



Ivan Yovanovich

The Physical Landscape

I started drawing.
I took some iron bars,
twisted and wrought,
some straight.
I put the lines down.
I moved them freely.
I sought their flow, their clash.
Then I needed more lines.
I went outside
to the demolition site
and pulled out more bars.
I pulled out the lines.
I came back to the studio
and continued to draw.



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RICH FOG



Micro Publishing
Toronto 2007

Artist Catalog, The Physical Landscape - by Ivan Yovanovich
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Rich Fog Micro Publishing, printed in Toronto, 2007
Layout and Design, Richard Fogarty

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I draw the reality into existence. I can only think through doing.

The work I have been producing is confusing me (and this to my greatest delight!). But really, this work started in St. Carol's the day I walked down the shore and started collecting shells, realizing the journey through Newfoundland is not a painting marathon and that paintings concerning the island will continue in London. Hence I collected objects, 'fragments of pictures' with which to construct the pictures later. What was at work here? For one, an interest in the object itself. Then, the interest in the relief, in the relationship of 'this' object to a two-dimensional surface. So, it is about the 'still life'. But it is also about the integration of this still life within a new poetry - a 'landscape'. But really it is about my surroundings from which the object springs. It is about being affected by what is around me. And then it is about creating an aesthetic afterwards.



on site in Newfoundland, 2002



St. Caroline's ('fragments of pictures') 2003, London, 70x70cm, shells and oil on canvas



In London, my surroundings are, to say the least, different. But something caught my eye and this was the river-bottom of the Thames when the tide is low. What is there? First, a purely two-dimensional surface. And within this surface are objects: still lives. The garbage that has settled on the bottom of the river. Here is a landscape. All I have to do is transfer it. And so, once again, I start collecting objects. Around my studio are numerous canals where the tide is always rising and falling. I take to looking at river-bottoms all the time. And I bring back objects that I find: car tires, old bike frames, wheels, dead branches, bricks, shoes, car doors. The most beautiful assortment of still lives. Still lives encountered in my present surroundings, industrial surroundings I could call them. And so with these objects I start making compositions. I draw with them. I don't have to draw a tire. I simply have to put it in its right place. And so what am I doing now? I think I am trying to extract poetry from these most beautiful pieces of rubbish. But I don't know whether I am painting or building sculptures. I am making compositions. And they are pictures. Pictures of what I see around me.



'still life' arrangement for "Beautiful Pollution"



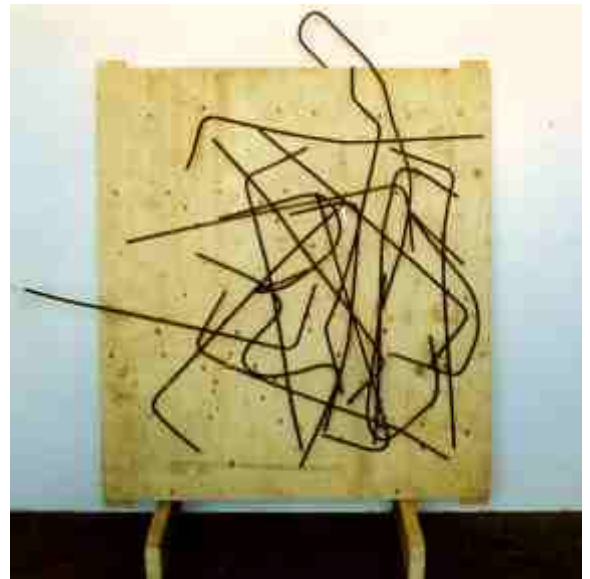
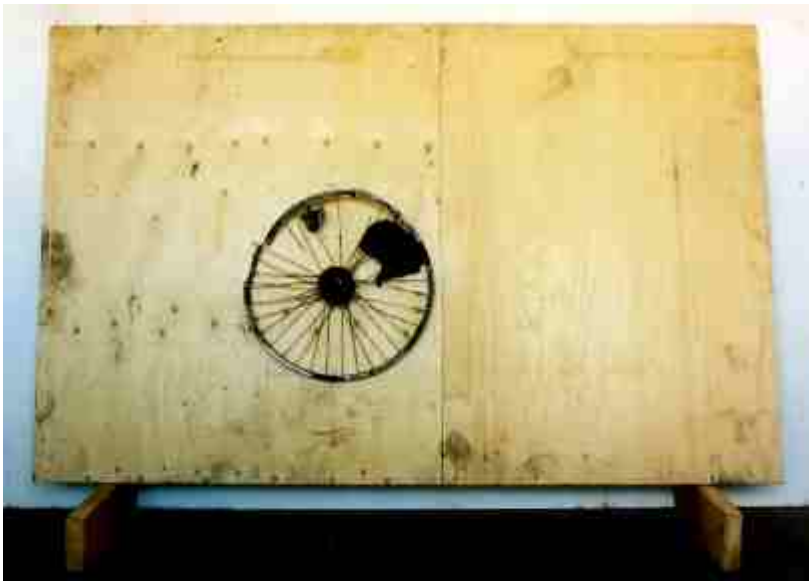
Beautiful Pollution, 2003, London, 150x136cm, bitumen, oil, sawdust, plastic, resin, found riverbottom objects on wooden board



'still life' arrangement for "Two figures passing across a riverbottom"

