

SILVIO VUJIČIĆ

Sva umjetnost je živa stvar

razgovarali
interviewed by



Marko Golub



Maroje Mrduljaš

Razgovarali u Zagrebu 14. svibnja 2013.

¶ Otkad se početkom 2000-tih godina pojavio na umjetničkoj i dizajnerskoj sceni pa sve do danas, Silvio Vujičić uspio je zadržati ambivalentnu poziciju nekog čije je djelovanje u isto vrijeme i reprezentativno za tekući trenutak suvremenih umjetničkih i dizajnerskih praksi u Hrvatskoj, kao i posve distancirano, autonomno, autentično i teško za kategorizirati unutar neke od dominantnih tendencija, strujanja ili (umjetničkih) ideoloških sklopova. Ako ga nešto jasno određuje, onda je to Vujičićev strogi profesionalizam u oba glavna medijska područja njegovog djelovanja te svojevrsna znanstvenička, laboratorijska metodologija koja podjednako isključuje i individualni rukopis i estetsku samodostatnost i odveć laku konceptualnu čitljivost radova. I u umjetnosti i u dizajnu, Vujičić eksperimentira s materijalima, njihovim taktilnim kvalitetama, biološkim i kemijskim svojstvima i njihovom simbolikom, implementirajući u svaki svoj projekt širok spektar znanja, od povijesti umjetnosti do botanike.

SILVIO VUJIČIĆ

All Art is a Living Thing

fotografije
photographs by

Marc Domage (MD)
Mare Milin (MM)
Sandra Vitaljić (svi)
Goran Vranić (GV)
Silvio Vujičić (svu)
Borko Vukosav (BV)
Damir Žižić (DŽ)

portreti
portraits

Damil Kalogjera

Interviewed in Zagreb, 14 May 2013

¶ Ever since he appeared on the world arts and design scene in 2000, Silvio Vujičić has managed to maintain the ambivalent position of someone whose work is at the same time representative of the present moment in contemporary artistic and designer practice in Croatia, but at the same time completely distanced, autonomous, authentic and difficult to categorize within one of the dominant tendencies, trends or (artistic) ideological systems. If we could name some of the things that clearly define him, those would definitely be Vujičić's strict professionalism in both major media areas in which he works, and a scientific, laboratory-like methodology of sorts that equally excludes distinctive characteristics and aesthetic self-sufficiency, as well as the overly easy conceptual readability of the works. In both art and design Vujičić experiments with materials, their tactile qualities, biological and chemical properties as well as their symbolism, implementing in all his projects a wide range of knowledge, from art history to botany.





ORIS — Paralelno si studirao na Tekstilno-tehnološkom fakultetu i na Akademiji likovnih umjetnosti. Je li posrijedi bila neodlučnost ili ideja da iz oba obrazovna i formativna konteksta uzmeš najviše što možeš? **✎ SILVIO VUJIČIĆ —** Program koji sam studirao na TTF-u, ali i općenito na fakultetu, ne daje dovoljno. U jednom trenutku sve stane i postane jasno kako do kraja vjerojatno više ništa nećeš ni dobiti. Dvije godine sam studirao na TTF-u, a onda sam paralelno upisao i nastavnički smjer na ALU, što je zbog specifičnosti studija značilo da sam dobio mogućnost paralelno raditi u klasi na Akademiji i slušati predavanja iz povijesti umjetnosti na Filozofskom fakultetu, uz nastavak studija na TTF-u. Na nastavničkom odsjeku mogli smo birati klase, a ja sam izabrao grafičku klasu, kod Šuteja. I na TTF-u smo slušali i povijest odijevanja i povijest umjetnosti, no ono što me privlačilo tom studiju bilo je nešto drugo čega tamo nema — tekstilna produkcija, strojevi, bilo što što će me dovesti do konkretnog proizvoda. Zapravo smo učili raditi neku vrstu likovnih rješenja i plošnih tekstilnih proizvoda. To me povuklo da idem dalje, pa sam s mapom loših portreta, aktova i tekstilno-tehnoloških plošnih proizvoda otišao na prijemni ispit na Akademiju.

ORIS — Zanimljivo je da te na Akademiju primaju s radovima koji su rađeni za sasvim drugi medij, za sasvim drugo područje.

✎ SILVIO VUJIČIĆ — Ti radovi su bili prilično bliski Šuteju, čini mi se da su izgledali kao neke njegove radne probe, ali vjerujem da su se mogli svidjeti i Ines Krasić i moguće još nekome. Ipak, nakon što sam upisao fakultet, imao sam velikih problema na Akademiji.

ORIS — U smislu da si došao iz mode i što tražiš ovdje? **✎ SILVIO VUJIČIĆ —** Da, da, upravo tako — zašto si došao, zašto ne šivaš haljine, zašto ne lijepiš krpice. Posvađao sam se sa svima osim s troje profesora koje sam slušao i s kojima sam mogao razgovarati. Dobivao sam uvijek najniže ocjene iz gotovo svega.

ORIS — Dobro, ako ti Akademija ne nudi obrazovanje, zar ti ne nudi infrastrukturu, zaštićeni okvir unutar kojeg možeš pokušati raditi i istraživati? **✎ SILVIO VUJIČIĆ —** Da, nudi

ORIS — You studied at two faculties at the same time: the Faculty of Textile Technology [TTF] and the Academy of Fine Arts. Were you indecisive or did you want to take as much as you could from both these educational and formative contexts. **✎ SILVIO VUJIČIĆ —** The programme I studied at TTF, and generally at all faculties, is insufficient. At one moment everything stops and you realize you will probably not get any more until the end. I studied at TTF for two years and then I enrolled in the teacher-training programme at the Academy, which means that I had the option to work at the Academy, attend art history lectures at the Faculty of Philosophy and continue my studies at TTF at the same time. The teacher-training programme offered a selection of classes and I chose the graphics class, with professor Šutej. At TTF we also had the history of clothing and art history, but what I found attractive was something that was not offered there — textile production, machines, anything to bring me to actual products. Actually, we were learning a kind of art solution and flat textile products. It made me look further so I passed the entrance exam at the Academy with a portfolio of bad portraits, nudes and textile-technological flat products.

ORIS — It is interesting that you were accepted by the Academy with your artwork done for another medium, another field. **✎ SILVIO VUJIČIĆ —** Those works were close to Šutej, I think they looked like some of his drafts, but I believe Ines Krasić liked them, perhaps some others, too. Nevertheless, I had trouble at the Academy.

ORIS — In the sense of: you came from fashion, what are you doing here? **✎ SILVIO VUJIČIĆ —** Yes, exactly — why did you come, why aren't you making dresses, clothes. I got into an argument with everybody except the three of my professors I could talk to. I got the lowest marks in almost all subjects.

ORIS — Well, if the Academy doesn't offer education, does it not offer infrastructure, a protective framework to work and research? **✎ SILVIO VUJIČIĆ —** Yes, it offers you space.

prostor. I možda dva — tri profesora koji će studentima kvalitetno posvetiti svoje vrijeme. Na TTF-u nije bilo ni toga.

ORIS — Koji su to profesori bili? **✎ SILVIO VUJIČIĆ —** Na Akademiji je to bio Šutej, dok je bio živ. Umro je dva tjedna prije mog diplomskog. Ines Krasić, koja je tada bila asistentica na Grafici, dozvoljavala mi je da radim neke stvari koje su bile izvan uobičajenih procedura. Predavao mi je i Lovro Artuković, ali on je ubrzo otišao s ALU.

ORIS — Tvoj rad se kasnije zasnivao na svojstvima materijala, kemijskim procesima i slično. Zar TTF ne daje barem osnovnu podlogu, barem osnovna saznanja u tom smislu?

