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DAMIR OČKO

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FROST (2012)

INSTALLATION, SOUND, 6 PHOTOCOLLAGES, WALL, MIXED MEDIA

A series of collages based on film stills, either close-ups of body parts and human skin or images of a smoking volcano, are intervened upon in a minimalist, subtle way by a monochrome layer of geometric forms and letters that together form the word "frost" - both the title of this work and the first word of the poems on which the film *SPRING* (2012) is based. These collages are installed together with the sound of clicking tongue taken from one of the SPRING poems shown here in an architectural intervention gapping through the main doors of the exhibition.

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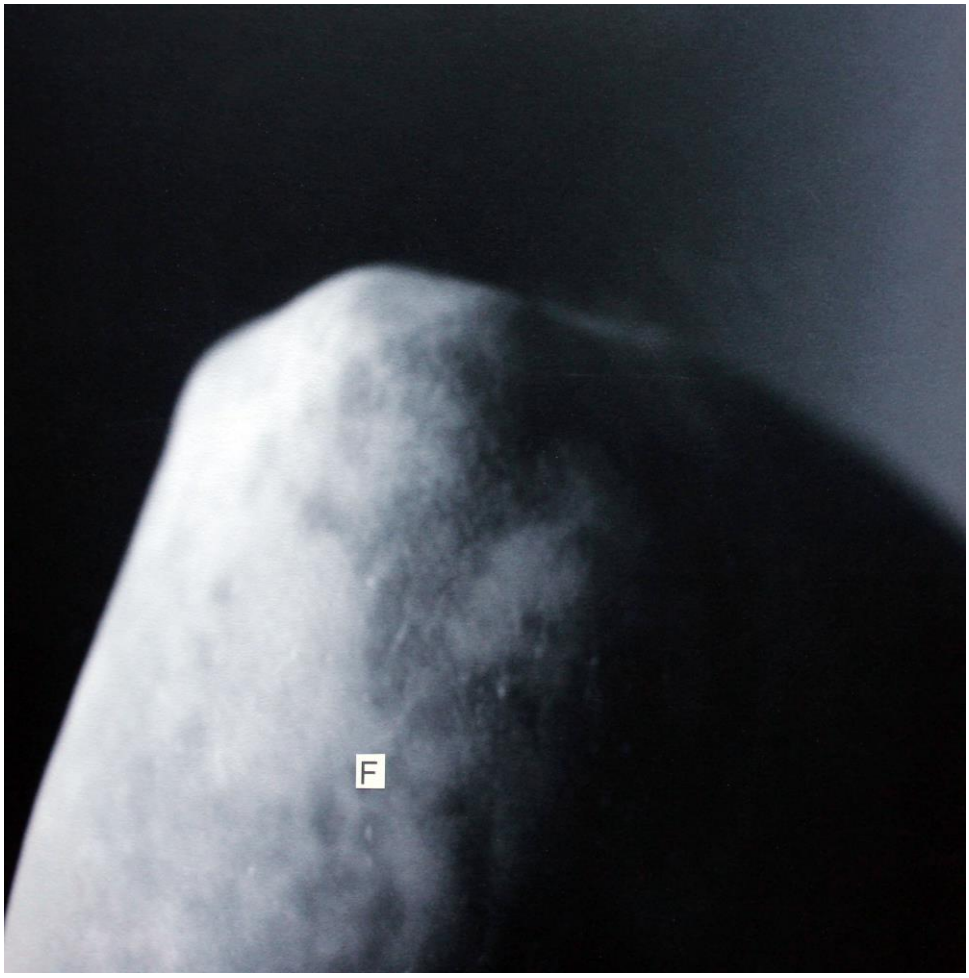