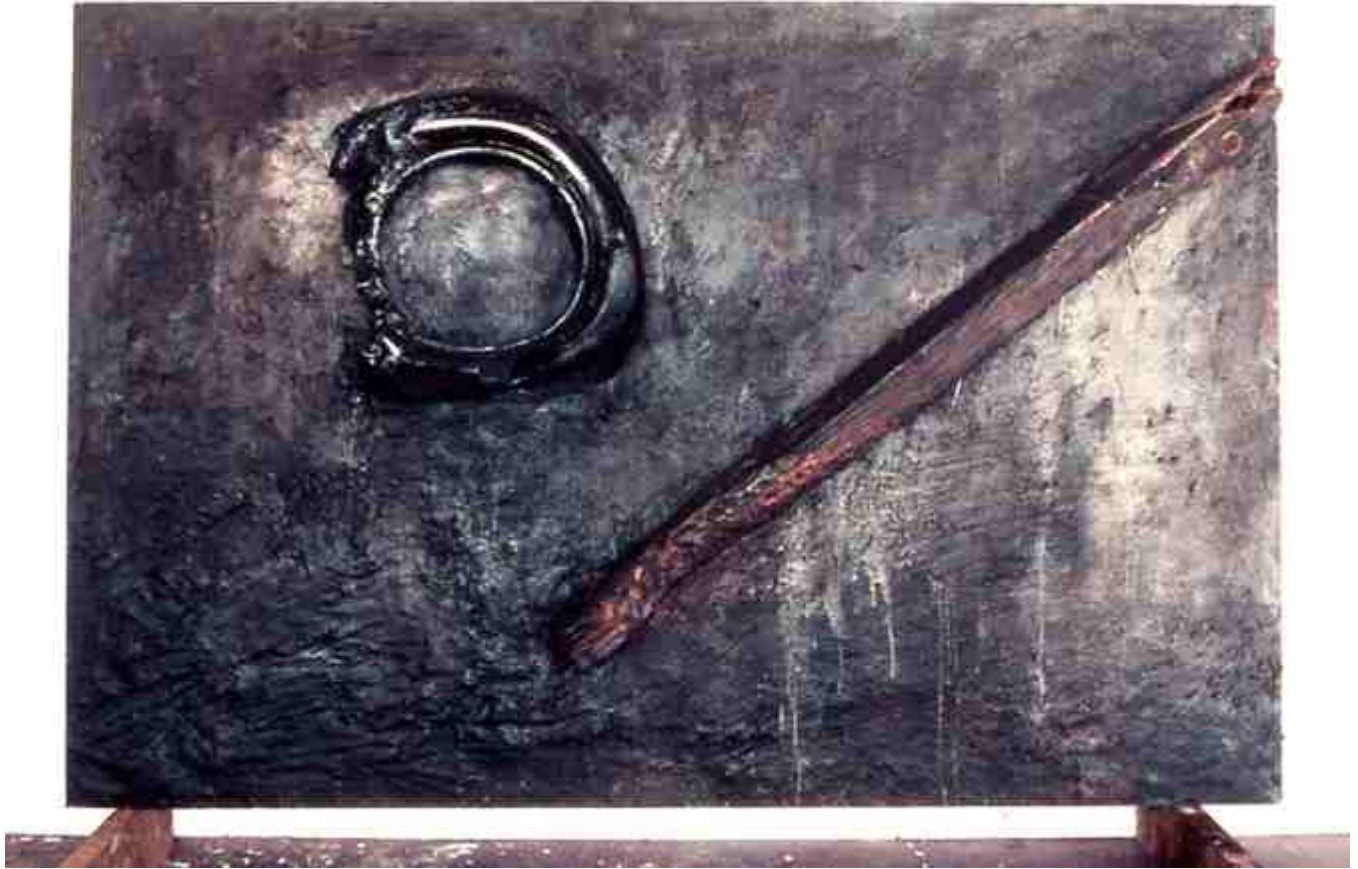


Two Figures Passing Across a Riverbottom (homage to Barcelo), 2003, London, 151x135cm, oil, bitumen, sawdust, found riverbottom objects on wooden board





Pudding Mill Station, to London, 2003, London, 128x100cm, industrial paint, oil, sawdust, found riverbottom object on wooden board



