

Zašto pitanja u shizofrenom svijetu kad znamo da nema odgovora...
Može li ironija, taj mali oblik ljudskosti, makar se radala iz trpljenja življenja,
stvoriti nadu koja gleda preko?
Patnja usavršava.
Neuspjeh postaje sinonim slobode.

Umjetničko stvaralaštvo Ivana Šeremeta proteže se na razdoblje dugo pet desetljeća. Pomelo je sa sobom različite krize, ratove, tranzicije; izlaske iz republika, ulaske u države i unije; jezik koji se rascijepio na dva dijela te povremene natruhe nade koje bi se tu i tamo ukazale, kao jedinstveni lajtmotivi. Unatoč tome što se Šeremetova umjetnička praksa nerijetko vezuje za periferiju, ili čak (slavonsku) *periferiju* (hrvatske) *periferije*, te što je njezina političnost vezana uz određeni geografski kontekst, prije svega bismo tu umjetnost mogli okarakterizirati kao univerzalnu, dakle onu koja apsolutno funkcionira i izvan svojeg izvornog habitata, dok pojam *periferije* možemo iskoristiti tek kao točku na i, pečat koji potvrđuje njezinu autentičnost ili čak i anarhičnost. Nisu li umjetnici koji stvaraju u nekima od svjetskih središta mnogo podložniji diktatu tržišta te prilagodbi aktualnim umjetničkim trendovima, a osobito kad je riječ o politički i socijalno angažiranoj umjetnosti koja je u današnje vrijeme često manipulativna te pronalazi svrhu jedino u sebi samoj, dok je Šeremet, kao i svi mi koji živimo na ovim prostorima – periferan i stoga slobodan. Njegovi su radovi jedinstveni upravo po tome što umjetnik na nenametljiv način polazi od sebe sama i pritom je nevažno na kojoj se tržnici nalaze prolaznici koje snima, u kojoj kući dida pjeva te o koji zid sam Šeremet lupa glavom. U ovome je slučaju situacija obratna – umjetnik polazi od individualnoga e da bi se njegova umjetnost mogla primijeniti na čovječanstvo te nikako ne biti svrhom samoj sebi. Jer, između ostaloga, svijet globalne suvremene umjetnosti proizvodi slične umjetnike, kao da i sama umjetnost u neoliberalizmu nastaje reproduciranjem, poput proizvoda Ikee ili H&M-a, te umjetnik koji uspije slijediti vlastiti ritam te ritam pojavnosti i vlastita okruženja, *biti tu i tamo*, kako je za Šeremeta napisao Miško Šuvaković, ako ništa drugo – ostaje vjeran samome sebi. Ritam je taj koji kroz humor i (auto)ironiju određuje i aktualnu izložbu *Ni me stra*, egzistencijalistički ogoljelu do srži, jer ritam je poput skeleta oko kojeg je građena – bez obzira na to manifestira li se on u sljedećim

The art of Ivan Šeremet arches over a period of five decades. It has taken with it various crises, wars, transitions; leaving a republic, entering a state and a union; a language that has split into two parts and occasional hints of hope appearing here and there as unique leitmotifs. Even though his artistic practice is sometimes linked with the *periphery*, even with the (Slavonian) *periphery* of the (Croatian) *periphery*, and although its politics are tied to a given geographical context, we would rather characterise this art as universal, art that functions completely well even outside its original habitat, while we can use the concept of *periphery* as just a crossing of the i, a stamp that confirms its authenticity or even its anarchic nature. Aren't artists who work in the world centres much more subject to the laws of the market and the need to comply with current trends in art, particularly as far as concerns politically or socially engaged art, which is in today's time often manipulative, finding its purpose only in itself, while Šeremet, like all of us who live in this area – is peripheral, and free. His works are unique precisely because the artist in his unobtrusive manner starts off from his own self, it being accordingly unimportant in which produce market the passersby that he films are, in which house the granddad sings or which wall Šeremet bashes his head against. In this case the situation is inverted – the artist starts off from the individual just so that his art can be applied to humanity as a whole, never be an end in itself. For, among other things, the world of global contemporary art produces similar artists, as if art itself under neoliberalism is produced by reproduction, like the goods on sale in IKEA or H&M, and the artist who manages to be in time with his own rhythm and the rhythm of phenomenality and his own setting, to *be here and there too*, as Miško Šuvaković remarked about Šeremet, if nothing else, remains loyal to himself. It is rhythm and self-irony that sets the tone of the current exhibition *Not afraid*, existentially pared down to the very essence, or rhythm is like a skeleton, around which it is built – irrespective of whether it is made apparent in the following



