





nan

hoover

sandro

đukić



## Nan Hoover i Sandro Đukić

Izložba Nan Hoover i Sandra Đukića refleksija je i segment dijaloga koji traje veći dio Sandrova života. Njegov početak zbio se na dizel-dorfskoj akademiji, nastavio prijateljstvom, te traje do danas, Sandrovim posvećenim arhiviranjem djela svoje mentorice. Sandrova montaža izloženih djela niz je asocijacija vezanih za ontološku temu

Uvijek je izrazito teško ući u tuđe dijaloge, pa tako i u ovaj između Sandra Đukića i Nan Hoover koji je zapravo trajao vrlo dugo. To i nije bio izravni dijalog, već prije priča puna fantazija i asocijacija dvoje eteričnih umjetnika. Ova je izložba, pretpostavljam, nastala Sandrovom željom. On je izabrao svoje radove i radove Nan Hoover koji mogu međusobno razgovarati, bez obzira na to radi li se o djelima koja su materijalna ili ona koja čine pokret, svjetlo, ili su samo neka gesta. Taj dijalog je vrlo intiman, on je samo njihov i nisu ga vodili samo da bi komunicirali s publikom. Od 2008. godine, kad je Nan umrla, Sandro vodi izvjestan monolog u kojem njih dvoje i dalje razgovaraju. Tu intimu zapravo bi najljepše bilo ostaviti njima i ne uplitati se u nju. S druge strane, možda je ono što taj razgovor također obilježava generacijska razlika među njima pa su njezini radovi za Sandra na izvjestan način i povijesni. Možda i zato on na ovoj izložbi evocira i donosi tristo godina slikarstva u taj dijalog. Dakle, oni očito razgovaraju o nečemu što je iznad situacije u kojoj se poznaju i nalaze. Oni jednostavno razgovaraju o umjetnosti koja na njih utječe te zašto je i pod čijim utjecajem stvaraju.

Janka Vukmir

– položaj materijalnog, smrtnog bića i njegovu transcendentnu mogućnost. Sandro stvara dualistički kontrapunkt, narativ koji počinje u dvorani nizozemskih majstora Kunsthistorisches Museuma. Kontemplativni performans King's gambit, koji u dvorani nizozemskih majstora izvodi sa Slavenom Toljem, odnosi se na položaj habsburških imperatora i zrcali stanje skeptičnog individualca u merkantilističkom svijetu. S nekoliko fotografija dvorane Sandro sažima ljudske ambicije i pad – izgon iz raja, ljubavnike u krčmi i kada vere lovačkog plijena, lihvare i nadzornu kameru. Pokraj zamišljenog martira, Massysova Jeremije, instalira pomrčinu (optičku varku ostvarenu karakterističnim kutom snimanja) – uvod u dijalog s Nan Hoover, koja je, slijedeći stare majstore, slikala svjetlom. Eksperimentirajući s izvorima svjetlosti, Hooverova je videoradovima, performansima i fotografijama dematerijalizirala karnalni svijet i utjelovila duh,



koji mimo njega i u njemu prebiva. Njezin eteričan rukopis i Sandrov racio susreću se trajno u zajedničkim temama – konstrukcijama i dekonstrukcijama perceptivnih iluzija, položaju čovjeka u prostoru i njegovu neizbježnome nestajanju. Sandro je u izložbu uvrstio posvetu za Nan - snimku performansa *Still Movement*, izvedenog na izložbi *Standard Pacific Time*. Koncentriranim *slow motion* kretanjem Sandro usporava prolaznost.

Nan Hoover  
*Still Movement*, 1980.  
fotografija  
65,5 x 99,5 cm

Leila Mehulić

Nan Hoover  
??????  
(na str. ???)

Sandro Đukić  
?????  
(na str. ???)

