

# Ivan Jovanovic oRSoF

## Artist Portfolio



## Cool&Tot, Berlin 2013 - 2016

Cool&Tot is German for Cool&Dead. It refers to the loss of self-awareness and inflated ego-centrism that occurs after being immersed in the Funhouse for too long. Under the given name, the work first began as collaboration with German artist Martin Kurpiers.



**BY Martin kurpiers and Ivan jovanovic at THE KUNGERKIEZ GALERIE**

**C O O L & T O T**

hulabula vernissage am freitag 11. april 2014, 19:30uhr

ausstellungszeitraum: 11.-27.april 2014

öffnungszeiten: donnerstag bis sonntag, 15:00-19:00 uhr



karl-kunger-straße 15, 12435 berlin





...and when they came  
(Roll-Out), Berlin 2013  
185x200cm, oil and spray paint  
on roll text





Sunset over Bulldozer cemetery

Berlin 2015, 180x90cm, Hatocel film paint and spray paint on transparent nylon





Gone Shopping

Berlin 2015, 180x90cm, Hatoce1 film paint and spray paint on transparent nylon





Untitled (cool&tot)

Berlin 2014, digital photography, 150x100cm, merged-works-photo-series, kurpiers+jovanovic;  
*photographed by Jürgen Vogt*





Canadian Tar Sands at Karl Kunger Galerie, Berlin 2014, 700x250cm, acrylic and wood on silver foil  
*photo by Maurizio Spada*

## THE SONG OF MY TODAY

cool&tot that's what i am,  
i drink tall lattes in my bed.  
i know i've got it, i know i'm in,  
i take my notepad to the gym.  
i've got a dog, and he's got it too,  
he gets his groomin' at da-dog-do-saloon.  
my eye is quick, my fingers too,  
the index one, now he's no fool.  
he clicks and clicks and clicks away,  
...and sweaty tipping makes the pay.  
don't ask me why, don't ask me how,  
it's all just good, man, we've got the how.

we've got the lube, and we've got the grease,  
we've got the jelly and we've got the tease.  
we share it too, we've got the funds,  
we give to forests, we give to bums.  
red hot, red hot,  
i'm the special;  
red hot, red hot,  
i'm so special.  
cool&tot, that's what i am,  
cool&tot, and not just me.  
so come on over, you want it, too,  
so come on over, we're not just few.





Cool&Tot at the Karl Kunger Galerie  
Berlin 2014  
*photo by Jürgen Vogt*





Tourist Go Home (Roll-Out)  
Berlin 2013  
200x220cm, oil and spray  
paint on original coca-cola  
banner





Construction Site -  
Prenzlauer Berg  
Berlin 2015  
116x115cm, oil and spray  
paint on gloss paper









Amazonia Del Mundo

Berlin 2015, Hatocel film paint on transparent nylon, 180x90cm





## Lost in the Funhouse - Überall! Berlin 2010 - 2013

Lost in the Funhouse - Überall! is the realization of a planetary happening, of human expansion, of an over-fill fueled by over-production and over-stimulation across territories and cultures: a homogenous vision of a monopoly-holding super market. How many flavours of the same flavour can you package differently and sell it all over again on the hit rack?

Untitled (Roll-Out)

Berlin 2012

210x80cm, oil, spray paint on silver foil mounted on synthetic canvas





We're in the mar-  
ket for you, hipster  
Berlin 2010  
120x110cm, oil, liq-  
uid tar, gold foil,  
spray paint on canvas





The Secret Solution  
Berlin 2013  
140x130cm, oil, spray  
paint, liquid tar,  
wire, silver and black  
foil, disassembled  
electronics, coloured  
gelatin on synthetic  
canvast





Beef Eaters (triptych)  
(Roll-Outs), Berlin 2012  
161x48cm, oil, spray paint,  
varnish on rubber matting





ONLINE\_diptych  
Berlin 2012  
150x45cm, charcoal, ink, spray paint, silver foil on paper





Winter Landscape (Wir  
Bauen für Sie)  
Berlin 2012  
140x130cm, oil, spray  
paint, pencil, silver  
foils, black foil on  
synthetic canvas



I walk the cities, all around Babylon Towers rising. Block upon block - piled high. Scattered all about me are smaller blocks. Tall and low, they are locked in joints of failure and aspiration. Amongst them, we fill the spaces, the blocks, the towers, the shanties, the parks, the inner court yards, the grids. The landscapes have been abandoned, the fruit plantations are abandoned, the produce turns up from somewhere in the supermarkets and we safeguard it in our fridges. Boxes, all around boxes, we have become boxes, our heads are in boxes, our faces in boxes, in monitors, in portables, by the rule of the cube the blocks grow. I walk the cities, no more countries, no more lands, just cities and cities, everywhere, just everywhere, all around Babylon Towers rising.

