

O S E B N O | PERSONAL

Jozef Suchoža (SK): Di_visio

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Slovaški vizualni umetnik Jozef Suchoža (1978) pripada generaciji kiparjev 21. stoletja. Njegov slog izvira iz neokonceptualizma, ki ga povzdigne v razširjene forme objektov, video instalacij in drugih umetniških postavitev. V kreacijah Jozefa Suchože se neprekinjen tok kulturne zgodovine sooči s perečo problematiko sedanjosti. Njegova dela izražajo mejnost duhovne in fizične narave družabnega bitja - človeka, pri čemer se dotikajo vprašanj krize sodobne kulture ter groženj, ki pretijo civilizaciji. Najrecentnejše stvaritve Jozefa Suchože so umetniške postavitve z elementi večmedijskosti ter objekti izpeljani iz ready-made predmetov. Umetnika navdihuje kolektivni spomin, ki ga postmoderna kultura razbije na posamezne mitologije, pri čemer poudarja vrednost personalizacije in znanstveno interpretacijo sveta.

Za razstavo v mariborskem razstavišču KIBLA Portal je Suchoža zasnoval umetniške postavitve, video instalacije in en objekt. Skupno vsem delom je ideološko ozadje, povezujejo pa jih tudi metode apropiacije in reinterpretacije. Instalacija **Immaculatam** (2018) bo predstavljena premierno, sestavlja jo 50 objektov, umetniško obdelanih skulptur Device Marije med molitvijo. Suchoža na kontroverzen način spreminja podobo Marijinih kipcev, na ta način posega v njen kodni zapis, podobo, ki se je obdržala skozi stoletja, s čimer izraža eskalacijo nasilja, ki ga poraja verski ekstremizem. Namesto bele rute je Marija ovita v muslimansko pokrivalo, nikab. "Reinkarnirana" figura Brezmadežne ponuja način sprave, hkrati pa prehaja iz obrambe v napad. Replikacija Marijine podobe istočasno izraža izgubo avratičnosti in načrtno "proizvodnjo" idolov.

Instalacija z naslovom **Osebna kupola** (2016) je nastala kot odziv na izginjanje lokalnega prebivalstva in izgubo doma kot posledico migracij. Osrednja elementa dela sta množica lebdečih "figur" (pelerin) in zaščitna kupola za "izobčence", slednjo avtor kreira s pomočjo svetlobe in zračnega toka, ki napolnjujeta zlato obarvano izotermično folijo. Med novejšimi Suchoževimi deli je skulpturni objekt **Altausse** (2018), avtorsko ustvarjena kopija Michelangelove mojstrovine Marija iz Bruggeja (1501–1504). Umetnino so leta 1945 našli ameriški vojaki v rudniku soli v avstrijskem mestu Altausee, kamor so jo bili skrili nacisti z namenom, da jo kasneje uničijo. Renesančno ljubek in nežen Madonin obraz na sliki prekriva tančica. Suchoževa kopija v razmerju 1:1 ustvarja paradoks s pomočjo kontrasta med belim ometom in črnim sodom, ki služi kot podstavek; delo je komentar na verski ekstremizem v dobi postčloveške družbe.

Zadnje Suchoževo delo, video instalacija **Brez naslova (projekt poletna kuhinja)** (2018), vsebuje črno-bel avtorski video z motivom ženskih rok, ki gnetejo testo, torej med povsem običajnim opravilom, ki so ga gospodinje nekoč opravljale skoraj vsak dan. Video je obdelan v negativih: moka je črne barve in videti je, kakor da bi ženska razsipavala pepel ali pesek, da bi nekaj prikrla. Testo, ki ga potrpežljivo gnete, postopoma zapolni vso površino slike, dokler ta ne postane popolnoma temna. Priprava testa in motiv ženske – matere (v delu so prikazane roke Suchoževe matere) ponazarjata povezavo med krščansko simboliko ter sodobno "požrešnostjo" in potrošništvom.

Dela Jozefa Suchože skušajo evocirati duhovno sporočilo umetnosti, ki naj do gledalca prodre skozi medij. Z manipuliranjem sakraliziranih podob in ustvarjanjem paradoksalnih objektov ter elementi lastne mitologije umetnik opozarja na krizo in nestabilnost človeške narave. Skozi oris obdobja, v katerem živimo ter konfliktov in groženj, ki naš čas zaznamujejo, Jozef Suchoža nagovarja gledalca v podobah, ki govorijo o smislu in vrednosti obstoja.

Alena Vrbanová

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curator of the exhibition Alena Vrbanová

Slovak visual artist, Jozef Suchoža (1978) belongs to the generation of the 21st century sculptors. His style stems from neo-conceptualism that he shifts into expanded forms of the object, installation, and video-installation. In his creations everlastingness of the cultural history and the problematic presentness are encountered. They express mainly the borderlines of spiritual and physical character of social being with references to the crisis of culture and current threats of the civilization. The newer creations of Suchoža are concentrated to installations with elements of multimediality and objects based on manipulated ready-made. The artist is inspired by collective memory that the post-modern culture breaks into individual mythology, preferring value personalisation and scientific interpretation of the world.

For the exhibition premises KIBLA Portal in Maribor the author prepared installations, video-installations and a solitary object. They are connected by an ideological background, as well as by the method of appropriation and reinterpretation. The installation titled **Immaculatam** (2018) appearing for the first time, includes 50 manipulated copies of the sculpture of the praying Virgin Mary. The author controversially changes her attribute that had been coded for centuries, thus reflecting the escalation of violence of which source is religious extremism. Instead of a white scarf Mary wears a Muslim niqab. The „reincarnated“ figure of Mary offers the way of reconciliation, but also the attacking defence. At the same time her replication expresses the loss of auraticity and purposeful „production“ of idols.

The installation titled **Personal Dome** (2016) reacts on extinction of local population and loss of the home as consequence of migration. A dominating element is the crowd of levitating “figures” (gum raincoats) and a protecting dome for the “outcasts” that the author created by flow of air and light into a goldish isothermal foil. A newer sculptural object of Suchoža **Altausse** (2018) is a manipulated, author-created copy of Michelangelo’s masterpiece Madonna of Bruges (1501–1504). It was found and retrieved in 1945 by American soldiers at a salt-mine in the Austrian town Altausse, where it was hidden by Nazis and planned to be destroyed. This renaissance-style pretty and gentle Madonna’s face is covered with a veil. The author’s copy in 1:1 creates paradox by contrast of white plaster and black barrel – pedestal, expressing religious extremism at the background of post-human society.

The newest work of Suchoža – video-installation **Untitled (Summer kitchen project)** (2018) contains a black and white author’s video with a motive of women’s hands preparing a dough – an ordinary, almost day-to-day work of housewives in the past. The video is processed in negative images. The flour is black as if the woman would spread ashes or sand in order to obscure something. The dough that she is patiently rolling is gradually fills the entire area of the picture, until it is entirely veiled in darkness. The symbology of processing the dough and the women – mother (hands of the author’s mother) represent the connection of the Christian symbology and contemporary „devouring“ and consumption.

Suchoža’s works are attempts of the author to evoke the spiritual message of the art with intention to permeate the media. His path is the modeling of sacralized areas and paradox objects. Through elements of own mythology indicates crisis and instability of human nature. While pointing out his era, its collision situations and threats, addresses the viewer through images on the meaning and value of existence.

Alena Vrbanová, curator of the exhibition