✎ SILVIO VUJIČIĆ — Ne. Ja sam 2000. godine pobijedio u kategoriji mode na događanju International Talent Support u Italiji. Dobio sam svjetsku nagradu koja u Hrvatskoj nije značila apsolutno ništa, ali sam tamo imao priliku upoznati profesore s danskih sveučilišta koji su me dvije godine kasnije zvali da im predajem o papiru kao materijalu i o načinima njegova korištenja. Naime, moja tadašnja kolekcija koristila je spoj papira i tekstila. Od tada sam se, gostujući u inozemstvu, počeo družiti s tekstilnim tehnolozima i napokon dobivati neke konkretnije informacije i recepture koje su postale dobro zaleđe za moje buduće radove i u području mode i u području umjetnosti.

ORIS — Kao predgovaračica za neke od tvojih izložbi već dugo te prati Sanja Cvetnić, profesorica na Odsjeku za povijest umjetnosti Filozofskog fakulteta, koja se primarno bavi barokom i zapravo jako rijetko piše o suvremenoj umjetnosti. Sjećam se zapravo samo još jednog umjetnika o kojem je pisala: Zlatka Kopljara. Kada je počela vaša suradnja u tom medijacijskom i interpretativnom smislu i smatraš li da je tipičan interpretativni aparat kritičara suvremene umjetnosti zapravo nedostatan da se prođe u neke od značenjskih, tradicijskih, povijesnih i simboličkih komponenti tvog rada?

✎ SILVIO VUJIČIĆ — Kod Sanje Cvetnić slušao sam samo jedan kolegij, uz to što sam polagao Barok. Mislim da se kolegij zvao Predložak, original, kopija, a čim je ušla na prvo predavanje fascinirala me jer je nosila kožnu jaknu i jeans. Budući da nas je u predavaonici bilo samo deset, odmah sam primijetio taj detalj, a onda je najavila predavanje o faksimilima i Kristu koje nas je na kraju dovelo do teme homoseksualne veze Jude i Isusa. Stvarala je takvu polemičnu atmosferu da smo se na predavanjima znali međusobno svađati. Sreo sam je puno godina nakon studija na izložbi 'Genius Loci' koju je Silva Kalčić organizirala u Galeriji sc i pohvalila mi je rad, a ja sam je zamolio da se nađemo na kavi jer bih je pitao za informacije koje će mi trebati za nove radove. Što se tiče takvih detalja, ona ima fantastično znanje, 'kopa po različitim bibliotekama' u kojima se mogu naći nevjerojatno zanimljive stvari ako imaš volje tražiti.

Perhaps, two or three professors would dedicate some time to you. At TTF there was nothing like that.

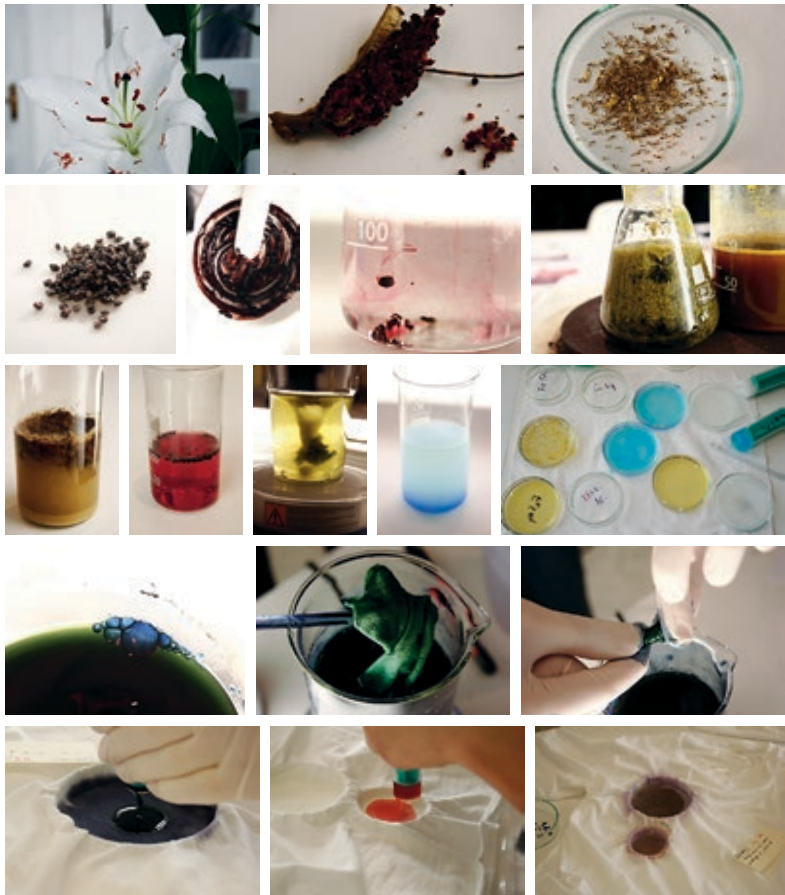
ORIS — Which professors? **✎ SILVIO VUJIČIĆ —** At the Academy it was Šutej, while he was alive. He died two weeks before my graduation exam. Ines Krasić, who was an assistant at the Graphic Department at the time, allowed me to do things outside the usual procedures. Lovro Artuković also taught me, but he left the Academy after a short time.

ORIS — Your later work was based on the characteristics of various materials, chemical processes and such. TTF surely provides at least the basis, the basic knowledge in this sense?

✎ SILVIO VUJIČIĆ — No, in 2000 I won in the Fashion category at the International Talent Support in Italy. I won a global award that meant nothing in Croatia, but I got the chance to meet some professors from Danish universities who invited me two years later to teach them on paper as material and how it can be used. My collection at the time used a combination of paper and textiles. Then I started to spend time abroad and talk to textile technicians, so I finally got some concrete information and recipes that became a good background for my future work in the field of fashion, as well as art.

ORIS — Sanja Cvetnić has been writing forewords for some of your exhibitions for a long time. She is a professor at the Department of Art History at the Faculty of Philosophy, primarily interested in Baroque art and she rarely writes about contemporary art. I remember only one other artist she has written about, Zlatko Kopljar. When did your collaboration begin in the mediation and interpretative sense and do you believe the typical interpretative apparatus of contemporary art critics is actually insufficient to reveal some of the semantic, traditional, historical and symbolical components of your work? **✎ SILVIO VUJIČIĆ —** I attended classes on only one subject with Sanja Cvetnić, besides Baroque. I believe it was called Template, Original, Copy. She was the only professor who wore jeans and a leather jacket. Since there were only ten of us, I noticed this detail, and then she announced her lecture on facsimiles and Christ which brought us to the homosexual relationship between Judas and Jesus. She created such an atmosphere of debate that we used to quarrel all the time during lectures. Many years afterwards I met her at the exhibition 'Genius Loci', organized By Silva Kalčić in Galerija sc, and she spoke well of my work, and I asked her to meet me so I could ask her for information I would need for my new work. She has fantastic knowledge, she 'rummages through various libraries' where extremely interesting things can be found if you are willing to search for them.

