

Željko Jančić Zec

Željko Jančić Zec

REFLECTION, 2016



Željko Jančić Zec

REFLECTION, 2016



Željko Jančić Zec

REFLECTION, 2016



Željko Jančić Zec

MEMORIES, 2015



Željko Jančić Zec

MEMORIES, 2015



Željko Jančić Zec

MEMORIES, 2015



Željko Jančić Zec

MEMORIES, 2015

Dr. Renée Gadsden
Memories Are Made of This

The ideals which have lighted my way,
and time after time
have given me new courage to face life cheerfully,
have been Kindness, Beauty, and Truth.
– Albert Einstein

The spirit of innocence and beauty, sometimes reminiscent of Mark Twain's group of "Angelfish", sometimes reminiscent of the heroine of Twain's self-proclaimed best and favorite book, the *Personal Recollections of Joan of Arc*, is the main actor in Željko Jancic Zec's photo series *Memories* (2015). Bare of textual components, the works have a lightness and airiness to them that one experiences when reading a good book. It is their ethereality that evokes literary associations of fragility and grace. Photographer Zec is a trained actor, dancer and dramaturge. He presents us with pictures that, despite their overlapping layers of imagery (which indicate they are not likely to be from Hollywood productions), could be film stills. The black and white photographs of the *Memories* series have the sensuousness of early to late mid-20th century Italian cinema, yet with a subtlety that only invokes it as a light aroma. The elegant, restrained flamboyance of the costumes has an Italian flair as well.

Rugged landscapes and seascapes alternate with triste industrial architecture or urban infrastructure as the stage setting for the tableaux of singular, well-formed, lithesome women, who range from Lolita-esque fresh faced youth to young women whose quiet assuredness lets the viewers know that the subject of their gaze feels her own power and is not an object. Željko Jancic Zec lays a gentle lens upon his models. He achieves the delicate balance of presenting visions of female beauty without repulsing us with a rapacious eye. Unusual and therefore refreshing is the absence of ironic or political content; *l'art pour l'art* was a joyous concept before it fell into "disrepute."

Zec appeals to our memories of times perceived as more innocent, when women were revered, protected and cherished for their beauty, not damned, raped, killed and covered up for it. We are thankful to Željko Jancic Zec's photography for reminding us that the world is a beautiful and inhabitable place to live, for both women and men. For reminding us that women can be proud of their beauty, and fearless to show themselves as God made them. In their full radiance like the sun, without stigma or shame placed upon them by religious, political or societal norms, the women in the photographs disarm us with their well-deserved repose in public spaces. The photographs also demonstrate that despite the atrocities perpetuated upon women by the world dominant patriarchal system, the male gaze does not have to be, by definition, exploitative or disrespectful.

Perhaps *Memories* is not quite the right title for the works. A memory implies a look to the past, and carries sensations of longing with it. Perhaps these photo works are prophetic, as so often good art is. The photos of the naked goddess Gaia, devoid of hospitable feminine qualities, could be future documentations of post-apocalyptic sites in the West.