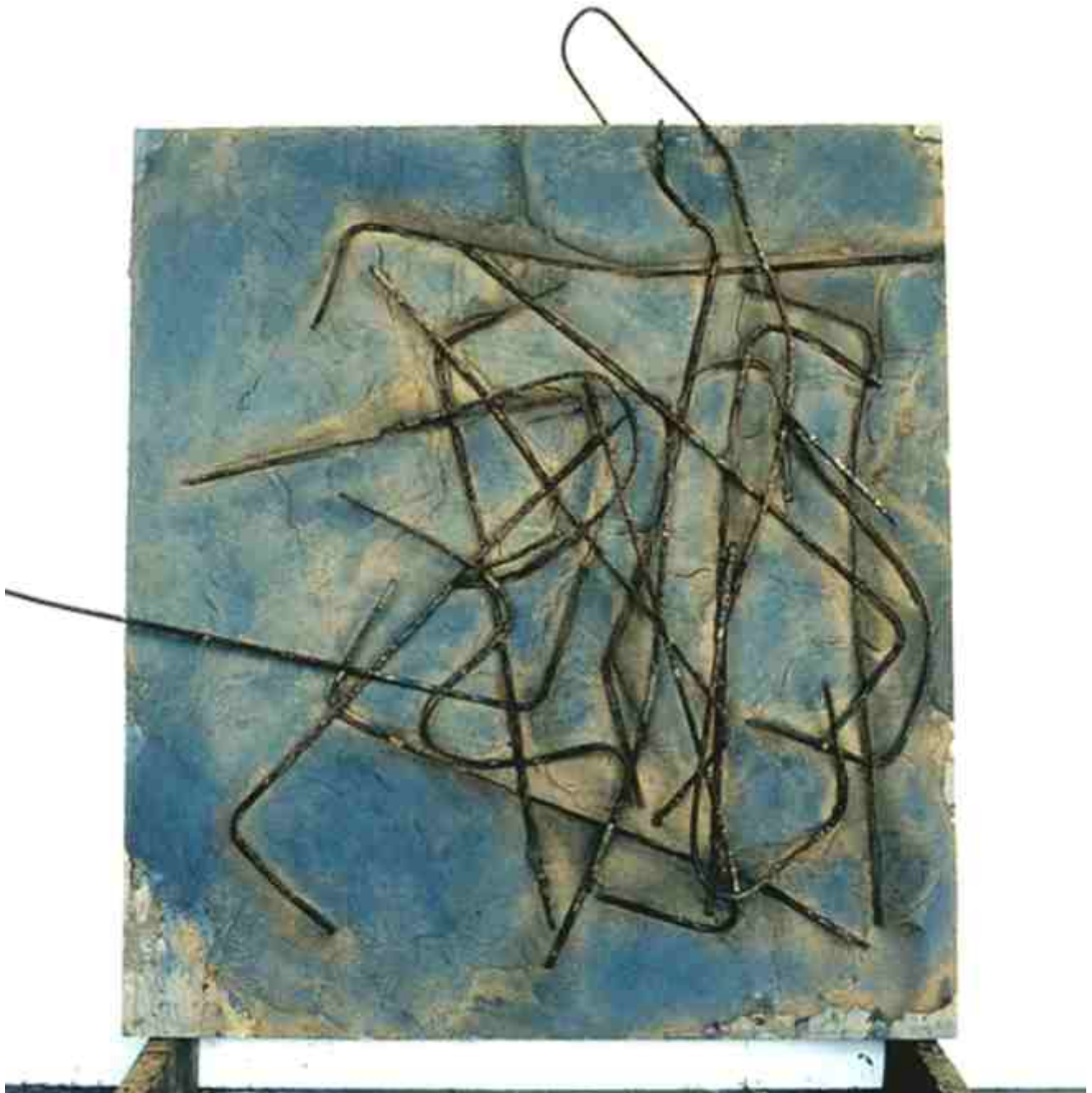
Old River Lea - When the Tide is Low, 2003, London, 225x149cm (destroyed during site demolition),
bitumen, sawdust, oil, acrylic, wooden beam, burnt car tire on wooden board



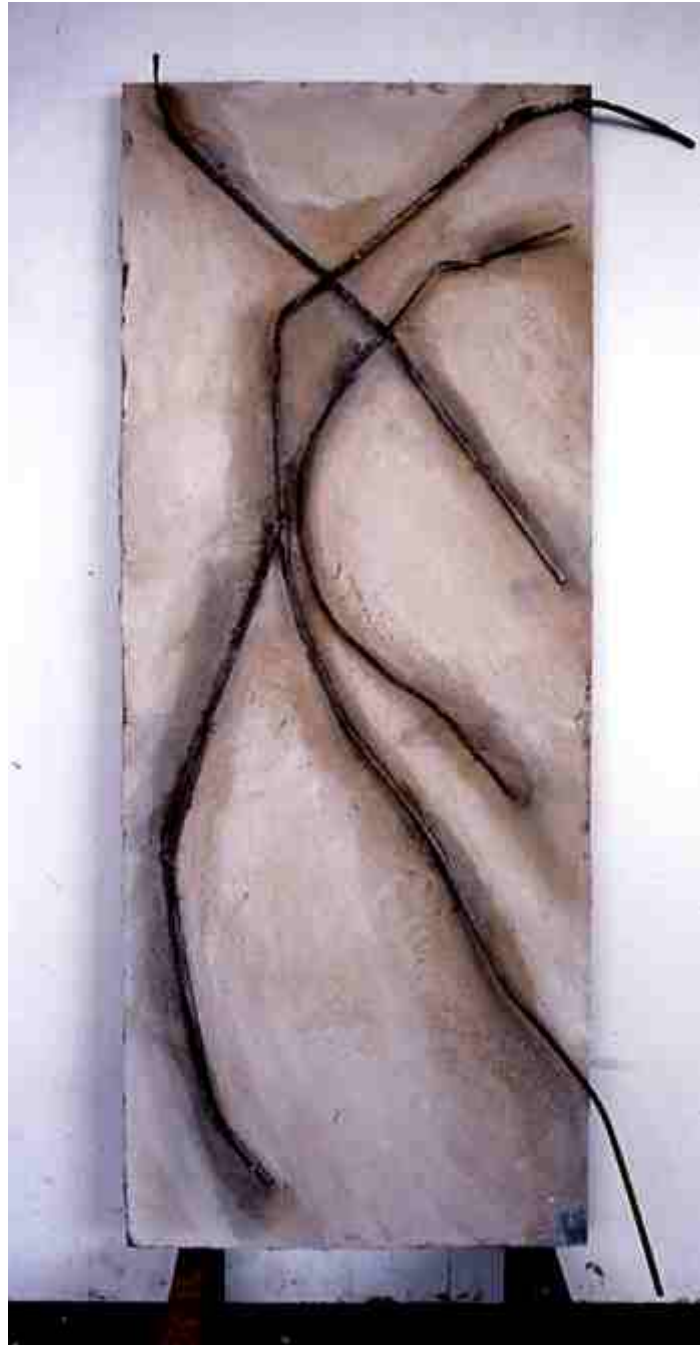
Lucy Love Dove, 2003, London, 150x135cm, oil, bitumen, sawdust, found riverbottom objects on wooden board



