

Galerie Dix9 is pleased to introduce

INTERRUPTIONS

Goran Skofic

3.05- 16.06. 2018

Opening on Thursday, May 3rd - 6pm-9pm

GALERIE DIX9 Hélène Lacharmoise

19, rue des Filles du Calvaire 75003 Paris France
Tuesday to Friday 2pm-7pm, Saturday 11am-7pm
Tél : 33(0)1 42 78 91 77 mail : info@galeriedix9.com
<http://www.galeriedix9.com>



Facing, video HD, 20' loop, colour, sound, 2013

INTERRUPTIONS

Text written by Patricia Počanić, art critic

The exhibition Interruptions features critically acclaimed video works, video performances, photographs, and site-specific video installations by multimedia artist Goran Škofić. They are a cross-section of his activity. The title of the exhibition indicates that interruptions (visual, substantive, technical, etc.) are an immanent part of his work. Interruptions manifest differently in each work, sometimes as interruption of narrative events, sometimes resulting from the manipulation of the medium, and quite often as a cleft and a blurred boundary of reality in which the work exists and to which it refers.

All of the works presented at this exhibition are connected by several elements and strategies of Škofić's concept of art. The focus of each one of his works is the human body or, more specifically, the representation of the human body through a medium. Škofić singles out and positions the body – which, according to M. Foucault and J. Butler, is never neutral and is always social and publicly determined – in the space of the medium. Sometimes without background, and sometimes in the same environment in which the visitor is situated.

As he most frequently reproduces and manipulates his very own body, which also makes his works autoreferential, the body in his works is still not neutral – quite the contrary, it becomes universalised in its separation and, as the artist himself has stated on a number of occasions, it becomes "the social body." This manipulated, operated body thus becomes the main actor of the media, artistic, and social system. The artist's represented body, as suggested by critic M. Lučić, can endure any kind of manipulation, or the artist himself can make it ridiculous or absurd without having to think whether he will offend someone.

By manipulating his own figure, Škofić can demonstrate the absurdity of the situation/action, or the absurdity of everyday life.

Next features of his works are humour and (auto)irony. The figure of the artist in the video works frequently performs an action that accomplishes a kind of comical effect, or takes advantage of the comicality of the situation by repeating physical actions. In the work *Corpus / Clapping*, for example, the multiplied figure of the artist in formal attire fills the entire auditorium and repeats the action of clapping, without pause or rest. On the one hand, this absurd repetition of action functions as a comical device that was the basis of Freud's theory on humour in which humor functions similarly to unconscious processes and transforms unfavourable, unacceptable impulses into pleasure.

Same as the protagonist of the work, the visitors – initially surprised by the repetitive action, imagining themselves in such situation realises the comical effect of the work, which to a certain extent confirms Freud's view on humour: togetherness of the humourist and the audience towards taboo (ideational mimetics). At the same time, the artist uses irony as strategy with which he dethrones recognisable and established (social) values. He uses humour and irony to achieve metamedial effect of the works.

Thereby the irony and humour transcend the narrativeness of the video works and installations. They become part of other strategies used by Škofić. By manipulating visual contents and using the potential of the video medium at a high technical level, he thus creates a wondrous, highly aestheticized surreal atmosphere of the works.

INTERRUPTIONS

Whether that be video works or photographs such as *Parking Slots*, Škofić creates surreal experiences with the elements of everyday life. Repetitions, technically processed and displaced elements of everyday life, occasionally with minimal manipulations and strategies, were also strategies of surrealist artists. Škofić additionally builds surreal atmospheres by manipulating the real exhibition space or performing an intervention that repeats in both worlds.

Same as the aforementioned strategies, the manipulation and the surreal atmosphere transcend the narrative, media, and technical level, as they overpass the frames of the artwork itself and come out in real spaces in which the visitors are located. Tearing down the fourth wall and erasing boundaries between virtual and real can clearly be recognised in the work *Facing*.

The work consists of an over-dimensional projection of the artist's head; one half of the horizontally laid face is projected on the wall, while the other half is reflected at an angle of 90 ° on the floor of the exhibition space. In the static scene of the "interrupted" face, the only movement is the opening and closing of the artist's eyelids, while the additional level of the work is the switching between silence (eyes open) and the sound of vibration (eyes closed). In this literal surpassing of boundaries, overlapping of virtual and real occurs, and, as with humour, the inclusion of the visitor into the work itself.

