



Igor Bošnjak **MESSIAH**

Galerija dr. Vinko Perčić  
SUBOTICA





## Messiah

english//

Messiah is interdisciplinary visual project, and it deals on paradigmatic history-religious discourse, which problematize mimetic ability in the frame of contemporary new media. Messiah is multimedia project that contains collections of works from 2006 to 2008. Main goal of this works is to re-problematize perception of religious „images“ - mental states in frame of contemporary art.

Messiah Hebrew “the Anointed One” who will bring the kingdom of our Lord onto the Earth, the saviour, the king. Using this piece of work (a series of photographs, video and multimedia projects) I am exploring the possibilities of photography and new media as an art form. Can photography or new media art have the same strength as the painting of Renaissance in its expression and depiction of a certain spiritual condition? How to depict the Messiah in the 21st century, in the light of everyday slaughters, massacres, wars and violence? What is the sense of that depiction at all? How to depict the Messiah in the 21st century in the light of a general moral crisis and a crisis of all other values? Since photography and digital manipulation is in a way “the painting of the 21st century” does it make any sense to take a photograph of the Messiah? Speaking from an ethical point of view, can we and should we even take a photograph of the Messiah? Will photography of the future be given the same religious significance as the icons and frescoes of the Renaissance have today? Does that make sense? Painting is equal oil on canvas. Photograph equal painting. Transposing oil on canvas via painting to photograph and its journey back. Since we are constantly “besieged” by impacts of fashion industry, advertising, identity crises, various types of slavery of the 21st century, stylists, metrosexuals, and exposed to other forms of industrial, information and media torture – we subconsciously take in bits of them in shape of small photo-fragments or visual fractions. Will the Messiah of the 21st century be depicted with all those elements pertaining to the period of time in which he was “painted” i. e. created or photographed??? Does the Messiah of the 21st century have in himself the complexity and multi-layered nature of his own spirit and of the Zeitgeist in which he is generated?

Igor Bošnjak

## Месија

српски//

Mesija je interdisciplinarni vizuelni projekat, baziran na okvirima istorijsko-religijskog diskursa, koji ispituje mimetičko-predstavljачke mogućnosti unutar savremenih medija. Mesija je višemedijski projekat koji obuhvata nekoliko serija radova nastalih u periodu 2006/2008. godine. Cilj ovih radova je da preispita mogućnosti savremenih vizuelnih medija u prikazu i recepciji religijskih „slika“ - duhovnih stanja. Da li u kontekstu ovakve stvarnosti radovi "novih" medija mogu da imaju mistično-spiritualnu dimenziju kao djela renesanse, italijanskog fresko-slikarstva ili vizantijska ikonografska umjetnost? Koncept Mesija u mimetičkom smislu koristi pristupe savremenih modnih i advertise fenomena u realizaciji radova, a upravo tim diskursom vrši i kritiku istih. Mesija je i akritička kritika post-postmodernističkog i "neobodrijarovskog" društva zasnovanog na histeričnom medijskom spektaklu i nekontrolisanoj proizvodnji i potrošnji robe, slika i informacija kao oblika hiper realnosti.

Mesija (hebr.pomazanik), the Anointed One, koji će donijeti kraljevstvo božije na zemlju, spasitelj, kralj. Ovim radovima prije svega istražujem mogućnosti fotografije i videa kao "novih" likovnih medija. Da li oni mogu kao slikarstvo renesanse da imaju snagu u izrazu i prikazu određenog „duhovnog stanja“. Kako u XXI vijeku u vremenu globalnih kriza likovno predstaviti mesiju i koliki je smisao toga uopšte? U eri digitalne brzine, terora slike i opšte fragmentacije, ljudski duh više nije u stanju da postigne stepen fokusiranja i koncentracije kako na fizičku realnost, percepciju slike i mentalne predstave tako i na sopstvene pretpostavke. Pošto su fotografija i digitalna manipulacija na neki način „slikarstvo XXI vijeka“ da li uopšte ima smisla fotografisati „mesiju“? Da li se sa etičkog stanovišta "on" može i smije fotografisati? Može li se u budućnosti fotografija čitati kao danas ikona i freska? Da li u post Benjaminovskoj eri masovnosti tehnički i digitalno reprodukovane umjetnosti, ovi radovi mogu da posjeduju auru? Da li će mesija XXI vijeka biti prikazan sa svim onim elementima koje nosi vrijeme u kome je „slikan“ tj. sniman ili fotografisan? Da li mesija XXI vijeka u sebi ima tu kompleksnost i slojevitost duha sopstvenog i duha vremena u kome nastaje? Putem ovih radova pokušavam djelimično locirati i preispitati taj kompleksni problem. Moguća su različita čitanja radova, jer svaki artefakt kulture može postati i element novog čitanja i neke pogrešne recepcije.