Riverbottom with Worm and Bicycle Wheel, 2003, London, 220x142cm, bitumen, oil, sawdust, found riverbottom object on wooden board



Marshgate Lane - portrait of my street, 2003, London, 150x135cm, acrylic paint, sawdust, concrete reinforcing iron bars on wooden board



L'incontro (The Encounter), 2003, London, 153x61cm, acrylic, sawdust, iron bars on wooden board



La Fusione (The Fusion), 2003, London, 153x61cm, acrylic, sawdust, iron bars on wooden board



Pudding Mill River, 2003, London, 208x100cm, oil, bitumen, sawdust, concrete reinforcing iron mesh on wooden board



Chiltern Green Park, East London, U.K



Riverbottom landscapes installed permanently on park premises



back in the studio/ after a long time / really, in many ways, since London/ that is not true/ what is true is that I am once again back to pure studio work/ pure studio work?/ the studio as a laboratory/ why do I feel I need to emphasize that I have 'returned' to the studio to produce serial work/ serial work?/ multiplying one idea manifold/ I don't think so/ I don't think this is why I'm noting this/ why am I mentioning London?/ perhaps because it was in London that I consciously approached a new landscape/ the objective, poetic landscape?/ landscapes of riverbottoms when the tide is low/ an attempt to actually present the physical landscape/ building a landscape/ with rocks, sand, objects/ building the landscape with the landscape/ an excess of modern art?/ so now again/ a new landscape series attempting the same/ landscapes of the streets/ of pavement/ of the actual asphalt/ with a focus on one particular 'item'/ one landscape element/ the lost glove/ lost gloves found on the asphalt landscapes/ this is the objective landscape/ the lost glove on the pavement/ the glove and the pavement lifted off the street/ an attempt to extract the poetic from the most mundane (perhaps this is the greatest poetry after all?)/ or the human hand embedded in the road/ the many human hands embedded in the roads/ maybe that is really what I'm making/ no!/ what I am recording/ human hand-prints made on the road/ perhaps there is a possibility for a greater idea within these parameters/ there are the hand marks on the caves left by the cave men/ so let these be the hand marks left by the present men/ let these gloves be our imprints in time/ this time we've spent here/ let them be portraits of the gloveless ones/ yet these are after all landscapes/ these observations are made by looking at the world/ by looking and learning from the world/ by listening to the Silence/ art has detached itself from the experience of observing this world/ there has to be a relationship posed between ourselves and that which surrounds us/ no matter how abstract/ the world remains a concrete idea/ I want to attempt to continue the celebration of expressing this world/ be it a metaphor, be it an experience/ if Spirit can't be shown then certainly its relationship with matter can



Streetscape: Portrait of a Gloveless One on a Sidestreet with Hopscotch, 2006, Toronto,
116x93cm, asphalt, bitumen, chalk, lost glove on wooden board





Go West (a highwayscape): Portrait of a Gloveless One with White Lane, 2006, Toronto
82x159cm, bitumen, tar, varnish, squirrel skin, spray paint, lost glove on wooden board



Streetscape: Portrait of Gloveless Ones with Yellow Lane, 2006, Toronto
67x86cm, asphalt, spray paint, lost gloves on wooden board



Streetscape: Portrait of a Gloveless One with Yellow Lane, 2006, Toronto
45x50cm, asphalt, spray paint, lost glove on wooden board



Streetscape: Portrait of Gloveless Ones, 2006, Toronto
60x112cm, asphalt, lost gloves on wooden board



Streetscape: Portrait of Gloveless Ones with two Squares, 2006, Toronto
78x85cm, asphalt, lost gloves on wooden board



Streetscape: Portrait of a Gloveless one with Street-works markings I
2006, Toronto, 73x114cm, tar, bitumen, varnish, spray paint, lost glove on wooden board



Streetscape: Portrait of a Gloveless One with Street-works markings II, 2006, Toronto
70x130cm, tar, bitumen, varnish, spray paint, lost glove on wooden board

The first asphalt series is done. I made no notes on the process as I did with the riverbottoms. Unlike the process in London, this one felt more assured. There was a conscious approach. I knew what I wanted to achieve. I knew what I wanted to extract. Perhaps I am a little more experienced. With what? With 'building' a landscape.

