

ILIJA ŠOŠKIĆ

**PRASLIKA
UZORA
PROTO-IMAGE
OF AN IDEAL**



NARODNI MUZEJ CRNE GORE
ATELJE DADO
maj-jun 2007.

Prasluka uzora

SATOR

AREPO

TENET (Reprezentuje to – što - jeste)

OPERA

ROTAS

Propozicija izložbe jeste konfiguracija *crnog kvadrata* u vertikalnoj poziciji i «čarobne četvrtine» u horizontalnoj poziciji. Kompozicija je konstituisana od četiri lesonitske table, četiri kvadratna metra crnog platna, tečni katram, konstruisani metalni kvadrat, 25 komada kamena...?

Jednom prilikom Majakovski je rekao da su muzeji kuće mrtvih stvari, u funkciji tada ideološke opsesije jedne generacije kojoj je i Maljevič pripadao, ali sa drugačijom vizijom.

U mom «Dobar dan Kazimiru Maljeviču» nema mrtvih stvari već «memorija na prvu minimalističku sliku» koja nije ni život ni smrt. Ona je uvijek prisutna.

Crni kvadrat, je kao *Mona Liza*; legenda. To je rekao Dimitrij Prigov, u Rimu 2006. prilikom svoje izložbe u MLAK-u «Maljevič – Leonardo da Vinči».

Ja takođe, u Rimu 1983, u galeriji «Mario Diakono» realizujući crni kvadrat na bijelom platnu sa galebom krilom u gornjem lijevom uglu (crne slike), sa naslovom «avijatičari zamnom» (Maljevičev apel futuristima) tražim referencijalnu tačku koja će avangardi u krizi biti orijentacioni znak (u jeku anahronizma). Ne može se odusati od *proširenog pojma slike*. Savremena umjetnost je savremena zato što sa svojim «trećim okom» stoji uvijek u događajima i uvijek se pita.

Filozofi kažu da istorijsko opstajanje razbirmo ako ga dovedemo u pitanje. Crni kvadrat nije ništa drugo nego umjetnost dovedena u pitanje (ili propitivanje). To nam potvrđuje i *prasluka uzora*, dakle *najviša ideja*. O tome se radi. *Crni kvadrat* Maljeviča; *konzervirano govno umjetnika* Manzoniya; *konji u galeriji* Kunelisa i moj *pucanj u zid* su umjetnička djela za istorijsko opstajanje; bez čega bismo nestali u magli...

Ilija Šoškić

Proto-image of an Ideal

SATOR

AREPO

TENET (It represents – what – is)

OPERA

ROTAS

The scheme of the exhibition is the configuration of a *black square* in the vertical position and a “magical quarter” in the horizontal position. The composition is comprised of four hardboard panels, four square metres of black canvas, liquid tar, a constructed metal square, twenty-five pieces of stone...?

Mayakovsky once said that museums were houses of dead things, serving the ideological obsession of a generation which Malevich belonged too, but with a different vision.