## Nan Hoover and Sandro Đukić

The exhibition of works by Nan Hoover and Sandro Đukić is a reflection and a segment of the dialogue that has continued throughout most of Sandro's life. It first started at the academy in Düsseldorf, grown into a friendship, and still exists today in the shape of Sandro's devoted archiving of his mentor's work. Sandro's combination of displayed pieces is a series of ontological associations – the position of the physical, mortal being and his capability of transcendence. Sandro creates a dualist counterpoint, a narrative which begins in

It is always difficult to get into other people's dialogues, like this between Sandro Đukić and Nan Hoover, which in fact went on for a very long time. It wasn't a direct dialogue, rather a story, a tale full of the fantasies and associations of the two ethereal artists. The exhibition, naturally, came into being in a sense at the wish of Sandro. He chose his works and those of Nan Hoover that can speak to each other, no matter whether they are works that are material or that consist of movement, light or just some gesture. This dialogue is very intimate, it is theirs alone, has not been kept up in order to be communicated with an audience. From 2008, the year in which Nan died, Sandro maintained a kind of monologue in which the two of them were still in conversation. It would be best in fact to leave this private matter theirs alone, without interfering with it. On the other hand, perhaps what the conversation also marks is the difference in their generations, and that her works are for Sandro, in a certain way, historical; perhaps it is for this reason that at the exhibition

the Dutch masters hall at Kunst-historisches Museum. The contemplative performance King's Gambit, performed in the Dutch masters hall with Slaven Tolj, refers to the position of Habsburg emperors and mirrors the condition of a sceptical individual in a mercantile world. In several photographs from the hall, Sandro compresses human ambitions and the human downfall – exile from Paradise, lovers in a tavern and hunting prey cadavers, loan sharks and a surveillance camera. Next to the contemplative martyr, Massys's Jeremiah, he installs an eclipse (an optical illusion created by way of a specific shooting angle) – as introduction to the dialogue with Nan Hoover who, following in the footsteps of the old masters, painted with light. Experimenting with sources of light, Hoover and her videos, performances and photographs dematerialised the carnal

world and embodied a spirit which dwells beyond and inside of it. Her ethereal signature and Sandro's logic interweave eternally through common themes – constructions and deconstructions of perceptive illusions, position of a man in space and their inevitable disappearance.

Sandro also included an homage to Nan – a video of the Still Movement performance, conducted as part of the exhibition Pacific Standard Time. In focused slow motion, Sandro slows down the passage of time.

Leila Mehulić

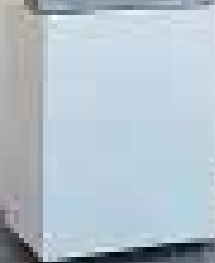
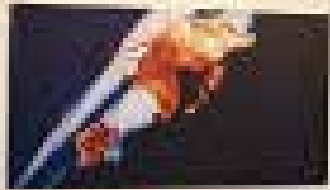
he is evoking 300 years of painting and bringing them into the dialogue. Clearly, then, they are talking of something that is above the situation they are in, in which they know each other. They are simply talking about the art that makes an impact on them, and about why and under the influence of what they create.

Janka Vukmir

Sandro Đukić

?????









Razgovarali :

Mladen Lučić (M.L.)

Sandro Đukić (S.Đ.)

**M.L. :** Ovo je deveta, predzadnja izložba ovog ciklusa, a u njegovu početku bilo je rečeno da se sučeljavanja parova sledbenik - mentor neće odnositi izravno na odnos profesor – učenik. Međutim, pred nama je upravo jedan takav primjer, ali koji je opet dosta daleko od takvog klasičnog odnosa, jer on varira u mnogo čemu. Dakle, Nan Hoover bila ti je profesorica na düsseldorfskoj akademiji, ali ti si već došao u Düsseldorf s diplomom zagrebačke akademije.

**S.Đ. :** Ja sam diplomirao par godina kasnije na zagrebačkoj akademiji. Naime, završio sam akademiju u Zagrebu, ali nisam diplomirao jer sam tada bio malo ljut na neke stvari i u žurbi sam otišao u Düsseldorf. Onda sam par godina kasnije diplomirao i u Zagrebu.