Streetscape: Self-Portrait with Palette, 2006, Toronto, 20x72cm
tar, bitumen, oil paint, spray paint, rubber work gloves on wooden board



The "Streetscapes" (Portraits of the Gloveless Ones) are a reflection of what surrounds me. Every step every urban dweller makes is a step through this landscape. It is everywhere, in every city, in every country. The asphalt sprawl. It's what the entire civilization depends on in order not to walk or drive in mud. To drive! That is the significant one. These are our arteries. We wouldn't know how to move without them. Not today. The OIL civilization. These landscapes are the very extract of that oil. We build them from waste oil in order to waste more oil. And so these landscapes of mine. Perhaps this is really why I did them, without even knowing. To document what one day may very well be the relics of industry. "There was once a civilization that needed oil." Tar, asphalt, bitumen. And perhaps how appropriate that embedded in them are our 'hands'. Maybe we will be remembered as a civilization of roads and highways - amongst other things.

For some time now I have been stalling on initiating the new “Urban Landscapes”. This morning as I often do I cycle to the Tommy Thompson Park. The weather is changing, getting colder and I almost turn back. At the end of the route by the lighthouse I walk down to the artificially built-up shoreline. (The entire park/peninsula is artificially built.) It's made up of rubble, steel and concrete. Many times I enjoyed this sight, many times I contemplated this modern landscape. And so as is always the case, observing nature (the world) is the surest way to learn. On the opposite side of the peninsula, the grand sky line of Toronto; right beside me - beneath me! - the physical make up of this reality.

Hypothesis:

LANDSCAPE = PHYSICAL MATTER/OBJECT = REALITY (?)

To recognize our ideas in nature is to give them conviction, perhaps even justification. This morning I felt like turning back, the wind was too cold. But I rode down to the lighthouse to recognize a direction. All I wanted to say really is look... learn... see.



Tommy Thompson Park shoreline



View of Toronto skyline from Tommy Thompson Park





Columbine Studio, Toronto, 2007





Urbanscape: Engineering, 2007, Toronto
83x115cm, concrete, wood construction element, spray paint, found objects on wooden board





Urbanscape: Architectural Arrangement, 2007, Toronto
89x114cm, concrete, wood, scrap metal, styrofoam, spray paint on wooden board





Urbanscape: 2=2, 2007, Toronto
112x119cm, concrete, scrap metal, concrete reinforcing bars, spray paint on wooden board





Urbanscape: Road Rage, 2007, Toronto
100x114cm, concrete, bitumen, torn truck tire, bones, broken glasses, spray paint on wooden board





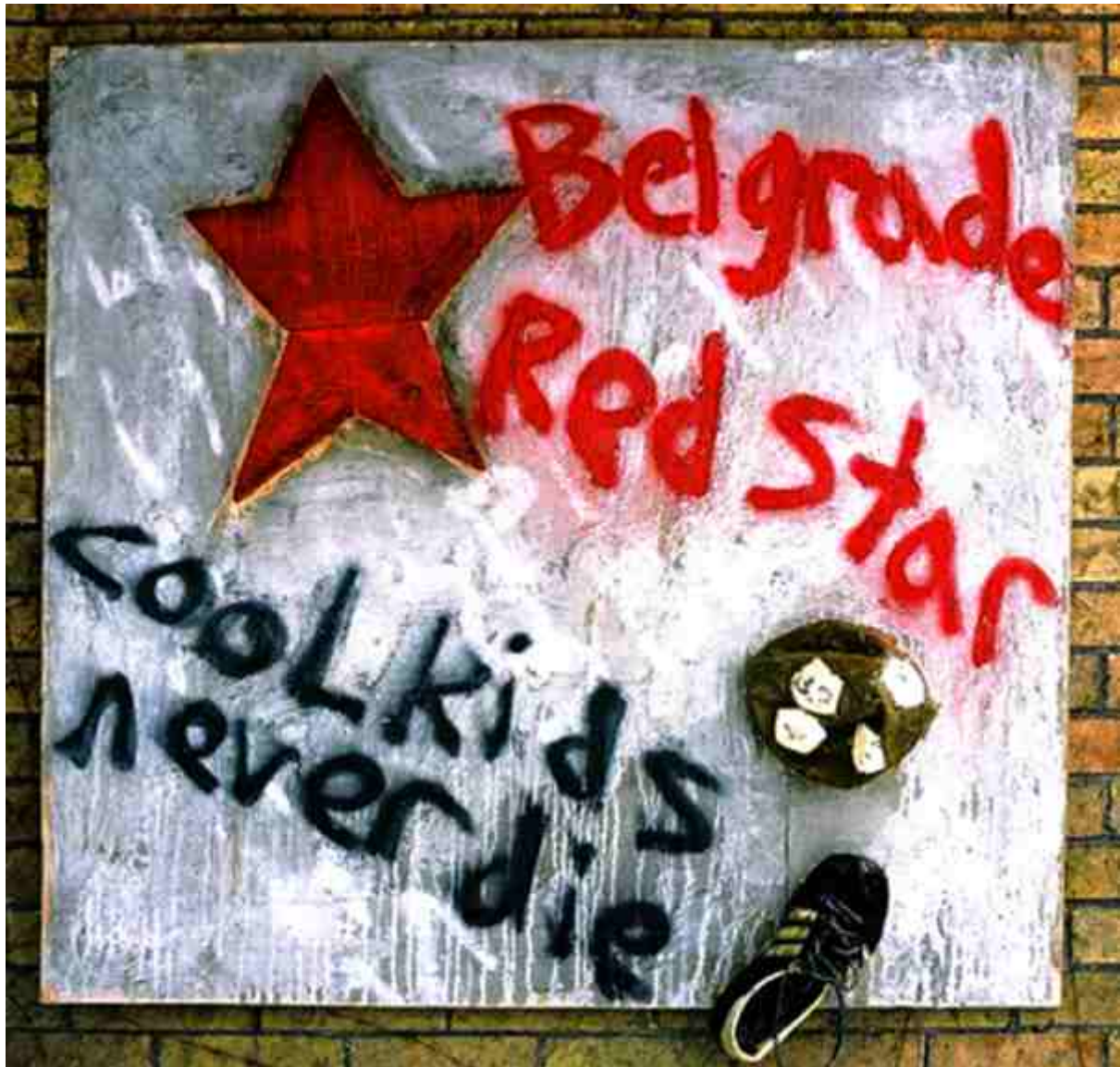
Urbanscape: The Hedonist, 2007, Toronto
65x75cm, cigarette butts, concrete, bitumen, spray paint on wooden board