Babylon Towers Rising, Prozess Galerie, Berlin 2012





Big Cities Dreaming Away (Wir Bauen  
für Sie)

Berlin 2012

140x125cm, oil, spray paint,  
silver foil on synthetic canvas





Wir Bauen für Sie (Morgen), Berlin 2010  
120x115cm, spray paint,  
coloured candy foils,  
liquid tar and oil on  
canvas



## Lost in the Funhouse, Toronto/Berlin 2007-2010

Lost in the Funhouse, the title from John Barth's 1967 short stories publication is the starting point for a series of works made in 2007 and onwards which expand on the awareness of the expanding big cities, the urban-hyper-growth, the consumer-reality factor behind it and the reciprocal destruction factors surrounding it. It also signals the stop to the previous phase of embedding found objects into the picture plane and using them as the main block for the picture-making composition process.



Where the Streets are Paved with  
Gold IV  
Toronto 2008  
120x118cm, mixed media on paper





Die Neue Klassifizierung I (Illusion of Freedom)  
Berlin 2011  
120x110cm, spray paint, liquid tar, silver foil and oil on canvas





Big Cities Dreaming Away...  
I  
Toronto 2009, 110x109cm,  
mixed media on paper





Another Guilty One, too  
Toronto 2008, 104x75cm, mixed media on paper





Mobileheads  
Toronto 2008  
112x112cm, mixed media on  
paper





Mobile Orgy I  
Toronto 2008  
114x107cm, mixed media  
on paper





Where the Streets are Paved with Gold  
II  
Toronto 2008  
101x113cm, mixed media on paper



## Urbanscapes - Toronto 2007-2008; from the Physical Landscape series

The Urbanscapes is a series looking further into the theme of urbanism and the global city. It came about partially due to the Tommy Thomson peninsula, a 3-4km man-made finger jutting into Lake Ontario out of east Toronto's coastline. The peninsula is in greater part made out of construction debris. Its shorelines still show the original foundations: broken buildings-city-blocks with steel bars sticking out everywhere like skeletal bones. It came to be my favorite physical landscape material depot in the city.







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





Eureka  
Toronto 2007  
114x120cm , concrete,  
bitumen, scrap met-  
al, wood beam, rubber  
roadway lanes, brick,  
lost glove, spray  
paint on wooden board





Inside the Organism, Toronto 2008, 142x122cm, concrete, scrap metal, bricks, electronic components, spray paint on wooden board





Coastline – Tommy Thompson Peninsula



Columbine Ave Studio, Toronto 2007





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



## Streetscapes - Toronto 2006; from the Physical Landscape series

Streetscapes: Portraits of the Gloveless Ones develops the physical landscape series, entering upon the subject of contemporary life in the global city. In Toronto during winter time there are many single lost gloves to be seen everywhere. By the time spring rolls in many are like 'pressings' on the roads. This series took to repeating the minimal asphalt-street surface as a continuous landscape for the re-occurring found object lost glove motif.







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





The Rat Race  
Toronto 2007 – 2009  
130x101cm, tar, road sign, road  
lane, road kill on wooden board





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



## The Physical Landscape, London 2002-2004

The Physical Landscapes arose from a strong visual interest provided by the topography of the river bottoms and canals at low tide in East London. I was drawn in particular to the presence of objects embedded in the muddy river-canal beds. It led to depicting these landscapes by using materials related to the landscape itself - building with them.



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





Two Figures Passing Across  
a Riverbottom (homage to  
Barcelo)

