

**Strategije nereprezentacije - Mia Ćuk**  
Slađana Petrović Varagić i Miroslav Karić

Jedna od ključnih konceptijskih okosnica ovogodišnjeg programa galerije Artget jeste predstavljanje različitih pristupa i strategija u savremenoj fotografiji, a u okviru toga i praksi koje su usmerene na temeljito istraživanje i analiziranje oblasti fotografije i fotografskog delovanja. Novosadska umetnica Mia Ćuk od početka svoj rad idejno i problemski razvija oko pitanja šta podrazumeva i šta znači uopšte *fotografsko* danas, zanimajući se najpre za rubove područja u kojima se fotografija definiše, interpretira i prikazuje. Njen rad je u tom pogledu radikalno preispitivački prema konvencionalnim fotografskim pristupima i više je usmeren ka iznalaženju novih i drugačijih vizuelnih izraza kroz koje bi bilo moguće razmatrati fotografiju u njenim suštinskim značenjima ali i potencijalima kao društvene, kulturne i umetničke prakse.

Problematizujući metodologije reprezentacije fotografije, uvodeći strategiju povlačenja iz polja predstavljačkog, Mia Ćuk i sa aktuelnim radom/instalacijom „Brod je iznutra potonuo“ u galeriji Artget nastavlja dalje sa istraživanjima ili preciznije rečeno razotkrivanjima fenomena fotografskog medija. Iskorak iz očekivanih ili pretpostavljenih načina i okvira u produkciji i izlaganju fotografske slike, otvoriće za Mia Ćuk polje mogućnosti u eksperimentu i testiranju granica šta jeste fotografsko i kada to prestaje da bude. Kontinuirana instalacija predstavljena na ovoj izložbi nastala je u okviru procesa kojim se, putem jednostavog postupka kontakt kopiranja fotografskog sadržaja i njegovog brisanja, *sakriva izloženo*. Rad uključuje slučajno pronađeni arhivski materijal sa blizu stotinu negativa na staklu (portreti), nepoznatog autora i porekla, pretpostavlja se nastalih u nekom fotografskom studiju tokom 30-ih godina XX veka. Kontakt kopije koje umetnica u dužem vremenskom periodu produkuje u intimnim kućnim uslovima postaju deo rutinizirane svakodnevne radnje, ali i konceptulano integralan i značajan deo rada. Naime, sam čin neprestanog kopiranja direktnim postavljanjem staklenih negativa preko fotografskog papira, prati proces *brisanja* koji autorka namenski uvodi i razvija upornim korišćenjem greške. *Upotreba greške* kao metoda, podrazumeva da se fotopapir koristi bez upotrebe fiksira, a autorka postupak intencionalno ponavlja iznova bez želje da se greška prevaziđe. Sam izbor fotopapira kao materijala za umetnicu za početak ostaje važan u kontekstu njegovih različitih svojstva koji se ogledaju u kapacitetima da sliku razvije, ali i da je *proguta* u isto vreme, ukoliko se ovaj proces ne zaustavi fiksiranjem. Tenzija i neizvesnost koji sam proces generiše između mogućnosti reprezentacije slike i njenog materijalnog gubitka otvara *polje eksperimenta*. Fiksiranje se ne doživljava kao proces koji je imanentan prirodi samog materijala i iz tog razloga se namerno izostavlja. Osvetljavanjem i eksponiranjem, zabeležene predstave u ovom procesu vremenom menjaju boju, blede i nestaju, dok se kontakt kopije savijaju i postaju krhki objekti umesto reprezentativne jasne slike, koje su zabeležile određeni trenutak u prošlosti. Dodajmo ovome još dva korenspodirajuća punkta u postavci, „nemu“ slajd projekciju u funkciji „hvatača“ senki zatečenog galerijskog mobilijara i arhivsku kutiju sa „pohranjenom“ projekcijom fotografija čije sadržaje u obrisima tek naslućujemo. Uvođenjem označiteljskih i simboličkih potencijala izabranog tehnološkog postupka, materijala, naglašavanjem interiornosti fotografske slike i nekih minimalnih procesa koji leže iza njenog prikazivanja, korišćenjem greške kao osnovnog principa u nastanku rada, implementiranjem arhivske građe ne kao naracijskog elementa i istorijskog spekulativnog dokumenta već kao prostora kontradiktornosti između čuvanja i nestajanja Mia Ćuk na neposredan način u fokus postavlja mnoga pitanja koja se najpre tiču odnosa prema posmatranju i čitanju fotografije. Jedna od tema kojom se umetnica bavi u okviru nastanka ovog rada jeste i traganje u polju teksta i interesovanje za *tekstualnost fotografije*. Tako unutar same instalacije, aproprijacija lista iz knjige „Ortegina klepsidra“ Silvije Monros-Stojaković, koji se tu našao odštampao naknadno, sa namerom da čitaoca uputi na ispravku slovnih i jezičkih grešaka u određenom izdanju, postaje važan konceptualni zamajac sa jedne strane u onome što autorka sprovodi kroz ceo rad kao suptilan i istovremeno subverzivan gest u percepciji i interpretaciji