FROST 1 (2012)
PHOTO COLLAGE - UNIQUE
39 X 39 CM

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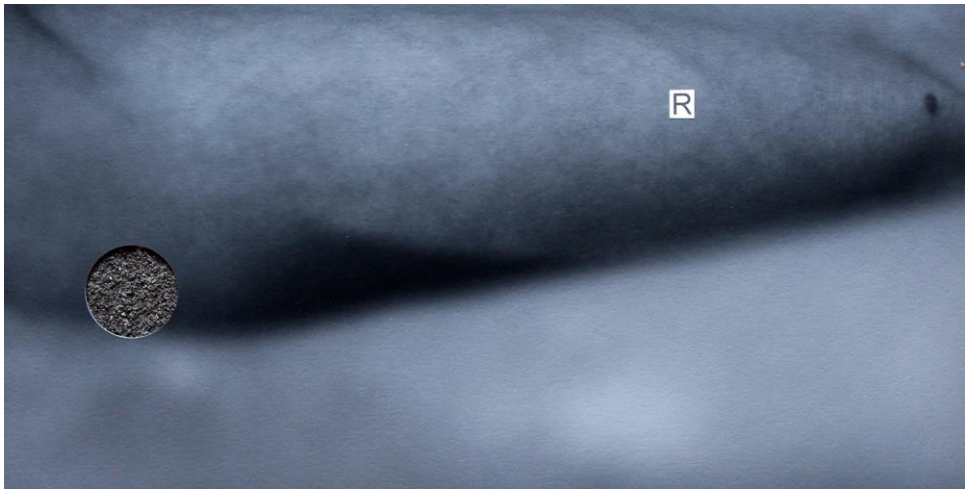

FROST 2 (2012)
PHOTO COLLAGE - UNIQUE
19.5 X 38 CM

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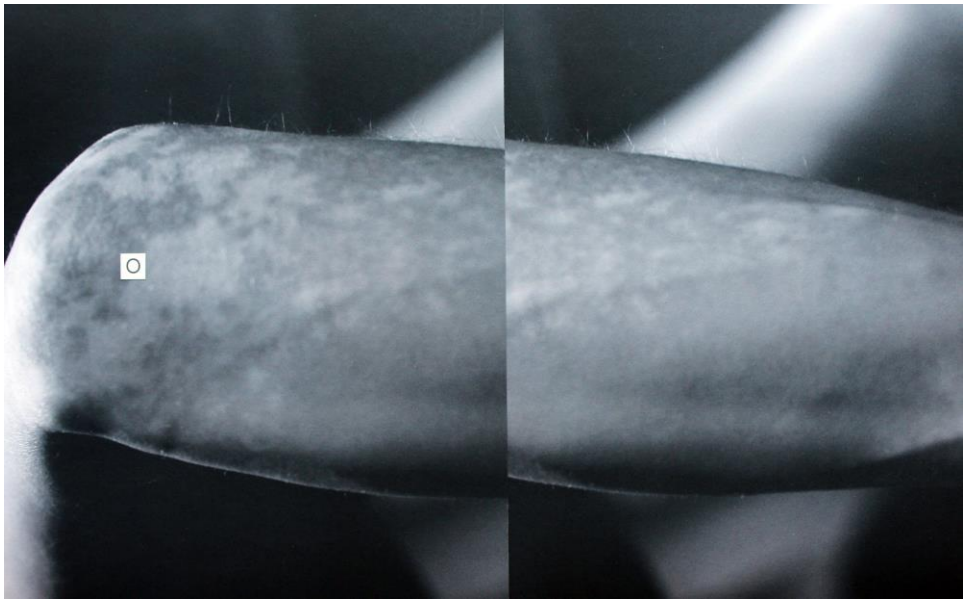

FROST 3 (2012)
PHOTO COLLAGE - UNIQUE
36 X 56 CM

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FROST 4 (2012)
PHOTO COLLAGE - UNIQUE
29 X 56 CM

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FROST 5 (2012)
PHOTO COLLAGE - UNIQUE
34.5 X 66 CM

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FROST 6 (2012)
PHOTO COLLAGE - UNIQUE
34.5 X 66 CM

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CONTROLLED FAKE-PERCEPTION SURFACE (2016)

MIXED MEDIA: PLEXIGLASS, METAL, SNAKE SKIN, PAPER
110 CM DIAMETER

A chaotic assemblage of diverse materials - snake skin, paper and other materials - inscribed in a perfectly proportioned structure. Similar to some of the shapes that the artist uses in his collages, the materiality and the formlessness of the composition are in close relation to automatic writing and intuitive gestures.

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CALENDAR NEGATIVE – BUCHAREST 6 MONTHS (2016)
CUTOUT ON ARCHIVAL PAPER WITH INK
76 x 58 CM

A chaotic assemblage of diverse materials - snake skin, paper and other materials - inscribed in a perfectly proportioned structure. Similar to some of the shapes that the artist uses in his collages, the materiality and the formlessness of the composition are in close relation to automatic writing and intuitive gestures.

