



*On the Beach*, video HD, 20', loop, color, sound, 2016

Galerie Dix9 is pleased to introduce

# ON THE BEACH

## Goran Skofic

27. 01- 24.02. 2018

Opening on Saturday, February 27th, 6pm-9pm

**GALERIE DIX9** Hélène Lacharmoise

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Tuesday to Friday 2pm-7pm, Saturday 11am-7pm

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# ON THE BEACH

**A single frame. A sea, a sky, and a beach. And many people who are headed somewhere. Some are looking for something, some are waiting for something. Some are quiet, some are talking. Some are by themselves, some are in the company of others, and some aren't here. Some can hear something, others pretend they do. Some aren't certain whether they've seen all of this before, others think that things used to be different. Some are looking for something better, while others are staying in the gallery, watching them leave.**

For his first solo exhibition in France, Goran Skofic presents his works in two steps at Galerie Dix9. In the first part, will be projected one single experimental film titled *On the Beach*. This unique projection will allow a total immersion of the viewer in the work, that appears to be an installation playing with the space. Moreover the work appears to be quite *uncommon* in Skofic artistic practice, as the artist himself does not perform for the camera nor even appears on the screen.

In an apparently unique sequence shot, some dressed figures walk towards the sea and go deeper and deeper till totally disappearing in the water. Quite surprising, in the last scene appears again the first figure, which denies any idea of a collective disappearance. The viewer is then rather facing that idyllic idea of an eternal return.

The second part of the exhibition will be held in May/June. It will focus on the usual artistic practice, mainly video works whose protagonist is Goran Skofic himself. Some works both conceptual and playful.



# ON THE BEACH

Text written by Patricia Počanić

In the works of Goran Škofić, the human body represents the centre of research, while the manipulation of the body and the medium as well as the multiplication of the body occur as an immanent part of his photographs, video-performances and multimedia installations. In most cases, the recorded, edited and presented body belongs to the author himself, which makes his works inevitably auto-referential and auto-representational. Although the body belongs to the artist, it never represents (merely) the individual, but is transformed from individual to the general – the representation of social control, manipulation, or absurdities of everyday life. By performing his own “self”, Škofić therefore does not articulate individual identity, but rather a web of social representations and articulations of sociability that are consciously and unconsciously taken by the Self and given back to the society. Although the artist’s body is not shown in the work *On the Beach* (2016), the same concept recurs in multitude of different performative bodies dressed in black, which enter the unknown without hesitation and disappear. The bodies perform a multitude of roles and interpersonal relationships which simultaneously reflect the Self of the artist and of the observers, thus including them in space and time of the everyday life in which they belong. The roles, however, are performed and transformed not only in the represented but also in the relationship of the medium toward the observer. The film was recorded in a single subjective frame from the position of the observer. In a darkened exhibition space, the subjective frame, as well as the sound of the film, draw the observer into the work, whereby the transformation of the visitor from the role of the observer into that which is observed is subtly developed.

The frame is visually divided into seemingly minimally dynamic three parts – the beach, the sea and the sky, in which the subjects of narrative eventness – the human bodies – intervene. The human bodies, the dialogues and the movements carry the plot of the film, but their manifestation extends beyond the projection limits. We can hear them walking and talking in the sound background that fills out the exhibition space and draws the observer into the work, whereby the media transformation of the real space is potentiated. Crossing the boundaries of the medium itself, but also the boundaries between the real world of the observer and the virtual world of that which is shown frequently occurs in Škofić’s works; this time, the crossing takes place as soon as the observer approaches the projection in a darkened space: as if the film’s atmosphere, frame and the bodies exit the real exhibition space, and the observers join this procession and become part of that which is observed.

Crossing of boundaries is thus twofold and occurs from the real into the virtual world, but also from the realistic representation of the film into a surreal, unnamed place to which people depart, which is additionally emphasised by the disappearances and the recurring statement “you’re seeing things” by the film’s protagonists, which questions and relativizes both spaces.