Urbanscape: Go Big or Go Home, 2007, Toronto
122x75cm, concrete, torn car tire, bird wing, spray paint on wooden board



Urbanscape: An Advertisement - Live Here, 2007, Toronto
121x120cm, concrete, chalk, spray paint on wooden board

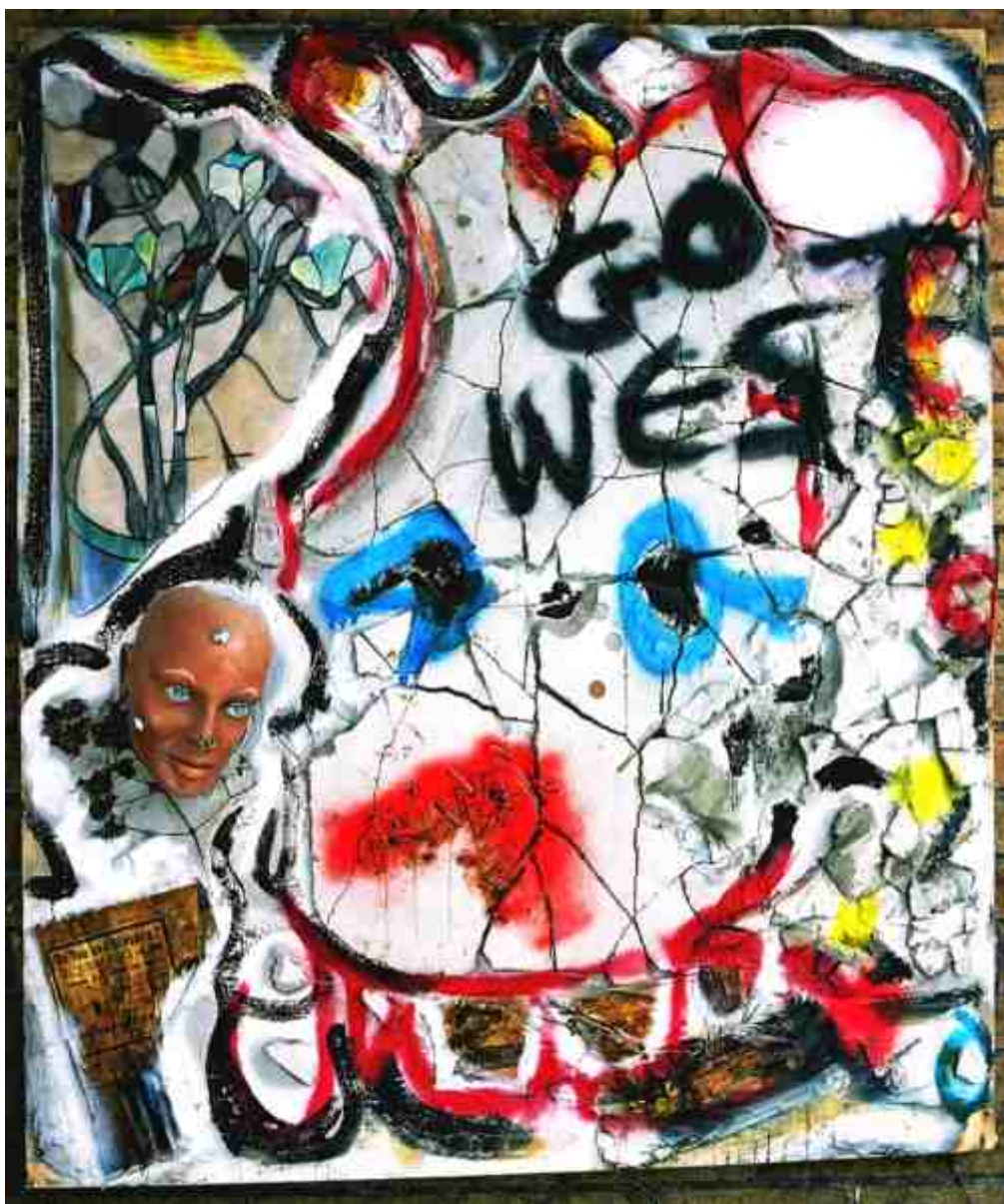


Urbanscape: Football Forever!, 2007, Toronto
113x119cm, concrete, wooden star, acrylic paint, running shoe, football, spray paint on wooden board



