

MRTVA PRIRODA ANTONIO POZOJEVIĆ

Prema Normanu Brysonu, *mrtva priroda* je očigledan dio elementarne kulturne garniture, slično kao i povijesne slike i pejzaži. Prisutnost slika koje prikazuju neživa ili nepokretna bića, plodove i stvari nikada nije generirala teorijske koncepte u toj mjeri u kojoj su se neki drugi motivi i žanrovi pokazali podatnima za raspravu. Međutim, *Mrtva priroda* upisana je u vizualni kod zapadne civilizacije od antičkih vremena naovamo, dosežući najveću popularnost u Nizozemskoj 18. stoljeća, kad je i nastao naziv *mrtva priroda*, odnosno *stilleven* u nizozemskom obliku. Žanr se tijekom vremena razvijao, određeni su motivi bili nositelji snažne simbolike, a nastao je i novi flamanski oblik mrtve prirode – životinjska mrtva priroda. Njome je ovladao slikar Frans Snyders u 17. stoljeću, često prikazujući mrtve divlje životinje, ulov lovaca. Iako se takve slike ne bave eksplicitno kakvom zasebnom temom, one implicitno govore o životu ljudi pojedinih razdoblja i same za sebe stoje kao kulturni artefakt koji ima vlastitu povijest.

Seriya fotografija Antonia Pozojevića pod nazivom *Mrtva priroda* u tom je smislu nastavak te civilizacijske fascinacije mrtvim i raspadajućim tijelima životinja. Njegove fotografije pokazuju zaintrigiranost teksturama i oblicima životinjskih trupala pri stvaranju likovnih kompozicija koje naglašava uvećavanjem filmskih negativa. Ne prikazujući pozitiv fotografije, autor dokida mogućnost doslovne interpretacije i otvara polje promišljanja motiva koje nadilazi spektar tema koje se na prvi pogled nameću. Promatrajući negative, iz tekstura i oblika moguće je razaznati o kojim se životinjama radi, što pruža drugačije uvide pri razmišljanju o tim životinjama uopće. Neke od njih predstavljaju arhetipe i simbole sveprisutne u kolektivnoj svijesti. Stoga je neobično razaznati potentno i moćno tijelo konja, arhetipa vremena i memorije svijeta, koje beživotno leži, u samoj suprotnosti s uobičajenim prikazom konja u galopu upisanim u vizualni kod zapadne kulture. Seriya fotografija *Mrtva priroda* Antonija Pozojevića zahtijeva strpljiv pogled i involviranost u fotografiju, no zato pruža intenzivnu refleksiju nekarakterističnu za žanr mrtve prirode.

Maja Flajsig

STILL LIFE ANTONIO POZOJEVIĆ

According to Norman Bryson, still life is an obvious and elemental part of the culture, much like history paintings and landscapes. The presence of images depicting inanimate or immobile beings, fruits and things has never generated theoretical concepts to the extent that some other motifs and genres have proved amenable to discussion. However, still life has been inscribed in the visual code of Western civilization since ancient times, reaching its greatest popularity in the Netherlands in the 18th century, when the term still life, or *stilleven* in the Dutch form, was born. The genre developed over time, certain motifs carried strong symbolism, and a new Flemish form of still life - animal still life - was born. It was mastered by the painter Frans Snyders in the 17th century, who often painted dead wild animals, the hunter's catch. Although such paintings do not explicitly deal with any specific topic, they implicitly speak about the life of people of certain periods and stand on their own as cultural artefacts with their own history.

In this sense, Antonio Pozojević's series of photographs titled *Still Life* is a continuation of this civilizational fascination with dead and decaying animal bodies. His photos show his intrigue with the textures and shapes of animal carcasses when creating artistic compositions, which he emphasizes by enlarging film negatives. By not showing the positive of a photograph, the artist denies the possibility of literal interpretation and opens up a field for thinking about motifs that go beyond the spectrum of topics that appear at first glance. By looking at the negatives, one can

discern the kind of animals they feature from the textures and shapes, which provides different insights when thinking about these animals in general. Some of them represent archetypes and symbols ubiquitous in the collective consciousness. Therefore, it is unusual to discern the potent and powerful body of a horse, the archetype of time and memory of the world, lying lifeless, in stark contrast to the usual representation of a galloping horse inscribed in the visual code of Western culture. *Still Life* series of photographs by Antonio Pozojević requires a patient gaze and involvement in the photograph, but this is why it provides an intense reflection uncharacteristic of the still life genre.

Maja Flajsig

ANTONIO POZOJEVIĆ rođen je 1984. u Zagrebu. Član je Hrvatskog društva filmskih djelatnika i Hrvatskog društva likovnih umjetnika. Fotografijom se bavi od upisa na studij Snimanja na Akademiji Dramskih Umjetnosti (2010.) Snimateljski rad mu je primarna djelatnost, a fotografijom se bavi na nekomercijalnoj osnovi. Godine 2019. upisuje diplomski studij Viewfinder u Budimpešti, Dublinu i Tallinnu kao Erasmus stipendist, koji završava 2021.

ANTONIO POZOJEVIĆ was born in Zagreb in 1984. He is a member of the Filmmakers Association of Croatia and the Croatian Association of Artists. He has been engaged in photography since enrolling in the cinematography programme at the Academy of Dramatic Arts (2010). Filmmaking is his primary activity, and he engages in photography on a non-commercial basis. In 2019, he enrolled in the Viewfinder programme in Budapest, Dublin, and Tallinn as an Erasmus scholar, which ended in 2021.

IMPRESUM / IMPRESSUM

Nakladnik / Publisher: Hrvatsko društvo likovnih umjetnika / Croatian Association of Fine Artists, Trg žrtava fašizma 16, 10 000 Zagreb, hdlu@hdlu.hr, www.hdlu.hr
Za nakladnika / For the publisher: Tomislav Buntak, predsjednik / president
Ravnateljica / Director: Ivana Andabaka

Upravni odbor HDLU / Croatian Association of Artists Board:
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Urednica kataloga / Catalogue Editor:
Mihaela Zajec

Predgovor / Preface:
Maja Flajsig

Grafičko oblikovanje kataloga / Catalogue Design:
Duje Medić

Tisak / Printed by:
Ispis d.o.o.

Naklada / Edition:
100

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ANTONIO POZOJEVIĆ MRTVA PRIRODA 14. 3. - 25. 3. 2023.

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