



A BROADER PICTURE OF MODERNITY

December 8, 2020



Viktor Popovic, "Untitled (Zenčiće Archive)," 2020

One of the most important jury exhibitions in Croatia and the region, the *Slavonian Biennale*, opens at the Museum of Fine Arts in Osijek on Thursday, December 10 at 12 noon, and the opening will be available online on MLGA's social networks: www.facebook.com/mlu.osijek and www.facebook.com/Slavonski.biennale. The 27th edition of this judged exhibition will be open to the public from Friday, December 11 during regular working hours (Tuesday - Friday from 10 am to 8 pm and on weekends from 10 am to 1 pm), in compliance with the prescribed epidemiological measures. The *Slavonian Biennale* will remain open until the end of February 2021.



Ana Muscet, "Passion Fruit," video, 2020; Toni Meštrović, "Circle," video /sound installation, 2019.

About this year's edition of the curators of the Biennale, Valentina Radoš, says: "The Slavonian Biennale experienced its first Osijek performance in 1968. More than half a century has passed since then, which is in itself a respectable number of years, a number that is expected to contain a lot, whether we are talking about human lives or exhibition events. From the initial, revival presentation of the recent work of Slavonians to the effort to break into the wider art scene, from peacetime to war biennials, from the period of growth to the period of rest..., the 27th edition of our event will be distinguished in future reviews by pandemic - the time when the exhibition was set up in the isolation of the museum space, and visitors toured it in their homes. The museological challenges of exhibiting contactlessly, virtually, almost hiding from an invisible enemy, will remain a lasting mark of 2020. years. But the name *The image as a virus* is not necessarily just a direct reference to the viral threat that marked the current year (although this may be our first and natural thought), but it is also a reference to the broader picture of modernity and ubiquitous functional laws of human visual culture."

Krešimir Purgar, President of the Jury of the 27th *Slavonian Biennale*, writes on the topic of this year's edition: intersubjectivity and visual culture function. For example, American theorist WJT Mitchell is already in his book *What do Pictures Want* from 2005 recognized in the paintings of art and popular culture a strange kind of vitality, perverse vitality, something like a virus that accompanies man, defines his reactions, but also crucially depends on man's life energy. From lay knowledge of virology we know that a virus cannot survive without another living being, it must bind to and inhabit it; without man the virus dies (that is why viruses most 'like' the most resistant among us). Mitchell's notion of 'living images' corresponds to the metaphor of images as viruses: without a man looking at them and inhaling their lives, images and objects of visual communication in general are just dead objects, like a chair or a switched off TV. It is only in collision with the human gaze that the images come to life and begin to pulsate with the energy that they are otherwise deprived of.

This year's edition of the *Slavonian Biennale* entitled *The painting as a virus* seeks to question the reactions of artists to a completely new situation in which the pathways of invisible enemies (viruses) and hyper-visible visual communications meet and often exchange roles. We invite artists of all media to show how they see artistic communication today when what we fear most is invisible. In such fear, can what is artistically and media-visible at all depict what is pathogenic invisible? We do not hesitate to ask the expected questions, such as: what is and what is the power of art in times of threat or what is the meaning of artistic activity in the dominant media narrative of infection? We want that in the title

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Image as a virus artists primarily recognize the stylistic figure of the times in which we live, a time of pandemics that has strongly shaken the foundations of a democratic order, a welfare society, and interpersonal relationships.

For the 27th edition of the Slavonian Biennale, the Jury, whose members are dr.sc. Krešimir Purgar (president), Jasmina Babić, Matija Debeljuh, Ph.D. Nataša Lah and Valentina Radoš (curator of the event) selected the works of 35 authors and artistic collaborations, who will exhibit at this year's exhibition, from the entire competition selection.

Names of selected authors: Taeyoung Ahn (South Korea); Marija Ančić; Gildo Bavčević and Tanja Vujasinović; Bob Bicknell-Knight (UK); Miran Blažek; Duška Boban; Denis Butorac; Eric del Castillo (Mexico / Croatia); Iva Džaja; Ena Gilih; Shir Handelsmann (Israel); Ji-young Hong (South Korea); Alem Korkut; Goran Kujundžić; Luana Lojčić; Mark and Sol (South Korea); Kristina Marić; Tetsuya Maruyama (Japan / Brazil); Mario Matoković; Toni Meštrović; Ana Muščet; Ivana Ognjanovac and Mare Šuljak; Jaakko Pallsvuo / Anni Puolakka / Tarwuk / Viktor Timofeev (Finland, Latvia, USA); Predrag Pavić; Ana Petrović; Viktor Popović; Nenad Roban; Anja Serdar; Iva Simčić (BiH); Tea Teodorović; Ivana Tkaličić; Andrej Tomić; Slobodan Tomić; Neven Tudić; Lea Vidaković.

According to the rules of the exhibition, the Jury traditionally awards prizes of the Slavonian Biennale, for which all works selected for exhibition compete. The main prize or Grand Prix, three equivalent Ex Aequo prizes and two Recognitions are awarded. In addition to the traditional biennial awards, the Vlastimir Kusik Award is also awarded - a solo exhibition produced by the MLGA.

<https://vizkultura.hr/sira-slika-suvremenosti/>