vizuelnih/fotografskih sadržaja, a sa druge u propitivanju mogućnosti simultanog odnosa teksta i fotografije.

U ovom još uvek otvorenom i kompleksnom eksperimentu, u kojem i sam izlagački prostor postaje konstitutivni element rada Mia Ćuk usvajanjem strategije odmicanja od predstavljačkog odabirom fenomena greške i neuspeha za poetički iskaz, zapravo, uključuje brojne označitelje tihe kritičke promisli, neophodnih redefinisanja i novih sagledavanja u reprezentacijskim formatima i tumačenjima fotografskog medija.

Izložba *Brod je iznutra potonuo* – Mia Ćuk  
Kustosi: Miroslav Karić, Slađana Petrović Varagić  
Galerija Artget, Kulturni centar Beograda  
06 / 07 -27 / 07 / 2017

**Non-Presentation Strategies – Mia Ćuk**  
Slađana Petrović Varagić & Miroslav Karić

One of the key conceptual frameworks in this year's Artget Gallery programme is presenting of different approaches and strategies in contemporary photography and, within that, practices that focus on thorough research and analysis in the field of photography and photographic activities. From the beginning, the artist Mia Ćuk from Novi Sad has developed her work conceptually and problematically around the question of what *photographic* implies today and what it means, being primarily interested in the edges of the areas in which photography is defined, interpreted and displayed. In that respect, her work radically re-examines conventional photographic approaches and is more focused on finding new and different visual expressions through which it would be possible to consider photography in its essential meanings, but also in its potentials as social, cultural and art practice.