Željko Jančić Zec

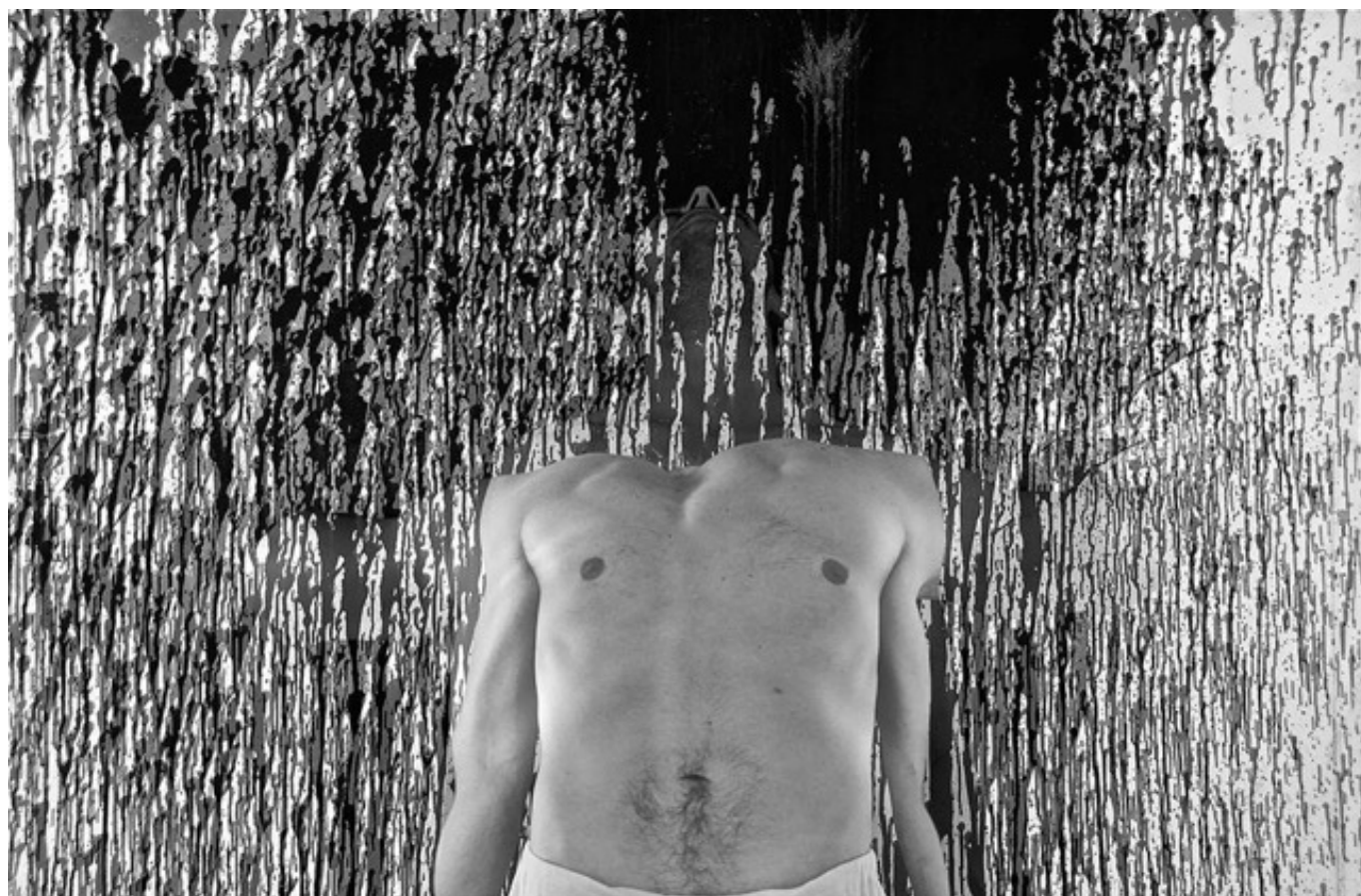
MEMORIES, 2015

The women can be likewise harbingers of the future state of society: alone, free to move their bodies as they feel, stretch to the heavens, cling to the rocks, lie flat on Mother Earth or play hide-and-seek in the abandoned cities. No men to be seen, possibly having eradicated themselves through their perversely narrow-minded and single-minded pursuit of money and power, using every insidious means possible: war, human and drug trafficking, manipulation and destruction of Nature. The photo series Memories as a visual Future Shock, the 1970 book that influenced a generation in positively powerful ways such a seemingly short time ago, and is virtually unknown today – a detrimental situation in contemporary society that can be assessed at almost every turn.

With his imagery, Zeljko Jancic Zec leads us with gentle insistence back to the written word, to the words that are already written in our own minds. That is another reason why he has not given the works individual titles. On second thought, can this radical reduction of elements to one compact visual message – The Woman, Alone, In the World – actually be a battle cry of political and ironical intent? A protest against the way society, and the art world with it, are going? We can only conjecture, as Atlas Shrugged and The Sheep Look Up.

