



**igor eškinja**

# **nevidljivi protokoli**

gradske galerije osijek  
galerija waldinger  
fakultetska 7, osijek  
16.3. — 14.4.2019.

## **igor eškinja: nevidljivi protokoli**

gradske galerije osijek / galerija waldinger / fakultetska 7, osijek / 16.3. — 14.4.2019.

## Igor Eškinja: Nevidljivi protokoli

Izložba Igora Eškinje „Nevidljivi protokoli“ okuplja izbor radova iz recentne umjetnikove produkcije i predstavlja pogled na umjetničku praksu Igora Eškinje kao fragmentarnu panoramu radova, pogled koji se fokusira i reflektira neke kontinuirane interese umjetnika.

Područje sustava umjetnosti, umjetničkog rada, institucija, galerijskog prostora, ili arhitekture, kao i nevidljivi protokoli upisani u kontekste koji ih okružuju dio su umjetničkog istraživanja Igora Eškinje. Bijela kocka razmatrana kao konceptualan, ideološki, simbolički i fizički dispozitiv, koji predstavlja više od same reprezentacije ili artikulacije prostora izlaganja, dugoročna je Eškinjina preokupacija i tema koja zauzima jedno od središnjih mjesta njegovog umjetničkog interesa i razumijevanja umjetnosti.

Protokol, kao zajednički skup rutina, postupaka, metodologija koje određuju način prijenosa informacija ili uređuju različite oblike međuodnosa predstavlja diskurzivno polje unutar kojeg izložba „Nevidljivi protokoli“ pokušava progovarati o odnosima unutar različitih više ili manje uređenih sustava, pa tako i umjetničkog sustava. Interes za pojam protokola ovdje je usmjeren tako da pokuša okupiti niz metoda koje zajedničkim nazivnikom možemo opisati odnosima i pozicijama unutar (institucionalnog) polja umjetnosti i umjetničkog djelovanja.

U svojim radovima, bilo da se realiziraju u mediju fotografije ili instalacije, Eškinja angažira interes za iluziju, varku, nesigurnost i nepovjerenje u predodžbu, poigrava se i provocira percepciju promatrača, istražuje mogućnosti apstrakcije, najčešće koristeći situacije, slike ili kodove sustava umjetnosti, kao oblike protokola unutar tog zadanog sustava, a usmjereni su na propitivanje različitih odnosa i interakcija između objekata/predmeta i subjekata, njihovih paradoksalnih i kompleksnih odnosa. Igor Eškinja ukazuje na mehanizme reprezentacije i recepcije, koji se nalaze u pozadini shvaćanja odnosa između slike i trodimenzionalnog predmeta ili prostora, izoštravajući našu percepciju. Rad Igora Eškinje karakteriziraju različite intervencije, vrlo precizni i promišljeni, a jednostavni zahvati koji rezultiraju naoko kompleksnim strukturama, i temelje se na transferu između dvije i tri dimenzije, te nesigurnosti u predodžbu, nestabilnostima i napetostima između fizičke realnosti i percepcije, osjetilne sfere, imaginacije, opažaja, materijalnosti i dematerijalizacije.

Autoreferencijalnost u radovima Igora Eškinje manifestira se u prostoru stvaranja ili funkcioniranja umjetničkog djela i umjetnosti kao sistema, a pažnja je usmjerena na subjekte, objekte i umjetnički postupak, predstavljajući dimenziju kojom neki tekst upućuje na situaciju, kontekst ili strukturu vlastita iskaza ili vlastitu strukturu. Radovi Igora Eškinje vidljivim čine ono nevidljivo, skriveno, ukazuju na „konstrukciju“, de/montažu, podsjećaju nas na konstruirani karakter umjetničkog djela kao sredstva transformacije diskurzivne prakse. Praksa Igora Eškinje formirana je kao dosljedan i organiziran okvir konceptualizacija, procedura, postupaka i odnosa unutar umjetničkog djela i sustava umjetnosti. Osim estetskih istraživanja i formalnih eksperimenata, takvi odnosi predstavljaju oblike društvenih ugovora.

