

9. – 19. 1. 2013.
SITNIŠ /
SMALL CHANGE
Gledo Baćević



10. – 20. 2. 2014.
IZMEĐU 4 ZIDA /
IN YOUR OWN ROOM
Macko Puhek,
Zvonimir Novak,
Tonči Kranjčević Batalić



19. – 29. 1. 2015.
BlackOUT
Goran Škofić



11. – 20. 2. 2013.
STAJANJE, PADANJE,
PROVALCENJE /
STANDING, FALLING,
BROACHING
Tišana Mandušić



21. – 30. 4. 2014.
KNINDŽE
Vladimir Miladinović



23. 2. – 5. 3. 2015.
MEĐUPROSTORI
[PEDERLUKA] /
INTERSPACES [OF
FAGGOTRY]
queerAnArchive i
Kontrakcija



4. – 13. 3. 2013.
NEPOŽELJNA SNAHA
— DRUGI DIO /
UNDESIRABLE
DAUGHTER IN LAW
— PART TWO
Dina Rončević



19. – 30. 5. 2014.
GRAD OD ČELIKA –
SJECANJE NA
DJETINJSTVO / CITY
OF STEEL – MEMORIES
OF CHILDHOOD
Matija Debeljuh



12. 3. 2015.
IMPROVIEW
PONTON meets
Marin Tudor



15. – 25. 4. 2013.
FROM OUT OF
NOWHERE
Nikola Predović
Škic



21. – 30. 10. 2014.
ASHES TO ASHES
Saša Počrnec



9. – 16. 4. 2015.
REAKCIJA / Reaction
Neformalna inicijativa
za grad oslobođen
od (proto)fašističkih
simbola
Sekcija mladih
antifašista grada
Splita



6. – 16. 5. 2013.
IZA GRANICA /
BEYOND BORDERS
Suradnička izložba
slovensko-hrvatske
grupe autora /
Group exhibition of
Croatian and
Slovenian artists



14. – 24. 11. 2014.
CUL-DE-SAC
Nikola Vincelj Jinks



18. – 28. 5. 2015.
FREKVENCije
U VREMENU /
FREQUENCIES IN TIME
Ivan Jamčić



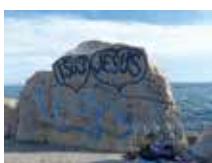
16. – 24. 5. 2013.
VRIJEME RIJEČI /
TIME OF WORDS
Grupa autora /
Group of authors



4. – 18. 9. 2015. I
ODJEDANPUT, "JA
NE SLIKAM ONO ŠTO
JEST, JA OSLIKAVAM
PRIJELAZ", HOPA! /
AND ALL OF A SUDDEN,
"I DO NOT PAINT ITS
BEING, I PAINT ITS
PASSAGE", OFF YOU GO!
Francine Flandrin



7. – 17. 10. 2013.
SPLITSKI PUNK I NOVI
VAL 1979.–90. /
PUNK AND NEW
WAVE OF THE CITY
OF SPLIT 1979–90
Vinko Barać



26. 10. – 6. 11. 2015.
ISUS U SRCU /
JESUS IN THE HEART
Nepoznati autor /
Unknown artist



22. – 31. 10. 2013.
KONFERENCIJA
DRUŠVENIH GRUPA /
CONFERENCE OF
SOCIAL GROUPS
Žolt Kovač



23. 11. – 3. 12. 2015.
HELP
Ivan efendic



22. – 31. 10. 2013.
GENOGRAM
Davor Konjikušić

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HANGING OUT AT PRAKTIKA**
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**OD KULTURNIH POLITIKA
DO NMG@PRAKTIKA / FROM CULTURAL
POLICIES TO NMG@PRAKTIKA**
Tonči Kranjčević Batalić

