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)
"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 referrers 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
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 WHO CANNOT LIVE
WHAT IT PREACHES
IS NOT A MUSEUM
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 lockdown 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
Traces of Disappearing (In Three Acts)
3 photographic essays, 2006-2019
Croatian Pavilion, 58 Venice Biennial, 2019
curated by Katerina Gregos

Traces of Disappearing (In Three Acts), 2006-2019, sits firmly in the humanist dimension of documentary photography, bridging poetics, politics and social reality. It consists of three inter-related photo essays and an animated new short film. The work examines post-war, transitional reality in Croatia, particularly the shift from socialism to capitalism, and how this has affected changes in habitation, the urban fabric, and public space.

Wild House, the first chapter or ‘Act’ examines changes in homes and living with the advent of privatization of property; Filigree Sidewalk (Act II) - looks into traditional vocations such as local handcrafts, highlighting which professions survive and which not in the new circumstances. Finally, Deconstruction of the Factory (Act III) presents a series of defunct factories, monumental reminders of the transition from industry to post-industry. The latter also become the setting for Grubić’s short film, How Steel was Tempered, which weaves together issues of worker history, family bonds and generational shifts, suggesting also the importance of fruitful future relationships based on solidarity, shared social space and creative, collaborative working.

Collections
Museum of Contemporary art Zagreb
Museum of Modern and Contemporary Art Rijeka

Wild House (Act I)
photo essay in 13 chapters (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)
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
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)
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)
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
366 Liberation Rituals
2008-2009
multimedia interventions in public space (selection from 33 works)

The project '366 Liberation Rituals' consist of lots of minimalistic micro-political interventions in public space realized by the artist on everyday basis actions during whole 2008 and partly 2009. The starting point for 366 liberation rituals is the 40th anniversary of 1968, but it refers also to the heritage of conceptual art practices of ex-YU region - in which, for example, the Group of Six Artists played a significant role – and to Jean Luc Godard political movies and conceptual strategies from late 60ties, early 70.

"366 Liberation Rituals” book about project : 
http://www.academia.edu/908919/Igor_Grubi%C4%87_366_liberation_rituals

Award
“ART Colony”, Museo civico della cita di Rovigno, 2014

Collections
Art Collection Telekom, ACT
Aksenov FF
Kadist Art Collection
The Gallery of Fine Arts Split – GALUM
National Museum of Montenegro
366 Liberation Rituals, 2008, Inkjet on archival paper, 33 framed actions:
a) series of 14 framed actions 90 x 120 cm
b) series of 19 framed actions 60 x 90 cm
“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
Kunsthau 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, 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

Velvet Underground, 2002, inkjet on archival paper, photo 120 × 100, text 50 x 60cm
Velvet Underground, 2002, inkjet on archival paper, photo 120 x 100, text 50 x 60cm
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)
“Hommage 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.
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
(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
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.

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.
WAS IST KUNST

AKTION KONZEPT
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
from “Angels With Dirty Faces”  
2004-2006

Exhibition poster “Manifesta 9”. Genk, 2012

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
Exhibition poster and invitation card for exhibition “The Value of Freedom”,
Belvedere 21, Vienna, Austria, 2018
Invitation card, “Shape of time future of Nostalgia” MNAC, Bucharest, 2016

Exhibition poster “Shape of time future of Nostalgia”, MNAC, Bucharest, Romania, 2016
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 Stiks
from “East Side Story”  
2006-2008


Catalogue cover “Milosc to Milosc”, Galeria Labirynt, Lublin, Poland, 2011
from “Velvet Underground”
2002

Book cover “Extravagant Bodies”, 2016

Invitation card “The Independents”,
G39 Gallery, Cardiff, UK, 2004

Exhibition poster and invitation card “Extravagant Bodies”, Zagreb, 2016
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