

# BRACO DIMITRIJEVIĆ

## TRAVELING TO POST HISTORY

curated by Danilo Eccher

from June 11 to September 28, 2019  
Opening June 10 at 7pm

**“There are no mistakes in history. The  
whole history is a mistake.”**  
Braco Dimitrijević

M77 Gallery presents a new exhibition which from 10 June will animate the gallery: *Traveling to Post History*, a solo exhibition by the internationally renowned artist Braco Dimitrijević (Sarajevo, 1948). The exhibition, curated by Danilo Eccher, follows the style of the latest shows presented by M77, where artists are invited to freely interact and dialogue with the spaces of the gallery, each time creating true site-specific projects.

The exhibition marks the triumphant return of the artist to Milan following his participation in the important collective show “Arts & Foods” by Germano Celant at the Triennale on the occasion of the Expo, with a presentation that offers an examination of the main themes of Dimitrijević’s work without losing the powerful dimensional strength of the installations.

Drawing inspiration from his work in the 1970s, the artist examines the relationship between chance and creativity with two never-before-seen large-scale works created especially for the exhibition, which question and almost desecrate the very idea of works of art and the concept of the artist. In that period, ahead of his time in his theories of relational aesthetics, Dimitrijević referred to the role of the artist as an “arranger”, setting up an initial situation for which the public is co-author and the final result is unpredictable.

Visitors are welcomed by an imposing installation centred on two boats with sails that portray the faces of artists and intellectuals such as Tesla, Modigliani, Malević and Gončarova, who all shared alternating critical success and were recognised only many years after having produced the works for which they are now considered masters. As well as the casual nature of fame, in these works in which the portraits are accompanied by an organic element - in this case coconuts -, Dimitrijević also focuses on nature and its capacity to rebalance the forces in play. It is a recurrent presence throughout the artist’s work.

The exhibition continues with two series of works by the artist set around the large installation *Heralds of Post History*, a piece that was previously presented in *Arts & Foods*. The *Balkan Walzer* series consists of portraits of famous composers “defaced” by pickaxes that break the glass surface and remain wedged in the picture, with a red chilli pepper evoking a trickle of blood. This series introduces other themes dear to the artist, such as the continuous blending of nature and artifice (fruit and everyday objects), the references to historical figures that have a particular meaning for him, to be honoured or stigmatised, thus expressing ethical and aesthetic judgements on Culture, Art and the role of the artist.

The second selection of works is dedicated instead to another important body of the artist’s work consisting of installations which create magical encounters between wild animals and works of art. Silent dialogues in which nature and culture come face to face in a suspended dimension.

As suggested by the title of the exhibition, the work of Braco Dimitrijević originates from a critical standpoint with regards to History. The artist developed the concept of

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“Post History” in the treatise *Tractatus Post Historicus* from 1976, a few years before the creation of the term Postmodernism, defining it as a coexistence of different concepts and models, a pluralism of the truth and time of a multi-angular vision.

“In reality, chance is hidden determinism, as nothing really happens by chance, everything needs to be seen from a cosmic perspective” - explains the artist. “This is demonstrated by the many errors of history, which pushes people to the side-lines as though they were “passers-by”, to then re-propose them as heroes. One only has to think of Kafka, El Greco forgotten for 300 years, Van Gogh and many others. I tell this story”.

The exhibition will be open to the public until **28 September 2019** and will be accompanied by a catalogue in which the curator Danilo Eccher converses with the artist.

### BIOGRAPHY

Braco Dimitrijević has had 160 solo exhibitions around the globe amongst which those presented at: Lucio Amelio, Naples in 1971; Galerie Konrad Fischer, Düsseldorf in 1972; Robert Self, London in 1972; Galleria Sperone, Turin in 1974; Sperone Westwater, New York in 1975; Abteiberg Museum, Mönchengladbach in 1975; Palais des Beaux-Arts, Brussels in 1975; ICA, London in 1979; Stedelijk Van Abbemuseum, Eindhoven in 1979; Waddington Galleries, London in 1981; Tate Gallery, London in 1985; Museum Ludwig, Cologne in 1984; Kunsthalle Bern in 1984; Kunsthalle Düsseldorf in 1996; Israel Museum, Jerusalem in 1993; Museum Moderner Kunst (MUMOK), Vienna in 1994; Musée d'Orsay, Paris in 2005; Russian State Museum, Saint Petersburg in 2005; Xin-Dong Cheng Space for Contemporary Art, Beijing in 2006; Musée d'Art Moderne de Saint-Étienne, Saint-Priest-en-Jarez in 2009; Sperone Westwater, New York in 2012; GAM Galleria Civica d'Arte Moderna e Contemporanea, Turin in 2016; Galerie Daniel Marzona, Berlin in 2017; Museum of Contemporary Art (MSU), Zagreb in 2017.

His group exhibitions include: three participations in Documenta in Kassel (1972, 1976 and 1993); five participations in the Venice Biennale (1976, 1982, 1990, 1993 and 2009); Sydney Biennale (1978, 1986); São Paulo Biennale (1996); SITE Santa Fe (1995); Kwangju Biennale (1995); Havana Biennale (1997); Valencia Biennale (2001); Rhetorical Image at the New Museum, New York (1990); Magiciens de la Terre at Centre Georges Pompidou, Paris (1989); Open Systems at Tate Modern, London (2005); Moscow Biennale (2009), Dublin Biennale (2011), Speaking Artists at Busan Museum of Art, Korea (2012-13), Helsinki Biennale (2014), Transmissions at the Museum of Modern Art (MoMA), New York (2015); Conceptual Art in Britain at Tate Britain, London (2016); Art in Europe: 1945-1968, ZKM, Karlsruhe (2017), Symptoms of Society at Zhejiang Art Museum, Hangzhou (2017); A Luta Continua at Hauser and Wirth, New York (2018).