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2013 NMG@PRAKTIKA
20

2014 NMG@PRAKTIKA
76

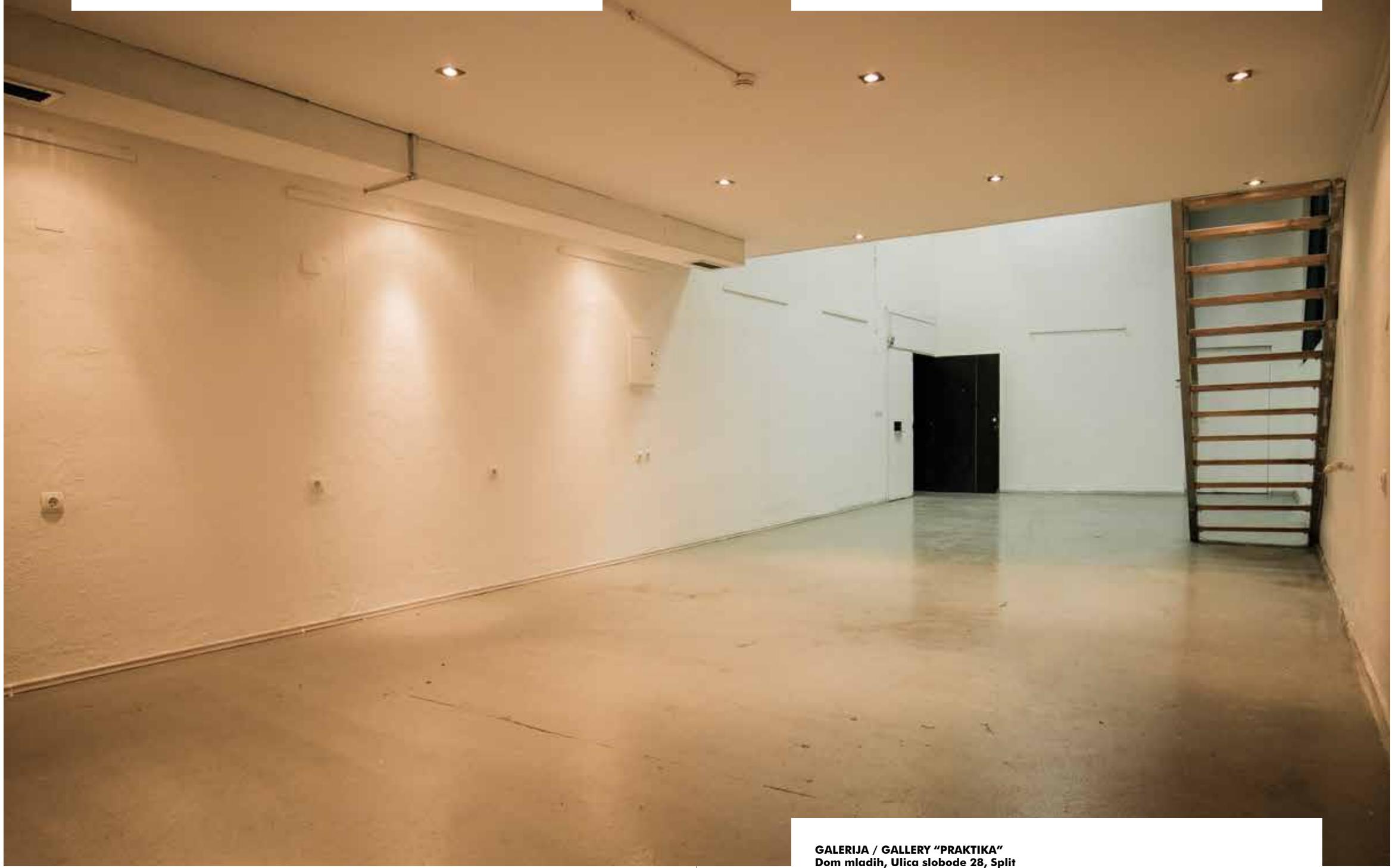
2015 NMG@PRAKTIKA
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"Henganje" u Praktici

Natasha Kadin

Hanging out at Praktika

Natasha Kadin



GALERIJA / GALLERY "PRAKTIKA"
Dom mladih, Ulica slobode 28, Split

Mogla bih sada reći da je ovaj ciklus izložbi nastao nakon pomne i višegodišnje pripreme, ali nije. NMG, kao kratica za NovoMedijsku Galeriju, nastala je kao projekt 2010., a s godinama se pretvorio u umjetničku platformu koja nikada nije imala svoj prostor, i upravo zato smo ju nazvali Galerija, taj projekt bio je naš prostor rada. Nastao je s namjerom da promovira, prezentira i producira novomedijiske umjetnosti i mlade umjetnike, te da kroz umjetnost progovara o aktualnim temama današnjice, te smo u prvim godinama radili velike međunarodne izložbe s različitim konceptima i u različitim gradovima, no tu smo stalno nailazili na iste probleme. Prvi je bio financiranje, zaista je jako teško finansijski obuhvatiti međunarodnu izložbu koja sadrži 20-25 umjetničkih radova, u uvjetima izvan zagrljaja institucije i samo s programskim donacijama države i gradova, te pokojom međunarodnom donacijom. Zatim tu je bio problem s tehničkom opremom, koje je za veliku novomedijsku izložbu potrebno mnogo, pa smo se snalazili na različite načine, od posudbi u institucijama do moljakanja po kućama i isključivanja bakine omiljene sapunice. Naravno, prostor je uvek bio drugaćiji, nama nepoznat i nov, i trebalo je vremena dok ga upoznamo i nađemo pravi način postavljanja umjetničkih radova. A izložbe smo postavljali na raznim mjestima od kojih mnoga nisu bila izložbeni prostori, od bivšeg zadarskog kina Pobjeda, što je zaista bio udarnički čin koji smo savladali uz pomoć cijele zadarske nezavisne scene (hvala im!), preko Stare gradske Vijećnice u Splitu, nekoliko galerija u Zagrebu i inozemstvu, do ulica, gradskih eksterijera gdje smo postavljali radove naše izložbe o revoluciji (op.a. *Revolution Now and Forever*, 2012.).

