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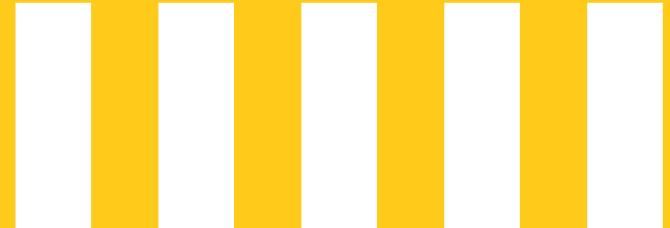
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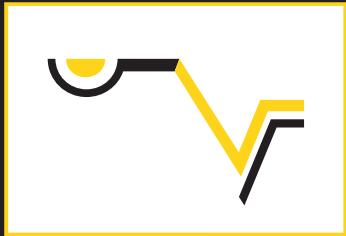


KRISTIAN KOŽUL

THE OLD CABINET
14. 10. – 8. 11. 2011.







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Kristian Kožul

- Rođen 22.05.1975. u Minhenu
/ Born 22.05.1975. in München

1998 - 2002.

- Kunstakademie Düsseldorf

Izložbe / Exhibitions:

1996 - 2003.

- Videonale 7, Bonn
- Salon of young artists, Zagreb
- Crossing over, festival & workshop, Sofia
- Impakt festival, Utrecht
- SGG festival, Geneve
- Tokyo video festival, Tokyo
- ZKM, International Video Prize, ZKM, Karlsruhe
- MH Gallery, Zagreb (solo)
- Raum für Kunst, Graz (solo)
- Biennial of Young Artists, Rome
- International Video + Media Prize, ZKM, Karlsruhe
- Update 2.0 - aktuelle Auswahl eines Medienpakets für das + Goethe – Instituts
- TZR Gallery, Bochum (solo)
- „Gast-art-beit“, MH Gallery, Zagreb



- "Camp Craft", Rijeka, Gallery Kortil
- Gallery "Vladimir Nazor", Zagreb (solo)
- Triennial exhibition of Croatian sculpture,
Gliptoteka HAZU, Zagreb
- "Cornucopia", Miroslav Kraljevic Gallery (solo)

2004 - 2007.

- "Nuspojave", Museum of Contemporary Art, Belgrade;
Gallery Nova, Zagreb
- TZR Galerie, Bochum (solo)
- "Queer" festival, "Image Haddad" boutique,
site specific installation, Zagreb
- Gallery Anhava, Helsinki (solo)
- Gallery PM (HDLU), Zagreb (solo)
- Künstlervereinigung MAERZ, Linz
- Beijing Biennial of contemporary art
- ISCP residency, New York
- PS 1, international projects, New York
- 1st Biennial of Quadrilateral - Relativism,
Museum of contemporary art, Rijeka
- Criss-Cross, Museum of contemporary art, Zagreb
- ISCP residency, New York
- "The Sanctuary and the Scrum",
Black&White Gallery, New York
- Museum Mimara
/ Museum of Contemporary Art, Zagreb (solo)
- TZR Gallery, Duesseldorf (solo)
- BoysCraft, curated by Tami Katz-Freiman,

- Haifa Museum of Art, Haifa, Israel
- Goff + Rosenthal, New York, (solo)

2008 - 2010.

- Minoriten Galerien, Priesterseminar,
Graz „Edle Zier, Stiller Schauder“, (solo)
- Likovni Salon, Celje (solo)
- Galerie Anhava, Helsinki, Finland (solo)
- "imMaterial", Black&White Gallery, New York
- TZR Gallery, Duesseldorf, Germany (solo)
- KIBLA Gallery, Maribor, Slovenia (solo)
- Galerija Kranjcar, Zagreb, Croatia (solo)
- Pulse Art Fair, solo project
- "Turn On", group show, SLAG gallery, New York
- Summer group show,
Samuel Freeman Gallery, Santa Monica
- Mercury Retrograde: Animated Realities,
Big Medium, Austin
- SLAG Gallery, New York
- Summer Camp, Exile, Berlin, Germany
- Bandits, Pirates, & Outlaws,
Lost Coast Culture Machine, Fort Bragg