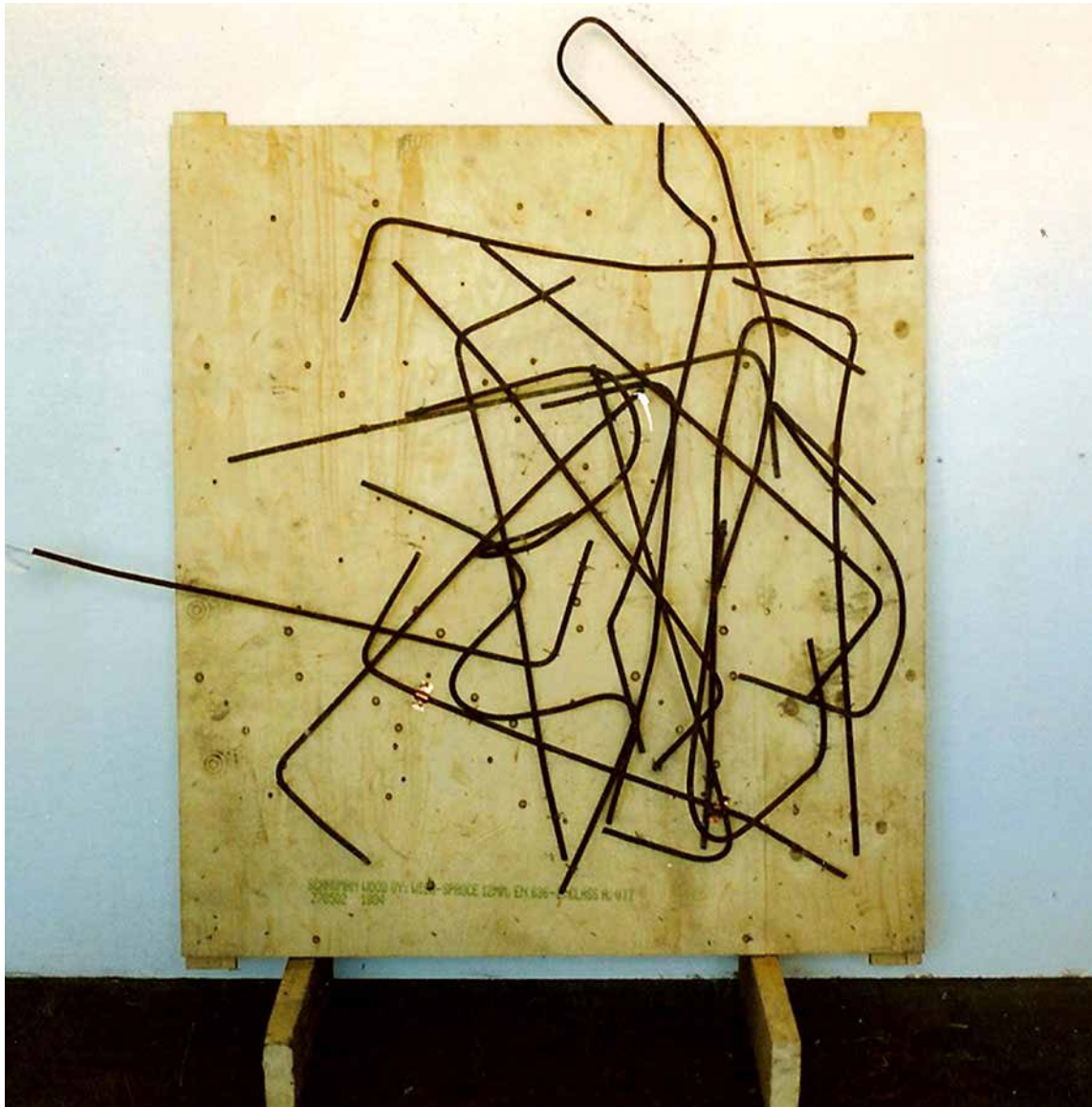
London 2003

151x135cm, oil, bitumen,  
sawdust, found riverbottom  
objects on wooden board

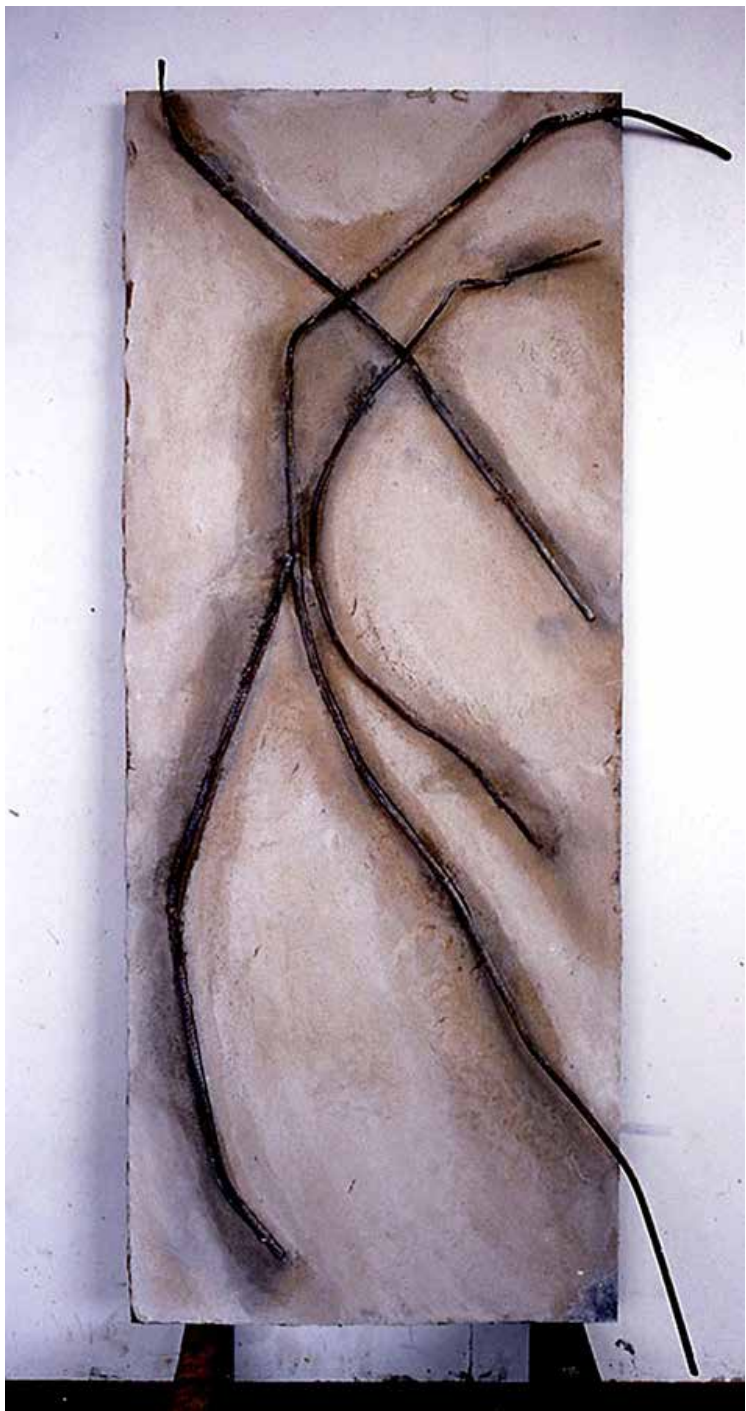


I started drawing. I took some iron bars, twisted and wrought, some straight. I put the lines down. I moved them freely. I sought their flow, their clash. Then I needed more lines. I went outside to the demolition site and pulled out more bars. I pulled out the lines. I came back to the studio and continued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

London 2003







L'incontro (The Encounter)

La fusione (The Fusion)

London 2003  
153x61cm, acrylic,  
sawdust, iron bars on  
wooden board







Beautiful Pollution

London 2003

150x136cm, bitumen, oil, sawdust, plastic,  
resin, found riverbottom objects on wooden  
board





Pudding Mill River

London 2003

208x100cm, oil, bitumen, sawdust, concrete reinforcing iron mesh  
on wooden board



## From Plain-air Landscapes to Physical Landscapes: Serbia/Canada 2000-2002

I started painting at an earlier age, moving 'in-and-out' of it a few times. From the outset painting assumed the aspect of mobility, even voyaging. Painting plain-air which I did so often in the beginning lends itself to this credo: working with the changing light under the immediacy of location and weather and completing the painting in a one-go-session. In that respect I started referring to my work as "from a mobile studio".







Cape St. Mary's, Newfoundland 2002, 90x75cm, oil on canvas





White Horses, Newfoundland 2002, 90x55cm, oil on canvas





November Field, Serbia 2001, 105x90cm, acrylic on canvas





Three Corn Stacks in a Valley, Serbia 2001, 75x65cm, oil on canvas





Hilltop view of Stavros, Greece 2014, 20x30cm, mixed media on paper



## I can still only call it picture-making

“Picture-making” is a term rarely used, but one that makes perfect sense: to portray something, to depict something, to create an impression, to leave a picture behind. Through pictures we confirm realities and create realities. In today’s age when “taking pictures” has been made so effortless and even meaningless, where pictures and images crowd in on our perception space and aggravate the possibility of an open view, to ‘make pictures’ and be a ‘picture-maker’ is not such a clean-cut affair. What does one make pictures of anymore? And how?



*Photo by Gerry MacKinnon*

