

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

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*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.

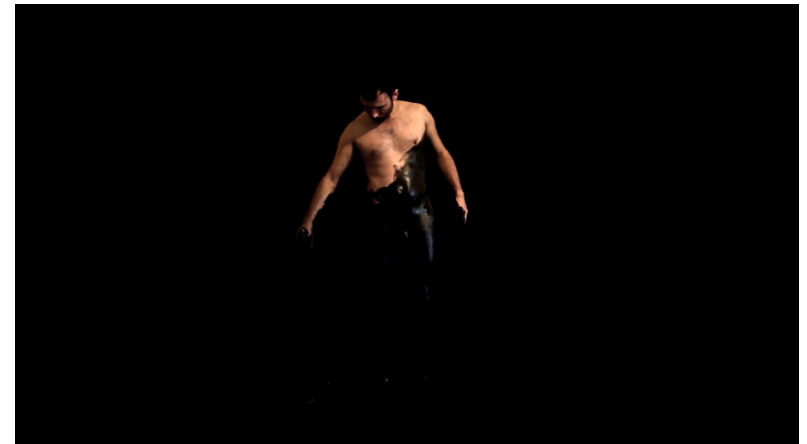
Often it is about a literal physical interruption of the virtual and non-virtual space, or about simultaneous interventions in both spaces. An interruption sometimes occurs in complete disappearance i.e. blackout of the subject shown. As stressed by the author himself, interruptions are a source of art, 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