videoradovima kroz monotonu repeticiju izgovorenih riječi (*Dva naprijed, tri nazad, Dida pjeva*), zvukova (*Monetarni performans, Moja kuća*), pokreta tijela (*Monetarni performans, Dva naprijed, tri nazad, Dida pjeva*) te kroz pauze tame, ničega (*Dida pjeva*) koje se naposljetku pretapaju u *ready-made* tamnih vreća za smeće na kojima velikim slovima umjetnik intervenira ispisujući prezime ŠEREMET (*Smrt umjetnika*). Tekst je okosnica i scenografski orijentirana videorada *Moja kuća* i, ako smo pratili razvoj ovoga umjetnika, znat ćemo da je jezik važna stavka unutar njegova umjetnička djelovanja. *Moja kuća* prikazuje umanjenu kuću krhkih „zidova” od stiropora na ognjištu od cigli, pozicioniranu unutar mirnog ambijenta sastavljena od prave kuće i građevine. Zidovi su sklopljeni od sljedećih riječi: DRŽAVA, INSTITUCIJA, GRAD, NACIJA te naposljetku riječi BOG koja je ispisana dvaput, na dvije plohe „krova”. Vatra polagano izvija zidove, stvarajući u njima razne oblike, da bi na kraju navedene riječi izgorjele, a postojano ostalo tek ognjište – ideja pravih vrijednosti opstaje, a njezin pokušaj realizacije neuspješan je zbog politike, korupcije, nacionalizma. Navedene pojmove možemo shvatiti kao u društvo već ukorijenjene modele, neku vrstu (tekstualnih) *ready-made istina* kojima pridodajući riječ ŠEREMET iz rada *Smrt umjetnika* istodobno dodjeljujemo individualizam, ali i umjetnika koji kao predstavnik i nasljednik mnogih umjetnika repetitivno kroz povijest pali svoju kuću. Ostaje jedino pogled koji pada na krajolik u pozadini – prirodu, nebo, odnosno Boga, jer slobodi misli opipljive konstrukcije nisu potrebne.

Neva Lukić

videos through monotonous repetition of spoken words (*Two forward, three back, Granddad sings*), sounds (*Monetary Performance, My House*), movements of the body (*Monetary Performance, Two forward, three back, Granddad sings*) and through the breaks of the darkness, of nothing (*Granddad sings*) which in the end fade into ready-made dark coloured trash bags into which the artist intervenes writing in big letters the surname ŠEREMET (*Death of the artist*). Text is also the core of the scenographically oriented video work *My House* and if we have followed the development of this artist we will know that language is an important item in his artistic work. *My House* shows a diminutive house of brittle “walls” of extruded polystyrene on a brick hearth, positioned in the midst of a calm ambiance composed of a real house and building. The walls are assembled of the words STATE, INSTITUTION, CITY, NATION and finally of the word GOD written twice, one on each slope of the “roof”. The fire is gradually buckling the walls, creating various shapes in them, the words burning up at the end, only the hearth remaining constant – the idea of real values survives, and the idea to produce it fails because of politics, corruption, nationalism. We can understand these concepts as models already inveterate in society, a kind of textual *ready-made truths*, to which by adding the word ŠEREMET from the work *Death of the Artist* we attribute individualism, as well as the artist who as representative and heir of many artists reiterates through history the burning of their own house. All that remains is the view that lights upon the landscape out the back – nature, sky, or God, for freedom of thought requires no palpable constructions.