**M.L. :** Damir Babić, Boris Bedrač i ti bili ste tada na zagrebačkoj akademiji među

najistaknutijim studentima, ustvari formirali ste jednu novu generaciju koja je u tom trenutku iskazivala znatan otklon prema tada ustaljenim umjetničkim vrijednostima. Donijeli ste drugačije vizualno razmišljanje, s percepcijom koja se bazirala na novim medijima. Ja ne volim nekog nazivati multimedijalnim umjetnikom, ali mislim da kod tebe ipak ta definicija funkcionira, jer osim sa novim ti barataš i sa starim medijima, s klasičnim tehnikama, te radiš još nešto što je meni vrlo interesantno, arhiviraš. Radiš de facto arhive i biblioteke *fileova*, video stilova i nekih drugih formata i time se baviš već niz godina. Međutim, ja bi danas krenuo od kraja. Večeras je ovdje premijerno u Hrvatskoj izložen rad *Kings Gambit*, odnosno *Kraljev Gambit* koji je nastao prije mjesec, dva u Beču. Molio bi te da kažeš nešto više o tom radu.

**S.Đ. :** U zadnjih sam par godina u više navrata boravio u Beču te surađivao s jednom galerijom i nekim institucijama. Također sam često boravio u klasičnim muzejima,

koji su mi moram priznati stvarno fascinanti i sve me više privlače usprkos tome što sam cijeli život obilazio muzeje suvremene umjetnosti. Ovaj je rad nastao u Kunsthistorische museumu u Beču jer, osim već navedenog, postoji još nekoliko razina zbog kojih mi je bilo interesantno nešto tamo napraviti. Jedno je bilo osobno iskustvo nekog bližeg dodira sa slikama, umjetninama, svime što se tamo nalazi. Druga stvar koja mi se činila vrlo interesantnaomje ta povjesna relacija Beča i Zagreba koja je toliko isprepletana raznim političkim, društvenim i kulturnim vezama da kad dođeš u taj muzej sve ti je nekako poznato, osjećaš se ko doma. Kad sam radio prvu samostalnu izložbu unazad par godina u Beču, onda sam rekao da mi je bilo drago da izlažem u glavnom gradu.

**M. L. :** Meni je žao što to i nije glavni grad.

**S. Đ. :** Ono što je isto tako vrlo važno je soba u kojoj se odvija taj performans. Performans je djelomično rađen s namjerom da se napravi upravo ova fotografija i ovaj foto-session, dakle da se dokumentira jedno stanje. Ono što je zanimljivo možda je da je to soba sanizozemskim, dakle sjevernjačkim slikarstvom. To je u stvari nizozemski barok, 17. stoljeća, začetak građanskog društva, u stvari početak nečega što mi se čini da je paradigma koju danas živimo. U toj sobi uopće nema biblijskih motiva, nego su isključivo svjetovne teme: trgovine, orgije, baratanje novcem

**M. L. :** Da, to je slikarstvo protestanata. Oni ne slikaju Bibliju...

**S. Đ. :** Mislim da smo i mi djelomično postali protestanti, jer je to neki civilizacijski okvir koji nas danas dodiruje.

**M. L. :** Možda je i ova sklonost nizozemskom baroku jedna od tvojih poveznica s Nan Hoover koja je 76-te došla u Amster-

dam i volila je Rembrandta. Da li ti je to negdje bilo na pameti?

**S. Đ. :** Nije mi to bilo na pameti. Kao dijete višesam puta bio u amsterdamskom Rijksmuseumu koji je valjda jedno od najsvjetlijih mjesta, vrlo slično kao i Kunsthistorische museum, alijoš je korak dalje, radikalniji je. Nan Hoover inače spominje Rembrandta i njeni performansi se ustvari bave svjetlom što se može iščitati kao neka referenca natog velikog baroknog slikara, jer je problem svjetla jako značajan u njenom radu. Možda je tu neka naša poveznica, ali ja smatram da ono što nas doista povezuje su stajališta estetike, etike i morala, jer smo ustvari zajedno djellili nekakav duhovni i etički prostor. To je ono što mi se čini kao nekakav značajni moment, ovi formalni momenti se mogu ili ne moraju dodirnuti.

**M. L. :** Pa, cijeli ovaj ciklus izbjegava te formalne elemente, jer upravo idemo na tu priču poveznosti duhovnog zajedništva. Nan ti je dugo bila mentorica. S čime te je u stvari fascinirala?