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STUDY ON SHIVERING (2013)

BRASS AND STONE
20 X 20 X 24 CM

"In Tranquillity each stone has a purpose

each has a purposed size,

volume, mass, determination

and every size is political."

- Damir Ocko, *TK*

Related to the film *TK* (2014), which employs the shivering body as a metaphor for resistance and unrest, this sculpture addresses the same themes via the motif of the stone - beneath the calm layers of any social construction lies a suppressed violence that sometimes emerges in spite of the mechanisms of control.

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UNTITLED 01 – FROM TK TO THE THIRD DEGREE (2016)

PHOTO COLLAGE - UNIQUE
113 X 70.5 CM

Two of the works on paper that reveal a pivotal preoccupation for the artist: "taking off the skin" of films. Photographs documenting the production of *The Third Degree* (2015) are intervened upon by text or a crystal-like shape. As a crystal reflects objects that are nearby, so does the installation of broken mirrors built around the subjects of the film reflect the crew. The kaleidoscope of images and reflections creates an alternative idea of togetherness, one which embeds the idea of collective responsibility.

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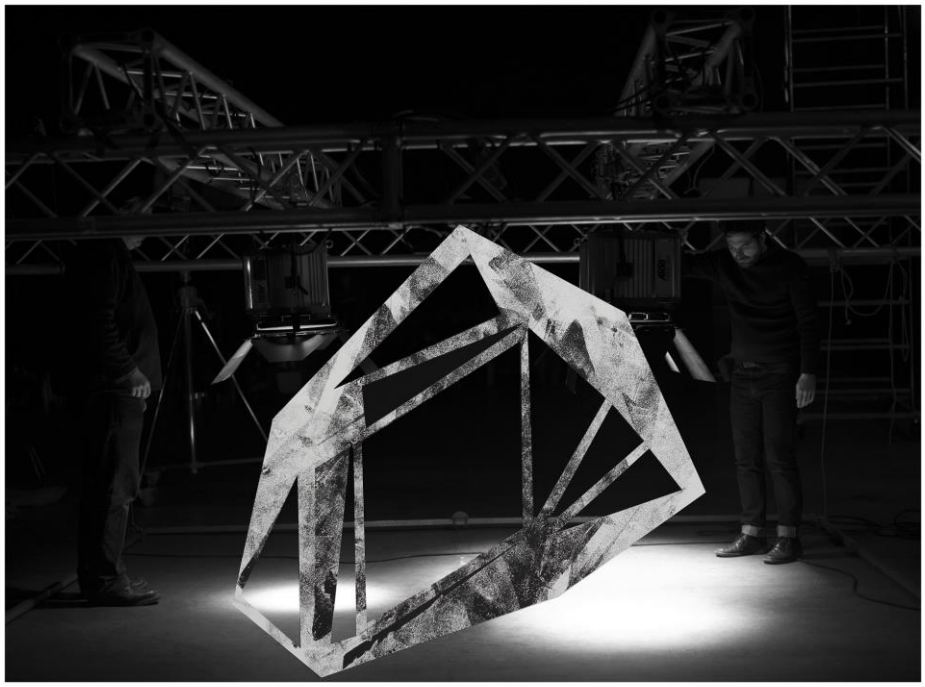

UNTITLED 02 – FROM TK TO THE THIRD DEGREE (2016)

PHOTO COLLAGE - UNIQUE
72.5 X 100 CM

Two of the works on paper that reveal a pivotal preoccupation for the artist: "taking off the skin" of films. Photographs documenting the production of *The Third Degree* (2015) are intervened upon by text or a crystal-like shape. As a crystal reflects objects that are nearby, so does the installation of broken mirrors built around the subjects of the film reflect the crew. The kaleidoscope of images and reflections creates an alternative idea of togetherness, one which embeds the idea of collective responsibility.

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UNTITLED (2013)
PHOTO COLLAGE - UNIQUE
59 X 39 CM

The artist further explores the key motif of the stone - the very symbol of violence - with this minimalist, monochrome composition. As often in his practice, the image is one of poetic violence.