Neva Lukić







Popis radova:

1. MOJA KUĆA, 2014., videoprojeksija, Full HD, 3 min 15 s (petlja)
2. SMRT UMJETNIKA, 2015., instalacija na zidu: tri crne vreće za smeće s bijelim natpisom Šeremet
3. DIDA PJEVA, 2022., video, Full HD, 3 min 17 s (petlja)
4. MONETARNI PERFORMANS, 2021., video, Full HD, 2 min (petlja)
5. DVA NAPRIJED, TRI NAZAD, 2004. – 2017., videoprojeksija, Full HD, 3 min 20 s (petlja)

List of works:

1. MY HOUSE, 2014, video projection, Full HD, 3 min 15 s (loop)
2. DEATH OF THE ARTIST, 2015, installation on wall: three black trash bags with the caption Šeremet in white
3. GRANDDAD SINGS, 2022, video, Full HD, 3 min 17 s (loop)
4. MONETARY PERFORMANCE, 2021, video, Full HD, 2 min (loop)
5. TWO FORWARD, THREE BACK, 2004 – 2017, video projection, Full HD, 3 min 20 s (loop)



NI ME STRA

20. travnja – 18. svibnja 2022.

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NOT AFRAID

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IVAN ŠEREMET (Erdevik, 1952.) multimedijalni je umjetnik koji živi u Slavonskom Brodu. Šeremetova djelatnost obuhvaća brojne žanrove, od grafika, slika, instalacija, konceptualnih tiskovina, performansa, dokumentarnog filma do autorskoga kustoskog rada.

U svojem umjetničkom radu opservira prostor u kojem živi. To su osobna iskustva ispod kojih se javlja distancirani humor, ali i poruga prema nekooperativnom okruženju. Izlagao je na tridesetak samostalnih izložaba, među ostalim u MSU-u u Zagrebu, u MMSU-u u Rijeci, u MLU-u u Osijeku, u MSU-u u Novom Sadu itd. Njegova su djela uvrštena u više muzejskih zbirki te su objavljena u više pregleda hrvatske suvremene umjetnosti. Godine 2014. objavljena je monografija o Šeremetovom stvaralaštvu čiji je autor povjesničar umjetnosti Miško Šuvaković. Autor je pjesničko-grafičke mape s Goranom Remom.

U brodskoj Galeriji umjetnina bio je voditelj Art radionice Barutana. Kao kustos prezentirao je više od sto suvremenih umjetnika iz Hrvatske, BiH, Vojvodine, Mađarske, Poljske, Češke i Slovačke. Godine 2006. bio je izbornik *20. slavenskog bienala* u Osijeku, a 2007. nagrađen je na istom *biennalu* u Vinkovcima.

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IVAN ŠEREMET (Erdevik, 1952) is a multimedia artist who lives in Slavonski Brod. His work takes in many genres, including prints, paintings, installations, conceptual printed mater, performance and documentary film as well as independent curating.

In his work in art he observes the space in which he lives. Here there is personal experience, beneath which a distanced humour can be seen, as well as mockery of the recalcitrant environment. He has exhibited at some thirty solo shows, including in the Museum of Contemporary Art in Zagreb, the Museum of Modern and Contemporary Art in Rijeka, Fine Art Museum in Osijek, the Museum of Contemporary Art in Novi Sad and others. His works have been included into a number of museum collections and been featured in several surveys of Croatian contemporary art. In 2014, the art historian Miško Šuvaković published a monograph about the work of Šeremet. He is also the author of a poetry and print portfolio in concert with Goran Rem.

In the Brod Fine Art Gallery he was manager of the Barutana [powder magazine] Art Workshop. As curator, he has presented more than a hundred contemporary artists from Croatia, Bosnia and Herzegovina, Vojvodina, Hungary, Poland, Czech Republic and Slovakia. In 2006 he was the selector of the *20th Slavonian Biennial* in Osijek, and in 2007 won a prize at the same *Biennial* when it was held in Vinkovci.

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