

A person's hands are shown holding a large, curved, white paper object that resembles a wide, shallow bowl or a large, open book. The paper is covered in pink, scribbled lines that form a pattern of overlapping, curved shapes. The person's right hand is visible, wearing a silver bracelet and a red string. The background is a plain, light-colored wall. The text "Why so Serious?" is overlaid in pink on the right side of the image.

Why so Serious?

# Why so Serious?

Osijek, srpanj, 2021.

Jaka Babnik, Mario Čaušić, Krunoslav Dundović, SmallbutDangers (Simon Hudolin i Mateja Rojc), Mladen Stropnik, Sonja Vulpes.

Izložba pod nazivom Why So Serious? donosi nam najnoviju produkciju te neka starija ne baš često izlagana djela umjetnika u kojima svaki od njih na svoj način istražuje proceduralne zakonitosti umjetničkoga medija i njegovu uključenost u izražajnu svakodnevicu postojeće društvene stvarnosti.

Mladen Stropnik nas svojom grafičkom mapom DOBROJUTRO izravno nagovara da je uzmemo u ruke, dodirnemo, prelistamo i istražimo. Naše iskustvo započinje čitanjem uputa koje objašnjavaju kako trebamo postupati sa svakim pojedinačnim grafičkim listom i promatrati ga onako kako je Stropnik zamišljao ne bi li nas tako usmjerio na osjećaje i misli koji su ga vodili u dizajniranju sadržaja. SmallbutDangers sa serijom Bijelo bojene grafike: F, R, E, Š. predstavlja igru pronađenih oblika koji su uz pomoć matrica oživjeli na bjelini papira. Apstraktne površine u boji djeluju organski i dosljedno koriste zakone sitotiska u njihovim kompozicijskim izvedenicama. Krunoslav Dundović nam kroz istraživački proces fotografiranja bez objektiva predstavlja

seriju Subjektiv fotoaparata u kojoj apstraktni bljeskovi svjetla i sjene nude subjektivno vizualno razmišljanje o statusu fotografije kao medija i umjetničkog izraza koji nije usredotočen na oponašanje objektivne stvarnosti. U kontekstu suvremene slovenske grafičke produkcije grafike Sonje Vulpes su posebne. Ističe ih mala naklada, tehnika grafičke kolografije, naglašeni crtež i motiv autoportreta bez suvišnih simbola, s naglaskom na položaju lika i izrazu lica. Mario Čaušić serijom Mindcraft nadograđuje fotografsku stvarnost uvođenjem apstraktnih oblika digitalnog i nudi promišljanje odnosa virtualnog i stvarnog kako u kontekstu razvoja umjetnosti, tako i u kontekstu promjene opće društvene stvarnosti i misaonih procesa suvremenog trenutka. U knjizi umjetnika Why So Serious? Jaka Babnik na foto-dokumentarni način otkriva razne apsurdne situacije kroz koje pojedinci, lokalne zajednice ili šire društvo utječu na oblikovanje i percepciju životnog okruženja u kojem žive. Babnikove fotografije se mogu gledati kao sretan prikaz utjecaja tranzicije na razvoj nekoć zajedničkoga kulturnog krajolika. Predstavljena djela kombiniraju promišljanje slike stvarnosti dane kroz prizmu umjetnosti i prikazuju opušteni kreativni pristup koji se pokazao dobrim omekšivačem tvrdoglavih umjetničkih koncepcija.

Božidar Zrinski, MGLC

A person's hands are shown holding a large, curved, white paper structure that resembles a wide, shallow bowl or a large, open letter 'C'. The structure is decorated with thick, pink, scribbled lines that form a pattern of overlapping, curved shapes. The person's left hand is on the left side, and their right hand is on the right side, holding the edge of the paper. The right hand is wearing a silver bracelet and has dark nail polish. The background is a plain, light-colored wall.

Why so Serious?

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Osijek, July, 2021.

Jaka Babnik, Mario Čaušić, Krunoslav Dundović, Small but Dangers (Simon Hudolin and Mateja Rojc), Mladen Stropnik, Sonja Vulpes.

The exhibition entitled Why so Serious? presents the latest production as well as some older, not so often presented works by artists who, each in their own way, explore the processual traits of the artistic medium and its integration into the expressive everyday life of the existing social reality.

With his print portfolio DOBROJUTRO, Mladen Stropnik directly invites us to pick it up, touch it, flip through it, and explore it. Our experience begins with reading the instructions, which tell us how to handle and view each print as Stropnik envisioned and lead us to the feelings and thoughts that guided him in conceiving its contents. Small but Dangers, with the series Color white graphics: F, R, E, Š., presents a game of found shapes brought to life with stencils on white paper. The abstract colour planes function organically and consistently exploit the laws of silkscreen printing in their compositional derivations. Krunoslav Dundović presents the series Camera Subjective as part of his research process of photographing without a lens, in which abstract flashes of light and shadow offer a subjective visual reflection on the

status of photography as a medium and artistic expression that does not aim to imitate objective reality. In the context of contemporary Slovenian printmaking, the prints of Sonja Vulpes are something special. The small editions, the printmaking technique of collagraphy, the accentuated drawing and the motif of the self-portrait stand out, focusing on the position of the figure and the expression of the face. With the Mindcraft series, Mario Čaušić enhances photographic reality by introducing abstract forms of the digital, offering a reflection on the relationship between the virtual and the real, both in the context of the evolution of art and in the context of changing shared social reality and the mental processes of the contemporary times. Jaka Babnik's artist book Why so Serious? uses a photo-documentary approach to highlight various absurd situations through which individuals, local communities or wider society influence the design and perception of their living environment. Babnik's photographs can be seen as a felicitous display of the effects of transition on the development of what was once a shared cultural landscape.

The works presented combine a reflection on the image of reality conveyed through the optics of art and a relaxed creative approach that proves to be a good softener for wayward artistic concepts.

Božidar Zrinski, MGLC



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of Graphic Arts Ljubljana