Urbanscape: Toronto 2007 *a.d.*, 2007, Toronto
115x60cm, concrete, asphalt, found objects on wooden board





Urbanscape: Do You Need Eyeglasses?, 2007, Toronto
126x108cm, concrete, stained glass, newspaper, found objects, spray paint on wooden board

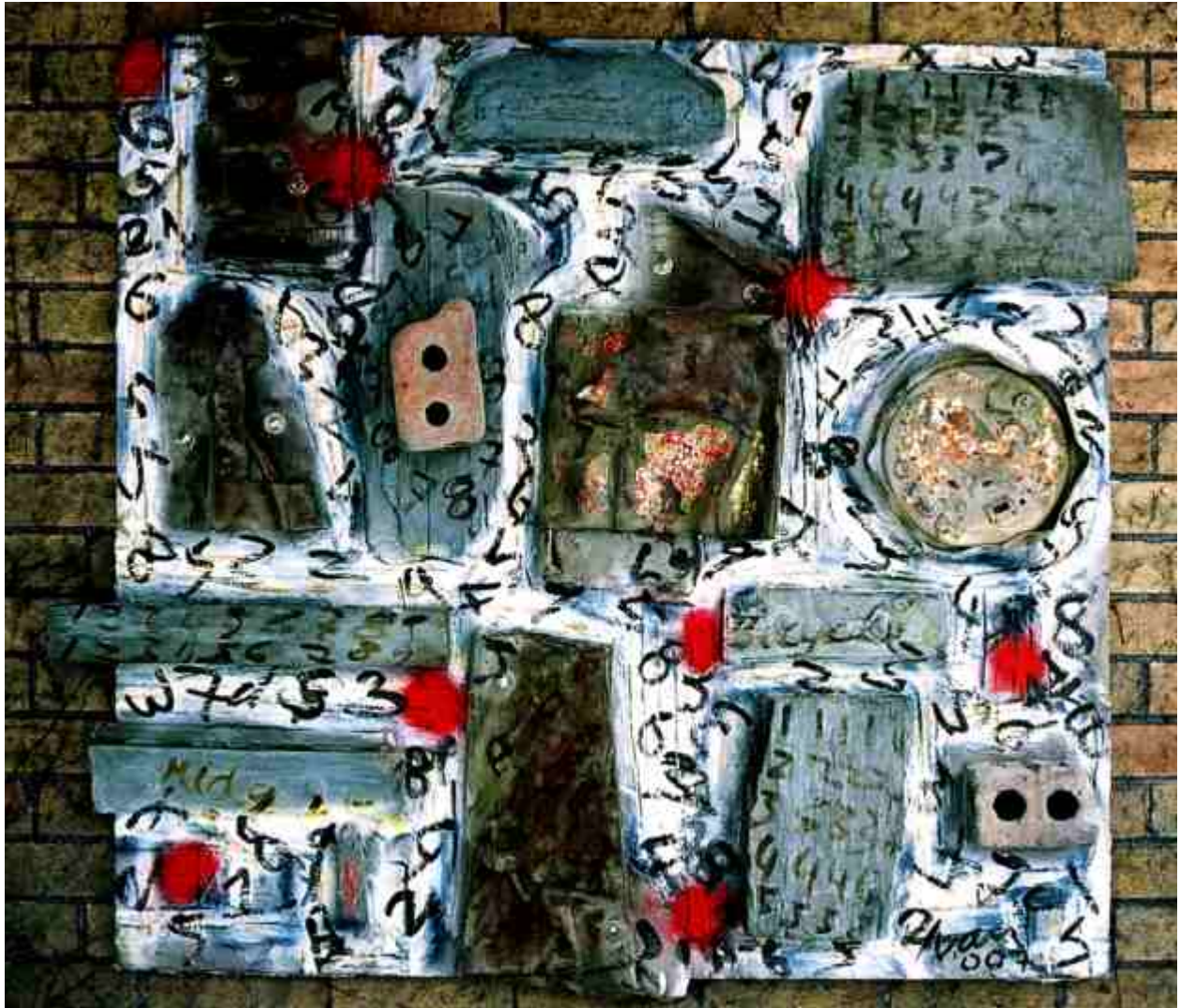


sTReeTciTYcLASH, Toronto, 2007



from a 'tall eye': city block arrangements





Urbanscape: Traffic Jam, 2007, Toronto
112x119cm, concrete, scrap metal, styrofoam, wood, bricks, spray paint on wooden board



Traffic Jam I, 2007, Toronto
107x121cm, concrete, wood, scrap metal, bricks, lost glove, spray paint on wooden board



The Thought of It All, 2007, Toronto
105x121cm, concrete, scrap metal, wood, bricks, rubber roadway lane, bicycle wheel, spray paint on wooden board





Eureka!, 2007, Toronto

114x120cm, concrete, bitumen, scrap metal, wood beam, rubber roadway lanes, brick, lost glove, spray paint on wooden board