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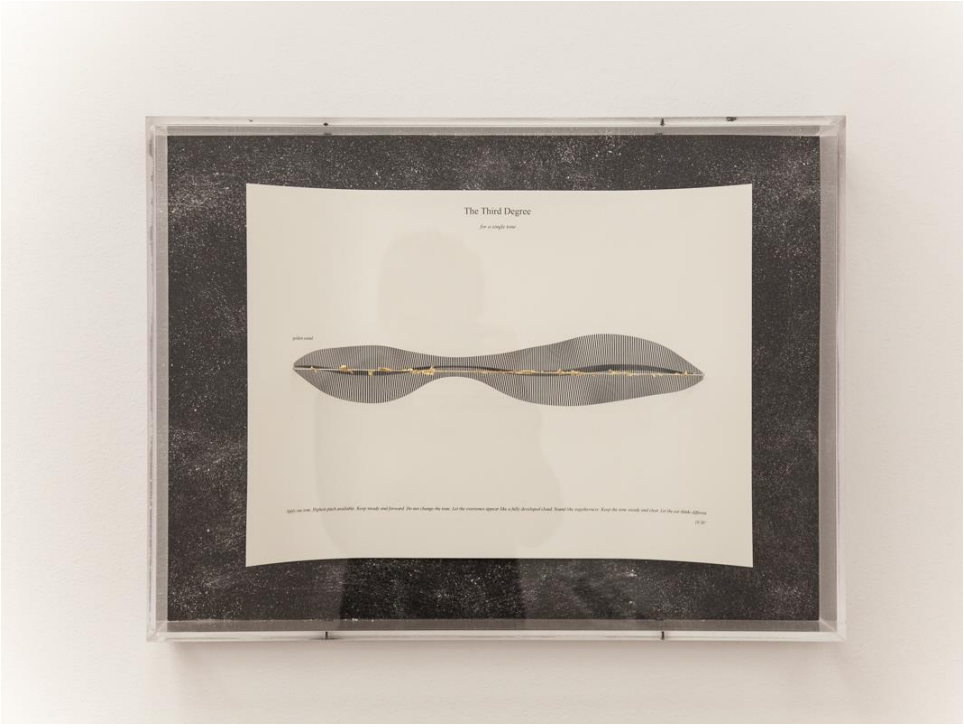

THE THIRD DEGREE SCORE (2016)
MIXED MEDIA: COLLAGE, PLEXIGLASS, GOLD LEAF
45 X 60 X 10 CM

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NARRATOR SCORE FOR TK (2016)

COLLAGE - UNIQUE
48 X 33 CM/ EACH
8 PARTS

This collage series is generated by topics present in the film *TK* (2014), where they are brought forward by a meticulously scored narration in which pause and silence are as important as the spoken word. The narrator voices a poem that begins like a tranquil song, depicting a morning routine, and gradually moves towards a more unsettling scenario: people gather in dangerous constellations to act in violence or to setup the false feeling of tranquillity, stones are used as tools, heavy things get stuck in the throat and voices come to unrest.

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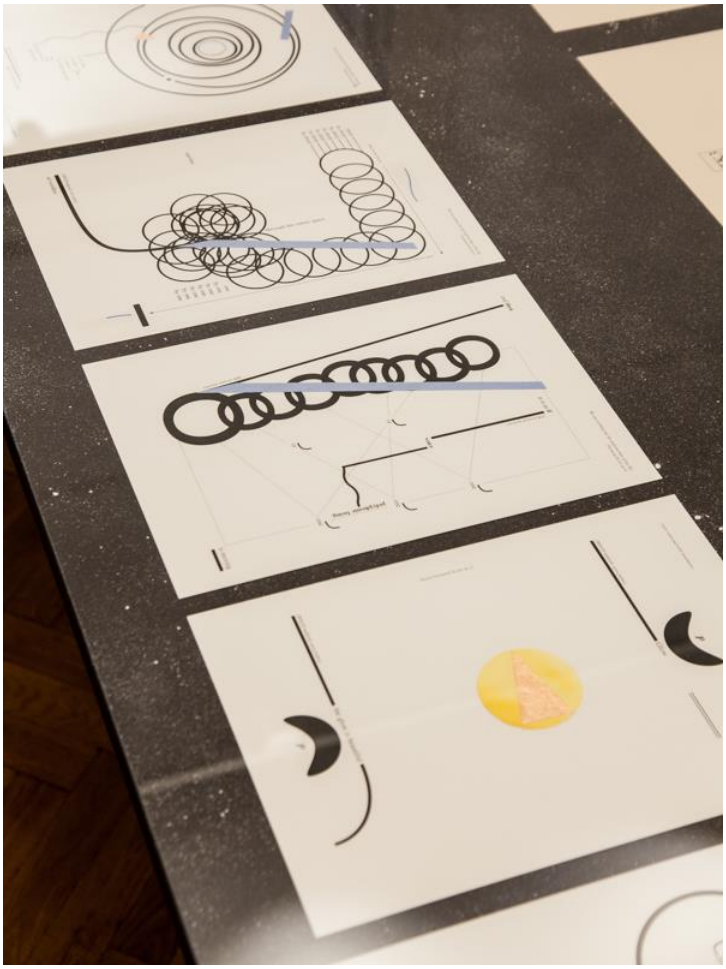