ORIS — Yes, she is the erudite type of art historian that is



▲ Alkemijski poliptih, 2009., process nastajanja

▲ Alchemical Polyptich, 2009, genesis process

ORIS — Da, ona je eruditski tip povjesničara umjetnosti kakvih nema puno, a još ih je manje koji uz to imaju i senzibilitet za suvremeno. ♣ SILVIO VUJIČIĆ — Sanja je povjesničar umjetnosti klasičnog tipa, ali takav koji ima doticaj s umjetnošću danas, dok mnogi od njih izgube tu vezu. S puno ljudi koji se strogo bave poviješću teško je razgovarati o suvremenoj umjetnosti, a ona je čak i kanonske teme znala sagledati s posve suvremenih i vrlo prilično provokativnih aspekata. ORIS — Interesantno je da iza velikog dijela tvojih radova, bez obzira na njihovu pojavnost i vrlo snažan senzorni dojam, stoji konkretna količina znanja i informacija. Nije da se bez njih ne može čitati rad, ali ipak te svijest o tome tjera da barem unutar svojih kapaciteta pokušaš doprijeti do njih i svladati ih. ♣ SILVIO VUJIČIĆ — To mi je potpuno jasno. Na izrazima lica nekih mojih kolega koji se bave užim područjima istraživanja i u praksi često vidim da u potpunosti ne razumiju to što radim. S druge strane, ako sam mogao proći cijeli taj proces, ako postoji odgovarajuća literatura i ako smo išli u iste škole i djelujemo u istom prostoru i bavimo se istim stvarima, onda očekujem barem minimum truda da pokušaju razumjeti. Uvijek mi je bilo



(SV)

rare, and even fewer of them have a sensibility for the contemporary. ♣ SILVIO VUJIČIĆ — Sanja is an art historian of the classic type but in touch with the art of today, while many of them lose this connection. It is hard to talk about contemporary art with many people dealing strictly with history, but she was able to see even canonical themes from very contemporary and rather provocative aspects. ORIS — It is also interesting that behind a large portion of your works, regardless of their appearance and very powerful sensory impression, there is a concrete quantity of knowledge and information. It is possible to read the artwork without this, but awareness of it forces you to try to reach and master them at least within your capacities. ♣ SILVIO VUJIČIĆ — This is completely clear to me. I often see on the faces of some of my colleagues dealing with some narrow field of research, as well as practice, that they do not understand what I am doing. On the other hand, if I could go through the whole process, if there was sufficient literature, we went to the same schools, we work in the same space and deal with the same stuff, then I expect at least a minimum effort to try to understand. Personally, I've always found it interesting to see the limits of some research, how much I could learn and how much of what I found out I can distort in a controlled way and apply to my own work. ORIS — This means that working on certain projects is two-sided in the sense of research? On the one hand, you often



zanimljivo vidjeti do koje granice mogu ići s nekim istraživanjem, koliko još mogu naučiti i koliko od toga što sam saznao mogu na kontroliran način izobličiti i primijeniti za vlastiti rad. ORIS — To znači da je rad na određenom projektu u istraživačkom smislu dvostruk? S jedne strane, često istražuješ ovaj tehnološki i materijalni aspekt, a s druge strane tražiš tragove koji se nalaze u povijesti umjetnosti. ♣ SILVIO VUJIČIĆ — Tražim recepture. Primjerice, kod Alkemijeskog poliptiha ne zanima me cijeli Gentski oltar braće van Eyck, nego samo jedan recept, ništa drugo. S tim jednim receptom radim probe, dobivam uzorke i to me usmjerava, ali uvijek tendiram što je bliže prvoj slici koju sam imao kad sam započeo projekt. ORIS — Te probe su ti nužne zato što moraš testirati proces prije nego što ga jednomпустиš u pogon? Znači da ti taj svoj umjetnički rad već negdje proradiš prije nego što se on dogodi u javnosti, u galeriji? ♣ SILVIO VUJIČIĆ — Ne, nikad to nisam u potpunosti uspio. Negdje oko 80% bude ispitano, ali ostane i faktor rizika. ORIS — U smislu nepoznatog i nekontroliranog? ♣ SILVIO VUJIČIĆ — Kad radiš uzorak, uvijek ga radiš u manjem mjerilu, s kilom, litrom ili metrom nečeg. Međutim, moji radovi nakon toga počinju uzimati i po desetine tona ili litara, a tada već sve može otići u nekom drugom smjeru. Sa svakim radom, kad se približava konačnoj realizaciji, proživljavam ogroman stres. Bilo ih je i nekoliko koji nisu uspjeli, potpuno su propali i to je

research this technological and material aspect, on the other you search for clues within art history. ♣ SILVIO VUJIČIĆ — I am looking for recipes. For instance, in the Alchemical Polyptich I am not interested in the entire Ghent Altarpiece by the van Eyck brothers, but only one recipe, nothing else. With this one recipe I do experiments, obtain samples and this gives me direction, but I always tend to what is closer to the first image I had when I began the project. ORIS — You find these experiments necessary because you have to test the process before you let it work? Does it mean that you make your artwork somewhere else before it happens in public, in the gallery? ♣ SILVIO VUJIČIĆ — No, it never worked. Some 80% gets tested, but there is always the surprise factor. ORIS — In the sense of the unknown and the uncontrolled? ♣ SILVIO VUJIČIĆ — When you do a sample, you always do it on a smaller scale, with a kilo, a litre or a metre of something. However, my work then takes tens of tons or litres, and sometimes quite a different direction. With every work, as I come close to completing it, I experience enormous stress. There were some that were not successful, some failed and that is quite OK. ORIS — Did you exhibit these? ♣ SILVIO VUJIČIĆ — I did. This may bring us to the topic of the barge and the Croatian exhibition at the Venetian Architecture Biennale several years ago. When I saw the reactions, not only in public, but from the authors themselves, this shame and embarrassment, I couldn't

▲ Alkemijski poliptih, 2009., drvena konstrukcija, metal, fluo lampa, žičane vješalice, majice sa organskim bojama, umjetnička knjiga, 304,5 x 400 x 210 cm MSU Store Zagreb, Hrvatska, 2009.

▲ Alchemical polyptich, 2009, genesis process Wooden construction, metal, fluo light, wire hangers, t-shirts with organic dyes, artist book, 304,5 x 400 x 210 cm MSU Store Zagreb, Croatia, 2009

(GV)



▲
Caput Mortuum, 2010.
Metalna konstrukcija,
voda, tekstil
150 x 400 x 400 cm
(tekstil sa otiskom u
hrdi, 1150 x 450 cm,
grafika otisnuta
hrdom kristalizirana u
prezasićenoj otopini
natrij klorida,
15 x 15 cm)
Galerija SC, Zagreb,
Hrvatska, 2010.

▲
Caput Mortuum, 2010
Metal construction,
water, textile
150 x 400 x 400 cm
(textile with iron oxide
impression
1150 x 450 cm,
crystallized iron oxide
print 15 x 15 cm),
SC Gallery, Zagreb,
Croatia, 2010

(sv)

sasvim u redu.

ORIS — Jesi ih kao takve izlagao? ♣ SILVIO VUJIČIĆ — Jesam. To nas može možda odvesti i na temu teglenice i hrvatskog nastupa na Bijenalu arhitekture u Veneciji prije nekoliko godina. Kad sam vidio reakcije, ne samo javnosti nego i samih autora i cijeli taj stid i sram, uopće nisam mogao razumjeti. Pa čekajte, to je vaš rad. Dobro, nije vam uspio kolač, ali zašto ga ne biste podijelili s ljudima? Meni je to svakodnevica.

ORIS — Da, to što nije uspio, ne znači da ćeš ga se odreći.

♣ SILVIO VUJIČIĆ — Upravo to. Ili ćeš barem reći da ga je potrebno rekonstruirati za eventualnu buduću prezentaciju i da će tada biti onakav kakav je izvorno idejno trebao biti. Ali u nekom vlastitom vremenu i prostoru bio je točno takav kakav je i trebao biti. Isto je i s mojim radovima. Nekad je realizacija bolja, nekad lošija i treba živjeti s tim.