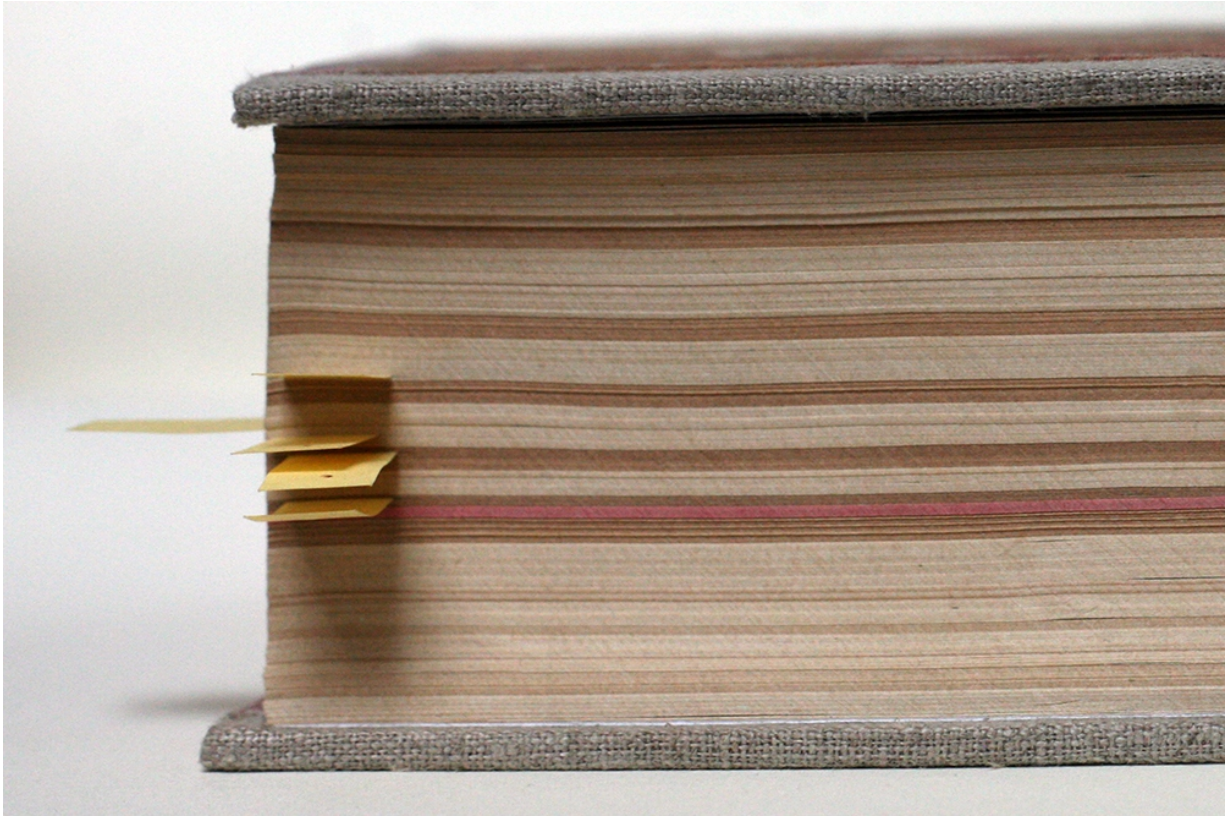
Problematizing the methodologies of representing photography, introducing the strategy of withdrawal from the sphere of the representational, Mia Ćuk, with her current work / installation *The Ship Sank from the Inside* in the Artget Gallery, goes on with exploring or, to be more precise, revealing the phenomenon of the medium of photography. A drift away from the expected or assumed modes and frames in producing and displaying of photographic image opens for Mia Ćuk a field of opportunities in experimenting and testing the limits of what it is that is photographic and when it ceases to be it. The continuous installation presented at this exhibition has been created within the process that – through a simple procedure of contact copying of photographic content and erasing it – *hides the exhibited*. The work includes some archival material, found by chance, nearly a hundred negatives (portraits) on glass, of unknown author and origin, which might have been made in a photographic studio during the 1930s. Producing contact copies, what the artist has been doing for a long time in home conditions, has become a routine daily activity, but also a conceptually integral and significant part of the work. Namely, the act of continuous copying by direct placing the glass negatives over photographic paper is followed by the process of erasing, which the author deliberately introduces and develops by the persistent use of error. *The use of error* as a method implies using photo paper without the use of fixer, and the author repeats the procedure intentionally, with no desire to overcome the error. The choice of photo paper as a material remains important for the artist primarily because of its different properties reflected in the capacities to develop the image, but also to swallow it at the same time if the process is not stopped by fixing. The tension and uncertainty between the possibilities of representation of the image and its material disappearance, generated by the process itself, opens a *field of experiment*. Fixing is not perceived as a process that is imminent to the nature of the material, and therefore it is intentionally omitted. By lighting and exposing, the recorded images gradually change their colour, fade and disappear in this process, while contact copies bend and become fragile objects instead of representative clear images that have recorded a certain moment in the past. The setting also contains two corresponding points: the "mute" slide-projection in the function of a "catcher" of the shadows of the found gallery articles and the archive box with "stored" projection of photographs whose contents are only suggested in contours. By introducing the signifying and symbolic potentials of the chosen technological procedure and material, by emphasizing the interiority of the photographic image and some of the minimal processes behind its presentation, by using error as the basic principle in the creation of the work, by implementing archival material not as a narrative element and a historical speculative document, but as a space of contradiction between preservation and disappearance, Mia Ćuk focuses directly on numerous issues primarily concerning the relationship between watching and reading photography.

