



**Niko Mihaljević
Need Your Love So Bad
+Bonus CD**

Hrvatsko društvo likovnih umjetnika Dubrovnik i Galerija Flora sa zadovoljstvom Vas pozivaju na otvorenje izložbe Nika Mihaljevića *Need Your Love So Bad + Bonus CD* 10. travnja 2021. u 20 sati u Galeriji Flora. Izložba se može pogledati do 20. travnja svaki dan od 16 do 20 sati.

Need Your Love So Bad

Muzička izvedba, 32 min.
2017.

*And when the lights are low, and it's time to go /
That's when I need your love so bad.*

prije nekoliko godina, pred kraj rezidencijalnog boravka u new yorku, sjedio sam u podstanarskoj sobici slušajući na repeat “need your love so bad”, blues standard kojeg je popularizirala britanska grupa fleetwood mac svojom verzijom iz 1968. godine. potaknut dvomjesečnim besposličarenjem i apstraktnom sentimentalnošću pred odlazak, odlučio sam, eto, napraviti zvučni zapis svog improviziranog zviždukanja uz pjesmu. nisam koristio originalnu snimku, već instrumentalnu midi podlogu s youtube-a koja je ionako namijenjena nadobudnim gitaristima za vježbanje gitarskog soliranja, a vrlo je nalik matricama za karaoke. snimio sam deset zviždukajućih improviziranih varijacija, svaki dan po jednu, emulirajući pritom ustima gitarske stilizacije petera greena. godinu dana kasnije sam prvi put izveo njujorški concept album pred publikom i pritom se zabavio kao nikad prije na svojoj izložbi. struktura je ostala ista: trominutna pjesma se izvodi deset puta, ali je izvedba u realnom vremenu pretvorila rad u jedan monotoni i benigni endurance performance. scenografija je podsjećala na radikalno stilizirani karaoke bar: plazma tv sa magenta monokromom (bez pratećih lyricsa) bio je jedini izvor svjetla, a tanki list reflektirajućeg mylara poslužio je kao stage.

unatoč imenu i kontekstu, rad ne počiva na patetici, ljubavnom zanosu ili nekoj autobiografskoj priči, nego na proračunatom stvaranju artificijelne melankolije. priznat ću da mi je zapravo početna motivacija bila fascinacija konfekcijskom estetikom jeftine midi podloge koja delikatnu izvedbu ritam sekcije fleetwood maca reducira na sterilnu isprogramiranu aproksimaciju, ali čija tehnološka zastarjelost posjeduje specifičnu sjetnu, nostalgičnu atmosferu. u našem lokalnom kontekstu takva vrsta programirane instrumentalne pratnje možda najviše asocira na one man bandove sa terasa jadranskih hotela i kafića koji su autentičnost “živog” pratećeg benda zamijenili pragmatičnošću midi klavijature s ugrađenim ritmovima.*

za razliku od verzije fleetwood maca koja je arhetip radiofoničnog britanskog bluesa, ova je verzija njezin digitalni surogat s ironičnim naklonom avangardnoj umjetničkoj tradiciji, ponajviše lewittovskoj sklonosti stvaranja varijacija unutar rigidne strukture. ipak, u krnjoj obradi i dalje je prisutan izvorni osjećaj čežnje. peter green, oprosti još jednom** i hvala ti na svemu.

– N. M.

* možda će vanjski ambijent galerije flora u blizini hotela, kafića i restorana uz plažu poslužiti kao dobar kontekst za takvo čitanje rada.

** ovo će biti sedma javna izvedba rada.

Bonus CD:

1. Ocrtni pejzaži (2012.)
2. Metalna šablona (2013.)
3. Lavlja vrata u Kačićevoj 24 (2015.)
4. Dürüm Organum: Horses On Beaches Of Uludag
And The Girl From Wild Things (2015.)
5. Circumnavigare necesse est, vivere non est
necesse (2016.)
6. Clear Tape Paris 2018 — HEMA / Scotch / Office
Depot / Muji / Monoprix (2018.)