Željko Jančić Zec

PERFORATION, 2014/2015



Željko Jančić Zec

PERFORATION, 2014/2015



Željko Jančić Zec

GOLI OTOK - THE BARE ISLAND / VISION IN THE SHADOW, 2013



Željko Jančić Zec

GOLI OTOK - THE BARE ISLAND / VISION IN THE SHADOW, 2013



Željko Jančić Zec

GOLI OTOK - THE BARE ISLAND / VISION IN THE SHADOW, 2013

Just like the objects in the material universe, the islands and their inhabitants, naturally have some form of a shadow. There are also isolated islands and archipelagos whose history shows a very specific casting shadow, of them and every object in their existence moreover, upon the whole human society within their part.

Those shadows are stretching over decades, throughout time and space, and stay visible even after those islands become desert, desolate and uninhabited upon ectopically „in a state of kipplization“ (Ph.Dick) unnatural, dystopian waste land of „non-community“ ruins, the collapsed architectural infrastructure, the abolished industrial plants, destitute of all human intentions and functions, overgrown by weeds of savage nature. The Bare Island / „Goli otok“, one of the islands of the Adriatic sea, is one of those dystopian „non-places“. The prismatic shadow of an anti-charismatic island that served as a prison, has drastically grown from summer of 1949. until today, even though it's main „correctional“ purpose was abolished and the people emigrated back in 1989.

From 1989., especially in 2000. the island became the soul object of artistic and transartistic enthusiasm in every way possible, in literary works, visual, film, photography, performance, act-functioning, theatrical performance, with or without the written dramatic text. Sometimes spontaneous, as it was with Mexican Indians Tarahumara, at Sierra Tarahumara, which was remarked by Antonin Artaud, a genius and a director of theater of brutality and physical theater. It is worth mentioning that evidence, like abandoned theatre buildings show that the Bare Island really did have its own life of theatre and film as well as music.

Regardless of all these facts, after the emigration of all of the main protagonists of this „Theatre of cruelty“ from the aforesaid four decade historical period (The New Yugoslavia, 1949.-1989.) the Bare Island became this empty shell of a dead era, very expressive and symbolically overwrought, misappropriated and crushed „post-theatrical“ coulisse, without fresh water, electricity or population, not counting the livestock that has gone mad on wild pastures, and those few periodical tourism and catering entrepreneurs and all the more „penal“ guests, tourists, divers, fishermen and curious wonderers and last but not least, artistic groups, all the way from the Multimedial Rijeka center (MMC d.o.o. Rijeka: Bare Island-Reality-Entropy- The new Croatian tourism) to, at last Rijeka-Vienna Multimedial artist and artistic educator Željko Jančić Zec, whose exhibition on digital-manipulation of black and white mat photographs (A3 format, which were taken and processed from 2009. until 2013.) we have the opportunity of seeing, this August at club Palach. The exhibition will be held inside the complex of the legendary club Palach of Rijeka- to which various „Bare- Islander“ case hardened teens have enlisted (even after the closing of the penitentiary, correctional-educative institute, how are we supposed to call it?) from which started the first Croatian after war art-expedition to Bare Island (MMC- the tandem of Palach Čargonja-Stilinović-Cerovac, thirteen years ago).

The artistic- photography approach to that „historically-fatigued“ and literary overexploited mega-subject of Jančić, is utterly asket, visually strong but also „from the shadow“, restrained and low-profile recorded, as if „from the solitary confinement“, „photo-cell“, „camera obscura“, conceptually „drained“ from all of the overly possible, direct ideologically- political symbols, instructions, associations, and even from the explicit physical presence of the human body,