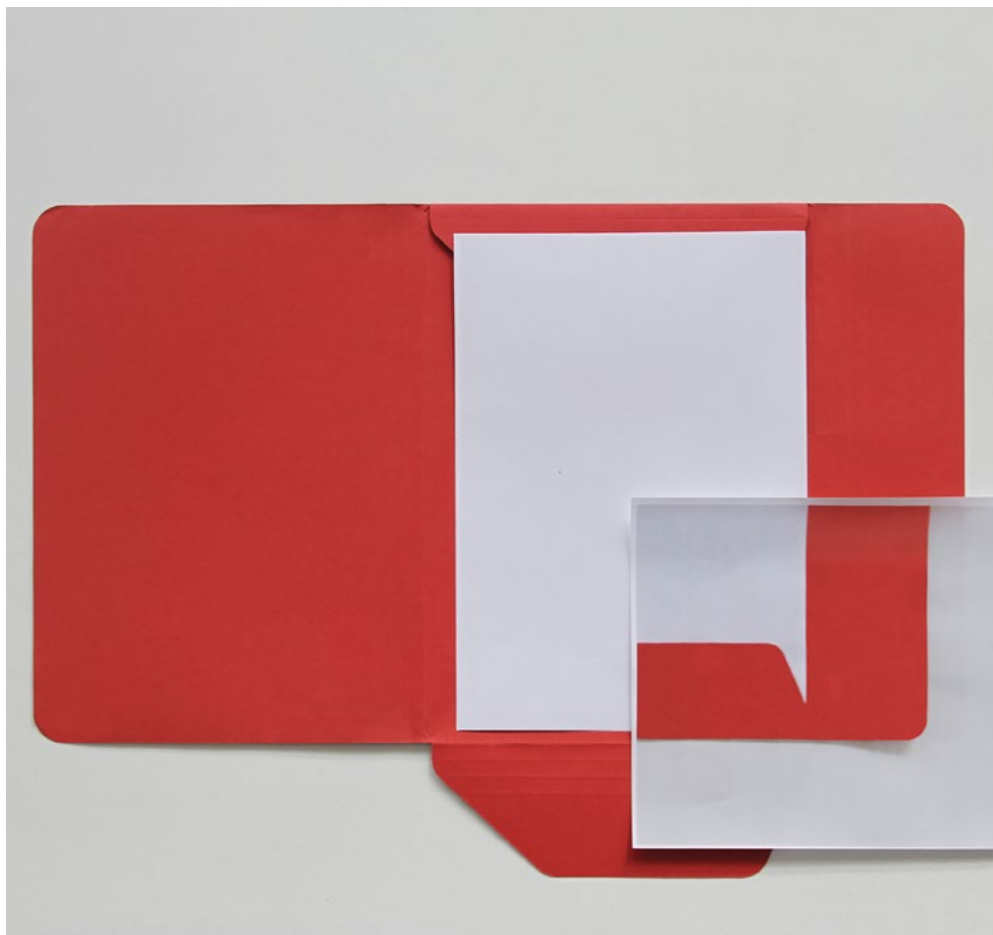
U tom smislu funkcioniraju i serije radova „Ugovori“ i „Etide mnoštva“.

Mapa, kakve pronalazimo u papirnicama, kao „nevidljivi“ administrativni rekvizit kojeg prihvaćamo „zdravo za gotovo“ i kao neutralna konvencija, sama postaje ključni sadržaj djela, dok etidu, kompoziciju, izvorno namijenjenu svladavanju određenih tehničkih vještina, možemo promatrati u kontekstu suvremenih imperativa izvrsnosti kojima smo kontinuirano izloženi.

