

## BAL VAMPIRA

Čini se kao da su sva obećanja o boljoj i pravednijoj budućnosti lažna i povijest nas opet izdaje. Stoga, pitanje možda više nije kakva će budućnost biti, već imamo li uopće budućnost? Oštarčević nam kroz svoje slike i tekstove nudi raslojavanje potencijalno dekadentne budućnosti; gradi „Veliki Narativ“ koji čine četiri vizualno-konceptualne cjeline. Ideje koje hrane narativne niti su potrošne, nepostojeće, ideje izvan klasičnih normi. Pomaci koji nastaju raznovrsnim raslojavanjem historiografskih stranica daju nam mogućnost za nadopunu narativa – narativa koji sam rad stvara. Kroz svoje radove umjetnik propituje što se događa unutar naših imaginarnih stvarnosti, a slike su toliko jake, toliko traumatične, toliko prave da ne postoje – razmislimo o čudovištima, monstrumima, monstruoznim tijelima koje (ne)možemo percipirati.

Poznat po korištenju simbolike i pop-kulture, Oštarčević ponovno svojim radom stvara novu metakulturu, novu panoramu u kojoj se vrijeme prepliće s idejama suvremenosti. Konceptualno polazište, koje je predstavljeno u maniri

znanstveno-fantastične literature, pisanjem, prepričavanjem te mikroznakovljem, rezultira vizualnom i intelektualnom meditacijom o našoj budućnosti, a poziv je na dublje razmišljanje o našoj ulozi u oblikovanju svijeta koji dolazi.

*Bal Vampira* nastao je kao referenca na istoimenu pjesmu benda Saučešće i dekonstrukcija je današnjice: izopačeni ples taštine i prolaznosti u kojem elita nazdravlja dok se u pozadini svijet raspada. Sliku prati tekst o stanovnicima naše budućnosti kroz koji autor progovara o ekološkim i političkim pitanjima, stavljajući pod povećalo ljudske „vrijednosti“. U tom zapisu, u kojem čitamo svjedočanstva polaznika samog Bala, miješaju se osobno i kolektivno pa Oštarčević tako, osvrćući se i na vlastitu, trenutnu poziciju umjetnika, sam sebi postaje literarnom referencom.

Zatim slijedi prva budućnost – čovjek u strahu od nestanka vlastite vrste stvara skulpturalne radove u obliku lubanja koje potom postaju jedini znak da smo nekad postojali. *Očuvanje poruke* serija je radova manjih dimenzija u kojima autor citira tekstove Green Dayeva albuma *21st Century Breakdown*, a lubanje ovdje postaju paradoksalnim simbolom smrti i vječnosti, i memento mori i vanitas.

U drugoj budućnosti koja slijedi, ljudi ipak opstaju na Zemlji pa u svemir šalju radove lubanja prapovijesnih bića. Ovom serijom umjetnik citira album grupe Yellowcard, *When You're Through Thinking, Say Yes*, i progovara o našoj potrebi da ostanemo zapamćeni, da sami upravljamo ritmom priče, makar i u gotovo očajničkoj, apsurdnoj gesti slanja predmeta u bespuća svemira.

U trećem činu, daljnjoj budućnosti, Novi

ljudi spoznaju način konačnog odlaska s planeta. Radovi koji prikazuju lubanje King Konga i Godzille u kojima je citiran *Neighborhoods*, album grupe Blink-182, tematiziraju tvorevine pop kulture, čudovišta koja ipak u svoj apsurdnosti ostaju na planetu.

Konačna, najudaljenija budućnost predstavlja vrijeme u kojem ljudi nastanjuju svemir. U toj epohi nastaje i tekst Istraživača koji djeluje kao epilog. Istraživač nailazi na u svemir odaslane umjetničke radove, sada već artefakte te kroz dopisivanje s prijateljem nastoji utvrditi dataciju i društveno-povijesni kontekst.

Oštarčevićev rad reflektira duboke dileme i paradokse ljudskog stanja (*human condition*), postavljajući pitanja o našoj sposobnosti za promjenu i preživljavanje. Kroz simboliku lubanja, umjetnik nas podsjeća na prolaznost i krhkost ljudskog života, dok istovremeno istražuje naše pokušaje da ostanemo relevantni i nakon vlastitog nestanka. Ove teme su klasično povezane s filozofskim promišljanjem o egzistencijalnim strahovima, potragom za smislom i težnjom za besmrtnošću kroz stvaranje i očuvanje kulture.

Balom Vampira Oštarčević afirmira ljudsku nepromjenjivost i inerciju te stvara svojevrsnu vremensku kapsulu, punu čovjekove taštine i nastojanja da preživi i nadživi i svoje i buduće vrijeme. Distopijske misli o budućnim vremenima ipak nam daju naslutiti da je vrijeme da se osvrnemo na ovdje i sada – naša sadašnjost postaje naša budućnost ukoliko se ne dogode znatne promjene. Na promatraču je da odluči je li *Bal Vampira* samo satira ili se pak radi o stvarnoj mogućnosti raspadnute sutrašnjice.

Antonela Solenički & Petar Vranjković

## VAMPIRE BALL

It seems as though all promises of a better and fairer future are false, and history is betraying us once again. Therefore, the question may no longer be what the future will be like, but whether we have a future at all. Through his paintings and texts, Oštarčević offers a decomposition of a potentially decadent future; he builds the “Great Narrative” that consists of four visual-conceptual units. The ideas that feed the narrative threads are expendable, non-existent, ideas outside the classical norms. The shifts that arise from the diverse stratification of historiographical pages give us the opportunity to complement the narrative – the narrative that the work itself creates. Through his works, the artist questions what happens within our imaginary realities, and the images are so strong, so traumatic, so real that they do not exist – let us think about the monsters, the monstrous bodies that we can(not) perceive.