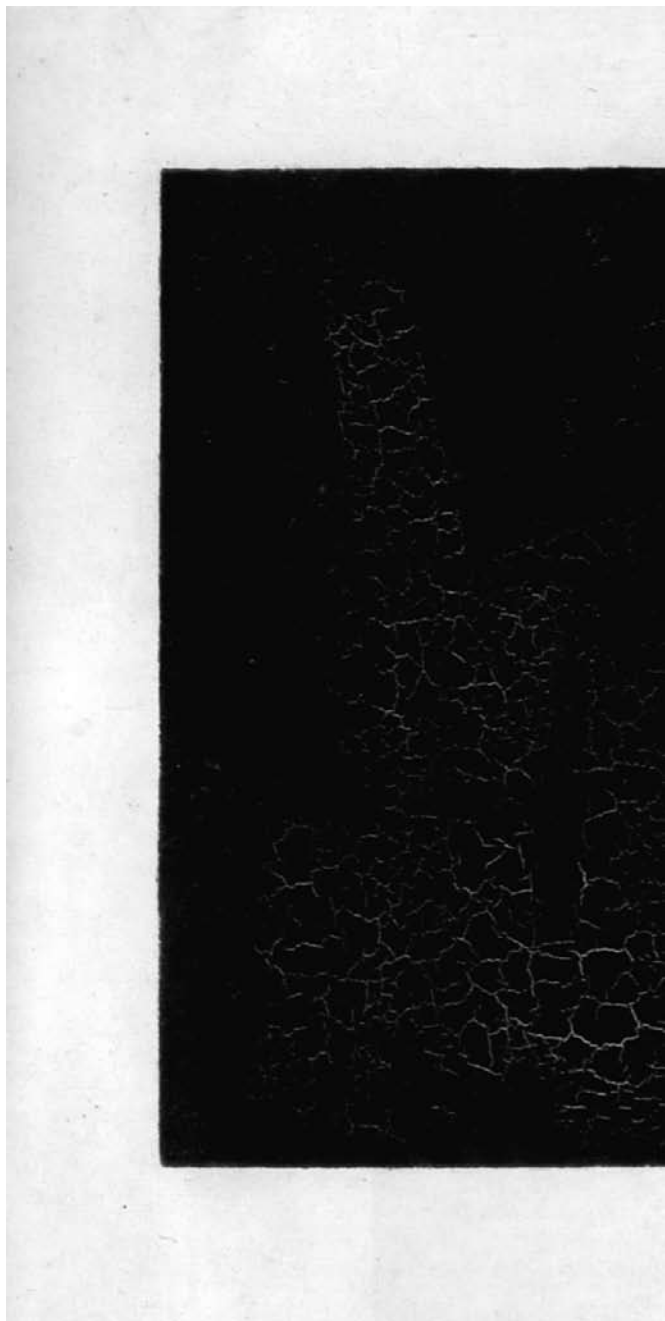
In my “Good day Kazimir Malevich” there are no dead things but a “memory of the first minimalist picture” which is neither life nor death. It is always there.

The Black Square is like *Mona Lisa*; a legend. These are the words by Dimitrij Prigov, said in Rome in 2006 during his exhibition “Malevich – Leonardo da Vinci”.

In Rome in 1983, in Mario Diacono Gallery, creating a black square on a white canvas with a seagull's wing in the top left corner (of the black painting), with the title «aviators, follow me» (Malevich's appeal to futurists), I, too, searched for a referential point which would serve as an orientation mark to the avant-garde in crisis (at the peak of anachronism). One cannot abandon the *extended concept of a painting*. Contemporary art is contemporary simply because its “third eye” is continually among the happenings and because it always wonders.

Philosophers claim that historical survival is discerned if brought into question. The black square is but art brought into question (examined). This is confirmed by *the proto-image of an ideal*, the *supreme idea*. That is what this is all about. Malevich's *Black Square*; Manzoni's *Conserved Shit of the Artist*; Kounellis's *Horses in the Gallery* and my *Shot to the Wall* are works of art for historical survival, without which we would disappear in the fog...

Translated by Olivera Kusovac





K.S.Maljevič / K.S.Malevich
Crni kvadrat / Black Square
1914-1915.

Ilija Šoškić

Roden 1934. u Dečanima. Studirao Umjetničku školu u Herceg Novom i Akademiju likovnih umetnosti u Beogradu. Odlazi iz Jugoslavije 1969. i nastanjuje se u Italiji, u Bolonji, gdje studira na Accademia delle Belle Arti. 1973. se seli u Rim, gdje živi i radi do 1987. Vraća se u Jugoslaviju, u Dubrovnik. Od 1991. zbog ratnih zbivanja na Balkanu, živi u Crnoj Gori, u Baru. 1994. odlazi u Grčku, na Hidru. 1996. se vraća u Rim gdje i danas živi i radi.

Born in Dečani. Studied at Art school in Herceg Novi and Academy of Fine Arts in Belgrade. Left Yugoslavia in 1969. and moved to Bologna (Italy), where studied at Accademia delle Belle Arti. In 1973. moved to Rome, where has been living and working until 1987. Comes back to Yugoslavia, to Dubrovnik. Since 1991. because of the war in Balkans lives in Montenegro, in Bar. In 1994. leaves for Greece, to Hydra. In 1996. returns to Rome, where he is still living and working.