Željko Jančić Zec

GOLI OTOK - THE BARE ISLAND / VISION IN THE SHADOW, 2013

potential „actors“ in that „ciaro-scuro“ Bare- Island abysmal of „evacuated“, deserted reality. The author himself- quiet, hidden „in shadows“ behind the necessary technical equipment, is the only person for whom we can assume is „really there“, but - away, invisible, existent solely in the spirit form- a glimpse, that is to say specific „visum“ and the chosen ambient, the moment of shooting and the light and atmospherically conditions of those self displays which are by their own means dramatically and „ understated but eloquent“ landscape, panorama, exterior/interior, in which throughout ripped „baldachins“ and the raster of rusted grids one can see fragments of the sky. Digital mixes of the light reflections on the shafts and cubistically beveled, overly-broken, „futuristically“ enhanced, expressionistically broken „crooked- industrial“ architecture, chopped with blades and saws of diagonals, verticals and horizontals, at some point relentlessly assured, hard, barbarous and rigid movement of penitential reality. And now barely „factual“ glory hole of a departed „history“, of some esthetically exciting and essential combination and pergament „castoff“ traces of human life, work, social relations, full of elusive, missing, erased moments, affects, acts and events/ accidents- hidden in the shadow of a brief „present“, and from which view the Artist „casts“ our look „blind-through-life“, not shut but „wide shut“ eyes, upon that black and white „mat“- post apocalyptic vision recently Bare-Island- penitentiary-industrial-newly educated reality.

Using the method of esthetic processing, of artistic digital manipulation of photographic „facts“, the author symbolically addresses the everlasting possibility of the autonomously-sensible delight concerning the „nonpolitical“ beauty and significance of the light refraction, the light and shadow performance, even though we are talking about a „picture“ that is to say a hidden „portrait“ of the broken-down Dorian Gray from the Bare Island.

Branko Cevrovac

Željko Jančić Zec

EMBODIMENT, 2012



EMBODIMENT video still

Production: NL/AT 2012.
Genre: Experimental narrative.

Technical details:
Time: 5:07 min/sec.
Image format: 4:3. Colour.
Audio format: Dolby Digital 2.0
Language/ Subtitle: O. A.
Format: DVD.

Željko Jančić Zec

CULT OF DIVA, 2012



Technic Fine-Art-Photography / Photo manipulation

Series 1 out of 20

Željko Jančić Zec

CULT OF DIVA, 2012



Željko Jančić Zec

CULT OF DIVA, 2012

The human imagination has always been fascinated and enchanted by the cult of beauty. It's as far as from Byzantine, Greek and Roman times that the myth about the divine and supernatural beings characterized by distinctive qualities and exceptional talents has been elevated on higher foundation levels. Various stories and legends would beautify these deities creating thus a distant world from the present one and enunciating through its message universal values as well. Glamour, extravagance and prominent sensibility created the ground for universal worship, reminiscent of today's much admired celebrities, movie stars worthy of worship for their outstanding qualities and talents which defined them as Divas. The word and concept of the Diva originated on the opera stage and primarily refers to a woman of exceptional talent in the world of Opera. However, this concept quickly spread to other branches of Arts such as theatre, film and pop music. The classic sense of the word is associated with cinema, while the term Diva was originally a Latin word meaning Goddess and symbolizes the female Deity.

Diva = female deity, Divine, Divinity.

The first associations that usually come to mind related to the concept of Diva are: elegance, sophisticated, magnificent, superb, stunning, classy, dignified nobility and style, refinement and charm and supreme; we could go on with the list of attributes which could easily be associated with the cult of worship of some mythical deity. Some of the Divas were private persons, shrouded in mysticism, some of them were extroverted, but the common point what made them Divas is associated with such notions as gracefulness and sublime.

The inspiration for this exhibition are world's famous Divas active on the scene in different periods of time and the intention is to determine the permanent characteristics that follow each and every Diva on her path to become the symbol of beauty as well as those fragments that represent the individual characteristics in each Diva.

Diva is seen as a strong, charismatic woman equal to a ruler (Cleopatra for example) and therefore personifies a number of properties associated to the kind of worship and respect related to rulers. The question is: could we consider Karolina Riječka (Caroline of Rijeka) a Diva? Her beauty has been worshiped throughout history and, as the legend says, it served as a tool to save the city of Rijeka and preservation of its integrity. Legends spread the word about the admiration for her beauty, personality and charisma as well.

With „Cult of Diva“ exhibition we also tried to analyse the internal struggle of the public person in relation to the public opinion and public criticism. Diva represents an absolute notion. A charismatic person characterized by divine qualities. Absolute and unmistakable in her public role, however in conflict with her fragile private, internal world.