**S. Đ. :** Možda bi ovdje, kako bi se opisao profesorski i mentorski odnos sa studentima, moglo biti zanimljivo reći što je u stvari bilo studiranje u Düsseldorfu. To je tzv. Freie Kunst akademija, dakle, uopće ne postoji struktura akademije u klasičnom smislu. Ja vjerujem da ako bi danas želio nostrificirati svoju diplomu, to ne bi bilo moguće, jer u mom indexu, nakon pet godina studija, nema niti jedne ocjene, niti jednog potpisa. Dakle, to je nešto što se događalo potpuno izvan sustava. Usprkos tome to je službena, državna akademija. Nan se također na taj način ponašala. To nisu bila klasična predavanja, ona je u stvari imala nekakav mentorski pristup koji je bio, ne znam kako bi to točno rekao, nekakav odnos jedan

na jedan. Prvenstveno vrlo osobni i ljudski odnos koji je težio da umjetnost bude neki teren za slobodnu razmjenu naših razmišljanja. Ono što se meni dogodilo s Nan je, da se u tom vremenu mog boravka u Düsseldorfu, formirala neka duhovna veza, a onda se to produžilo na cijeli život. Ona je, na neki način, moj životni mentor, ili moj neki stariji sudrug, prijatelj, kolega. Igrom slučaja našao sam se u Berlinu prije njene smrti, tako da sam s njom proveo njenih zadnjih par mjeseci. I tada sam joj asistirao na njezinim projektima, jer je radila do samog kraja, kao što sam to činio niz godina. Ustvari, to je više bilo specifično druženje uz duge razgovore što smo ih vodili radeći na arhivima.

**M. L. :** Ono što je meni kod Nan Hoover fascinantno to je da do 76-te nije uopće radila video, onda se susrela s jednim novim medijem i krenula odmah, intenzivno i impulzivno u njegovo istraživanje, a već godinu dana poslije izlagala je na Documenti u Kasselu. Vrlo dobro znamo, tko, kad, kako i zašto može tamo izlagati. Nakon toga je imala samostalku u Momi, te postaje de facto, jedno od prvih imena video umjetnosti. Ja mislim da je kod nje ipak bilo značajan i susret sa Karlom Apelom, utemeljiteljem Kobre, čuvene protokoneptualne grupe iz Nizozemske. Da je prije radila sa tim bojama, da je krenula na jednu elementarnost boja i da joj je kasnije, kad je otkrila taj jedan svijet svijetla i pokreta, čime se de facto, cijeli život primarno bavila u svom vizualnom izričaju. Da je, u stvari, u stratu znala što hoće, i to je provodila vrlo jasno, konkretno i bez ikakvih oscilacija. Da li je sad to moj dojam? Ti si ipak bio puno bliži.

**S. Đ. :** Evo, prvo jedna mala samo ispravka. Nan već 73-će u stvari počinje raditi

s videom. U jednom intervjuu koji sam nedavno slušao kaže da joj je prijatelj tada preporučio da kupi kameru. S tim da u to vrijeme, nije postojao uopće pojam video umjetnosti. Ona je nekom igrom slučaja dobila video kameru u ruke, upalila je i počela snimati. Prve dvije godine radila je te eksperimente i nije uopće znala da li itko drugi to radi. Dakle, ona je stvarno bila nekakav usamljenik koji se igrao. Ono na čemu je ona inzistirala cijeli život, do samog kraja, jeda paralelno s videoem radi i crteže, oni nisu ovdje izloženi ali to su crteži s crnim kredama i ona je cijelo vrijeme govorila da je kamera druga vrsta kista kojim radi. Mogu vam reći svojevrsni *background* ovdje izloženih radova, odnosno kako su oni rađeni. Iza nas je "Returning to Fuji". To je u stvari tehnika koju ona primjenjuje, tzv. "in camera editing". Dakle ona snima u kontinuitetu bez prekida neku situaciju, te tako snimljeni material bez post-produkcije, dakle bez naknadne montaže, postaje filmom. U ovom konkretnom slučaju "Fuji Mountain", ona je složila jednu kutiju sa papir mašeom. S prednje strane ta je kutija probušena i ima paus ispred kamere, a sa strane se dva dva svijetla lagano kreću. Kako se pomiću kroz prostor, mijenjaju se sjene, odnosno snimljena scena. Tako da je ovo neka kombinacija performansa, žive snimke i slikanja svijetlom.

