



## Dublin Contemporary @ Trinity

### Braco Dimitrijević

CASUAL PASSER-BY I MET AT 3.46 PM, Dublin 2011

Trinity College, Dublin – Principal façade, 4-31 October 2011

During the month of October, the main façade at Trinity College Dublin will, for the first time in the university's 420-year history, form a unique backdrop to an artwork created specifically for Trinity as part of Dublin Contemporary 2011. Ireland is currently staging the first international contemporary art exhibition to permeate and pulsate through the capital and beyond, featuring over 114 Irish and international artists. At the heart of the city stands Trinity College, familiar to all who pass through and by it, and for a period of one month the principal College Green face of the university will display the latest work by Paris based, Yugoslavian born artist Braco Dimitrijević entitled 'Casual Passer-by I met at 3.46 PM, Dublin 2011'.

Paris based, Yugoslavian born artist Braco Dimitrijević is widely regarded as one of the pioneers of conceptual art, and a leading innovator in the field of art in the public realm. His work is motivated by an exploration of the manners in which history is constructed, and in particular, the role of the individual in this process.

Dimitrijevic gained an international reputation in the seventies with his *Casual passer-by* series, in which gigantic photo portraits of anonymous people were displayed on prominent facades and billboards in European and American cities. The artist also mimicked other ways of glorifying important persons by building monuments to passers-by and installing memorial plaques in honour of anonymous citizens. Dimitrijević created the first instalment of his "Casual Passer-By" series in 1971, and has repeated this process in cities worldwide over the past four decades. The work utilizes advertising media such as billboards, banners and public transit vehicles to display the faces of strangers whom he encounters and subsequently photographs in the street. The vagaries of chance, the whims of history, and the fickleness of celebrity are all suggested by these anonymous yet iconic portraits.

Enmeshing the monumental with the quotidian, 'Casual Passer-By' deals with ideas of memory, dignity and transience in a direct and powerful manner.

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Dimitrijevic had his first one-man exhibition at the age of 10. In 1963 he made his first conceptual work, *The Flag of the World*, in which he replaced a national flag with an alternative sign. It marked the beginning of his artistic interventions into urban landscapes. Over the past forty years he has exhibited extensively all over the world. His solo shows have included venues such as Tate Gallery and ICA in London, Kunsthalle Bern, Museum Ludwig in Cologne, Kunsthalle Dusseldorf, MUMOK in Vienna, Russian State Museum in St. Petersburg, Xin-Dong Cheng Space for Contemporary Art in Beijing and Musee d'Orsay in Paris.

He has participated in major group shows such as the Kassel Documenta 5, Documenta 6, Documenta 9, several times at the Venice Biennale, Sao Paulo Biennale, Sydney Biennale, as well as Santa Fe Biennale, Havana Biennale, Kwangju Biennale. He also took part in the exhibition *Magiciens de la Terre* at the Centre Georges Pompidou in Paris.

In the mid-seventies he started incorporating in his installations original paintings borrowed from museum collections. The *Triptychos Post Historicus*, realised in numerous museums around the world, unite in a harmonious synthesis high art, everyday objects, and fruit. The artist's statement "Louvre is my studio, street is my museum" expresses both the dialectical and transgressive nature of his oeuvre. In the last thirty years, Dimitrijevic has realized over 500 *Triptychos Post Historicus*, with paintings ranging from Leonardo's *Madonna* to Malevich's *Red Square*, in numerous museum collections including the Tate Gallery, London, the Louvre, the Musee National d'Art Moderne Paris, the Solomon R. Guggenheim Museum New York, the Musee d'Orsay, and the Russian State Museum, St Petersburg, amongst many others.

In the early 1980s, Braco Dimitrijevic started making installations in which wild animals confront artefacts and works of art, thus joining two cultural models, the occidental model and the model offered by other cultures that live in greater harmony with nature. In 1998, the artist realised one-man shows at Paris Zoo with installations in the cages of lions, tigers, crocodiles, camels and bison. The exhibition was seen by one million people. It was reviewed by the international press of some 40 countries and received repeated CNN Television coverage.

Braco Dimitrijevic's work, as well as his theoretical book *Tractatus Post Historicus*, (1976) have been an important influence on two tendencies that dominate artistic discourse today: critical practices in public space and interventions in museum collections.

For further information on Dublin Contemporary @ Trinity [www.tcd.ie/artcollections](http://www.tcd.ie/artcollections)

The biographical information above is taken from [www.bracodimitrijevic.com](http://www.bracodimitrijevic.com)