GESTURAL SCORES FOR WE SAW NOTHING BUT THE UNIFORM BLUE OF THE SKY – VERSION 2 (2014 - 2016)

COLLAGE - UNIQUE
29.5 X 21 CM/ EACH
12 PARTS

Exploring the aesthetic, performative and political potential of the human voice, the artist's focus in the film *We saw nothing but the uniform blue of the Sky* (2012) is on one's speech impediment seen as a symbolic predisposition of the speech apparatus. The narrator's effort to pronounce the sentences - poem lines exhaustingly rehearsed for weeks due to his stammering - comes to emphasize the acoustics of words and their meaning. Gestural scenarios which have been elaborated during the rehearsals in order to facilitate the pronounciation form the basis of this collage including geometric forms and misshapes that further highlight the idea of physicality of language.

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NARRATOR SCORE FOR SPRING (2012 - 2016)

COLLAGE - UNIQUE
29.5 X 21 CM/EACH
15 PARTS

For the film *SPRING* (2012), the artist has imagined a voice behaving as if it's coming from an external, hidden source. A voice that appears as a foreign entity throughout the film and that projects itself on bodies. To that end, working with the narrator was a meticulous process, as suggested by this 15 parts collage which rests on thourough instructions elaborated by the artist. Further interventions with geometric or other abstract forms enhance the complex relationship between sounds and poetry and underscore the fragmentary character of the narrative.

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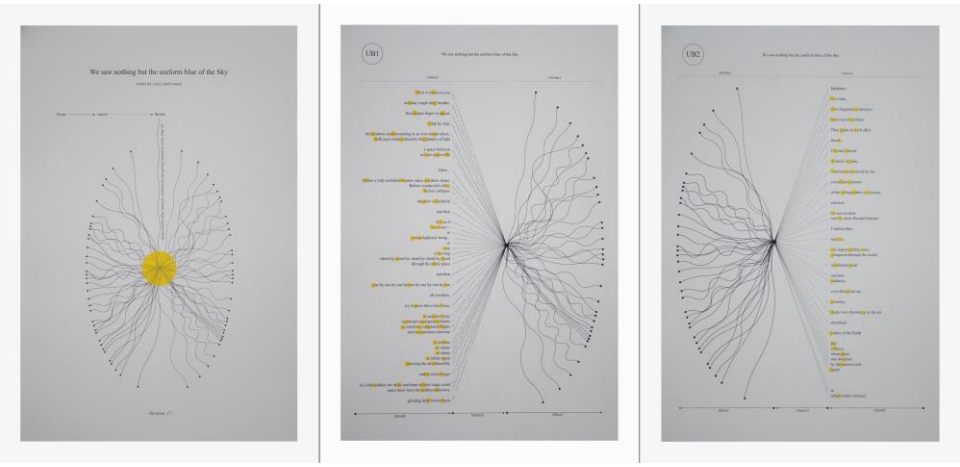

SCORE FOR WE SAW NOTHING BUT THE UNIFORM BLUE OF THE SKY (2014)

COLLAGE - UNIQUE
48 X 33 CM
3 PARTS

This triptych reveals the intricate diagrams of concepts between sounds and poetry in the artist's works. In the film *We saw nothing but the uniform blue of the Sky* (2012), a series of "yellow" scenes include visual and acoustic sirens precisely composed for woodwinds, brass and electronics reflecting the structures and textures of the vocal effort as the narrator is a man with a speaking dysfunction (stammering). In the collage, small yellow shapes punctuate the words of the poem, functioning like a score.