We tried to reflect this conflict in many ways. First of all there is the symbolism of the mirror in relation to that conflict, displaying multilayered personalities of the same face, reflecting that way, within associative connotations, all of the contradictory tendencies and all of the different moods of the person.

The exhibition examines and reveals beauty as an absolute value. Arts and beauty as the most sublime ideals.

Photographer: Željko Jančić Zec

Tekst: Ana Warszawa

Željko Jančić Zec

BLIND THROUGH LIFE, 2011



BLIND THROUGH LIFE video still

Production: AT 2011.
Genre: Experimental narrative.

Technical Details:
Time: 3:17 min/sec.
Image format: 16:9. Colour.
Audio format: Dolby Digital 2.0
Languages/ Subtitle: O. A.
Format: DVD.

Željko Jančić Zec

BLIND THROUGH LIFE, 2011



Željko Jančić Zec

BLIND THROUGH LIFE, 2011



Željko Jančić Zec

BLIND THROUGH LIFE, 2011



Željko Jančić Zec

BLIND THROUGH LIFE - PERFORMANCE ST. STEPHANSPLATZ VIENNA, 2011



Željko Jančić Zec

BLIND THROUGH LIFE - PERFORMANCE SUBWAY 175 St. NEW YORK, 2011



Željko Jančić Zec

BLIND THROUGH LIFE, 2011



Željko Jančić Zec

BLIND THROUGH LIFE, 2011

Blind through life is a multimedia project. Its aesthetic is constituted by the sheer emphasis on performativity and physical expression. The overall theme channels the attention of participants and spectators, from the global, general and political to specific, individual and private matters. A project challenging the values of society, we are altogether living in; and to be more concrete, questioning our crisis management, the affective wisdom of crowds and distinctive rituals of interaction. The lack of empathy, the loss of moral values, the pressure of a materialistic, consumeristic, brand-name-oriented life-style, bound to the doctrines of career and advancement. All of this, as our disappointment, confronted with its actual hollowness, with all these neglected promises of a cold and capitalist society hostage to the crisis, motivated the author to question once more, how and if the individual – confronted with this society – can be and remain an individual, human, and a subject of its own.

The project aims to be specifically attentive to these in some ways intensified manifestations in our society, which regulate or negate the freedom of the individual entirely. As the individual freedom of the subject, though, is vital for the successful operation-mode of a vivid and democratic society.

CAST:

Actor: Željko Jančić Zec.

Photographer: Željko Jančić Zec.

Camera: Srdjan Bosanac.

Sound-Design: Željko Jančić Zec.

Editing: Željko Jančić Zec.

Producer, director and writer: Željko Jančić Zec

Željko Jančić Zec

PIEDINA, 2009



Željko Jančić Zec

PIEDINA, 2009



Željko Jančić Zec

PIEDINA, 2009

The photographic series PIEDINA was shot between 2002-2007 in cities as Vienna, Florence, Lissabon, Barcelona, Rijeka and on the Island's of Rab and Montevideo. The title is conceived from the italic piede (foot) and Bepina (the name of the old neighbour on the Island Rab, called „Aunt Bepina“ as a term of endearment) and indeed the central motive are feet – shod and unshod. The Author addresses the contradictions and the contrast of old feet: feet with the mark of life on one side and young, trimmed, fancy legs of inhabitants of the urban centres on the other. To translate the term literally: „...legs who had been lived in the city“. In harsh contrast to hectic rush and dynamics of today's capitals, these feet had been shot in moments of distraction, rest or ease and therefore approve the sometimes unendurable urban leisure, which is also the title of another photo series, shot at the very same time.

In urban PIEDINAS, man and woman sat with crossed legs or both legs on the ground, leaning or stretched out, finally relaxed. Jančić captured and focussed on their legs quite beneath their knees, the frame focussing on the feet. Thus, most of these snap-shots covered a pair and sometimes even a second pair of feet, which indicates relationships or other sorts of bonds. Within these arrangements Jančić's primary interest is at the level of association, as many as the representative, technical and aesthetic (artistic). The composition is therefore and altogether the result of the best possible protocol of reality.