Nagrade / Awards:

- 2nd Award at The Croatian
Triennial Exhibition of Sculpture
- The Filip Trade Collection Award
- „Josip Račić“ Award

Suzana Vuksanović: *Intervju sa Kristianom Kožulom*

The Strange and Eventful Life of the One Kristian Kozul - Jako je dobar, intrigantan, literaran naslov za CV/Resume na tvom websiteu. Život ti je zaista čudan i uzbudljiv, vidiš (prikucaješ) sebe kao junaka nekog romana ili se samo šališ...?

Samo se šalim...

Pod nazivom *Boutique of Social Political and Historical Inaccuracies Revisions and Curiosities* na istom websiteu, naveo si svoju produkciju od 2003. do danas, 2011. Zbog čega je za tebe važna 2003? Da li je to, u nekom smislu, prelomna godina?

2003. sam počeo izlagati u Hrvatskoj nakon završenog studija.

Od ideje do realizacije - kako zapravo izgleda tvoj radni proces?...

Teško je reći, uistinu ovisi od rada do rada. Ali, mislim da je vjerojatno najiskrenije reći da je najbitniji moment odabir socijalnog/ političkog/ povijesnog fenomena koji želim ilustrirati... Od tog trenutka stvri postaju znatno jednostavnije.

Humor je značajan činilac tvojih radova u konceptualnom, pa i formalnom smislu, ali jednako je

važan i za recepciju tvojih radova. Šta sve humor, kao deo umjetničke strategije, omogućava?

U svakom slučaju omogućuje jednostavniju komunikaciju, ali i olakšava da sagledamo određene absurdne aspekte naše egzistencije (individualne i socijalne) na mnogo iskreniji način.

Imajući u vidu različite kontekste, tradicije i smisao za humor, kako se razumeju tvoji radovi u Evropi, a kako u Americi? Kakav je tvoj odnos prema (ne)razumevanju i (ne)prihvatanju?

Heh... Mislim da je moj rad puno lakše shvatljiv unutar Europskog konteksta u kojem ljudi odrastaju uz humor kojeg često obilježava ironija i sarkazam. Gledano kroz prizmu odrastanja vrlo je evidentno koliko su štete u mom slučaju proizvela učestala izlaganja Monty Pythonu i Top listi nadrealista u nevinim dñima mog djetinjstva.

Koje čitanje tvojih radova ti je najbliže, a koje najdalje? Sa čijom interpretacijom si se najlakše/ najteže identifikovao? I zašto?

Najljepša stvar u umjetnosti je njezina demokratska priroda - mogućnost slobodne interpretacije...



Termini poput: *opsesivnost, poigravanje, pomerenost, začudnost, nelagoda, tragikomičnost, šok, nespojivost, subverzivnost, demistifikacija, kemp, estetizacija, itd.* često stoje u opisu tvojih radova. Koliko su ovi pojmovi za tebe postali obavezujući i možda opterećujući?

Haha obavezujući? Opsesivnost ali, to je problem prisutan malo duže od mojeg bavljenja umjetnošću i krajnje bezobzirno se prelijeva u sve aspekte mog života. Uopće nije smiješno to je stvarno ozbiljan problem.

Privlačnost i odbojnost, preterivanje u formi i sadržaju, poigravanje tabuima, seksualnom industrijom i industrijom zabave, korišćenje proizvoda popularne kulture, upotreba ikonografije nacionalne /tradicionalne/ kič kulture, kao i sadržaja pornografske subkulture - sve sa značenjem društvenog angažmana, socijalne kritike, ironičnog otklona, ali i pronalaženje komunikacionog kanala dostupnog široj javnosti!?

Nešto od toga ili sve zajedno?

Mislim da je predstavljanje umjetnosti kao medija sposobnog za ostvarivanje socijalnih i političkih promjena vrlo nategnuto. S druge strane, mislim da je važno zadržati ironijski otklon prema

određenim aspektima kulturne produkcije, čak iako se ne bih usudio koristiti termin kritike.