ORIS — Obzirom da su tvoji radovi često procesualni i često uključuju momente raspadanja, dezintegracije ili organskog rasta — kako ih dokumentiraš i kakvu ulogu ta dokumentacija općenito igra u tvojoj praksi? ♣ SILVIO VUJIČIĆ — Radim fotodokumentaciju svega, a to uključuje i fotografije čitavog procesa. Arhiviram kompletne uzorke, podjednako i uspjele i neuspjele, i svaki detaljno opisujem. Imao sam i pomoć arhivistice u posljednje dvije godine i sav taj materijal može biti koristan bilo kome koga zanima. Ponekad se od tragova starih radova dogode novi. Na primjer, rad Caput Mortuum, za koji sam koristio fontanu kod Studentskog centra, ostavlja trag. Takvi tragovi postaju novi radovi i vode novim edicijama. Neki drugi radovi potpuno nestanu, ali ipak imam materijal koji ga je dokumentirao.

ORIS — Upravo zbog procesualnosti vjerujem da je ‘službeni’ vijek takvih radova donekle određen njihovim boravkom u izložbenom prostoru. Jednom si sam bio rekao da gledaš

understand it. Just a second, people, this is your work. Fine, the cake turned out bad, but why would you not share it with others? It happens to me every day.

ORIS — Yes, and the fact it failed does not mean you are giving it up. ♣ SILVIO VUJIČIĆ — Exactly, or you will at least say it needs reconstruction for a future presentation to make it what it was supposed to be in the project. But, in my own time and space, it is exactly as it was supposed to be. It is the same with my work. Sometimes the realized project is better, sometimes worse; one learns to live with it.

ORIS — Considering that your work is often a process and includes moments of decomposition, disintegration or organic growth, how do you document it and what is the role of this documentation generally in your practice? ♣ SILVIO VUJIČIĆ — I make photo documentation of everything, which includes photographing the entire process. I archive the completed samples, both the successful and unsuccessful ones, and describe every detail. An archivist has been helping me during the last two years. All this material may be useful to interested parties. Sometimes, the traces of old works produce new works. For example, the work Caput Mortuum, for which I used the fountain near the Student Centre, leaves a mark and such marks become new works and lead to new versions. Some works disappear entirely, but I still have the documented materials.

ORIS — This processuality is the reason I believe that the ‘official’ life time of such works is partially determined by how long they stay in the exhibition space. Once you said that you look at a gallery as if it were a forensic laboratory with various controlled chemical processes, so that the impression of one of your exhibitions is the sense of being ‘in the middle of something’. Still, you mentioned that you always begin with a clear idea before you use it to research various procedures

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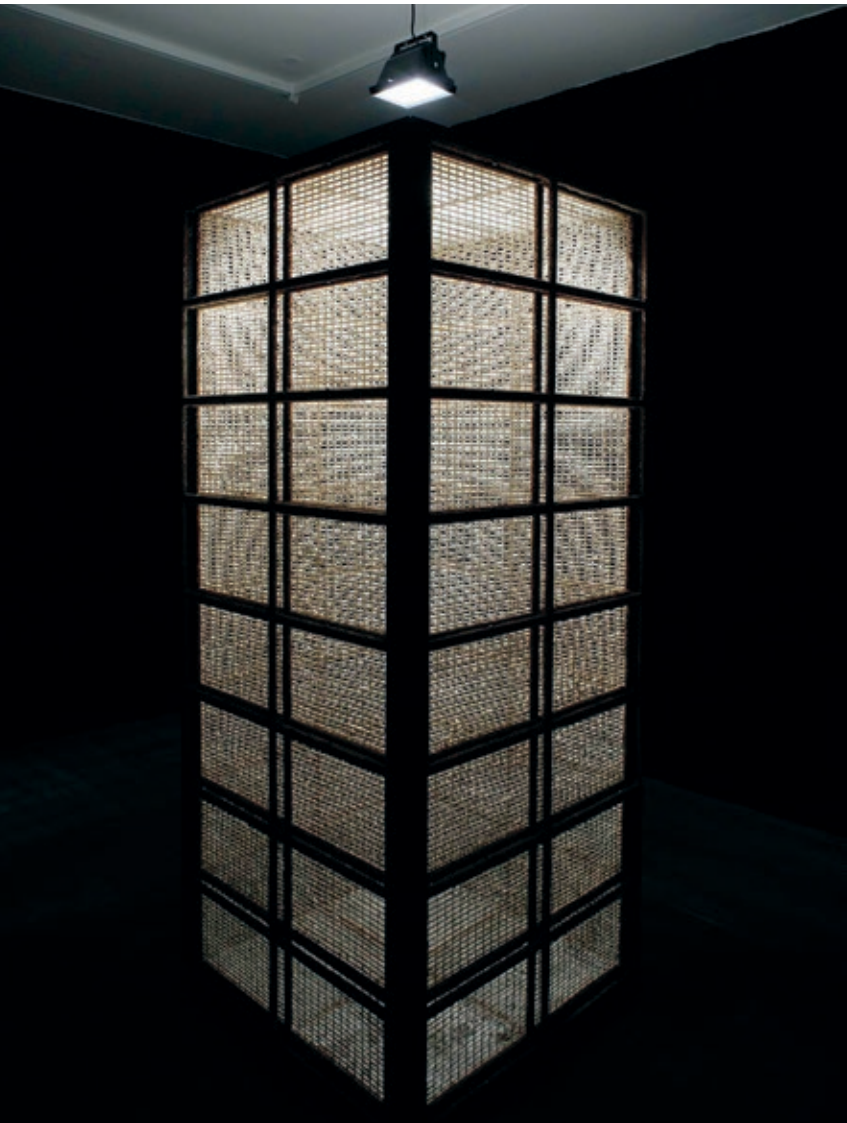
(sv)

galeriju kao na forenzički laboratorij u kojem se odvijaju različiti kontrolirani kemijski procesi, pa je i dojam boravka na jednoj tvojoj izložbi zapravo dojam bivanja ‘usred nečeg’. Ipak, sam si spomenuo kako uvijek krećeš s jasnom idejom prije nego što kroz nju kreneš istraživati različite procedure i recepte. Kad sam kao gledatelj suočen s procesom koji se događa u galeriji, često je teško iz onog što vidiš iščitati tu početnu ideju, početnu točku. ♣ SILVIO VUJIČIĆ — Zanimljivo mi je to što kažeš. Već godinama razmišljam o tome kako određene projekte radim na način da budu samodostatni do te mjere da početna točka nije vidljiva. Ne znam čime je to uvjetovano i je li to uopće problem. Nedavno sam napravio seriju radova ‘baziranih na’ kristalima kofeina u sklopu projekta SintArt kao dijalog sa Zbirkom Vjenceslava Richtera koja donekle koristi to pravilo. Pretečica tim radovima bila je serija radova iz 2007. godine. Jedan iz te serije bio je i kavez s dvostrukom rešetkom, u potpunosti kristaliziran u prezasićenoj otopini soli. Rezultat su kristali koji rastu na unutarnjoj strani rešetke. U zatvorenom reflektirajućem prostoru poput ‘kristalne palače’ koja nema ulaza, jedini pravi način da sagledaš rad je da budeš unutra. A to ne možeš. Takav radikalni princip primijenjen je i u nizu drugih radova u seriji.

