

# GEORG KARGL BOX

**MLADEN BIZUMIC**

*The Ecology of Attention*

Oktober 25 – December 21, 2019

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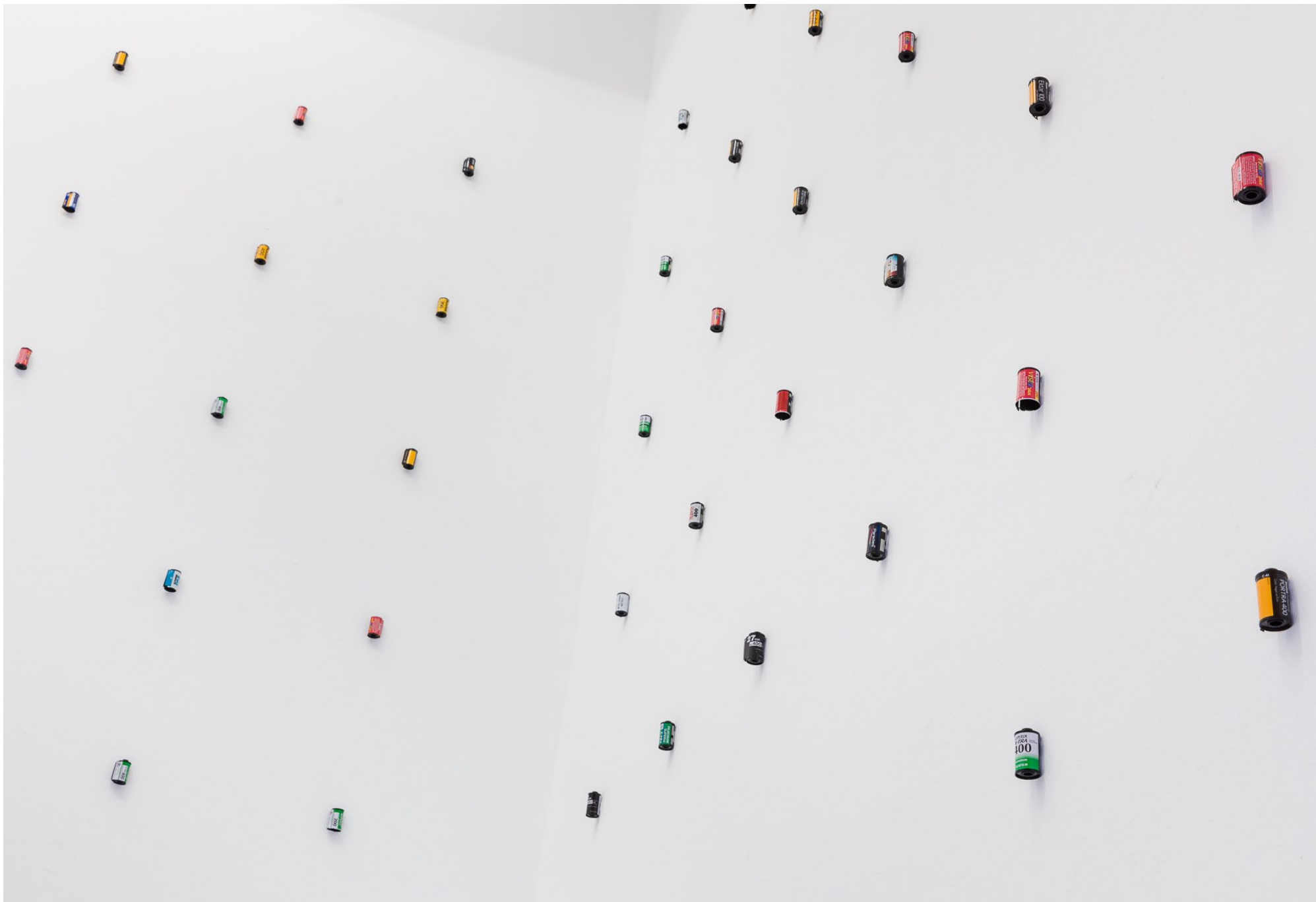
**Mladen Bizumic**

*UNESCO's Children (Miró, the Serra de Tramuntana), 2019*

Chromogenic print on Kodak Endura gloss paper, 35 mm

Kodak Ektar 100 original negative

91,6 x 61,6 cm





**Mladen Bizumic**

*UNESCO's Children (The Wachau Valley)*, 2019

Chromogenic print on Kodak Endura matte paper collaged  
with 6 x 7 Kodak Portra 400 original negative

76 x 90 cm









# GEORG KARGL FINE ARTS

## MLADEN BIZUMIC

### *The Ecology of Attention*

Mladen Bizumic *The Ecology of Attention* continues the artist's exploration of pictorial production in the digital era by connecting two precarious phenomena - the analog photography and the UNESCO World Heritage Sites. The core of the exhibition consists of a set of hand-printed photo-works installed within a wall grid made of 35 mm film canisters. By re-using the discarded photographic matter, Bizumic transforms the Georg Kargl BOX into "an architectural camera" with its "single-lens reflex mirror" facade designed by the artist Richard Artschwager.

As a point of departure for his new series of photo-works, Bizumic visited several of the 1121 UNESCO World Heritage Sites, capturing their fragments with his analog cameras. Among other locations, the exhibition features images of the Aeolian Islands' sea cliff near Salina; the Dolomites' hills; the Joan Miró's studio next to the Serra de Tramuntana, Mallorca; the Wachau Valley's baroque wall structure, all of which are investigating the overlap of cultural and natural sites. The image of the UNESCO Headquarters in Paris, designed by Marcel Breuer, Pier Luigi Nervi and Bernard Zehrfuss, can be seen as a concrete manifestation of the mid-twentieth-century international modernist ideology, architecture, and art.

By recalling the tradition of photo-conceptualism, Bizumic makes photo-based installations that appear like sites or scenes that await the event of their occurrence. Paradoxically the artist's reflection on the material process of reproduction produces an original object that mimics the shifting of index and aura of the depicted sites. Some of the works include the photographic negative collaged on top of the printed image and as such act as interfaces between overlapping moments in time and space. Bizumic sets up arrangements that are always 'works' plus their x value. The x value stands for a number of contextual factors that constitute any exhibition (location, architecture, duration, institution etc.). There is a constant tension between the works and their display, the content and the context that reveals the larger economic, historical and social framework of these images. Bizumic's practice is not about choosing one or the other but about the permanent, change of attention values. This fills space with time, opens up potentialities and creates new points of perception.

Mladen Bizumic's work has been included in numerous major exhibitions including the 9th Lyon Biennale; 10th Istanbul Biennale; 3rd Vienna Biennale; steirischer herbst festival ,08 Graz; 2nd Moscow Biennial and 1st Auckland Triennial. His work is held in several permanent public collections and museums such as MUMOK, Vienna; MAK – the Museum of Applied Arts, Vienna; Te Papa - the Museum of New Zealand, Wellington; the George Eastman Museum, Rochester, New York; FRAC des Pays de la Loire, France, among others. Most

recently Bizumic's installations have been exhibited at MAK – the Museum of Applied Arts, Vienna (2019); Camera Austria, Graz (2019); the Leopold Museum, Vienna (2018); Zacheta - the National Art Gallery, Warsaw (2017); and the George Eastman Museum, Rochester, New York (2017). His studies include the PhD programme in art theory and cultural studies with Diedrich Diederichsen at the Academy of Fine Arts Vienna and the Bachelor and Master in Fine Arts degree at the University of Auckland. He lives and works in Vienna.