Ugovor kao metafora, ideja ili dokument, kao formalna, estetska, konceptualna ili apstraktna praksa, reprezentira dokument koji regulira niz međuodnosa unutar institucionalnog okvira umjetnosti. U kontekstu konceptualne umjetnosti, kritička pozicija različitih umjetničkih praksi fokusirala se na redefiniranje umjetničkog djela, promjenu umjetničkih konvencija, iznalaženje inovativnih i alternativnih modela produkcije, prezentacije i distribucije umjetnosti, dematerijalizaciju umjetničkog predmeta, status umjetničke dokumentacije, te preispitivanje umjetničkog sustava. Ugovor kao alat i metoda (nove) institucionalne kritike u središte interesa stavlja preispitivanja odnosa moći, i osnažuje umjetnike u odnosu prema drugim stranama (prije svega kolekcionarima), tvrdi Daniel McLean. (Daniel McLean: *The Artist's Contract / From the Contract of Aesthetics to the Aesthetics of the Contract*, Mousse Magazine 25, 2010.). U tom smislu, jedan od najpoznatijih ugovora u umjetničkom kontekstu je tzv. *Artist's Contract (The Artist's Reserved Rights Transfer and Sale Agreement)* Setha Siegelauba iz 1971. godine, dokument koji je stekao status manifesta. Ugovor je stvorio mogućnost da uvjeti unutar kojih operira umjetničko djelo postanu njegov sastavni dio.

Međutim, kad usmjerimo pogled izvan svijeta umjetnosti, možemo primijetiti kako je naša svakodnevnica, uvelike birokratizirana, svakodnevni život, i privatni i onaj profesionalan podliježu oblicima administracije, različitim dokumentima, protokolima, ugovorima, transakcijama. Kao pojedinci i kao društvo ugovorima smo kontinuirano izloženi, oni reguliraju i upravljaju najvećim dijelom naših života. Danas gotovo ne možemo zamisliti nikakav oblik razmjene ili bilo kakve društvene, materijalne i ekonomske interakcije bez nekog oblika ugovora. Ugovori i Etide mnoštva Igora Eškinje, reprezentirajući prazne mape i bijele papire, koji s jedne strane možda čekaju da budu ispisani, ispunjeni, s druge strane predstavljaju prazninu kao apstraktnu distancu administrativnim i birokratskim modelima, ukazujući na njihovu ispraznost i otuđenost. Sadržaj tih ugovora nedostaje, oni su vizualni znak potencijalnosti koje je moguće da budu upisane. U tom smislu, kako bi iskoristili potencijal umjetničke imaginacije, Ugovore i Etide mnoštva Igora Eškinje možemo zamisliti kao otvorena mjesta moguće transformacije i budućih pregovora.

— Branka Benčić



Etide množva / Etudes of Multiplicity



Etide množva / Etudes of Multiplicity

## Igor Eškinja: Invisible protocols

Igor Eškinja's *Invisible Protocols* exhibition brings together a selection of works from the recent artist's production and presents a view of Igor Eškinja's art practice as a fragmentary panorama of works, the view that focuses on and reflects some of the artist's continuous interests.

The field of art system, art work, institutions, gallery space, or architecture, as well as invisible protocols inscribed in the contexts surrounding them are the parts of Igor Eškinja's artistic research. The white cube considered as a conceptual, ideological, symbolic and physical dispositive, representing more than the representation itself or the articulation of the exhibition space, is a long-term Eškinja's preoccupation and a topic that occupies one of the central places of his artistic interest and understanding of art.

The protocol, as a common set of routines, procedures, methodologies which determine the way of transmitting information or regulate various forms of interrelationship, represents the discursive field within which the *Invisible Protocols* exhibition tries to talk about relationships within different, more or less regulated, systems, as well as within the art system. The interest in the concept of the protocol is here aimed at trying to assemble a set of methods that we can describe under the common denominator as relations and positions within the (institutional) field of art and artistic activity.