With this Inversion of attention, the inversion of how you see a human being (a transposition from the face to the feet) Jančić tries to reactivate the interest of the individual in contemporary society. Looking at the antipodes, he separates the legs from their owner and the bulk and discovers, by detecting the layers of identity, the person behind. From his point of view, our feet appear to be oppressed, although they are our second face, bearing most of our life most of our weight. It is here, when he refers to Bepinas marked legs. And in the very same moment he signifies too to his status as a performer. With your feet, „Zec“ says, you can visit almost every corner of this world, and those, who know the world abroad, will agree on the notion, that the mischievous in PIEDINA holds an autobiographic point.

Sabrina Žigo, Curator. City Museum of Rijeka.

Željko Jančić Zec

THE GHOST HAS NO HOME, 2009



Photo presentation broadcast on okto TV, Vienna



Željko Jančić Zec

TRENO TERRENO - ÖBB Nordbahngelände, 2009



Photo presentation broadcast on okto TV, Vienna

Željko Jančić Zec

COMEBACK, 2009



COMEBACK video still

Production: HR/AT 2009.
Genre: Experimental narrative.

Technical details:
Time: 6:27 min/sec.
Image format: 16:9. Color.
Audio format: Dolby Digital 2.0
Language/ Subtitle: O. A.
Format: DVD.

Željko Jančić Zec

COMEBACK, 2009

Synopsis:

... He, who is coming back (the returnee) also can feel, it is the right time to return, to find his genuine place in this world... to nourish his roots, rituals and costumes... not knowing, how to accomplish this, he is searching, researching... and step by step, out of one situation into the other, he is recovering...

Director's Statement:

The experimental-short COMEBACK appears to be inspired by traditional costumes as well as old ruins of even older stone houses on the Island of Rab.

The story is connected with the long-term resettlement of the Adriatic islands. The most general and understandable reasons why people left the island have been poverty, famine and the desire for a better life. There are many people who emigrated to other countries, this led to the phenomenon of abandoned villages and islands.

It's not uncommon that the life of an emigrant is followed with disturbing sense of nostalgia and a sense to return to homeland.

The film narrates the story of a dreamer, trying to find his way back to his roots, his traditions and genuine nature. It is a journey into the past; a sort of homecoming as well as it is a return to tradition.

Cast:

Actor: Željko Jančić Zec

Camera: Sanjin Badurina, Klaus Taschler

Sound-Design: Željko Jančić Zec

Editor: Davor Garic, Srdjan Bosanac, Saša Rajković

Producer, director and writer: Željko Jančić Zec

Željko Jančić Zec

THE SECOND MAN, 2008/2009



THE SECOND MAN video still

Production: AT 2008/2009.
Genre: Experimental narrative

Technical details:
Time: 3:22 min/sec.
Image format: 4:3. B/W.
Audio format: Dolby Digital 2.0
Language/ Subtitle: O. A.
Format: DVD

Željko Jančić Zec

THE SECOND MAN, 2008/2009

Synopsis:

It is done. He escaped, running down endless stairs, cases in each hand. And yes, it is the best time to make it. He is imagining himself to be safe. Everything goes it's way according to plan. But suddenly he can hear steps, steps like his own. Steps, in a certain distance, but far too close yet. Then: A Clash, a collision, cases whirling, clothes everywhere...

Director's Statement:

It is the dream as it is the desperate hope of the exiled, the inner and the war refugee. It is the miserable, grief-striven knowledge of those, who know, that there is no escape, no „some-where else“, no „other place“ and no return, even though they got no other choice but to search for it anyway. Related issues here, are: freedom, identity, constructions of identity and the lines where they break, questions of „nativity“, of being and remaining „the other“, wherever you go. But this refers also to the crucial necessity of communication and articulation. As how and who will find an answer...?

Cast:

Actor: Željko Jančić Zec

Camera: Christian Datz

Sound-Design: Charly Plotzeneder, Boro Rakamarić / Studio za Sirotinju

Editor: Piet Six, Zoran Babić, Danica Mračević Jurić

Producer, director and writer: Željko Jančić Zec

Željko Jančić Zec

WATERISH, 2007



WATERISH video still

Production: NL/AT 2007.
Genre: Experimental narrative.

