteneri media: Igitro, Jappelin, Șapte Serii, Radio France Internationale - RF, Inceder, energia, we ART, Vision Media Plus, Repti Consult, Veioza Arte

Programul evenimentelor conexe

Joi, 16 iunie, 19:00
IGOR GRUBIĆ & SEJLA KAMERIĆ
Prezentare de artiști, conferință și discuție
Igor Grubić și Seja Kamerić vor vorbi despre practica lor artistică și despre lucrările din expoziție. Igor Grubić va prezenta o parte din lucrările sale mai timpurii, precum și filmul său recent, *Istorii MonuMentale*, proiectat între 17 martie și 8 mai la ARCUR, București.

Miercuri, 06 iulie, 19:00
DR. JÖRG-UWE NEUMANN
Conferință și discuție
Dr. Neumann, director al Kunsthalle Rostock, va face o introducere în istoria Kunsthalle, fondată în 1969 ca Pavilion al Bienelei Țărilor Baltice (1965 – 1989). Bieneala a fost cea mai importantă și înscăunată expoziție de artă contemporană din fosta Republică Democrată Germană. Facând trimitere la această istorie și la scrierea acesteia, Kunsthalle își va concentra perspectiva și programul din viitor asupra artei din estul Europei. Scurta conferință va fi urmată de o conversație și de o dezbatere despre perspectivele și strategiile practicii instituționale cu privire la medierea artei contemporane.

Miercuri, 07 septembrie, 19:00
D.L.S. AND GABRIELE HORN
Trei membri ai D.L.S., echipa curatorială a celei de-a 9-a ediții a Bienelei de la Berlin (Lauren Boyle, Solomon Chase, Marco Roso și David Toro), alături de Gabriele Horn, directoroarea Kunstwerke Berlin, vor susține o prezentare despre abordarea lor curatorială și conceptuală, precum și despre experiențele în lucrul la această Biennială, care va fi deschisă până în 18 septembrie.

Miercuri, 28 septembrie, 19:00
BRITTA STEFFENS, MARIANNE WAGNER, KASPER KÖNIG
Echipa curatorială a Sculpture Projects Münster 2017 va introduce această importantă expoziție, care are loc din 1977, o dată la 10 ani. Prezentarea va oferi o privire asupra concepțiilor fluctuante în înțelegerea sculpturii din mediul urban.

Joi, 06 octombrie (neconfirmat), 19:00
BETTINA KLEIN / ARIANE BEYN
Serviciul German de Schimb Academic DAAD a jucat un rol important și influent în fostul Berlin de vest, printr-un în construirea punților către est. În timpul Războiului Rece. Programul de artă. În special, a oferit multor artiști oportunitatea de a schimba idei și de a-și dezvolta practicile. Bettina Klein, directoroarea programului de Arte Vizuale, DAAD Artists-in-Berlin, va prezenta strategia actuală și direcția DAAD.

Invitation card, "Shape of time future of Nostalgia" MNAC, Bucharest, 2016



Exhibition poster "Shape of time future of Nostalgia", MNAC, Bucharest, Romania, 2016



CONTEMPORARY ART FROM CROATIA

27 June – 18 October 2019
European Central Bank, Frankfurt am Main

This selection of contemporary Croatian art, organised in cooperation with the Croatian National Bank, comprises the 22nd exhibition in the series "Contemporary art from the Member States of the European Union", which showcases emerging and established artists as well as predominant artistic movements within national contexts. The works presented draw on complex relations between society, politics and culture, offering original reflections on issues such as social activism, national identity, linguistic constructions and the movement of bodies.

Within the contemporary landscape of Croatian art, notions of displacement, history and identity play significant roles. These themes speak to the major socio-political and economic upheaval of the last three decades, in which Croatia has seen independence, was transition to a free market economy, and accession to the European Union. Several of the exhibited artists explore ideas of diversity and inclusion, while others examine the construction of individual and collective memories. For instance, certain collage works wittingly embody a visual process of layering, overlapping, blocking and foregrounding, reflecting the ways in which particular elements of memory are – consciously or unconsciously – omitted from narratives. Equally, many works employ language as an instrument to investigate discursive traditions, drawing our attention to the varying functions of myth and narrative in cultural environments.