In his works, whether in the photography or in the installation media, Eškinja engages the interest in illusion, sham, insecurity and distrust in the concept, plays and provokes the observer's perception, explores abstraction abilities, most often using situations, images or codes of the art system as forms of protocols within this predefined system, which are focused on questioning the various relationships and interactions between the objects and subjects, their paradoxical and complex relationships. Igor Eškinja indicates the mechanisms of representation and reception, which are in the background of understanding the relationship between a picture and a three-dimensional object or space, focusing our perception. The work of Igor Eškinja is characterized by various very precise and thoughtful, yet simple interventions that result in seemingly complex structures based on the transfer between two and three dimensions, and uncertainty in the concept, instability and tension between physical reality and perception, sensory sphere, imagination, observations, materiality and dematerialization.

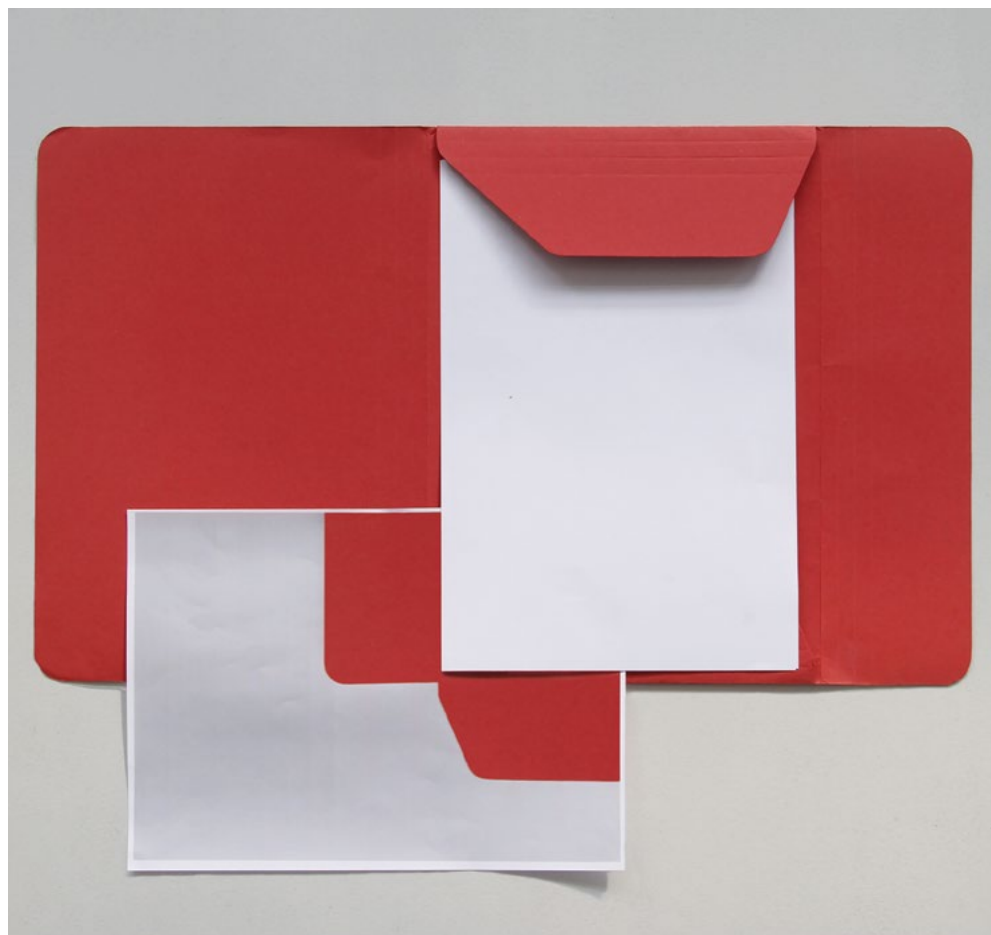
The autoreferentiality in the works of Igor Eškinja manifests itself in the space of creation or functioning of artwork and art as a system, and attention is focused on subjects, objects and artwork, representing the dimension by which some text refers to the situation, context or structure of one's own statement or its own structure. The works of Igor Eškinja make visible the invisible, the hidden, point to 'construction', de/construction (de/montage), remind us of the constructed character of the artwork as a means of transforming the discursive practice. The practice of Igor Eškinja was formed as a consistent and organised framework of conceptualisation, procedures, proceedings and relationships within the artwork and art system. Apart from aesthetic research and formal experiments, such relationships represent forms of social contracts.