**M. L. :** I hommage cameri-obscuri.

**S. Đ. :** I to. Nan Hoover je video shvaćala kao neki suvremeniji kist koji radeći crtež sublimira problem svijetla i pokreta. Drugi rad, ovaj "Intercept the Ray" u biti je performans koji je rađen za video snimku. U manjem prostoru projecira se dijapozitiv s njenim crtežom, a s folijama radi svijetlosni crtež sa sjenama. Krećući se tijelom kroz prostor, Nan dodatno mijenja tu sliku.

Snimano je u kontinuitetu, u jednom kadru. Jedan od motiva koji se ovdje u mojim radovima pojavljuje je i Vanitas. Vanitas govori o prolaznosti, a mene je zanimao taj odnos memorije i protoka vremena, što je na neki način i veza s radovima Nan Hoover, usprkos tome što su oni na formalnoj razini potpuno različiti ali problem trajanja ili problem vremena naša je zajednička dodirna točka.

**M. L. :** Počeli smo s tvojim radovima, pa bi li završili recimo s tvojim planovima u skorijoj budućnosti? Imati ćeš fenomenalnu izložbu koju ti radim u Muzeju suvremene umjetnosti Istre.

**S. Đ. :** Bilo bi dobro kad bi znao termin.

**M. L. :** Kraj godine.

**S. Đ. :** Kraj godine, može. Na jesen se vraćam u Düsseldorf gdje nastavljam rad na arhivi Nan Hoover. Dakle digitalizacija 25.000 dijapozitiva, negativa i slideova. Paralelno s tim u ekipi sam koja radi retrospektivnu izložbu Nan Hoover, ali isto još ne znam termin. Početkom sljedeće godine u Močvari ću izložiti fotografsko-arhivski projekt, koji se bavi memorijom, a radim i Artist- bookove u kojima prikupljam fotografije, koje sam snimio na nekim posebnim i neobičnim lokacijama iz našeg prostora i naše stvarnosti.



Dialogue participants:  
Mladen Lučić (M.L.)  
Sandro Đukić (S.Đ.)

**M.L. :** This is the ninth and penultimate exhibition of this series, and at the beginning it was said that the juxtaposition of the mentor / follower pairs would not directly refer to the relationship of teacher and student. But what we have now is just such an example, although, again, pretty far from the classic relationship of the kind, because it varied in a good many things. So, Nan Hoover was your teacher at the academy in Düsseldorf, and you arrived in Düsseldorf with a degree in your hand from the academy in Zagreb.

**S.Đ. :** I actually graduated a couple of years later at the Zagreb academy. That is, I had done the course, but hadn't taken the degree, for I was then a bit angry about certain things, and went off in a huff to Düsseldorf. And then a couple of years later I got my degree in Zagreb.

**M.L. :** Damir Babić, Boris Bedrač and you were among the leading students at the Zagreb Academy of Fine Arts then; in fact, you formed a new generation, which at that time exhibited a considerable deviation from the established art values of the time. You had a different kind of visual thinking, with perception based on the new media. I don't like calling anyone a multimedia artist, but I think that in your case, it definitely works, for as well in the new you also are adept in the old media, the classic techniques, and you are doing something else that is very interesting to me, archiving. You are de facto making archives and libraries of files, video stills and some other formats, and you've been into this for a number of years now. However, today, I'd like to set off from the end. This evening the work *King's Gambit* is being exhibited in Croatia for the first time, a work that was created a month or two ago in Vienna. I wonder if I could ask you to say a bit more about the piece.