One of the things that the artist deals with while creating this work is exploration in the field of text and interest in the *textuality of photography*. Thus, within the installation itself, the appropriation of a leaf

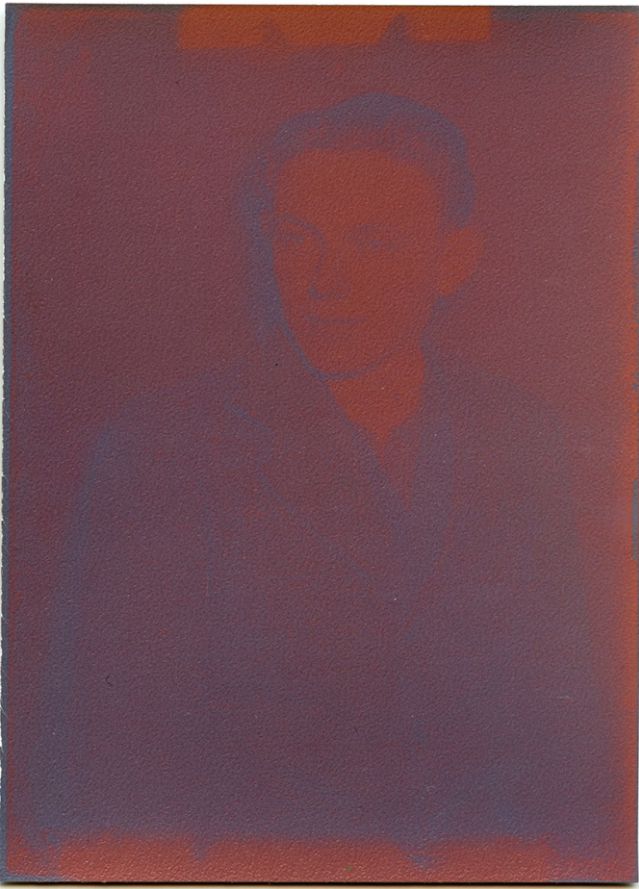
from the book Ortega's *Clepsydra* by Silvija Monros-Stojaković (the one printed later to give the readers the corrections of spelling mistakes and grammar errors in this particular edition) becomes an important conceptual engine for what the author conducts through the entire work as a subtle and at the same time subversive gesture in the perception and interpretation of visual / photographic contents on the one hand, and on the other, for examining the possibility of simultaneous relationship between text and photography.

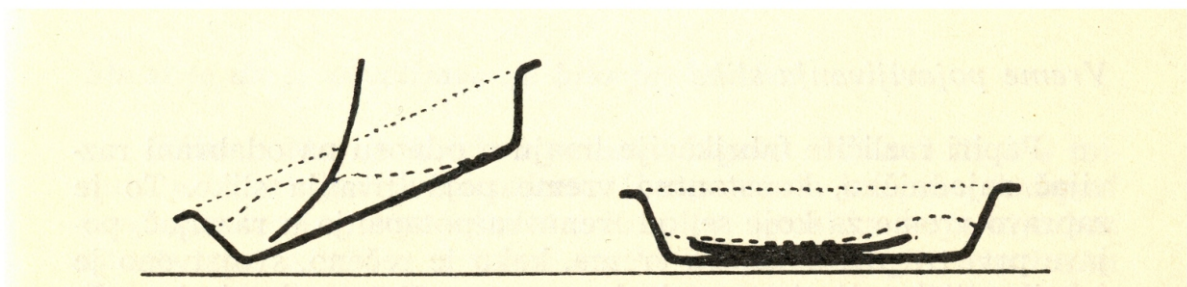
In this complex ongoing experiment, in which the exhibition space itself becomes a constituent element of the work, Mia Ćuk, by adopting the strategy of departure from the representational and choosing the phenomenon of error and failure for her poetic expression, in fact, includes numerous signifiers of silent critical providence, of the necessary redefinitions and new insights in representational formats and interpretations of photographic media.

Exhibition *The Ship Sank from the Inside* – Mia Ćuk  
Curators: Miroslav Karić, Slađana Petrović Varagić  
Artget Gallery, Cultural Centre Belgrade  
06 /07 -27 /07 / 2017









Brod je iznutra potonuo