*Contracts* and *Etudes of the Crowd* series of works function in this respect as well.

A folder, as found in stationary stores, as an 'invisible' administrative prop, which we take for granted, and as a neutral convention, becomes itself the key content of the work, while the etude, the composition, originally intended to master certain technical skills, can be observed in the context of contemporary imperatives of excellence to which we are continuously exposed.

The contract as a metaphor, an idea or a document, as a formal, aesthetic, conceptual or abstract practice, represents a document that regulates a series of interrelations within the institutional framework of art. In the context of conceptual art, the critical position of various art practices focused on redefining artwork, changing art conventions, finding innovative and alternative models of production, presentation and distribution of art, dematerialization of the art object, the status of artistic documentation and re-examination of the art system. The contract as a tool and method of (new) institutional criticism puts in the center of interest the re-examination of power relations and empowers artists in relation to other parties (primarily collectors), claims Daniel McLean. (Daniel McLean: *The Artist's Contract / From the Contract of Aesthetics to the Aesthetics of the Contract*, *Mousse Magazine* 25, 2010). In this respect, one of the most famous contracts in the artistic context is the so-called *Artist's Contract (The Artist's Reserved Rights Transfer and Sale Agreement)* from 1971 by Seth Siegelaub, the document that has acquired the status of the manifesto. The contract has created the possibility that the conditions within which the work of art operates become its integral part.

However, when we focus on the outlook outside the world of art, we can see that our everyday routine, largely bureaucratized, the everyday life, both private and professional, is subject to the forms of bureaucracy, various documents, protocols, contracts, transactions. As individuals and as a society we are continuously exposed to contracts, they regulate and manage most of our lives. Today we can hardly imagine any form of exchange or any social, material and economic interaction without any form of contract. Igor Eškinja's *Contracts* and *Etudes of the Crowd* representing blank folders and white papers, which on the one hand may be waiting to be written on, filled, and which, on the other hand, represent the emptiness as an abstract distance to administrative and bureaucratic models, pointing to their vanity and alienation. The content of these contracts is missing, they present a visual sign of potentiality that might be inscribed. In this respect, in order to exploit the potential of artistic imagination, Igor Eškinja's *Contracts* and *Etudes of the Crowd* can be imagined as open places of possible transformation and future negotiations.