**S.Đ. :** In the last few years I have had several stays in Vienna, and worked with a gallery and some institutions. I was also often in the classic museums that, I have to admit, are really fascinating, and attract me more and more, although the whole of my life I have been going around museums of contemporary art. This piece was created in the Kunsthistorisches Museum in Vienna, for, apart from the level already mentioned, there are several others that got me interested in doing something there. One was the personal experience of a closer contact with the paintings, artworks, everything that is there. The second thing that seemed very interesting was the historical relationship between Zagreb and Vienna, which is so much interwoven with other various political, social and cultural links that, when you come into that museum, everything seems familiar, you feel quite at home. When I did my first personal exhibition a few years back in Vienna, then I said that I was pleased to be exhibiting in the capital.

**M.L. :** I'm sorry that it isn't the capital.

**S.Đ. :** What is also very important is the room in which the performance unfolded. The performance was partially made for the sake of taking this photograph, and doing just this photographic session, of documenting a situation, then. What is interesting perhaps is that this is a room with Dutch, i.e. northern, painting. In fact, Dutch Baroque, 17<sup>th</sup> century, the beginning of bourgeois society, in fact, the beginning of what seems to me the paradigm in which we are living today. In that room there are no Biblical subjects at all, they are all secular topics, trade, orgies, handling money.

**M.L. :** Oh yes, Protestant painting. They don't paint the Bible...

**S.Đ. :** I think that we too have partly become Protestants, because that's the framework for the civilisation that impinges on us today.

**M.L. :** Perhaps this fondness for the Dutch Baroque is one of the links with Nan Hoover who in 1976 arrived in Amsterdam and fell in love with Rembrandt. Was that somewhere at the back of your mind?

**S.Đ. :** No, it wasn't. As a child I visited the Amsterdam Rijksmuseum several times, one of the lightest of places, very similar to the Kunsthistorisches, but a step further on, more radical. Nan Hoover actually mentions Rembrandt and her performances really deal with light, which can be read off as a reference to that great Baroque painter, for the problem of light is very important in her work. Perhaps that is a link between us, but I think that what really does connect us is the standpoints in aesthetics, ethics and morality, for in fact we shared a kind of spiritual and ethical space. That is what seems an important factor to me, the other, formal, factors can be connected with each other, but don't have to be.

**M.L. :** Well, the whole of this series avoids those formal elements, for actually we are getting on to the story of connectedness and spiritual togetherness. Nan was your mentor for a long time. What was it about her that fascinated you?

**S.Đ. :** Perhaps it would be interesting here, in order to describe the relationship between teacher /mentor and student, to say what studying in Düsseldorf was in reality. This was the so-called Frei Kunst Academy, that is, there was no academy structure in the classic sense. I believe that if I wanted today to get my degree accredited here, I wouldn't be able to, for in my transcript,

after five years of studies, there is no grade, not a single signature. It is something that happened completely outside the system. And yet, it is an official, state academy. Nan acted in the same way. She didn't do classic lectures, in fact, she had a kind of mentor's approach, which was, I don't exactly know how to put it, but, one-to-one. Primarily, a very personal and human relationship that had the ambition of making art the ground for the free exchange of our thoughts. What happened to me with Nan is that during my stay in Düsseldorf, a kind of spiritual connection was formed, which then extended to the whole of life. She is, in a sense, my life coach, or some older companion, friend, colleague. By chance, I happened to be in Berlin before she died, and spent the last couple of months of her life with her. And then I was helping in her projects, for she worked to the very end, as I had done for a number of years. In fact, it was more a specific kind of association with long conversations that we had working on the archives.

**M.L. :** What is fascinating about Nan Hoover to me is that up to 1976 she didn't work with video at all, and then she met a new medium, and at once set out, with great vigour and very impulsively, to explore it, and just a year later was exhibiting at the Kassel Documenta. We know very well who can exhibit there, when, how and why. After that she had a solo show in MoMA, and became, de facto, one of the leading names in video art. I think that in her case, though, the meeting with Karel Appel, the Cobra founder, famed proto-conceptual group from The Netherlands, was important. That she had worked with these colours earlier, set out onto a kind of elementariness of colours and that later, when she had discovered this world of light and movement, by which, de

facto, she primarily dealt the whole of her life in her visual idiom. That, in fact, at the start, she knew what she wanted, and carried it out very clearly, concretely, without any wavering. Is that my impression now? At any rate, you were much closer.