Technical details:
Time: 3:04 min/sec.
Image format: 4:3. Colour.
Audio format: Dolby Digital 2.0
Language/ Subtitle: O. A.
Format: DVD

Željko Jančić Zec

WATERISH, 2007

Synopsis:

WATERISH reveals the story of a traveller in a foreign city. The narration leads to a „Squat“, a harbour where he is supposed to seek and find shelter. But due to the conditions inside this „Squat“ he finds himself to be confronted with his own, most existential questions and fears.

Director's Statement:

WATERISH, inspired by particular forms of living, is the film-version of one of my performances of the same title: Site-Specific-Theatre – the combination of a motion- and theatre-project acted out in an abandoned building. WATERISH brings into focus specific situations, which hold the potential to imply explicit disruptions to the natural rhythm's of life and in the very same moment analyse its physical and psychological effects.

Cast:

Actor: Željko Jančić Zec

Camera: Coordt Linke, Helle Lyshoj

Light: Dirk Blom

Sound-Design: Jaap Lindijer

Editor: Coordt Linke, Ljubisa Dimitrijevic

Producer, director and writer: Željko Jančić Zec

Željko Jančić Zec

POVRATAK

Part 3. A trilogy.

Povratak is the multimedia presentation of my work as an author of experimental videos and as an artist. The centre of the project is the projection of three works: „Waterish“, „The second Man“ and „Comeback“. These three are all inter-reliant in terms of their content (consisting of autobiographic elements) as well as their methods (performance, dance and one character).

The first movie introduces a person, neurotically controlling himself and his environment, the second narrates the story of someone, running away from himself, and the third a dreamer, trying find his way back to his roots, his costumes and genuine nature. „It's a dream leaving behind everything else“. An anachronism, which marks in essence the demand for your one true self, your own identity. It is the dream as it is the desperate hope of the exiled, the inner and the war refugee. It is the miserable, grief-striven knowledge of those, who know, that there is no escape, no „somewhere else“, no „other place“ and no return, even though they got no other choice but to search for it anyway. Related issues here, are: freedom, identity, constructions of identity and the lines where they break, questions of „nativity“, of being and remaining, „the other“, wherever you go. But this refers also to the crucial necessity of communication and articulation. As how and who will find an answer...?

The result of this synergies of themes and artistic expression is „Comeback“, my personal and professional background, the one I belong to and the one I roam through.

In this project I can see clearly the possibility to connect the city of Vienna, the city I am living in and which is itself, in its structures, marked by political and individual antagonisms, with a particular part of my artistic work, marked in equal measure by the different and sometimes antagonistic methods and technics of theatre, dance and film.

„Comeback“ has been initiated under one aspect: to present three experimental and sometimes autobiographic Short-Movies: „Waterish“, „The second Man“ and „Comeback“. „Waterish“ and „The second man“ developed in the contexts of my correspondent theatre-works. „Comeback“ however contains the essence of these three projects. The idea to turn my theatre- works into a video-work developed on the island of Rab, being confronted with a rich cultural heritage as with the successive migration from the area.

The of all three short-movies are individuals, searching for their very own identity while carrying latent social, existential and subconscious issues.

To distinguish and highlight the contrast to the urban precursors, comeback was shot on the Island Rab, inside the ruins of an uninhabited village – elements of everyday life overgrown by nature, even though they are dissolving in the very same moment.

, representing a social group, the unity of a nation, being the underlying issue of this short-movie, is accented by a combination of female and male costumes. Thus, the short becomes a folkloristic novelty. Folkloristic conservatism becomes altered, without losing the traditional point of departure / basics. Within this film I tried to show the causal chain of impacts and impressions that constitute the identity of an individual.

The product of these synergies is the concrete constitution of the subject, a character and a personality, namely me, as an artist an artwork.

CONTACT:

Željko Jančić Zec

Email: zec@zec.at

Web: [http:// www.zec.at](http://www.zec.at)

[http:// www.zecphoto.com](http://www.zecphoto.com)

all works © Željko Jančić Zec