Two additional aspects of Škofić's practice are important – the high level of technical and visual purity of the works, and the importance of sound. The minimalistic, purified scenes of photographs and video works attest to Škofić's ability to balance digital experiences, but also to the acceptance of the medium as human extension and message. Living in the era of (post-) McLuhanian conclusions, Škofić accepts the idea of technology as communication, and its influence on our reality/simulation.

By skilfully using the technical achievements, he indicates the very influence of the virtual on the real space. Technological achievements in the manipulation of (the synthetic quality of) sound also exit the virtual and enter the non-virtual exhibition space. Sound is therefore equally important component of works; it always surpasses the boundaries of the video work and fills the entire space. By using the sound carefully, Škofić creates balance between strategies he uses in the visual space of the work and the real exhibition space.

Finally, a question is posed as to where the *Interruptions* are situated in Škofić's clearly defined and continuous activity, and how they are implemented. To quote the artist himself, *Interruption* is "the place in which information is interrupted or is transformed into something else, or even remains the same, but is represented in a different manner." In the work *The Lake*, interruption occurs repeatedly when the artist's figure suddenly jumps in and interrupts the serene surface of the lake, as well as the accompanying sound and tranquillity that is felt by the visitor while looking at the idyllic scene. Sometimes it is about the interrupted rhythm or about editing cuts, or about the temporary interruption of an absurd choreography, or about the loop.

Often it is about a literal physical interruption of the virtual and non-virtual space, or about simultaneous interventions in both spaces. An interruption sometimes occurs in complete disappearance i.e. blackout of the subject shown. As stressed by the author himself, interruptions are a source of art, a space for provoking reaction. In the context of all the strategies used by Škofić, for the visitor the interruptions are also spaces of discontinuity, a places of the visitor's stay / identification with humour and absurdity, but also a spaces of transformation of everyday life into the surreal by using technical skills and sound. The *Interruptions* make up a whole of Goran Škofić's artistic work..



Corpus / Clapping, video HD, 1'35 loop,
2008



The Lake, video HD, 2'34 loop, 2013



Black, video HD, 15' loop, 2014

BIOGRAPHY

Born in Pula in 1979, Goran Skofic lives and works in Zagreb, Croatia

Education

Art Academy, University of Split, Croatia 2015

Residencies

Cité Internatonale des Arts, Paris, France 2017
NAIRS, Scuol, Switzerland 2013
FRAC, Carquefou - Nantes, France 2012
FAAP, São Paulo, Brazil 2011
AirAntwerp, Belgium 2010
ISCP, Brooklyn, NY, Unites States 2010

Awards

Grand Prix, 51st Zagreb Salon of Visual Art, Croatia 2016
Gallery Forum Awards, Zagreb, Croatia 2013
Residency Grant, Foundation for Civil Society, NY, US 2010
Radoslav Putar Awards, Croatia 2009
Oktavian Award for the Experimental Film, 11th Days of the Croatian Film 2002
Jelena Rajković Award, 11th Days of the Croatian Film 2002

Solo shows

2018
On the Beach, Galerie Dix9 Hélène Lacharmoise, Paris, FR
2017
Experimenting the Machine, VB Gallery, New Zagreb, HR
(with Vitar Drinković)
Flora Gallery, Dubrovnik, Croatia
Galerija Dograđanja, Zagreb, Croatia
2016
Center for Cultural Decontamination, Belgrade, Serbia
Pogon Jedinstvo - Gallery 90/60/90, Zagreb, Croatia
Fritzi Gallery, Mali Lošinj, Croatia
2015
Museum of Contemporary Art of Istria, Pula, Croatia
MKC Gallery, Split, Croatia
Milieu, Bern, Switzerland
Greta Gallery, Zagreb, Croatia
Praktika Gallery, cCub Kocka, Split, Croatia
2014
AZ Gallery, Zagreb, Croatia
2013
Forum Gallery, Zagreb, Croatia
Alkatraz Gallery, Ljubljana, Slovenia
2012
Mali Salon, Museum of Modern and Contemporary Art, Rijeka, Croatia
Otok Gallery - Lazareti Center, Dubrovnik, Croatia
2011
SC Gallery, Zagreb, Croatia

2010

Ana Cristea Gallery, New York, US (with Marin Majić)
Sint Lukas Gallery, Brussels, Belgium
Miroslav Kraljević Gallery, Zagreb, Croatia
Berwick film & media Festival, Berwick-upon-tweed, UK
Waldinger Gallery, Osijek, Croatia

2009

Rigo Gallery, Novigrad, Croatia
Karas Gallery, Zagreb, Croatia

Group shows(selection)

2018

Hotel Europa [Continent des Anecdotes], Galerie Felix Frachon, Bruxelles, Belgium