I za kraj: Kako izgleda tvoj život u USA? Šta se u Americi sanja? Šta frustrira? ...

To je vrlo jednostavno... U Americi se sanja novac, a frustrira konstantni nedostatak istog. Znači ... skoro isto kao i svugdje drugdje. Mora da ima veze sa ljudskom prirodom.

Novi Sad - New York - Novi Sad, septembar 2011.

Suzana Vuksanovic: *Interview with Kristian Kozul*

The Strange and Eventful Life of the One Kristian Kozul - A very well conceived, intriguing, literary title of a CV/Resume on your website. Is your life truly strange and eventful, do you see (present) yourself as a protagonist in a novel, or are you just kidding...?

I am just kidding...

Behind the title *Boutique of Social Political and Historical Inaccuracies Revisions and Curiosities* on your website you have indicated your production from 2003 up until today, in the year of 2011. Why is the year of 2003 significant to you? Was it, in a certain sense, a crucial year?

In 2003, I started exhibiting in Croatia, having graduated from my studies.

The journey from an idea to its realization - what does your creative process actually look like?...

It is hard to say, honestly, it depends on the work itself. However, I think that I would probably be most sincere to say that the most vital moment would be the selection of the social/political/historic phenomena that I whish to illustrate...

From that moment onwards everything becomes considerably simpler.

Humor is a significant factor in your work from a conceptual and even from a formal context, but it is also equally important for the reception of your work.

What does humor enable in total as a segment in artistic strategy?

Anyhow, it enables a simpler communication, but it also makes it easier for us to observe certain absurd aspects of our existence (individual and social) in a much more sincere way.

Through a scope of various contexts, traditions and sense of humor, how is your work perceived in Europe, as opposed to America? What is your attitude towards (mis)comprehension and (non)acceptance?

Hm...I consider that it is much easier to grasp my work within a European context, where people grow up with a humor that often reflects irony and sarcasm. Seen through a prism of growing up, the extent of damage brought on by repeated exposure to Monty Python and Top Lista Nadrealista (Surrealists' Top Chart) during the naive days of my childhood, is highly evident.

Which reading session appealed to you the most and which one the least? With whose interpretation did you identify the easiest/hardest? And why?

The most beautiful aspect of art is its democratic nature - the possibility of free interpretation...

The following terms: *obsessiveness, tripping, disruption, amazement, discomfort, tragicomical*



aspects shock, incompatibility, subversion, demystification, camp, aestheticization etc. often stand in the description of your work. To what extent have these terms become binding and perhaps burdensome for you?

Ha ha - binding? Obsessiveness - however, this is an issue that has been present slightly longer than my dealing with art and it has utterly without any regard been overflowing into all aspects of my life. It is not funny at all - this is truly a serious issue.

Attraction and repulsion, exaggeration in form and content, playing with taboos, sexual industry and entertainment industry, consumption of popular culture products, use of iconography national/traditional/kitsch culture, as well as, that of pornographic subculture content - all bearing the meaning of social engagement, social criticism, ironic deflection, but also finding a communication channel available to the wider public!? Some of that, or everything included?

I consider that the presentation of art as a media capable of accomplishing social and political changes is much stretched. On the other hand, in my opinion it is important to preserve the ironic deflection towards certain aspects of cultural production, even if I dare not use the term criticism.

To conclude: What does your life in the USA look like? What does one dream in America? What is frustrating?...

That is very simple... In America, one dreams of money and the constant lack of it is frustrating. In other words...pretty much the same as elsewhere. It must have something to do with human nature.

Novi Sad - New York - Novi Sad, September 2011

Naziv:

Iz serije Tease, Gold Collection

Ciklus: Tease

Datacija: 2004.