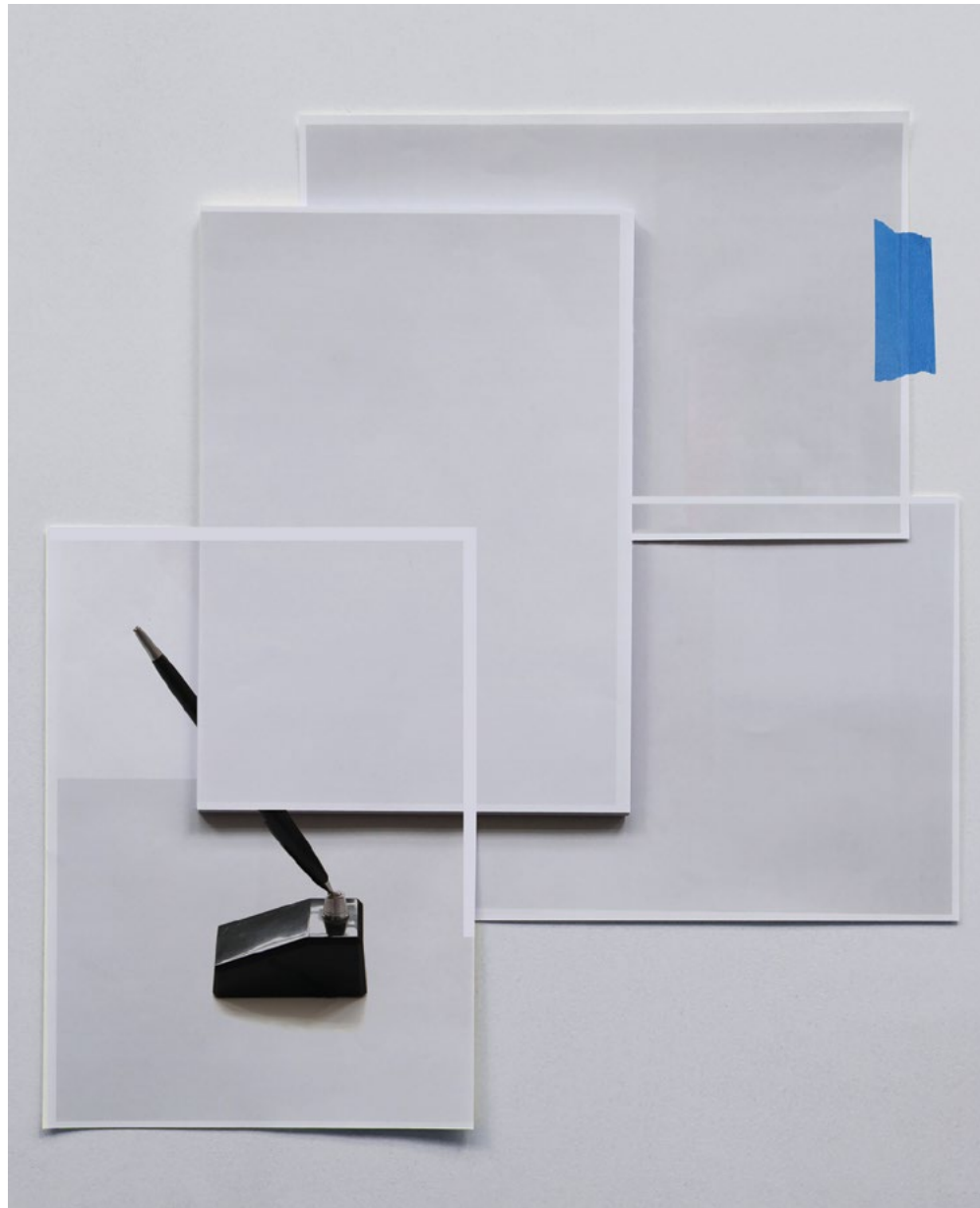
**Igor Eškinja** (Hrvatska, 1975.) živi i radi u Rijeci. Eškinja konstruira svoje arhitekture percepcije kao ansamble skromnosti i elegancije. Umjetnik "izvodi" objekte i situacije, obuhvaćajući ih u njihovoj intimnoj i tihoj tranziciji iz dvo-dimenzionalne u tro-dimenzionalnu formalnu pojavu. Koristeći jednostavne, jeftine materijale, poput samoljepljive trake ili električnih kabela te ih razlažući s ekstremnom preciznošću i matematičkom točnošću unutar striktnih prostornih parametara, Eškinja definira drugu kvalitetu koja seže dalje od fizičkih aspekata i ulazi u registre imaginarnog i van-perceptivnog.