**S.D. :** Well, first of all a bit of a correction. In 1973 Nan was already starting to work with video. In an interview that I recently listened to she says that a friend suggested she should buy a camera at that time. But at that time, there was no such conception at all as video art. By some quirk of fate she got hold of a video camera and started shooting. The first two years she did experiments, without knowing whether anyone else was doing them. She really was a kind of a loner who was just playing. What she did insist on the whole of her life, right to the end, was that in parallel with videos she also did drawings, they are not shown here, they were drawings in black chalk, and the whole time she said that the camera was a different kind of brush she worked with. I can tell you a kind of background to the works on show here, that is, how they were done. Behind us is *Returning to Fuji*. In essence, this is the technique she employs, i.e., in-camera editing. She shoots some situation continuously, without a break, and this recorded material, without any post-production, without editing, is the film. In this case, *Fuji Mountain*, she arranged a box with papier maché. This box is perforated at the front and there is tracing paper in front of the camera; at the side, two lamps are slowly moving. As they move through the space, the shadows

change, or the scene shot does. This is a kind of combination of performance, live recording and light painting...

**M. L. :** ... and *homage* to the camera obscura.

**S. Đ. :** That too. Nan Hoover understood video as a kind of more contemporary brush that in making a drawing sublimated the problem of light and movement. Another work, this *Intercept the Ray*, is in essence a performance, which was done for the video recording. In a smallish room a slide with her drawing is projected, and with plastic sheets a light drawing with shadows is made. Moving bodily through the space, Nan additionally changes the picture. It is shot continuously, in a single take. One of the motifs that appears here in my works is *Vanitas*, which talks of transience, and I was interested in the relation between memory and the passage of time, which is in some sense a connection with the works of Nan Hoover, although they are at a formal level very different, yet the problem of duration, the problem of time, is a point at which we touch.

**M. L. :** We started with your works, and I would close, let's say, with your plans for the fairly immediate future? You are going to have a fantastic exhibition that I am doing for you at the Istrian Museum of Contemporary Art.

**S. Đ. :** It would be good if I knew the dates.

**M. L. :** End of the year.

**S. Đ. :** End of the year, ok. In the autumn I am going back to Düsseldorf, where I am going on with work on the archives of Nan Hoover. The digitisation, then, of 25,000 diapositives and negatives. In parallel with this, I'm part of a team that is doing a Nan Hoover retrospective, but I don't know the date of that either. Early next year I shall exhibit a

photographic archive project in Močvara, dealing with memory, and I am also making artist books in which I am bringing together photographs that I have shot in some particular and uncommon sites in our area and our reality.





## Sandro Đukić

Sandro Đukić je rođen u Zagrebu 1964. godine, gdje je nakon završene Škole primijenjenih umjetnosti diplomirao na Akademiji likovnih umjetnosti, u klasi prof. Đure Sedera 1989. godine. Iste godine upisuje se na Kunstakademie u Düsseldorfu, gdje boravi do 1993. kao gostujući i redovit student, u klasi prof. Nam June Paika i klasi prof. Nan Hoover. Na toj akademiji pohađao je Majstorsku radionicu od 1993. do 1994. godine (prof. Nan Hoover). Izlagao je na mnogim samostalnim i skupnim izložbama u Hrvatskoj, Njemačkoj, Austriji, Italiji, Španjolskoj, Nizozemskoj, Islandu, Sloveniji, Srbiji, Češkoj, Sjedinjenim Američkim Državama itd. Dobitnik je brojnih stipendija i rezidencijskih boravaka. Kao predavač sudjelovao je na više domaćih i međunarodnih simpozija. Njegovi se radovi nalaze u javnim i privatnim zbirkama. Dodijeljena mu je nagrada Saveza društava likovnih umjetnika Hrvatske 1991. na 16. Bijenalu mladih umjetnika, Moderna galerija Rijeka, posebna Nagrada grada Pule (Tu smo 3, Muzej suvremene umjetnosti Istre, Pula) 2010. i ArtsLink Independent Projects Award 2011. godine. Član je HZSU-a, HDLU-a i HULUS-a.