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UNTITLED - TK (2016)

PHOTO COLLAGE - UNIQUE
70 X 44.5 CM

Based on production photographs related to *TK* (2014) - a film which shows a group of unclothed men struggling to remain still in a frozen winter landscape -, each of these three collages adds to the artist's exploration of the social constraints imposed on the body as a physical and political entity. The human body becomes a critical space to reflect on forms of power, fragility and violence, while the very notion of shivering is an unconscious rebellion against the mechanisms of control. In addition to that, the collages indicate the violence that was part of this particular film set: the appropriately dressed film crew filming the naked men as they painfully endure the harsh winter weather. In showing internal structures of the making of art and in demystifying the artistic production, the collages point to the relation between the subject, the audience and the artist and to the cruelty of the filmmaking process.

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UNTITLED (STUDIES ON SHIVERING, THE HUNT) (2016)

PHOTO COLLAGE - UNIQUE
53 X 79.5 CM

Based on production photographs related to *TK* (2014) - a film which shows a group of unclothed men struggling to remain still in a frozen winter landscape -, each of these three collages adds to the artist's exploration of the social constraints imposed on the body as a physical and political entity. The human body becomes a critical space to reflect on forms of power, fragility and violence, while the very notion of shivering is an unconscious rebellion against the mechanisms of control. In addition to that, the collages indicate the violence that was part of this particular film set: the appropriately dressed film crew filming the naked men as they painfully endure the harsh winter weather. In showing internal structures of the making of art and in demystifying the artistic production, the collages point to the relation between the subject, the audience and the artist and to the cruelty of the filmmaking process.

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53 X 79.5 CM

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STUDY ON SHIVERING NO. 5 – 2 (2014)

CUSTOM MADE SPEAKERS, AMPLIFIER, SOUND
28 x 28 x 180 CM

Another work related to *TK* (2014), whose title derives from a phonetic description of the sound made either by chattering teeth or by stone hitting the ground, this sound installation is part of the artist's attempt to conduct a critical analysis of his own actions and of the cruelty ingrained in the process of filmmaking. The sounds create a visceral, psycho-acoustic response in the listener and the effect is one of the artist's central concerns.

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WE SAW NOTHING BUT THE UNIFORM BLUE OF THE SKY (2012)

4K TRANSFERRED TO FULL HD SOUND BW AND COLOR
DURATION: 12'
EDITION: 5/5 + 2AP

Similarly to the other works, the film rests on a fragmentary narrative, a dialogue between the languages of film and poetry. Black and white scenes follow seemingly unrelated characters and events on the beach, such as playful dogs, people walking, or kite surfing, while "yellow" scenes depict the more abstract interplay of three methods of signaling: light, smoke and sounds. The poem is delivered with an extraordinary effort by a man whose reading has been severely affected by stammering. His effort of pronouncing words and sentences comes to enhance the poem itself.

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SPRING (2012)

4K TRANSFERRED TO FULL HD SOUND COLOR
DURATION: 19'58"
EDITION: 2/5 + 2AP

A collection of poetry, musical scores and cinematic structure exploring the notions of oppression and resistance.
The film is set in motion by the reading of four poems, each dwelling on a different subject, yet entangled together by their complex meanings. Filmed in a black box-constructed set, scenes follow contractions, twisting, balancing and dangers in the movements of human bodies. It is not about dance or choreography. It is about human voice that projects itself onto bodies. Furthermore, each poem is interrupted by a seemingly unrelated scene of a volcanic landscape. But each time the volcano reappears throughout the film it utters a different acoustic landscape: from silence to roars to language.

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TK (2014)

4K TRANSFERRED TO FULL HD SOUND COLOR
DURATION: 19'46"
EDITION: 3/5 + 2AP

Based on an eight part poem, this is a complex polyphonic work. Two types of scenes collide together. The first one follows the shaky hands on an old man suffering from Parkinson, in his tireless attempt to write down a poem line. The second set of images shows a group of young men, almost naked, enduring the harsh winter. Shivering muscles, bare skin and limbs trying to remain tranquil - the camera slowly observes how easily things fall apart and bodies are left with little control. The image of exposed bodies, just like in *The Third Degree*, is an image of poetic violence.

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THE THIRD DEGREE (2015)

4K TRANSFERRED TO FULL HD SOUND COLOR
DURATION: 10'22"
EDITION: 2/5 + 2AP

The term "third degree" has an ambiguous meaning in English: it is a way to classify a burn of a very strong degree, but it can also signify a process of extorting a confession under violence.
The film builds upon close-ups of skin scars filmed through an installation of broken mirrors that reflect the crew. Thus it reveals what is usually hidden from sight and creates what the artist calls "a camera-subject loop". By integrating the subject of the camera with the process of filming itself, the film brings to attention our position as both witnesses and actors of the world we live in.