Providing insight into the practice of each artist, the exhibition encompasses a wide range of media, from photography, painting and video, to drawing, installation and large scale social sculpture. This plurality of artistic voices offers diverse perspectives, presenting viewers with different frames of reference to navigate today's intricate social, historical and political structures.

GUIDED TOURS

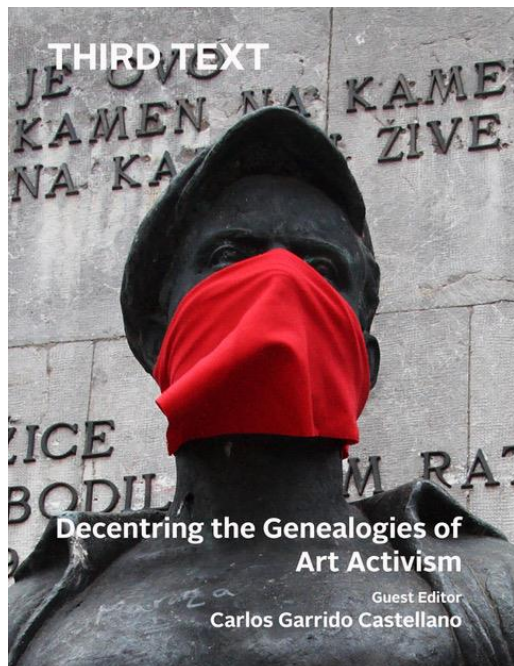
The exhibition will be open for public viewing via guided tours. Precise dates and registration details will be published on the European Central Bank's website (under "About" -> "Arts and culture" -> "Art collection") shortly before the opening of the exhibition.

If you would like to be kept informed about art tours and art activities at the ECB, please email art-events@ecb.europa.eu so that your name can be added to the ECB art newsletter.

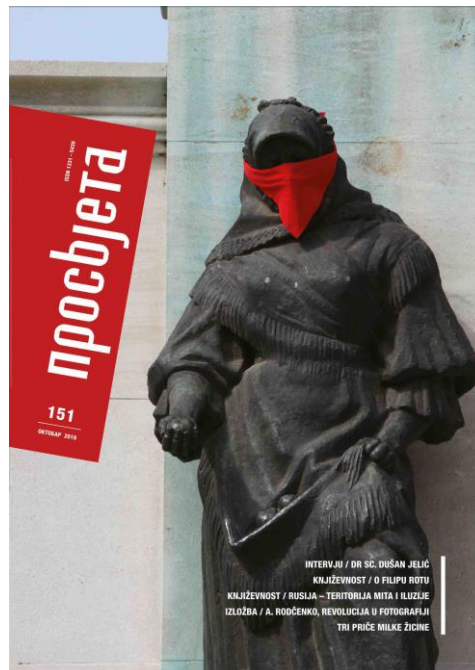


- Igor Grubić**
Born in Zagreb, 1969. Lives and works in Zagreb.
- Tina Gverović**
Born in Zagreb, 1975. Lives and works in London, United Kingdom, and Dubrovnik.
- Kristian Kozul**
Born in Munich, Germany, 1975. Lives and works in Zagreb.
- Lanač**
Born in Zagreb, 1987. Lives and works in Zagreb.
- David Maljković**
Born in Rijeka, 1973. Lives and works in Zagreb.
- Ana Muščet**
Born in Mecković, 1981. Lives and works in Zagreb.
- Damir Očko**
Born in Zagreb, 1977. Lives and works in Zagreb.
- OKO**
Born in Zagreb, 1981. Lives and works in London, United Kingdom, and Zagreb.
- Lala Račić**
Born in Sarajevo, Bosnia and Herzegovina, 1977. Lives and works in Zagreb and Sarajevo.
- Goran Tribuljak**
Born in Varaždin, 1948. Lives and works in Zagreb.
- Nora Turato**
Born in Zagreb, 1991. Lives and works in Amsterdam, the Netherlands.
- Zlatan Vehabović**
Born in Bang Luka, Bosnia and Herzegovina, 1982. Lives and works in Zagreb.
- IMAGE**
Igor Grubić
366 Liberation Rituals (Red Escadrille), 2008
Courtesy the artist