ORIS — Paralelno razvijaš svoju istraživačku i eksperimentalnu praksu i u modi i u umjetnosti. Vidiš li to sve kao dio istog kreativnog procesa ili nekako dijeliš ta dva područja djelovanja na zasebne cjeline? ♣ SILVIO VUJIČIĆ — Neke informacije skaču iz jedne čaše u drugu. To ne možeš kontrolirati. S druge strane, često radim s različitim uzorcima, a ako se neki od njih ne uspiju implementirati u jednom mediju, pokušam ih iskoristiti u drugom. Dakle, ideje skaču iz jednog konteksta u drugi, ali općeniti principi su drastično različiti, pogotovo kad je riječ o odjeći. Modni dizajneri djeluju u vrlo ograničenom

and recipes. As a spectator, I was faced with a process happening in a gallery, and it is hard to read this initial idea, the starting point, from what you see. ♣ SILVIO VUJIČIĆ — What you’re saying is interesting. I have been thinking for years how I do certain projects in a way for them to be self-sufficient, so that the starting point is not visible. I do not know what the conditions are and whether this is a problem at all. I have recently done a series of works ‘based’ on caffeine crystals within the SintArt project as a dialogue with the Vjenceslav Richter Collection that uses this rule to some extent. Before these works I had a series in 2007. One work from that series was a cage with a double grid, completely crystallized in saturated salt solution. The result was crystals growing on the inner side of the grid. In the closed reflecting space like a ‘crystal palace’ with no entrance, the only right way to view the work is from the inside. And you cannot do that. Such a radical principle was applied also to other works in the series. ORIS — You are developing your research and experimental practice in fashion and in art. Do you regard all this as parts of the same creative process or do you somehow divide these areas into separate entities? ♣ SILVIO VUJIČIĆ — Some information jumps from one glass to the other, you cannot control it. On the other hand, I often work with various samples, if some do not manage to get implemented in one medium, I try to use them in some other. The ideas jump from one context to another, but the general principles are drastically different, especially in clothes. Fashion designers work in a very limited space, but since I no longer deal only in experimental fashion, but also everyday clothing programmes, I have numerous limitations. Art is different. Here you always start from zero. ORIS — Yes, there is no body. ♣ SILVIO VUJIČIĆ — There’s nothing. And everything you gave to the work is removable.

(dž)

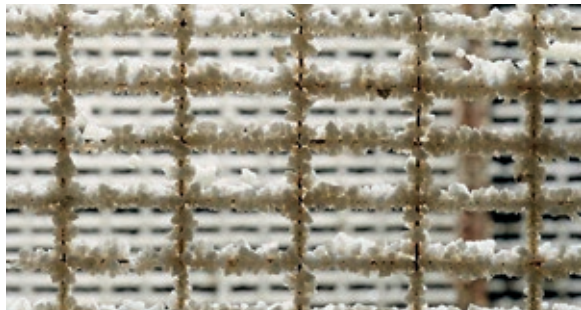


▲
Bez naziva 1 / Komora,
2007.
Metalna konstrukcija,
kristali natrijevog
klorida, reflektor,
200 x 60 x 90 cm
Galerija Bop, Zagreb,
Hrvatska, 2007.

▲
Untitled 1 / Chamber,
2007
Metal construction,
sodium chloride
crystals, reflector,
200 x 90 x 90 cm
Bop Gallery, Zagreb,
Croatia, 2007

prostoru, a budući da se više ne bavim samo eksperimentalnom modom nego i svakodnevnim odjevnim programima, podliježem brojnim ograničenjima. U umjetnosti nije tako. Tu uvijek počinješ od nulte točke.

ORIS — Da, tu nema tijela. ♣ SILVIO VUJIČIĆ — Nema ničega. A i sve ono što si unio u rad uvijek možeš maknuti. Možda ću zvučati tašto, ali stvari koje ja radim tekstu ovdje nitko ne radi, teško ih je tržišno plasirati, a nema ni puno ljudi koji o tome mogu kompetentno pisati. Primjerice, kako raditi odjevne predmete bez krojeva ili više konfekcijskih veličina koje se dobivaju povećavanjem i smanjivanjem uz korištenje određene količine kemikalija? To jesu neki novi sistemi. Oni su na neki način oduvijek bili ovdje i može ih se pronaći u povijesti



▲
Bez naziva 5 / Košulja, 2007.
Metalna konstrukcija, tekstil
kristaliziran u prezasićenoj otopini
natrij klorida, staklo; 40 x 25 x 12 cm
Galerija Bop, Zagreb, Hrvatska, 2007.

▲
Untitled 5 / Shirt, 2007
Metal construction, sodium chloride
crystals on textile, glass,
40 x 25 x 12 cm;
Bop Gallery, Zagreb, Croatia, 2007

Perhaps I may sound vain, but the things I do with textiles, nobody else here does, it is hard to place them on the market, and there are not many people who could write competently about them. For instance, how to make clothes without cuts, or several sizes by enlarging or reducing them with certain chemicals. These are the new systems. They have always been present and can be found in the history of clothing, but they were not used in this way, except in details. I am trying to

(MM)



odijevanja, ali nisu se koristili na taj način osim u detaljima. Ja ih pokušavam primijeniti na cijelu formu. Na lokalnoj sceni u tom smislu uopće nemam sugovornika među modnim i odjevnim dizajnerima. Ipak govorimo o ograničenom mediju, ograničenim znanjima i ograničenoj edukaciji. Do danas sam nekako prihvatio tu poziciju autsajdera.

ORIS — Koliko je realno metodologije koje te zanimaju razvijati zajedno s lokalnim obrtnicima ili industrijama? ♣ SILVIO VUJIČIĆ — Realno je, pogotovo u obrtničko-manufakturnom kontekstu.

ORIS — Zato što već imaju neka od tih znanja? ♣ SILVIO VUJIČIĆ — Ne. To su univerzalna znanja unutar kojih ih samo trebaš malo voditi. Odjevnu i modnu industriju, međutim, ne zanima inovacija, nego samo novac. Moda je 'laka lova'. Pošaljesh kroj u Indiju i vrati ti se milijun majica i onda dizajn kod nas i izgleda tako kako izgleda. Sve se svodi na tekstil s konvencionalnim krojem i nekom dodatnom aplikacijom, pri čemu čak i taj konvencionalni kroj više ne korespondira sa stvarnom fizionomijom. Ovaj princip što sada radim nekad je davno radio Miyake. On je svojedobno uspio razviti kompletnu metodologiju, a onda i čitavu industriju, na temelju samo jednog recepta. ORIS — Jesu li recepture koje koristiš došle pažljivim praćenjem inovacija i novih tehnologija ili adaptiranjem tehnologija iz prošlosti? ♣ SILVIO VUJIČIĆ — Prije svega kroz proučavanje srednjovjekovne, kineske i japanske kulture, ali i hrvatske

(GV)



apply them to the whole form. I have absolutely no fashion and clothing designers to talk to on the local scene. This is a limited medium, limited knowledge and limited education. By now, I have somehow accepted this outsider's position.

ORIS — How realistic is it to develop methodologies you are interested in together with local craftsmen or industries? ♣ SILVIO VUJIČIĆ — It is realistic, especially in the context of crafts and manufacturing.

ORIS — Because they already have some of this knowledge? ♣ SILVIO VUJIČIĆ — No. This is universal knowledge you only need to manage a little. The clothes and fashion industry, however, is not interested in innovations but only money. Fashion is 'easy money'. You send a cut to India and they return a million T-shirts. That is why design here looks as it does. It is all about textiles with a conventional cut and an additional application, but even this conventional cut no longer corresponds with the

▲
Disposable Collection
#1, 2000.
Netkani tekstil, papir,
plastika, rasvjetna
tijela, dimenzije
promjenjive
Galerija Križić-Roban,
Zagreb, Hrvatska,
2000.

▲
Disposable Collection
#1, 2000
Nonwoven fabric,
paper, plastic, light
bulbs, variable size
Krizic-Roban Gallery,
Zagreb, Croatia, 2000

Izloženost virusu i modi, 2006. performans, plakati

Exposed to Virus and Fashion, 2006, performance, posters



etnografije. Kad ih usporediš, vidiš kako su sve te kulture u nekim trenucima raspolagale istim receptima, ali su njima uvijek rješavale samo male, partikularne probleme. Primjerice, da riješiš određen problem, trebaš skupiti 500 litara urina i kuhati ga dva tjedna. Danas imaš supstitut za urin, istu formulu možeš dobiti pomoću nekih drugih sredstava i možeš riješiti puno veći problem na puno većoj površini s puno manje resursa.