Need Your Love So Bad

few years ago, when my art residency in new york was about to end, i was sitting in my rented room, listening on repeat to “need your love so bad”, the blues standard that the british band fleetwood mac popularized with its 1968 cover. encouraged by two months of leisure and abstract sentimentality, i decided to make an audio recording of my improvised whistling with the song. i didn’t use the original song, but an instrumental midi backing track from youtube (meant for aspiring guitarists for practicing their solos), which sounded very much like a karaoke backing track. i recorded ten whistling improvisations, one each day, emulating with my mouth the guitar stylizations of peter green. a year later, i played my new york concept album in front of an audience for the first time. i never had so much fun at my own exhibition. the structure was the same: the three minute-song was played ten times, but the real time show transformed the piece into a monotonous and benign endurance performance. and the set reminded of a radically stylized karaoke bar: a plasma tv emanating the magenta monochrome (without the accompanying lyrics) was the only source of light, and a thin sheet of reflective mylar served as the stage.

in spite of the name and context, the piece does not rely on pathos, or the impetus of love, or an autobiographical story, but on a deliberate creation of an artificial melancholy. i admit that my initial motivation was actually a fascination with ready-made esthetics of the cheap midi backing track which reduced the delicate performance of fleetwood mac’s rhythm section to a sterile and calculated approximation, but whose technological obsolescence possesses a solemn, nostalgic atmosphere. in our local context, such type of premeditated instrumental accompaniment perhaps most strongly reminds of the one-man bands playing on the terraces of adriatic hotels and café bars, which replaced the authenticity of live backing band with the pragmatism of a midi keyboard with integrated rhythms.*

unlike the fleetwood mac version, which is the archetype of radiophonic british blues, this version is its digital surrogate that gives an ironic bow to the avant-garde art tradition, mostly to the “lewittian” tendency of creating variations within a rigid structure. yet, even in this half-done cover, the initial sense of yearning is still there. peter green, i apologize once more**. and thank you for everything.

– N. M.

* perhaps the exterior of flora gallery and the vicinity of hotels, café bars and restaurants by the beach would serve as a suitable context for such understanding of the piece.

** this is going to be the seventh public performance of the piece.

NIKO MIHALJEVIĆ (Split, 1985.) je umjetnik i grafički dizajner. Magistrirao je na Werkplaats Typografie (ArtEZ Institute of the Arts) u Arnhemu, Nizozemskoj. Dobitnik je Nagrade Radoslav Putar 2016 (Young Visual Artists Awards) za najboljeg mladog hrvatskog umjetnika. Njegovi recentni projekti uključuju permutacijsku kompoziciju "on Water Smoke the" (2020.) trajanja 130 godina, osnivanje Muzeja kristalne lubanje (2019.), avangardni karaoke performans "Need Your Love So Bad" (2017.) te "Circumnavigare necesse est, vivere non est necesse" (2016.), filozofski dijalog koji dokazuje da je otok Prvić kopno sa svih strana okruženo morem. U području vizualnih komunikacija proučava i dokumentira vernakularni amaterski grafički dizajn i tipografiju ("Veliki izbor talijanskih hlača: Zagrebački A4 dizajn ulice", 2016.). Komponira ezoterične recitale za sintesajzer kao Soft Temple II. Radi kao samostalni grafički dizajner te kao docent na odjelu Medijskog dizajna na Sveučilištu Sjever.

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NIKO MIHALJEVIĆ (b. 1985 Split, Croatia) is an artist and a graphic designer. He graduated at the Werkplaats Typografie (ArtEZ Institute of the Arts) in Arnhem, the Netherlands. In 2016 he received the Radoslav Putar Award (Young Visual Artists Awards) for the best Croatian artist under 35 years of age. His recent projects include a 130 year long permutation composition ("on Water Smoke the", 2020), avant-garde karaoke whistling performance ("Need Your Love So Bad", 2017) and a philosophical dialogue proving that a small island in the Adriatic is indeed land surrounded by water ("Circumnavigare necesse est, vivere non est necesse", 2016). He is the founder of the Museum of the Crystal Skull, an assistant professor at Media Design department of University North in Croatia, an independent graphic designer and a researcher of vernacular graphic design and typography (recent project: "Wide Selection Of Italian Trousers: A4 Vernacular Graphic Design Of Zagreb", 2016). He performs esoteric synthesizer recitals as Soft Temple II.

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