Invitation card "Contemporary Art from Croatia", ECB, Frankfurt 2019



Magazine cover "Third Text" Vol 34, No 4-5, 2020



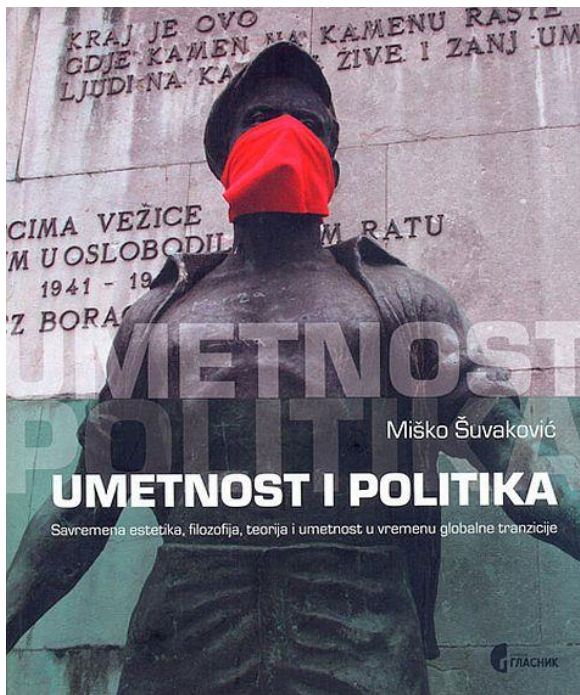
Magazine cover "15 DANA", 2009



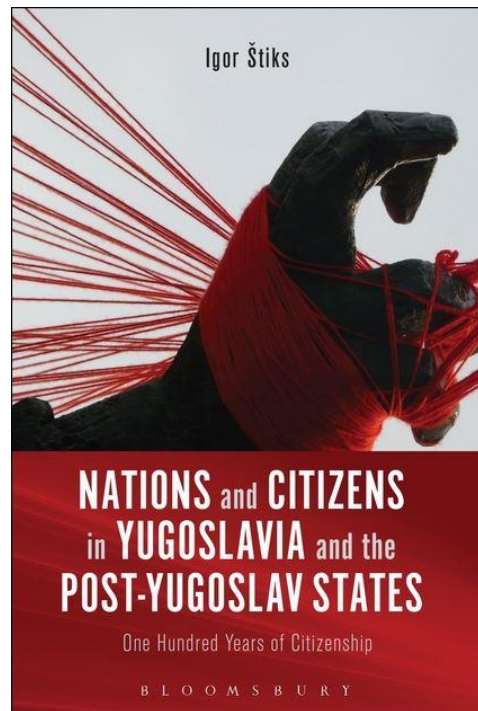
Magazine cover "15 DANA", 2009



'Performance: Empreintes et passages à l'acte', Friche la Belle de Mai, Marseille, France, 2013 Invitation card