ORIS — Recepture koje uzimaš iz povijesti ne koristiš u njihovom izvornom obliku nego ih prilagođavaš današnjem trenutku. Možemo li onda reći da su one istovremeno i povijesne i suvremene, i stare i nove. **✦** SILVIO VUJIČIĆ — Uzorke općenito radim kako bih oživio izvorni recept, ali samo zato da vidim što je u njemu bilo dobro, što nije i što se sa svim tim može. Osvremenjujem ga da postane efikasniji i tako mi se otvara posve novo područje promjene. Određenim povijesnim receptom, primjerice, tretiram suvremenu materiju, a iz toga mogu otići u umjetnost ili u dizajn.

ORIS — U slučaju projekta 'Izloženost virusu i modi' bila je riječ o algoritmu tkanja tkanine. Tu ne govorimo o kemiji, nego o digitalnoj tehnologiji. **✦** SILVIO VUJIČIĆ — Da, to je bila čista tehnologija. Raport ponavljanja motiva šaljem u računalu koje upravlja tkanjem, ali program koji to radi ima dodatni kod, virus koji će uništiti konturnu liniju i neke dijelove crteža. Likovno to izgleda tako da se umjesto nekih piksela pojavljuju kvadratići u različitim svjetlinama sive boje. Svaku od tih

actual physiognomy. This principle I work with now used to be Miyake's. He managed to develop a complete methodology in his time, then an entire industry, based on only one recipe.

ORIS — Did the recipes you use arise from careful monitoring of innovations and new technologies or by adapting technologies from the past? **✦** SILVIO VUJIČIĆ — Primarily through researching medieval, Chinese and Japanese culture, but also Croatian ethnography. When you compare them, you see how all those cultures used the same recipes at some point, but always to solve only small, particular problems. For example, in order to solve a certain problem you have to collect 500 litres of urine and boil it for two weeks. Today, you get a substitute for urine, and the same formula is available with some other means, so you can solve a much larger problem on a much larger surface with much less resources.

ORIS — You do not use the recipes you take from the past in their original form but adjust them to the times. Can we say then that they are simultaneously historical and contemporary, old and new? **✦** SILVIO VUJIČIĆ — Generally, I do samples to enliven the original recipe, but only to see what is good and what is not, what can be done. I make it contemporary to become more efficient, this is how a brand new area for change opens up to me. I treat contemporary matter with a certain historical recipe, for example, and this may lead me to art or a design.



svjetlina program raspoznaje kao drugi tkalački vez, a oni nisu uvijek kompatibilni jedni s drugima te negdje dolazi do otvaranja i stezanja niti što rezultira pucanjem. Dakle, stroju dajem određeni zadatak, ali dajem mu i virus, a ono što izlazi van je 'slučajna greška', materijalizirana varijanta digitalno uništenog crteža. No moram priznati da je prošlo šest ili sedam godina od toga i digitalna tehnologija nije me toliko zadovoljila. Da imamo veću industriju i bolje uvjete rada unutar nje, vjerojatno bih nastavio s tim. To je prilično skupa igra koja tvornicama nije strašno napeta, oni bi najradije da stroj samo radi dvadeset i četiri sata dnevno i 'štanca' laku modu.

ORIS — Moraš imati sugovornika koji je zainteresiran i strpljiv. **✦** SILVIO VUJIČIĆ — Da, to je ozbiljna investicija. Netko mora biti dovoljno hrabar i reći: 'Evo, neka ovaj autor eksperimentira kod nas dva-tri mjeseca, a onda ćemo iz toga izvući neki proizvod.' Naravno, za to nije bilo interesa.

ORIS — Jesu li greške i devijacije, mutacije i entropijski procesi nešto što općenito tražiš kroz takve projekte ili zapravo tražiš savršenu kontrolu nad procesima koji su po svojoj prirodi uvijek delikatni? **✦** SILVIO VUJIČIĆ — Ne zadovoljavaju me 'slučajni' radovi i zaista što više pokušavam kontrolirati procese, ali čim je projekt ambiciozniji, počne se događati više nepredviđenih stvari. Zanimljivo si to postavio. Nije da me ne zanimaju greške, ali pokušavam ih u potpunosti analizirati i osvijestiti te vidjeti na koji se način to što sam saznao može dalje iskoristiti.

ORIS — Kako izgleda tvoj rad u studiju? **✦** SILVIO VUJIČIĆ — Upravo selim u novi studio u Mesničkoj. Važno mi je

ORIS — The project *Exposed to a Virus and Fashion* was about the algorithm of weaving the fabric. This is not chemistry, but digital technology. **✦** SILVIO VUJIČIĆ — Yes, that was pure technology. I send the rapport of repeating motifs to the computer that manages the weaving, but the program has an additional code, a virus, that will destroy the contour line and some of the drawing. Instead of some pixels there are squares in various shades of grey. The programme recognizes each of these lighter spots as another weaving pattern, not always compatible, so at some points the threads open and pinch, sometimes break. Therefore, I give the machine a certain task, but also a virus, and the result is an 'accidental error', a materialized variant of the digitally destroyed drawing. But, I have to admit some six or seven years passed and digital technology did not satisfy me. If we had a larger industry and better working conditions, I would probably continue with it. It is an expensive game and not very attractive to factories which would rather the machine produced easy fashion 24 hours a day.

ORIS — You have to have an interested and patient conversation partner. **✦** SILVIO VUJIČIĆ — Yes, it is a serious investment. Somebody needs to be brave enough to say: 'Here, let this author experiment with us for two or three months, and then we will extract some product from all of that.' Naturally, there was no interest in such a thing.

ORIS — Are errors and deviations, mutations and entropy processes something you generally look for through such projects or are you searching for the perfect control of these processes that have always been delicate by nature? **✦** SILVIO

▲ Izloženost virusu i modi, 2006. TKZ, Zagreb, Croatia, 2006, performans, isječci iz videa

▲ Exposed to Virus and Fashion, 2006 TKZ, Zagreb, Croatia, 2006, performance, video stills

(SV)



▲ Zastor, 2008.
Polivinil alkohol (PVA),
plastične kante, voda,
električni motor, sajla,
4,5 x 14 x 0.4 m
Studio Silvio Vujičić,
Zagreb, Hrvatska

▲ Curtain, 2008.
Polyvinyl alcohol (PVA),
plastic buckets, water,
electric motor, steel
wire, 4.5 x 14 x 0.4 m
Studio Silvio Vujičić,
Zagreb, Croatia

(VM)

imati prostor koji je podijeljen i dobro opremljen da ga mogu koristiti za različite radnje i naravno, za arhiv. Riječ je o osnovnim radnim potrebama — imam strojeve koji mi stalno trebaju, sitotiskarske strojeve, tunele za sušenje i slično. Ujutro dođem tamo, popijem kavu, počnem raditi, završim i onda idem kući.

ORIS — To je kao pravi radni dan. Kao Andy Warhol koji je odlazio raditi u Factory, a navečer se vraćao kući mami. **▼** SILVIO VUJIČIĆ — Da, uvijek mi se sviđao taj warholovski radikalni princip. Nekoliko puta u životu sam se našao u situaciji da sjedim u studiju u osam ujutro i pitam se što radim tu, ali uvijek nađem nešto što će mi zaokupiti pažnju. Zato je važno imati kvalitetno radno okruženje.

ORIS — Jesi li koristio rezidencijalne programe za umjetnike? **▼** SILVIO VUJIČIĆ — Jesam, prošle godine bio sam na rezidenciji u FRAC-u.

