

Željko Kipke:
Grafički listovi, gramofoni i tonzure
Gliptoteka HAZU / Galerija II
28. veljače – 28. ožujka 2015.

Izložba *Grafički listovi, gramofoni i tonzure* na jednom mjestu okuplja manje poznate i gotovo nepoznate radove Željka Kipkea. Pogotovo se to odnosi na grafičke listove iz 1977. koji javno nisu bili pokazani, sve do izložbe *Tabula rasa* u Gliptoteci HAZU u ljeto 2013. na kojoj su bile predstavljene samo četiri grafike, dok je cijela serija od tridesetak listova prezentirana krajem 2014. u Galeriji Grafički kolektiv u Beogradu.

Ovu izložbu potaknula je, između ostaloga, namjera da se hrvatska likovna publika upozna s rijetkim ranim primjerima elementarnih i primarnih postupaka u grafičkim tehnikama suhe igle, dubokoga tiska, litografije i sitotiska. Postav u Gliptoteci HAZU ne fokusira se samo na nepoznate grafike, nego proširuje grafički kontekst i na druga područja umjetničkog istraživanja istoga autora – na ambijentalne instalacije pod nazivom *Kabineti molitvenih strojeva* iz ranih devedesetih te na seriju filmskih blizanaca u kojima je također prisutan sličan (grafički) impuls. Dobar primjer su dva filmska dokumenta – o izbrijavanju križa na umjetnikovoj glavi početkom osamdesetih te 30 godina kasnije i slova *N* (za *nihilizam*). U *Kabinetima* su se tijekom devedesetih mogli vidjeti gramofonski aparati na kojima su se vrtjele oslikane vinil-ploče. Nerijetko su na crnim zidovima bile izvješene table s neobičnim porukama na francuskom, hrvatskom ili engleskom jeziku: *Ne oklijevajte, Ne gutajte slinu, Čuvajte se pasa, Slijepa ulica* itd. Sam autor kaže da su te sobe imale funkciju sličnu tibetanskim molitvenim kolima, slijedeći europsku tradiciju *wunderkammera* kao poligona sveobuhvatne koncentracije znanja i jezičnih figura. U uvodnom tekstu kataloga izložbe Leonida Kovač fokusira te veze prema Marcelu Duchampu i Alfredu Jarryju, »rodonačelniku patafizike koji se običavao do iznemoglosti biciklom voziti pariškim ulicama«. Na taj način povezuje kabinete s rotirajućim gramofonima i raniji Kipkeov film *Crno crnje od crnoga*, u kojemu je dojam levitacije bio posljedica kameranova kruženja biciklom oko mjesta zbivanja. U jednoj njegovoj ruci kamera, u drugoj volan, a u središtu autor koji leži na svježe obojenom simbolu od ukrštenih romboida. I sve to na Uskrs davne 1985. godine na zagrebačkom

Željko Kipke:
Prints, Gramophones and Tonsures
HAZU Glyptotheque / Gallery II
February 28th – March 28th, 2015

The exhibition *Prints, Gramophones and Tonsures* shows less known and almost unknown works by Željko Kipke. This especially applies to prints from 1977, which had not been publicly displayed until the exhibition *Tabula rasa* at HAZU Glyptotheque in the summer of 2013. It comprised only four prints, while the entire series of about thirty sheets was shown by the end of 2014 at the Graphic Collective Gallery in Belgrade.

The exhibition was, among other factors, motivated by the intention to introduce the Croatian visual art public to rare early examples of elementary and primary procedures in the graphic techniques of drypoint, intaglio, lithograph, and silkscreen. The HAZU Glyptotheque display is not focused only on unknown prints, but expands its graphic art context to other areas of visual art explorations by the same author – ambience installations titled *Prayer Machine Chambers* from the early nineties and a series of film twins containing a similar (graphic) impulse. Two film documents are a good example – about outlining the shape of the cross by shaving a portion of the artist's head by the beginning of the 80s and 30 years later also of the letter *N* (for *nihilism*). In the *Chambers*, during the 90s one could see record players with revolving painted vinyl records. Black walls often featured signboards with unusual messages in French, Croatian or English: *Don't Hesitate, Do Not Swallow Your Saliva, Beware of Dogs, Dead End* etc. The author says that these rooms had a function similar to Tibetan prayer wheels, following the European *Wunderkammer* tradition, as a polygon of an encompassing concentration of knowledge and figures of speech. In the introductory text to the catalog, Leonida Kovač directs these links at Marcel Duchamp and Alfred Jarry, »the founder of pataphysics who used to endlessly ride a bike through the streets of Paris«. In this way she linked the chambers to record players and an earlier Kipke's film, *Black Blacker than Black*, in which the impression of levitation was generated by the cameraman's circling on the bike around the place of the event. In his one hand he had a camera, in the other the handlebar, and in the middle was the author laying on a freshly painted symbol of crossed rhomboids. All that was

Trgu Otokara Keršovanija. *Kabineti* su, dakle, bili posljedica autorove izrazite naklonosti grafici, pisanim porukama i kompleksnim simbolima kao »vremenskim strojevima«. (Kipke nerijetko spominje Ramona Llulla, katalonskog mistika iz XIII. stoljeća, koji je neizostavno ime u povijesnoj liniji računalnih strojeva prije današnjih računala.)