Book cover, "Art and politics" 2012, by Misko Suvakovic

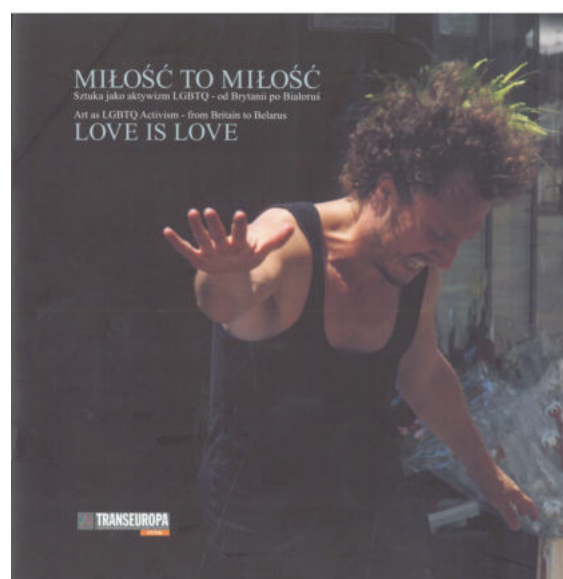


Book cover "Nation and Citizen in Yugoslavia and Post-Yugoslav State", 2013, by Igor Štiks

from "East Side Story"
2006-2008



Exhibition poster "East Side Story", Museum of contemporary art Belgrade, Serbia, 2008

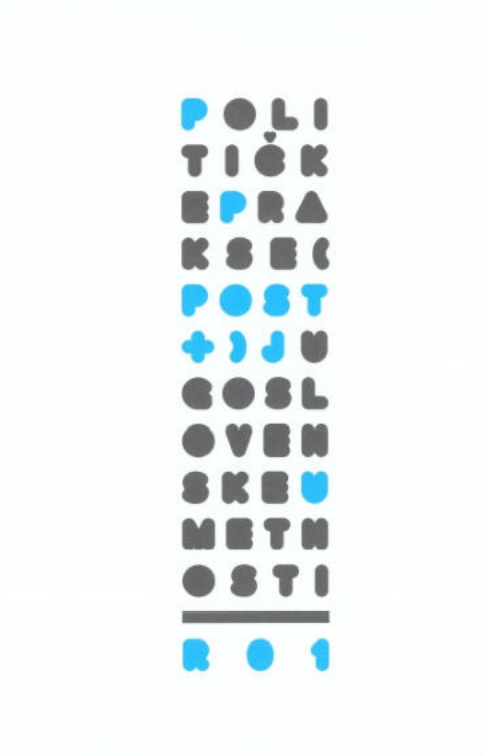
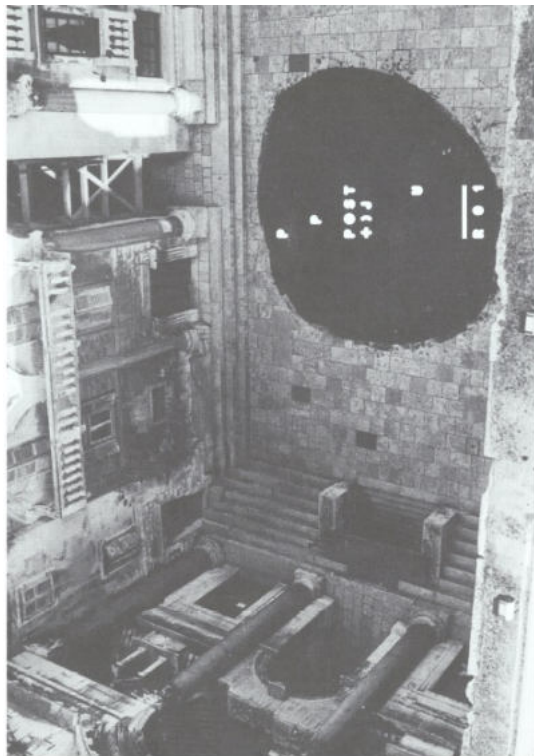


Catalogue cover "Miłość to Miłość", Galeria Labirynt, Lublin, Poland, 2011

from "Black Peristyle"
1998



Book cover "Topoi of Performing Arts", 2018, by Suzana Marjanic



Invitation card, "Political Practices of (Post-) Yugoslav Art",
Museum of Yugoslav History, Beograd, Serbia, 2009