Known for his use of symbolism and pop culture, Oštarčević once again creates a new metaculture with his work, a new panorama where time intertwines with contemporary ideas. The conceptual starting point, presented in the style of science fiction literature, through writing, storytelling, and micro-signs, results in a visual and intellectual meditation on our future and invites us to contemplate our role in shaping the world to come.

*Vampire Ball* was created as a reference to the eponymous song by the band Saučešće and is a deconstruction of the present: a perverse dance of vanity and transience where the elite toast while the world collapses in the background. The painting is accompanied by a text about the inhabitants of our future, through which the artist speaks about environmental and political issues, scrutinizing human “values.” In this record, in which we read the testimonies of the Ball’s attendees, the personal and the collective mix, and thus Oštarčević, reflecting on his own, current position as an artist, becomes a literary reference for himself.

Then follows the first future – man, in fear of the extinction of his species, creates sculptural works in the form of skulls, which then become the only sign that we once existed. *Preserving the Message* is a series of small-scale works in which

the artist quotes lyrics from Green Day’s album *21st Century Breakdown*, and the skulls here become a paradoxical symbol of death and eternity, both a memento mori and vanitas.

In the second future that follows, humans survive on Earth and send the works of skulls of prehistoric beings into space. With this series, the artist quotes the album *When You’re Through Thinking, Say Yes* by Yellowcard and talks about our need to be remembered, to control the rhythm of the story ourselves, even in an almost desperate, absurd gesture of sending objects into the vastness of space.

In the third act, further into the future, New Humans find a way to finally leave the planet. The works featuring the skulls of King Kong and Godzilla, in which the album *Neighborhoods* by Blink-182 is quoted, thematize pop culture creations, monsters that remain on the planet despite all the absurdity.

The final, most distant future represents a time when humans inhabit space. In this era, the Explorer’s text is created, which acts as an epilogue. The Explorer comes across the works of art sent into space, now artefacts, and through correspondence with a friend, tries to determine when they were created and what is their socio-historical context.

Oštarčević’s work reflects deep dilemmas and paradoxes of the human condition, raising questions about our ability to change and survive. Through the symbolism of skulls, the artist reminds us of the transience and fragility of human life while simultaneously exploring our attempts to remain relevant even after our own extinction. These themes are classically associated with philosophical reflections on existential fears, the search for meaning, and the pursuit of immortality through the creation and preservation of culture.

With *Vampire Ball*, Oštarčević affirms human immutability and inertia, creating a kind of time capsule filled with human vanity and efforts to survive and outlive both their own and future times. Dystopian thoughts about future times nonetheless suggest that it is time to look at the here and now – our present becomes our future unless significant changes occur. It is up to the observer to decide whether *Vampire Ball* is merely satire or a real possibility of a broken tomorrow.

Antonela Solenički & Petar Vranjković

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Tuesday, Saturday 10am - 1pm | On Sundays and Mondays closed.

GALERIJA KARAS

Ulica kralja Zvonimira 58, Zagreb

# IVAN OŠTARČEVIĆ BAL VAMPIRA / VAMPIRE BALL

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**IVAN OŠTARČEVIĆ**, crtač, grafičar, slikar i muralist rođen 1990. u Zagrebu gdje upisuje i završava studij na Akademiji likovnih umjetnosti, na Nastavničkom odsjeku. Diplomirao je u rujnu 2015. godine te je član HDLU-a i Kluba Alpbach Hrvatska te ga predstavlja platforma Kolekcionart.

Izlagao je na devetnaest samostalnih i više skupnih izložbi u Hrvatskoj i inozemstvu, između kojih se ističu Bijenale slikarstva, Trijenale kiparstva, Trijenale grafike i galerija Karas. Sudjelovao je na HDLU rezidenciji u Leipzigu, te je aktivan na izlagačkoj sceni, od kojih je posljednja samostalna izložba u garaži Kamba pod nazivom „Pjesma stoljeća“. Zbog aktivnog bavljenja oslikavanjem murala, sudjelovao je na raznim programima Art parka, oslikavanju u Laubi za vrijeme „Nesvrstanih“, 2020. na festivalu „Zen Opuzen“, a u veljači 2019. oslikava prostor unutar zatvora Remetinec u sklopu HDLU-ovog projekta „Revitalizacija zatvorskog prostora umjetnošću“.

**IVAN OŠTARČEVIĆ**, Illustrator, graphic artist, painter and muralist born in Zagreb in 1990, where he enrolled and completed his studies at the Academy of Fine Arts, at the Department of Art Education. He graduated in September 2015 and is a member of the Croatian Association of Fine Artists (HDLU) and the Alpbach Club Croatia, and is represented by the Kolekcionart platform.

He has exhibited in nineteen solo and several group exhibitions in Croatia and abroad, including the Painting Biennale, Triennial of Sculpture, Triennial of Graphic Arts, and the Karas Gallery. He participated in the Croatian Association of Fine Artists' residency in Leipzig and is active on the exhibition scene. His most recent solo exhibition was held at the Kamba Garage titled "Song of the Century." Due to his active involvement in mural painting, he has participated in various Art Park programs, painted at Lauba during the "Non-Aligned" in 2020, at the "Zen Opuzen" festival, and in February 2019, he painted a mural in the Remetinec prison as part of the Croatian Association of Fine Artists' project "Revitalization of Prison Space with Art."