Eškinjini radovi su uključeni u međunarodne izložbe: **Manifesta 7**, Rovereto, (2008); **Complicity**, Rena Bransten gallery, San Francisco (2009); **28 Grafični Biennale**, Ljubljana, (2009); **Dirt**, Wellcome foundation, London, (2011), **Rearview Mirror**, Power plant, Toronto, (2011); **Inhabitants of generic places**, Kunstforum, Vienna, Museum of Contemporary Art-Zagreb (2011), **Ash and Gold – a world tour**, Marta Herford, (2012); **2nd Ural Industrial Biennale**, Ekaterinburg, (2012); **8 ways to overcome space and time**, Muzej savremene umetnosti, Beograd, (2013), **T-ht nagrada**, MSU, Zagreb (2016.), **Every time a ear di soun** – Dokumenta 14 program, Savvy contemporary, Berlin (2017), kao i samostalne izložbe: **Project for unsuccessful gathering**, Casino Luxembourg-Forum d'art contemporain, Luxembourg (2009.), **The Day After**, Federico Luger gallery, Milano, (2011) **Inhabitants of generic places**, Kunstforum, Vienna, Museum of Contemporary Art-Zagreb (2011); **Interieur Captivant**, MAC/VAL museum, Vitry, (2012); **Quixote**, MUWA, Graz, (2014).

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**Igor Eškinja** (Croatia, 1975.) live and work in Rijeka, Croatia. Eškinja constructs his architectonics of perception as ensembles of modesty and elegance. The artist "performs" the objects and situations, catching them in their intimate and silent transition from two-dimensional to three-dimensional formal appearance. Using simple, inexpensive materials, such as adhesive tape or electric cables and unraveling them with extreme precision and mathematical exactitude within strict spatial parameters, Eskinja defines another quality that goes beyond physical aspects and enters the registers of the imaginative and the imperceptible.

Eškinja's participated in various group exhibitions: **Manifesta 7**, Rovereto (2008); **Complicity**, Rena Bransten gallery, San Francisco (2009); **28 Grafični Biennale**, Ljubljana (2009); **Dirt**, Wellcome foundation, London, (2011), **Rearview Mirror**, Power plant, Toronto, (2011); **Inhabitants of generic places**, Kunstforum, Vienna, Museum of Contemporary Art-Zagreb (2011), **Ash and Gold – a world tour**, Marta Herford, (2012); **2nd Ural Industrial Biennale**, Ekaterinburg, (2012); **8 ways to overcome space and time**, Muzej savremene umetnosti, Belgrade, (2013), **T-ht nagrada**, MSU, Zagreb (2016.), **Every time a ear di soun** – Documenta 14 program, Savvy contemporary, Berlin (2017), as well as solo exhibitons in: **Project for unsuccessful gathering**, Casino Luxembourg-Forum d'art contemporain, Luxembourg (2009.), **Inhabitants of generic places**, Kunstforum, Vienna, Museum of Contemporary Art-Zagreb (2011), **The Day After**, Federico Luger gallery, Milano, (2011); **Interieur Captivant**, MAC/VAL Museum, Vitry, (2012); **Quixote**, MUWA, Graz, (2014).



Ugovori / Contracts



Ugovori / Contracts

**Igor Eškinja: NEVIDLJIVI PROTOKOLI**

**popis radova / list of works**

Ugovori (Contracts): 3 fotografije / 3 photos, 75x60 cm

Etide mnoštva (Etudes of Multiplicity): 4 fotografije / 4 photos, 60x80 cm

Dijagrami akumulacije (Diagrams of accumulation): 7 radova na papiru / 7 works on paper, 70x50 cm

**organizacija izložbe / exhibition organizer**

Gradske galerije Osijek / Osijek City Galleries

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e-mail: ggosijek@gmail.com

ravnateljica / director: Ljerka Hedl

kustosica izložbe / exhibition curator: Branka Benčić

likovni postav izložbe / exhibition set-up: Dražen Budimir, Igor Eškinja i Branka Benčić

tehnički postav / technical set-up: Dražen Budimir

**izložbeni prostor / exhibition venue**

Galerija Waldinger / Waldinger Gallery

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