2017

Paris Photo, Galerie DIX9 Hélène Lacharmoise, Paris, France
Body and Mind, Galerija Kazamat, Osijek, Croatia
Last One Out Turn Off The Light, Galerie L'inlassable, Paris,

2016

Borders of Visibility, 25th Slavonian Biennial, Museum of Fine Art, Osijek, Croatia
Observation without observer, National Gallery of Macedonia, Skopje, Macedonia
Labor Relations, Wrocław Contemporary Museum, Poland
Challenging Humanism, The 51st Zagreb Salon Of Visual Arts, Zagreb, Croatia
(re)thinking Space&Place, Flottmann-Hallen, Herne, DE

2015

Looking At Nothing [Desire In The Future], Mala Stanica, National Gallery of Macedonia, Skopje, Macedonia
Disclosing, CZKD, Beograd, Serbia
Art Metamedia 10.01, Kreuzberg Pavillon, Berlin, DE
East of Heaven, City Gallery, Labin, Croatia
Poreč Annale, Poreč, Croatia
From Within the Giant's Belly, MMSU, Rijeka
Appropriation part1., Michaela Stock Gallery, Vienna, Austria
THT Awards, MSU, Zagreb, Croatia

2014

NO-ORDUNG Asteroid 19621, Anex Gallery, Pula, Croatia
(In)Constancy of Space, HDLU Zagreb, Croatia
Participatory Loneliness, Art National Center, Tainan, Taiwan
THT Awards, Museum of Contemporary Art, Zagreb, HR
Istra - Beograd, Ethnographic Museum, Belgrade, Serbia

2013

Media Art from Croatia, Directors Lounge, Berlin, DE
Apatija, Klovičevi Dvori Gallery, Zagreb, Hrvatska
Balkan?, Laab: Basement, Basel, Switzerland
Kroatien Kreativ, Collegium Hungaricum - CHB, Berlin, DE
Clueless, Ring Gallery, Zagreb

2012

Star-Dust, FRAC, Carquefou, France
Dimension of Humour, Klovičevi Dvori Gallery, Zagreb, Croatia
Vienna Fair, The New Contemporary, Vienna, Austria
Tu smo III, MMC Luka, Pula Croatia
Turn the Light On, it's Dark, MKC, Split, Croatia

2011

Ruído de Fronteira, Palácio das Artes, Belo Horizonte, Brasil
37th Split Salon, Izlagati se, Podrumi, Split, Croatia
Praise of Mediocrity, Anex Gallery, Pula, Croatia
Galeria Virgilio, São Paulo, Brazil
255.804 km2, Brot Kunsthall, Wien, Austria
THT Awards, Museum of Contemporary Art, Zagreb, Croatia
Tensionfield, ESC im Labor, Graz, Austria

2010

Photonic moments, Photo week, Cankarijev Dom Gallery, Ljubljana, Slovenia
After the Fall, HVCCA, Peekskill, New York, USA
255.804 km2, City Gallery, Ljubljana, Slovenia
Transformation / Mapping of the City 3, Pecs, Hungary
30th Salon of Young Artists, Market, Prsten Gallery, Zagreb, HR
Biennial of Mardin, Mardin, Turkey
45th Zagreb salon, Market, PM gallery, Zagreb, Croatia
Croatia for Beginners, Galerie der Stadt Felbach, Germany
Fasafiso, Cer Modern, Ankara, Turkey
Salon at ISCP, Brooklyn, New York, USA

2009

I Received Your Invitation Thank You, Mardin, Turkey
XIV Biennial of Young Artist from Europa and the Mediterranean, Skopje, Macedonia
Radoslav Putar Awards, Galženica Gallery, Velika Gorica, HR
Turistic City, Stara Tiskara, Pula, Croatia
Kriza, MMC Luka, Pula, Croatia

2008

Mapping the City, Karas Gallery, Zagreb, Croatia

2007

35th Split Salon, Bačvice Gallery, Split, Croatia
Mapping of the City, MKC Luka, Pula, Croatia
Media-Scape, Novigrad, Croatia

2006

Insert, Rijeka, Croatia

2005

Insert, Zagreb, CR (Cur. Tihomir Milovac)

2004

Yugoslav Youth biennial, Vršac, Serbia
Base Camp, Merano, Italia
10th International Informatics Arts Festival, Maribor, SL
Border-Disorder, Helsinki, Finland

2002

Here Tomorrow, Museum of Contemporary Art, Zagreb, Croatia
Start, Zagreb, Croatia
Start, City Gallery, Ljubljana, Slovenia