Samostalne izložbe / Solo exhibitions:

- 1972. Centro Attività Visive di Palazzo dei Diamanti, Ferrara; predmeti iz 60-tih/objects from the 60's; kurator / curated by Emilio Villa
- 1980. Galleria Mario Diacono, Rome, tableau vivant / installation „Il mondo è ricco, l'uomo è povero“; kurator / curated by Mario Diacono
- 1982. Salon of the Museum for Contemporary Art, Belgrade, tableau vivant/ installation „Specchiologia“; kurator / curated by Jerko Denegri
- 1983. Galleria Mario Diacono, Rome; objects / installation „Pesceucelloaereo“; kurator / curated by Mario Diacono
- 1986. Galerija Forum, Nikšić; interaction / interakcija / installation / instalacija „Korota i suša“, kurator / curated by Petar Čuković
- 1989. Palais Herberstein, Graz; tableau vivant „Fascination“, kurator / curated by Peter Pakesch
- 1989. Gallerie Bleich - Rossi, Graz, installation/instalacija „Il Sole d'Accaio“, kurator / curated by Alexander Bleich Rossi
- 1989. Backerei Martin Auer, Graz; interaction/ installation for Bleich Rossi Galerie
- 1991. Galerie Weikhard-Cassaignau, Paris, instalacija / installation
- 1996. Palazzo Comuale di Pistoia, Pistoia, instalacija / installation „Trophos“; kurator / curated by Bruno Corrà
- 1999. Teatro Argentina, Rome, action E=mc2, kurator / curated by Simoneta Lux
- 2000. Santa Maria in Punta, Budva; tableau vivant / installation „Sub Lucem“; kurator/curated by Petar Čuković
- 2000. ex Vatrogasni dom, Podgorica; performance / graffiti „Entscheidungsproblem“; produkcija / production by MMArt
- 2002. Università La Sapienza, Facoltà di Filosofia, Rome, performance „L'impronta / Unheimlich“, kuratori / curated by „Cantiere per la pace“
- 2005. MLAC Rome; tableau vivant / installation / photo „PPP. Nove ore dopo“; kurator / curated by Simoneta Lux

Kolektivne izložbe i performansi / Collective exhibitions and performances:

- 1973. Zagreb, Galerija Suvremene umjetnosti, „Tendencije 5“, video
- 1973. Neue Galerie Graz, „Trigon“, video; kurator jugoslovenske selekcije / curator of the yugoslav selection Vera Horvat Pinter
- 1975. Galleria L'Attico, „24x24“, performansi/performance „Maksimalna enegrija minimalno vrijeme / Maximum of energy minimum of time“; kurator / curated by Fabio Sargentini
- 1976. Galleria L'Attico, „L'Attico in viaggio“, performansi / performance „Il prestigiatore“; kurator / curated by Fabio Sargentini
- 1978. Palazzo delle Esposizioni, Rome; instalacija/installation „Il sogno di un sacerdote pagano“; kurator / curated by Constantino Dardi
- 1994. Kunst Akademie, Dusseldorf, „Liebeleinen“, instalacija / installation / seminar
- 1994. Ernst Museum, Budapest, instalacija / installation „Naturally... in the Central Europe“; kurator Yu selekcije / curator of the Yu selection Biljana Tomić