ORIS — Kakva su iskustva? **▼** SILVIO VUJIČIĆ — Fantastično, i meni i njima. Kupili su sve radove, dali su mi tehnologa koji je prije toga radio u Ferrarijevoj tvornici i imao sam s kim razgovarati o produkciji. Sve je na jako visokoj razini. Mene je konkretno jako zanimalo na koji način izlažu i konzerviraju različite biološke radove koji uključuju izmet, biljke, žive tvari. Ali inače ne volim rezidencije, ovo mi je prva koju sam prihvatio.

VUJIČIĆ — I am not satisfied with ‘accidental’ works and I really try to control the processes as much as possible, but the more ambitious the project gets, the more unpredictable things start to happen. This is an interesting question, it is not that I am not interested in errors, but I try to analyse them in full, be aware of them and find a way to make further use of what I find out.

ORIS — What does your studio working day look like? **▼** SILVIO VUJIČIĆ — I am just moving to a new studio in Mesnička Street. It is important to have space that is divided and well-equipped so I can use it for various actions and, naturally, the archives. These are the basic working requirements — I have machines I use all the time, printing machines, drying tunnels and so on. I go there in the morning, have my coffee, begin work, then I finish and go home.

ORIS — It is a real working day. Like when Andy Warhol went to work in the Factory and returned home to his mother in the evening. **▼** SILVIO VUJIČIĆ — Yes, I have always liked that radical principle of Warhol’s. Several times in my life I found myself in the situation when I sat in the studio at eight in the morning wondering what I was doing there, but I always find something to be busy with. That is why it is important to have a good quality working environment.



ORIS — Zato što si ovisan o vlastitom stalnom radnom prostoru? **▼** SILVIO VUJIČIĆ — Da, ja sam sebi uspostavio puno više, puno dalje uvjete nego koje mi je itko mogao ponuditi. Osim FRAC-a. Ravnateljica je bila u Zagrebu na intervjuu sa mnom, ali kad sam stvarno odlučio doći, rekla mi je da je jako iznenađena jer je mislila da mi ne mogu pružiti najbolje uvjete. To je strašno zanimljiv obrat za mene. Dok sam kao student stvarao na Akademiji, puno toga mi se zabranjivalo — ne smiješ grafike raditi ovako, ona preša tamo je samo za Bogorodicu, ne za majice! Onda sam kupio svoju prešu i uzimao sam poslove u kostimografiji kako bih mogao financirati sve što mi je trebalo. Kad su mi zabranili da radim sitotisak, kupio sam svoj sitotiskarski stroj i uredno ga stavio u klasu i tako se moj život punio svim tim strojevima. Normalno da mi je onda glupo otići na residency negdje gdje ću dobiti sobu sa stolom i stolicom gdje mogu raditi samo skice.

ORIS — Realizirao si i niz suradnji s drugim umjetnicima, dizajnerima i arhitektima — s Rutom za Nevidljivi rad, s Damirom Očkom i Ivanom Franke zajedničku ambijentalnu izložbu u starom prostoru Muzeja suvremene umjetnosti, ali i s arhitektima poput Studija UP i 3LHD-a. Što si naučio iz tih različitih suradnji i koliko se od tog iskustva prelilo u tvoj samostalni

SILVIO VUJIČIĆ, Intervju



◀ Studio Silvio Vujičić, Zagreb, Hrvatska

◀ Studio Silvio Vujičić, Zagreb, Croatia

(SVU)

ORIS — Did you use the residential programmes for artists? **▼** SILVIO VUJIČIĆ — Yes, last year I took the residency at FRAC.

ORIS — What was the experience like? **▼** SILVIO VUJIČIĆ — Fantastic, both for me and for them. They bought all the works, gave me a technician who used to work in a Ferrari plant so I could talk to him about the production. Everything on a high level. I was very interested in the way they exhibit and conserve various biological works including faeces, plants, live matter. But, otherwise I don’t like residences, this was the first one I accepted.

ORIS — Because you are addicted to your own permanent working space? **▼** SILVIO VUJIČIĆ — Yes, I set myself much higher, much harder conditions than anybody could set for me. Except FRAC. The director was in Zagreb to interview me, but when I decided to come, she said that she was surprised because she had thought they could not provide me with the best of conditions. This was a very interesting turn for me. As a student at the Academy, they used to forbid a lot — you can’t do graphics in this way, that press over there is just for the Mother of God, not for T-shirts! And then I bought my own press and took jobs in costume making to finance what I needed. When they forbade me to do screen printing, I bought

SILVIO VUJIČIĆ, Interview

umjetnički i dizajnerski rad i način razmišljanja? **✎** SILVIO VUJIČIĆ — Tih suradnji i nije bilo tako puno, iako se o njima dosta pisalo. Sa Studijem UP, uz Ivanu Franke, radio sam na projektu zgrade Spectator Grupe, s 3LHD na njihovom projektu Hotel Lone, ostalo ste već spomenuli. Kroz suradnje puno naučim, pogotovo u smislu produkcije. Inače, takve vrste suradnji u svijetu nisu neuobičajene, arhitekti rade s umjetnicima, ali i mnogi umjetnici u svojim studijima zapošljavaju arhitekta. Studio UP je najviše zanimao moj smisao za materiju i atipične materijale te njihove primjene na eksterijer ili interijer. S druge strane, 3LHD je više zanimala jedna vrsta likovnog iskustva aplicirana na dio prostora. U Loneu sam tako dobio zadan format, točnu visinu i širinu unutar koje sam trebao nešto napraviti, dok smo u slučaju suradnje sa Studijem UP Ivana i ja zapravo razradili čitav novi projekt od samog temelja i tu je razina suradnje i prepletenosti s arhitekturom bila puno veća.

ORIS — Da, zapravo si jače integriran u prostoru nego što je



to bilo u slučaju Lonea? **✎** SILVIO VUJIČIĆ — Kod Spectator Grupe umjetnička intervencija nije bila dodatak ili aplikacija na postojeći arhitektonski projekt, nego sastavni dio ukupne vizije. Ima tu još nešto. Arhitektonski princip rada podrazumijeva potrebu za sigurnošću, on ne isključuje eksperimentiranje, ali sadrži i rizik odgovornosti za taj eksperiment kasnije. Takvo nešto dogodilo mi se kod Spectatora, gdje u jednom dijelu imamo pod od željeznih ploča koje hrđaju, pa kad po njemu hodate u mokrim tenisicama, ostaju vidljivi otisci koji poslije rezultiraju hrđom. To znači da kada u prestižnu dvoranu za prezentacije radnici dođu popraviti rolete, nakon njihovog boravka sigurno ostaju hrđavi tragovi stopala. Taj proces mi je fantastičan i borio sam se za njega. Kao što sam se borio i za vlaženje oko rada *In the hanging garden no one speaks*.

ORIS — Da, dao si im živo biće, a za živo biće se treba brinuti.

✎ SILVIO VUJIČIĆ — Pa naravno. Nije tu riječ samo o suvremenoj umjetnosti. Mnogi zaboravljaju da istu takvu pažnju zahtijevaju i slike. Dovoljno je da vam dođe muha i ostavi točkicu izmeta

the machine and put it in the class, and thus my life was filling up with these machines. Naturally, it was stupid to go to a residency somewhere where they would give me a room with a desk and a chair, so I could only do drafts and drawings. **ORIS — You realized a series of collaborations with artists, designers and architects — with Ruta on the Invisible Work, with Damir Očko and Ivana Franke a common ambiental exhibition in the old premises of the Museum of Contemporary Art, but also with architects, such as Studio UP and 3LHD. What did you learn from these various collaborations and how much of your experience poured into your independent artistic and design work and way of thinking?** **✎** SILVIO VUJIČIĆ — There were not so many of those collaborations, although people wrote a lot about them. I worked on the Spectator Group building project with Studio UP and Ivana Franke, on their Hotel Lone project with 3LHD, the rest you already mentioned. I learnt a lot through those collaborations, especially in the

sense of production. Otherwise, such collaborations are not uncommon in the world, architects work with artists, but many artists also employ architects in their studios. Studio UP was mostly interested in my sense of matter and atypical materials, as well as their application in exteriors and interiors. On the other hand, 3LHD were more interested in a kind of art experience applied to the part of the space. So, in Lone, I got the format, the exact dimensions to work with, while during the collaboration with Studio UP, Ivana and I developed the entire project, from the basis, so that the level of collaboration and intertwining with architecture was much larger.