Na izložbi se mogu vidjeti i rani objekti iz *Kabineta molitvenih strojeva*, konstruirani prije rotirajućih vinil-ploča i poruka na aluminijskim tablama – stolica s rotirajućim sjedištem, drveni kotač koji rotira na osovini bicikla, jedna rana *readymade* ploča te znakovita slika iz 1982. koja jasno nagovještava autorovu opsjednutost kružnim formama, gramofonima i filmovima.

ŽELJKO KIPKE (Čakovec, 1953.) – slikar, pisac, povremeno djeluje u području filma. Diplomirao je slikarstvo na ALU u Zagrebu (1971.–1976.). Pohađao je Slikarsku majstorsku radionicu u Zagrebu (1976.–1981.). U početku se bavi primarnim i analitičkim slikarstvom, a od 1982. unosi ekspresivnost u svoja platna. Bio je član Radne zajednice umjetnika, neformalne skupine koja je djelovala u Galeriji Podroom i Galeriji proširenih medija u Zagrebu (1978.–1981.). U prvoj polovici osamdesetih snima kratke filmove u S8 formatu kojima dokumentira vlastite akcije u javnim prostorima. U New Yorku izlaže na skupnoj izložbi u Artists Space 1989. Tijekom 1991. boravi u Marseillesu gdje priređuje samostalnu izložbu. Predstavljao je Republiku Hrvatsku na Venecijanskom biennalu 1993., a dvije godine kasnije na Kairskom biennalu. Piše eseje i kritike o eksperimentalnom filmu te likovnoj praksi u dnevnoj štampi i časopisima. Član je Međunarodnog udruženja likovnih kritičara (AICA) od 1997. i Hrvatskog društva filmskih kritičara (HDFK). Sudionik je Szeemannove autorske izložbe *Blut & Honig – Zukunft ist am Balkan* u Klosterneuburgu (Wien) 2003. Selektor je hrvatskog paviljona na 52. Venecijanskom biennalu 2007. godine. U posljednje vrijeme snima kratke filmske priče temeljene na snovima i ko incidencijama (*Invisible Sculpture*, 2006.; *Niner Stretch*, 2007.; *Mali mačak i lav*, 2008.; *Nevidljive galerije*, 2009.). Do sada mu je objavljeno devet knjiga – od zbirke teoretskih članaka i eseja o suvremenoj umjetnosti, zbirke kratkih priča do jednogodišnjeg dnevnika (*Od veljače do veljače*, Zagreb, 2005.), kataloga snova (*Sei-khai-reich, Velika Gorica*, 2006.) te knjige *ko incidencija (Figura 17 – Nebo može pričekati*, Zagreb, 2007.). Živi u Zagrebu.

filmed at Zagreb's Otokar Keršovani Square on Easter Day of the long-gone year 1985. The *Chambers* were thus the consequence of the author's pronounced inclination to print, written messages, and complex symbols in the capacity of »time machines«. (Kipke frequently mentions Ramon Llull, a Catalan mystic from the 13th century, who is a major name in the historical line of calculus machines before today's computers.)

At the exhibition we can also see early objects from the *Prayer Machine Chambers*, constructed before the rotating vinyl records and messages on aluminum boards – a chair with a rotating seat, a wooden wheel rotating on a bicycle axis, an early ready-made board, and an indicative painting from 1982 that clearly heralds the author's obsession with circular shapes, record players, and films.

ŽELJKO KIPKE (Čakovec, 1953) – painter, writer, filmmaker, graduated from the Painting Department at the Academy of Fine Arts in Zagreb (1971–1976). He attended the Painting Master Workshop in Zagreb (1976–1981). At the beginning, he focused on primary and analytical painting, but from 1982 he brought expressiveness into his canvases. He was a member of Radna zajednica umjetnika (Working Community of Artists), an informal group of artists gathered around Podroom Gallery and Extended Media Gallery (1978–1981). In the first half of the eighties he made short films, mostly documenting his public actions. He participated in the group exhibition at New York's Artists Space in 1989. During a Marseilles residency in 1991 he mounted a solo exhibition. He represented Croatia at the Venice Biennale in 1993 and at the Cairo Biennale two years later. He contributes essays and critiques on experimental film and art practice to daily papers and periodicals, and has been a member of the International Association of Art Critics (AICA) since 1997 and Croatian Film Critics' Association. He participated at Szeemann's authorial exhibition *Blood & Honey / Future Is in the Balkans* in Klosterneuburg (Vienna) 2003 and was appointed Commissioner of the Croatian Pavilion at the 52nd Venice Biennale 2007. Recently he has been making short film narratives based on coincidences and dreams (*Invisible Sculpture*, 2006; *Niner Stretch*, 2007; *Small Cat and a Lion*, 2008; *Invisible Galleries*, 2009). Nine of his books have been published – ranging from selected theory-related writings, essays on contemporary art, and short stories to one-year diary (*February to February*, Zagreb 2005), a catalogue of dreams (*Sei-khai-reich, Velika Gorica* 2006), and a book of coincidences (*Figure 17 – Heaven Can Wait*, Zagreb 2007). He lives in Zagreb.