The Shipping Yard, 2007, Toronto
 118x118cm, scrap metal, concrete, wood, bitumen, lost glove, spray paint on
 wooden board/paint on wooden board





Starry Night with Sky Scrapers, 2007, Toronto
83x108 cm, scrap metal, bitumen, concrete, wood, spray paint on wooden board





Ivan Yovanovich

Education

1992- 1996 York University, Toronto, **Bachelor of Fine Arts**

2000 studio practice with Tom Campbell and Miroslav Nesic, Toronto

2001 studio practice with Alexander Cvetkovic and Svetislav Arsic-Basara, attends Sumatovacka School of Art, Belgrade, Yugoslavia (Serbia)

Exhibition History

2007 Nuit Blanche: alley-way exhibition at 260 Carlaw, Toronto
(**two-men showing**; presented by **Headbones Gallery**)
mixed media (constructions, assemblage/relief, combines)

2007 sTReeTcITyCLAsH (**solo exhibition**),
Columbine Studio Court Yard, Toronto; mixed media (constructions,
assemblage/relief, combines)

2006 The Drawers- Erotic Exotic Christmas (**group showing**),
Headbones Gallery, Toronto, Carlaw Ave; drawings and sculptures

2006 the T-Show (**three-men show**),
EDAAS gallery, Toronto, Queen W; sculptures and installations

2006 Contemporary Sculpture and Furniture (**group showing**),
KOMA design Gallery, Toronto, Queen W; sculptures and furniture

2006 Paintings and Pictures (**group showing**),
O'Connor Gallery, Toronto, Queen E; paintings

2006 Columbine Studio (School of Art), Center for Community Visual Arts Education,
founder/artistic director

- 2005** Still Lives (**annual group showing**),
Praxis Gallery, Toronto, Queen W; paintings
- 2004** Serbia to England Four years' work, (**solo exhibition**),
Centre for Culture and Arts, Parachin, Serbia; paintings, constructions and sculptures
- 2004** presentation of a landscape construction to the town hall of Parachin, Serbia
- 2004** From Another Country, (**solo exhibition**) **Rivington Gallery**,
(curated by Harold Rubin), London, U.K, paintings, constructions and sculptures
- 2004** **Chiltern Green Park**, London, U.K
installation of three riverbottom constructions on the park grounds
- 2004** temporary display of "Silos in the Field" at the **Canadian Film Center**, oil on canvas
- 2002** Landscapes, (**solo exhibition**), **Center for Arts and Culture**, Nis, Serbia; paintings
- 2001** Landscapes from the Morava valley, (**solo exhibition**),
Hermes Gallery, Zemun (Belgrade), Serbia; paintings
- 1999** Still Lives, **annual group exposition**, **Praxis Gallery**,
Toronto, Queen W; paintings
- 1996** **Caf Maroc**, **Chicago International Film festival**, Certificate of Merit; short film, 33min.,
writer/director

Brief History

- 1974 - born in Belgrade, Yugoslavia (Serbia) to parents Vladimir and Svetlana Jovanovic
- 1984 - moves with parents and sister Ivana to Toronto, Canada
- 1988 - receives first instruction in drawing from Sergej Jovanovic at his school in Belgrade
- 1990 - travels to Amsterdam with his father to see the great centennial exhibition of Vincent van Gogh's work
- 1992 - enrolls at York University, Toronto in the Fine Arts department choosing to pursue film-making instead of painting; continues attending art classes at the university
- 1993 - first journey to Morocco
- 1996 - graduates from York University in the film-making division
- 1997 - second journey to Morocco; spends five months living in Tanger; returns to Toronto; begins regularly attending open life drawing sessions at the Toronto School of Art
- 1998 - begins painting regularly
- 1999 - journey to Ecuador; decides to seriously pursue painting again; travels to Madrid to enroll in the Academia de Bellas Artes de San Fernando; leaves Madrid disappointed in the school's program; third journey to Morocco; returns to Toronto; continues attending life drawing sessions at the Toronto School of Art; starts painting plain-air landscapes; discovers the work of Frank Auerbach
- 2000 - begins studying painting with Miroslav Nesic and Tom Campbell; moves to Belgrade; attends the Sumatovacka School of Art
- 2001 - meets Svetislav Arsic-Basara and Aleksandar Cvetkovic; learns from both artists; paints plain-air landscapes regularly
- 2002 - leaves Belgrade; returns temporarily to Canada; travels to Newfoundland to paint landscapes for two months; arrives in London, England; moves into his new studio in East London
- 2003 - experiments with found objects and industrial materials in riverbottom landscapes; sees the work of Frank Auerbach and Anselm Kiefer; meets Harold Rubin who later exhibits his work at the Rivington gallery
- 2004 - forced to leave the East London studio; moves into a trailer beside a wood yard; starts carving wood; travels to Berlin; sees more work by Anselm Kiefer; leaves London to go to Serbia; starts building a studio in the country side
- 2005 - leaves Serbia; returns to Toronto; moves into a house in East Toronto with Adi Halshtok and starts a studio in the garage

- 2006 - starts teaching drawing and painting out of his home; begins holding visual arts workshops in senior homes; continues work on urban landscapes
- 2007 - uses term 'physical landscape' to describe the work on urban landscapes; marries Adi Halshtok on Wards Island, Toronto

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