Dimenzije:

120.00cm x 120.00cm x 30.00cm

Tehnika:

Pozlaćene cipele, bikini, perika, čavlići,
šljokice, perje, postolje s ogledalom

Autor fotografije:

Tomislav Jurica Kačunić

Vlasnik: Zbirka „Filip Trade“





Naziv: Iz serije Tease, Gold Collection
Ciklus: Tease
Datacija: 2004.
Dimenzije: 130.00cm x 50.00cm x 20.00cm
Tehnika: Čavlići
Podloga: Bundica
Autor Fotografije: Tomislav Jurica Kačunić

Vlasnik: Zbirka „Filip Trade“



Naziv: Iz serije Tease, Štikla

Ciklus: Tease

Datacija: 2004.

Dimenzije: 14.50cm x 24.00cm x 11.00cm

Tehnika: Britvice, perle, ogledalca i štras

Podloga: Štikla

Autor fotografije: Damir Žižić

Vlasnik: Zbirka „Filip Trade“





Naziv: Iz serije Asylum, Hranilica

Ciklus: Asylum

Datacija: 2004.

Dimenzije: 90.00cm x 50.00cm x 50.00cm

Tehnika: Koža, lanci, kromirani šiljci i zakovice

Podloga: Hranilica

Autor fotografije: Ivana Vučić

Vlasnik: Zbirka „Filip Trade“

Naziv: Iz serije Asylum, Kolijevka

Ciklus: Asylum

Datacija: 2004.

Dimenzije: 120.00cm x 120.00cm x 60.00cm

Tehnika: Koža, lanci, kromirani šiljci i zakovice

Podloga: Kolijevka

Autor fotografije: Ivana Vučić

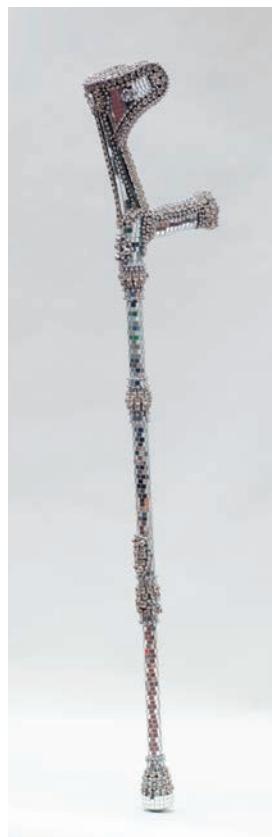
Vlasnik: Zbirka „Filip Trade“





Kožul Kristan, discoware,
Invalidska kolica, INV.K.,
rotirajuće postolje
Datacija: 2002/2003
Dimenzije:
120.00 x 100.00 x 80.00 cm
Tehnika: Metalizirane perle,
ogledalca, štras, perje
Autor fotografije:
Tomislav Marić

Vlasnik: Zbirka „Filip Trade“



Kožul Kristan, discoware,
Štaka,
Datacija: 2003/2006
Dimenzije:
120.00 x 20.00 x 20.00 cm
Tehnika: ogledalca, perle,
štras, štakе
Autor fotografije: Damir Žižić

Vlasnik: Zbirka „Filip Trade“

CIKLUS AMERICAN PLAYGROUND

... skulpture nisu zastupljene na izložbi





The Playground Saddle
visina 120 cm
koža, šljokice, štras, ogledala,
kromirani šiljci, opruga
2010/2011

The Boots
veličina 45 cm
koža, šljokice, štras, ogledala,
kromirani šiljci
2010/2011





The Cowboy Hat
radius 40 cm
koža, šljokice, štras, ogledala,
kromirani šiljci
2010/2011

The Noose
konop, šljokice
dužina konopa 2 m,
varira o postavu
2010/2011





Untitled (riot cop)
height 140 cm
polyurethane resin
2010/2011

Untitled (gitmos)
height 100 cm
polyurethane resin
2010/2011





Untitled (businessman)
height 100 cm
polyurethane resin
2010/2011

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МИНИСТАРСТВО КУЛТУРЕ, ИНФОРМИСАЊА И
ИНФОРМАЦИОНОГ ДРУШТВА
РЕПУБЛИКЕ СРБИЈЕ