To the observer and the film’s characters, regardless of the space in which they are situated, existential questions are imposed – Where do we come from? Who are we? Where are we going? What are we doing? What do we want? The artist does not answer these questions and leaves the field of meaning and interpretation open, and therefore also the work itself. According to the author, this is a departure, the changing of space, the movement of society. Changing of space can be personal, but also collective. The film was shot immediately prior to the recent major political migrations, and its open structure can also be interpreted within said context, but it is primarily wondrous due to its rhythm and the manner of departure or disappearance. The process of departure is made wondrous – people calmly depart without much consideration. The possibility of reproduction as a film with an end or a video installation in a loop is also opened to twofold interpretations of the time: linear in case of a film, and cyclic if screened in form of video installation. The spatial and media manipulation occur in narrative eventness by selecting the form of screening, but also in interventions in less dynamic parts of the composition – the beach, the sea, and the clouds. The artist manipulates the abstract traces left in the sand, the waves and the seemingly static clouds following a storm. The poetics of its own of the back plain of the narrative eventness unfolds, independent surreal image develops, the level of media manipulation of which cannot be perceived by the visitor even upon intense observation, and which are opposed to the realistic representation of the narrative part. The manipulation of elements beyond the focus of the observer, but also the exploration of statics and dynamics, of the image and change of time is another principle frequently used by Škofić. In this work, as well as his other works, a kind of minimalism, purification of elements and technical precision prevail. Everything and all that matters occur within the frame, while the sound of the film becomes a sculpture within the gallery space.

By using the aforementioned methods, elements and performatives, Goran Škofić creates an artwork that nearly abandons the classical hierarchical supremacy of narrative eventness. Even though the narration is emphasised within the film itself, the subjective frame, the image shown, the sound, the atmosphere, the minimal manipulation, the exceeding the boundaries of the medium and space, all occur as equally significant dramatic and narrative elements. All procedures and means are mutually articulated and duplicated; they function individually but also jointly, just like the human body that is shown. We cyclically return to the human body, as in the course of the film as well, and find an open answer – what we are individually and where we disappear separately is that from which we return and what we are collectively.





# BIOGRAPHY

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

## Education

Art Academy, University of Split, Croatia 2015

## Residencies

Cité Internationale 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, New York, 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, France

### 2017

*Experimenting the Machine*, VB Gallery, New Zagreb, Croatia (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, England

Waldinger Gallery, Osijek, Croatia

### 2009

Rigo Gallery, Novigrad, Croatia

Karas Gallery, Zagreb, Croatia

MMC Luka, Aneks Gallery, Pula, Croatia

### 2008

Small Gallery, Poreč, 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, France

### 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, Germany

### 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, Germany

*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, Croatia

*Istra - Beograd*, Ethnographic Museum, Belgrade, Serbia

**2013**

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

**2012**

*Star-Dust*, FRAC, Carquefou, France  
*Dimension of Humour*, Klovićevi 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, Cankarjev 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, Croatia  
 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, Croatia  
*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, Slovenia  
*Border-Disorder*, Helsinki, Finland

**2002**

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

**On the Beach Screenings**

*Hotel Europa*, space F26 Felix Frachon, Brussels, Belgium (Cur. Théo-Mario Coppola) 2018  
*Bogotá Short Film Festival*, Colombia 2017  
*Paris Photo*, Galerie Dix9 Hélène Lacharmoise, France 2017  
*7 days of Creativity*, Pazin, Croatia 2017  
*Arterija*, Museum of Novigrad, Croatia 2017  
*Flora Gallery*, Dubrovnik, Croatia 2017  
*CODE*, Galerie Dix9 Hélène Lacharmoise, Copenhagen, Denmark 2017  
*Hotel Europa* (Cur. Théo-Mario Coppola), Art Vilnius '18, Lithuania 2017  
*Open Yard*, Cité des Arts, Paris, France 2017  
*Borders of Visibility*, 25th Slavonian Biennial, City Museum, Požega, Croatia 2017  
*FeKK*, Ljubljana, Slovenia 2017  
*Split Film Festival, Croatia 2017*  
*One Take Film Festival*, Zagreb, Croatia 2016  
*Poreč Dox*, Poreč, Croatia 2016  
*Star Film Festival*, Sisak, Croatia 2016  
*Avvanutra Film Festival*, Zadar, Croatia 2016  
*14th Tabor Film Festival*, Croatia 2016  
*25th days of Croatian Film*, Kino Europa, Croatia 2016  
*Borders of Visibility*, 25th Slavonian Biennial, Museum of Fine Art, Osijek, Croatia 2016  
*Pogon Jedinstvo* - Gallery 90/60/90, Zagreb, Croatia 2016  
*Zagreb Review and Update*, CZKd, Belgrade, Serbia 2016  
*Vizura Aperta*, Zlarin, Croatia 2016  
*Challenging Humanism*, 51st Zagreb Salon Of Visual Arts, Zagreb, Croatia 2016

**On the Beach Awards:**

Grand Prix, 51st Zagreb Salon of Visual Art, Croatia 2016  
 Ex Aequo, 25th Slavonian Biennial, Museum of Fine Art, Osijek, Croatia 2016  
 Special mention, Avvantura Film Festival, Zadar, Croatia 2016