Igor Bošnjak

Born 1981 in Sarajevo, former Yugoslavia. Author and the curator of the international [www.namaTRE.ba](http://www.namaTRE.ba) project. In addition to the art of painting, he has delved into the area of concept, new media art, experimental film and video. Also works as a freelance theorist and reflects on the new theoretical and art platforms in the domain of film, video and cyberspace. Currently works as a assistant professor at Academy of fine arts in Trebinje at department of painting and as a coordinator on subjects of intermedia and photography. Lives and works in Trebinje.

education: 2000-2005 BFA Paintings, Academy of Fine Arts Trebinje, University of East Sarajevo; 2007-2008 MA Theory of Art and Media, Interdisciplinary Department, University of Arts, Belgrade; 2008-2011 PhD Theory of Art and Media, Interdisciplinary Department, University of Arts, Belgrade

important awards: 2010 Finalist of ZVONO Young Visual Artist Award 2010, Sarajevo Center for Contemporary Art, Sarajevo; 2007 First award for Experimental Video, 4th Video Salon, Velenje

selected solo exhibitions: 2011 Image / Time, Museum Of Contemporary Art RS, Banja Luka; 2011 Aestheticism of Politics, Art Center UBSM University Library, Belgrade; 2010 Balkanication, Duplex Gallery, Sarajevo; 2010 Smoking 'n' Rolling Tobacco, (3 day performance) in front of Museum of Modern Art, Ljubljana; 2009 PainThings, Gallery Josip Bepo Benković, Herceg Novi; 2008 Paintings Of Inner Necessity, Gallery Academy of Fine Arts, Trebinje; 2007 Untitled, Gallery Most, Podgorica; 2006 Emotionaly Landscapes, Museum of Herzegovina, Trebinje; 2005 Metaphisics Of Shadow, Gallery Koncept, Mostar

recent selected group exhibitions and screenings: 2011 The End And Beyond / 17th Week of Contemporary Art, Art Today Association, Centre for Contemporary Art, Plovdiv, BL; More Than Bodies, Videoplay 2010, Visual Container Project, Milan; 45th Bora's Week, Exhibition of Contemporary Art, National Museum, Vranje, SR; 2010 Budapest Art Fair / Heroes Corner-The Best Of The East, Mucsarnok, Budapest, HU; B&H Video Scene / Presentation, Kunst Museum, Bonn, DE; Zvono Finalist Award 2010 Exhibition, Museum of Contemporary Art RS, Banja Luka, BA; Spa Port Biennial / Exposures, Biennial exhibition of contemporary art, Cajavec Building, Banja Luka, BA; Nuit Blanche / Balkan Video-Box, Point Ephemere, Paris, FR; Festarte Videoart Festival / Spazio Monitor, Macro Testaccio, Museum of Contemporary Art, Rome, IT; Real Presence 2001-2010, Museum of Belgrade City / Konak Kneginje Ljubice, Belgrade, SR; BH Video Art, Photon Gallery, Ljubljana, SI; Keine Angst!-No Fear, Tapetenwerk Halle C, Leipzig, DE; P'silo Project, Festival Images Contre Nature, Théâtre des Char-treux, Marseille, FR; Virion Project, H-Block Gallery, Brisbane, AU; Invent Tura, Interdisciplinary Art Project, Terzic Gallery Banja Luka, BKC Gallery Mostar, BA; Video Loop, CAM Casoria, Contemporary Art Museum, Naples, IT; 2009 Streaming Festival, BoekHorststraat 139 Gallery, Hague, NL; SUB Documents, Charlama Depo Gallery project, Skenderija Shopping mall, Sarajevo, BA; Dublin Electronic Arts Festival DEAF, Contemporary Music Centre, Dublin, IR; Arte Ciencia Innovacion, Espacio Center Canarias, Tenerife, ES; Art Verona 09, A+A Galerie from Venice presents Contemporary art scene from Bosnia and Herzegovina, Verona, IT; Query in Situ & On Line Project, Exhibition in Public spaces Query OnLine, Munich, DE; The Imaginary Pavillion of Bosnia&Herzegovina, Galleria d' Arte Moderna Palazzo Forti, Verona, IT