ORIS — Yes, you are more integrated in the space than in the Lone case? **✎** SILVIO VUJIČIĆ — In the Spectator Group the artistic intervention was not an addition or an application to the existing architectural project, but an integral part of the total vision. There is something more. The architectural working principle means the need for security, it does not exclude experimentation, but contains the risk of the responsibility for

(MD)



▲ Sublimacijski kotao, 2012.
Digitalna grijalica, vakuum pumpe, borosilikatni stakleni cilindar, pleksiglas, metalna konstrukcija, objekt od kristaliziranog kofeina, silikonske cijevi, električni kablovi, posuda od borosilikatnog stakla, laboratorijska stezaljka, voda, 168 x 30 x 30 cm

Posude za otapanje, 2012.
Prezasićena otopina kofeina na staklu, 300 x 300 cm (svaki panel 90 x 90 cm)
Star-Dust, FRAC des Pays de la Loire, Carquefou, Francuska

ili da vam zraka sunca prijeđe preko nje i već imate problem s održavanjem. Sva umjetnost je u tom smislu živa stvar. **ORIS — Kakva su tvoja iskustva s kustosima i institucijama? Nalaziš li u njima korisnog sugovornika i koja su tvoja očekivanja naspram njih?** **✎** SILVIO VUJIČIĆ — Ovisi o tome kakav je sugovornik jer ponekad doista i ne nalazim ovo što spominjete. Sva sreća da postoje ljudi poput Kontejnerovog kustoskog tima, Jasne Jakšić ili Sanje Cvetnić, da spomenem samo neke s kojima volim raditi. Svi oni spremni su izaći iz svoje zone udobnosti kad surađuju sa mnom i ozbiljno se upustiti u nešto što zahtijeva više istraživanja, mentalnog i interpretativnog

▲ Furnace for the Sublimation of Spirits, 2012
Digital heater, vacuum pump, borosilicate glass cylinder, acrylic glass, metal construction, caffeine crystal object, silicone tubes, electric cords, borosilicate glass vessel, clamp, water, 168 x 30 x 30 cm

Vessels in Which Bodies are Dissolved, 2012
Oversaturated caffeine solution on glass
3 x 3 m (each panel 90 x 90 cm)
Star-Dust, FRAC des Pays de la Loire, Carquefou, France

this experiment later. I experienced something similar with the Spectator, where at one spot we had the floor made of iron boards that are rusting, so when you walk over them in wet sneakers, visible traces are left, later resulting in rusting. This means that when workers come in the prestigious presentation hall to repair the blinds, they leave behind rusty foot traces. I think this is a fantastic process and I fought for it. As I fought for the moisture around the work *In the Hanging Garden No One Speaks*.

ORIS — Yes, you gave them a living being that needs to be taken care of. **✎** SILVIO VUJIČIĆ — Well, naturally. This is not

In the hanging garden ►
no one speaks, 2011.
Biljke Adiantum
raddianum, biljke
Asplenium nidus,
zemlja, drvo, sistem
magljenja, sistem
navodnjavanja, metalna
konstrukcija, MH
rasvjetna tijela, 730 cm
x 480 cm x 150 cm
Hotel Lone, Rovinj,
Hrvatska, 2011.

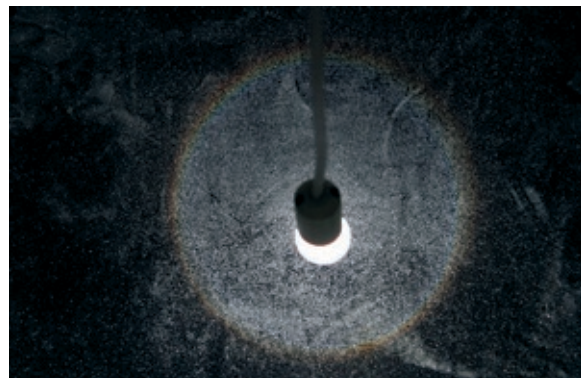
In the Hanging Garden ►
No One Speaks, 2011
Adiantum raddianum
plants, Asplenium nidus
plants, soil, wood,
irrigation
system, fog system,
metal construction,
metal-halide lamps,
730 cm x 480 cm x
150 cm
Hotel Lone, Rovinj,
Croatia, 2011

(BV)



truda. To je ono što ja tražim od kustosa, jednostavno zato što sam uvjeren da istu razinu povjerenja i kustosi traže od umjetnika. Osjećam se pomalo uvrijeđeno činjenicom da, nakon što pregledam sve što je publicirano o mom radu u posljednjih pet godina, vidim kako je devedeset posto toga tek lijeno odrađeno s razinom znanja kakvu usvojite s tri odslušana predavanja na Filozofskom fakultetu. Za mene bi kustos trebao biti senzibilna osoba, iznimno zainteresirana za sve što mu imate za pokazati, umjetnost bi mu trebala biti primarni životni i profesionalni interes, a ne da pored nje prolazi poluzainteresirano. Čini mi se da ljudi više nemaju strpljenja niti discipline da sami gledaju. Puno kustosa zahtijeva da im dam napismeno nešto o radu ili čak da im u sve opišem u detalje.

ORIS — Ne misliš da si previše rigidan? ▼ **SILVIO VUJIČIĆ** — Moja rigidnost proizlazi iz toga što svaki put prođem kroz puno toga pri realizaciji nekog projekta. Dok se on ne materijalizira u cijelosti, osjetim zbilja stoljetni umor, i ako netko nakon svega dođe s površnim i nezainteresiranim stavom, doživljavam to kao uvredu.



▲ Instalacija na podu MSU u sklopu izložbe Izbjegavanje (s Damirom Očkom i Ivanom Franke)

▲ Installation on the MSU (Museum of Contemporary Art) floor within the exhibition 'Avoiding' (with Damir Očko and Ivana Franke)

just about contemporary art. Many people forget that the same attention is necessary for paintings, too. It is enough for a fly to come and leaves a spot of faeces, or a sun ray, and you have a problem with maintenance. All art is alive in this sense.

ORIS — What are your experiences with curators and institutions? Do you find them useful to talk to and what are your expectations regarding them? ▼ **SILVIO VUJIČIĆ** — It depends on the interlocutor, because I sometimes really do not find what you mention. It is lucky that there are people like the Kontejner curator team, Jasna Jakšić or Sanja Cvetnić, just to mention some people I like to work with. They are all ready to exit their comfort zones to collaborate with me and to seriously work on something that requires more research, more mental and interpretative efforts. This is what I require from a curator, simply because I am convinced that the curators require the same level of trust from the artist. I feel somewhat insulted by the fact that, after I review everything published about my work in the last five years, I see that ninety per cent of it is done lazily with the level of knowledge you acquire after three lectures at the Faculty of Philosophy. For me, a curator should be a sensible person, extremely interested in what you want to present, art should be the curator's primary life and professional interest and not just a side activity. It seems to me that people have neither the interests nor the discipline to view art themselves. Many curators require a written report on my work, or even a detailed description.

ORIS — Don't you think you are a bit rigid? ▼ **SILVIO VUJIČIĆ** — My rigidity is the result of the fact that I experience a lot when I do a project. Until it is fully materialized, I feel a hundred-year weariness, and if, after all that, somebody comes with a superficial and uninterested attitude, I take it as an insult.

oris, number 81, year 2013