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UNTITLED (2013)
PHOTO COLLAGE - UNIQUE
53 X 73 CM

The artist further explores the key motif of the stone - the very symbol of violence - with this minimalist, monochrome composition. As often in his practice, the image is one of poetic violence.

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UNTITLED (2013)
PHOTO COLLAGE - UNIQUE
73 X 53 CM

The artist further explores the key motif of the stone - the very symbol of violence - with this minimalist, monochrome composition. As often in his practice, the image is one of poetic violence.

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STUDY ON SHIVERING NO.3-5 (2013)

PHOTO COLLAGE
ARCIVAL PAPER ON PHOTOGRAPH
108x188CM

The questions of the human body and the exploration of the physical realities of the body as a social or political subject are at the core of Damir O
ko's artistic practice. Similar to other recent works on paper, these photocollages explore the idea of a "backstage aesthetics" as a formal and critical tool to deconstruct reality and fiction.

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CALENDAR - BUCHAREST 6 MONTHS (2016)

PHOTO COLLAGE - UNIQUE
79.5 X 63 CM

A layer of cutouts, misshapes and colored organic forms is pasted on production photographs related to the filming of *The Third Degree*. Their structure, materiality and ungraspable indefinite forms are referring to artistic (self) reflection and the need and (im)possibility to inscribe the inconclusive narrative.

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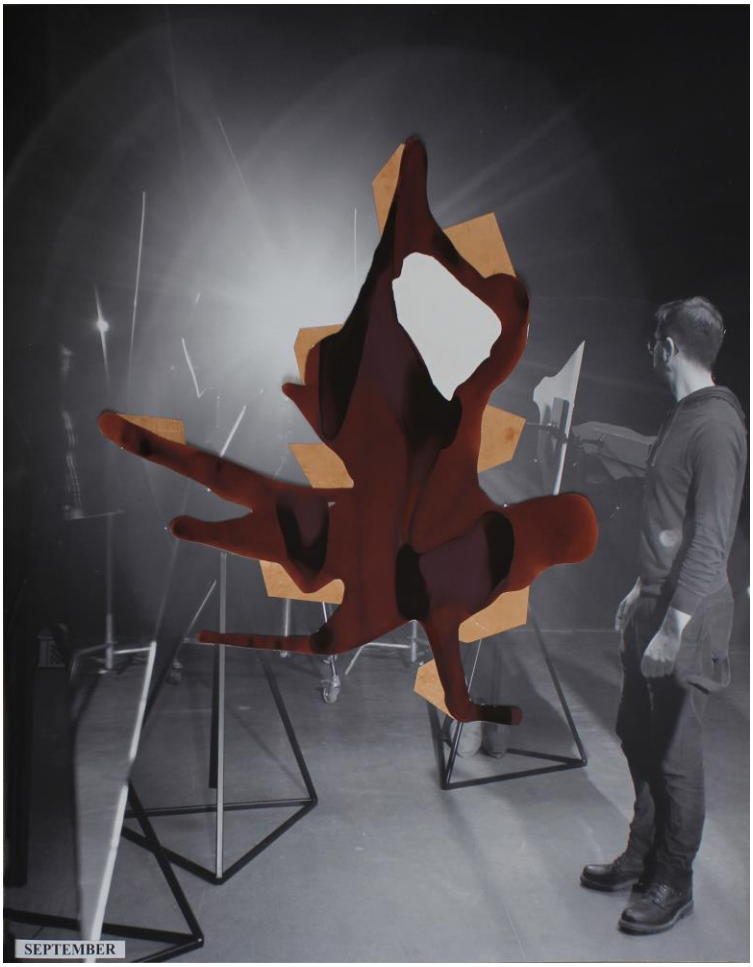

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CALENDAR - BUCHAREST 6 MONTHS (2016)

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STUDY ON SHIVERING NO.3-9 (2016)

PHOTO COLAGGE
79.7 X 63 CM

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ko's artistic practice. Similar to other recent works on paper, these photocollages explore the idea of a "backstage aesthetics" as a formal and critical tool to deconstruct reality and fiction.

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Sunday – Wednesday by appointment