Sandro Đukić was born in 1964 in Zagreb, where after completing the School of Applied Arts he graduated from the Academy of Fine Arts in the class of Professor Đuro Seder in 1989. In the same year he enrolled in Kunstakademie in Dusseldorf where he stayed until 1993 as a visiting and full student in the classes of Professors Nam June Paik and Nan Hoover. At the same academy, he attended a Master's course from 1993 – 1994 (Professor Nan Hoover). He took part in numerous solo and group exhibitions in Croatia, Germany, Austria, Italy, Spain, the Netherlands, Iceland, Slovenia, Serbia, Czech Republic, the United States of America... He is a recipient of numerous scholarships and study visits. As a lecturer he participated in several national and international symposiums. His works can be found in public and private collections. He received an award by the Association of Visual Artists of Croatia in 1991 (at the 16<sup>th</sup> Biennale of Young Art, Modern Gallery Rijeka, Rijeka, Croatia), a special award of the town of Pula (*Here we are 3*, Museum of Contemporary Art of Istria, Pula) in 2010 and ArtsLink Independent Projects Award in 2011. He is a member of HZSU (Croatian Association of Independent Artists), HDLU (Croatian Association of Visual Artists) and HULUS.

(Bay Shore, New York, 1931. – Berlin, 2008.)

Rođena je u Bay Shoreu, New York, kao Nancy Dodge Browne, a uskoro se između plesa i vizualnih umjetnosti odlučila za slikarstvo i skulpturu te se upisala na Corcoran College of Art and Design u Washingtonu D.C. gdje studira od 1950. do 1955. godine. U početku izlaže skulpture, slike i crteže u Washingtonu, a nešto poslije i u New Yorku. Njezini prvi radovi tematski su vezani za ljudsku psihu i tijelo, a rađeni su u stilu američkog apstraktnog ekspresionizma s nadrealističkim elementima. Godine 1969. nastanila se u Amsterdamu, gdje 1971. upoznaje uglednog nizozemskog umjetnika Karella Appela, a 1973. nizozemskog slikara Richarda Heftija, koji je uči tehnikama snimanja i videa te Nan odmah počinje eksperimentirati s novim medijima. Godine 1976. zajednički otvaraju prvi amsterdamski višemedijski centar *De Appel*, koji ubrzo postaje kulturno umjetničko okupljalište. Nan se u potpunosti opredijelila za videoumjetnost te već 1977. izlaže na Documenti 6 u Kasselu, a sljedeće godine samostalno izlaže u Muzeju moderne umjetnosti u New Yorku (MOMA). Slijedi niz izložbi, projekcija, instalacija i performansa u najprestižnijim svjetskim muzejima i galerijama.

Predaje na San Francisco Art Institute 1986. godine, od 1987. do 1997. video i film na Umjetničkoj akademiji u Düsseldorfu, a 1998. i 1999. predaje na Gerrit Rietveld Academy u Amsterdamu.

Od 2005. živi u Berlinu, gdje nastavlja sa svojim umjetničkim i pedagoškim djelovanjem sve do smrti, 2008. godine.

She was born in Bay Shore, New York as Nancy Dodge Browne, and between dance and visual arts she soon chose painting and sculpture and enrolled in Corcoran College of Art and Design in Washington, DC where she studied from 1950 until 1955. In 1969 she settled in Amsterdam where she soon began to experiment with new media, primarily with video. In 1977 she exhibited at *Documenta 6* in Kassel, and a year later she had a solo exhibition in the Museum of Modern Art in New York (MOMA). A series of exhibitions, projections, installations and performances in the most prestigious museums and galleries of the world followed. She taught at the San Francisco Art Institute in 1986, from 1987 until 1997 she was a Professor of Video and Film at the Art Academy in Dusseldorf, and in 1998 and 1999 she taught at the Gerrit Rietveld Academy in Amsterdam. She lived in Berlin from 2000 until her death in 2008.