1996. Collezione Longo / Università degli Studi di Cassino, objekat / object, „Tempo e forma nell'Arte Contemporanea“, kurator / curated by Bruno Corrà
1996. Fattoria di Celle a Santomato, Pistoia; „L'oro Verde–Arte, Natura, Paesaggio nell'Arte Contemporanea“, verbalna intervencija / verbal intervention, kurator / curated by Bruno Corrà
1996. XXIII Biennale, Gubbio, instalacija / installation, „Forma Urbis“, kurator / curated by Bruno Corrà
1998. Moderna galerija, Ljubljana, foto, „Body and the East“, kuratori / curators Zdenka Badovinac, Bojana Pejić
1999. Museo Archeologico Nazionale, Formia, Laboratorio politico di fine secolo, „Aion-Crucialità del Tempo dell'Arte“, tabλου vivant / instalacija / installation, kurator / curated by Gabrielle Perretta
1999. Università la Sapienza, Rome, „Arte e Guerra“, akcija / action „U-235“, kurator / curated by Simoneta Lux
1999. Castel San Pietro, Bologna, projekat / project „Arte della Pace“, video, kurator / curated by Dragica Ćakić Šoškić
2000. La Salara, Bologna, projekat/project „Gli insoliti e rari“, video, kurator / curated by Elisa Zurlo
2000. Moderna galerija, Ljubljana, „2000+Arteast collection“, instalacija / installation, kurator / curator Zdenka Badovinac
2001. Exhibit Art Gallery, New York, „Body and the East“, foto / photo, kurator / curator Zdenka Badovinac
2001. Flash Art Museum of Contemporary Art, Trevi, „Artisti Suonati“, objekat / object, kurator / curator Pio Monti
2001. Ludwig Museum, Salzburg, „2000+Arteast collection“, instalacija / installation, kurator / curator Zdenka Badovinac
2001. Athens, „Glimpses The World After September 11“ at <http://softknot.gr/glimpses>
2001. Moscow, „Politika Buf at Haus of Artists“ video ASSIOMA DI QUALUNQUE COSA
2001. Forum Stadtpark, Graz, „The Real, the Desperate, the Absolute“, performans / performance „Crno srce/Black Heart“
2002. Berlin, „Kunst und Schock - der 11. September und das Geheimnis des Anderen at Haus am Lützowplatz with Lettre International“
2002. Karlsruhe, „2000+ Arteast Collection“, The Art of Eastern Europe in Dialogue with the West at ZKM
2002. Venezia, 59° Mostra Internazionale del cinema – sezione Nuovi Territori at Sala Volpi; video ASSIOMA DI QUALUNQUE COSA
2004. Rome, „L'occhio non vede“, „Das auge sieht nicht“ at MLAC Museo Laboratorio d'Arte Contemporanea, Università „La Sapienza“
2004. Correlated project of V Cetinje Biennial Orhideja, Cetinje, ex-prison Bogdanov Kraj, kurator / curated by Petar Ćuković
2004. V Cetinje Biennial „Love it or leave it“, Cetinje Plavi Dvorac, kuratori / curated by Rene Block i Nataša Ilić
2005. MLAC Museo Laboratorio d'Arte Contemporanea, Università „La Sapienza“, Rome, „PPP. Nove ore dopo“
2006. „Do nothing“, Piva; kolektivni performans/collective performance, kurator / curated by Petar Ćuković

Odabrana bibliografija / Selected bibliography:

- Bruno Corrà, Aldo Iori, exhibition cat. (XXIII Biennale Gubbio, „Forma Urbis“) L'Arte Grafica, 1997. (p. 22, 23)
- Dragica Ćakić Šoškić, exhibition cat. („Ilija Soskic“, curator P. Pakesch) Grazerkunstverein, Graz, 1989. (p. 42)
- Mario Diacono, „Verso una nuova iconografia“, ed Collezione Tauma, Reggio Emilia, 1984. (p. 83-88)
- Patrizia Ferri, Flash Art, summer 1999, (p. 109)
- „Lettre International“, millenium project, curators F. Berberich, R. Horn, H.P.Schwerfel) Berlin, 1999.
- Simoneta Lux, Arte. it, Bologna, 2000. (p. 13-17)
- Bojana Pejić, exhibition cat, „Body and the East“
- Gabrielle Peretta, Collant, Napoli, 1999.
- Otto Tolnai, Rothadt Marvny. Jugoplazstika, ed Kijarat Kiado, Budapest 1997. (p. 92-95)
- Emilio Villa, exhibition cat. („Ilija Soskic“), Centro attività visive Palazzo dei Diamanti, Ferrara, 1972.
- Petar Ćuković, exhibition cat. Gallery Forum 1986.