U travnju 2012. postala sam predsjednica Koalicije udruga mladih, koji koriste prostor Kluba Kocka u podrumu Doma mladih u Splitu, i tada je Kocka bila zatvorena, program potpuno neaktiviran, prostor poprilično devastiran, i trebalo je jako mnogo energije i vremena da se stvari opet postave na noge, zato sam većinu svog vremena 2012. provodila tamo. Tada sam u razgovorima s tadašnjim i bivšim članovima KUM-a (Igor Mihovilović, Ozren Čulić - Oki) saznala da je današnji prostor galerije Praktika prije bio info pult i ured, a već od 2004. su se tu povremeno radile izložbe, no 2010. pomoću jedne donacije prostor se preuređio u galerijski, zidovi su postali bijeli, i uvela se djelomično galerijska rasvjeta. Obzirom da te 2012. praktički nisam izlazila iz Kocke, a željela sam ne prekinuti svoj kustoski rad, odlučila sam program NMG prenamjeniti postojećem prostoru i tako je nastao ciklus NMG@PRAKTIKA.

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I could say now that this exhibition cycle came into existence as a result of several years of elaborate preparations, but it did not. NMG, a short name for NovoMedijskaGalerija (NewMedia Gallery) was founded as a project in 2010 and over the years it became an artistic platform that never possessed its own space. That was the reason we called it Gallery; the project itself was our own working space. It was established with an aim to promote, produce and present new media art and young artists and to talk about actual contemporary themes via art. In the first years we organised large international exhibitions based on various concepts and held in different cities but we always encountered the same problems. The first one was financing. Being outside institutional environment and supported only by state and city programmatic donations and only a few international donations, it was really difficult to fund an international exhibition presenting 20-25 artworks. Another issue was related to the acquisition of technical equipment and, since a lot of it is needed for a big new media exhibition, we tried to get by in all sorts of ways, from loaning equipment belonging to institutions to cadging at households, to turning off grandma's favorite soap opera in the process. Of course, the space was always different, new and unknown to us and it took some time to get to know it and find a right way of displaying artworks. We set up exhibitions in various venues, many of which were not exhibition spaces, from ex-cinema Pobjeda located in Zadar (our thanks goes to the whole Zadar independent scene), Old City Hall in Split, several Zagreb and international galleries, to streets, city exteriors where we displayed artworks talking about revolution (*Revolution Now and Forever*, 2012.).

In April 2012 I became a president of Coalition of Youth Associations (KUM) that operates within Klub Kocka located in Dom mladih (Youth Centre) basement in Split. Back then, Kocka was shut down, programme was non-existent and space devastated, so it took some time to start things running again. Consequently I spent a lot of time there in 2012 and, in conversations with current and ex-members of KUM (Igor Mihovilović, Ozren Čulić – Oki) I found out that Gallery Praktika used to contain info counter and was used as an office in the past. From 2004 on occasionally there had been few exhibitions, but in 2010 the space was finally turned into a gallery, walls became white and gallery-worthy lighting system was acquired. Because of the fact that I practically did not leave Kocka during 2012, not wanting to stop my curatorial work I decided to adjust NMG programme to existing space and that is how NMG@

Ovaj ciklus se nije bitno razlikovao od dotadašnjeg osnovnog koncepta platforme NMG, također je predstavljao novomedijске radove mlađih umjetnika s naglašenom aktivističkom crtom, ali sam zbog veličine galerije, ali i potencijalne publike, odlučila raditi na samostalnim izložbama te prezentirati jedan ili samo nekoliko umjetničkih radova. Obzirom da sam predavala na odsjeku za Film i video Umjetničke akademije u Splitu, bila sam u stalnom doticaju sa studentima i kroz razgovore s njima uvidjela sam koji dio artikulacije umjetničkog rada i cijelog procesa nastanka i prezentacije istog im je najproblematičniji, i na tome sam odlučila raditi s njima, ali i s drugim mlađim umjetnicima, u ovom prostoru. Prvom donacijom Zaklade Kultura nova kupili smo 3 jednakna LCD televizora, i tada je prostor već izgledao kao novomedijска galerija.

Prva izložba otvorila se 9. siječnja 2013., i s njom smo konceptualno odredili put kojim idemo, a prezentirali smo Gilda Bavčevića, tada studenta, danas asistenta na UMAS-u, i ovo je bila njegova prva samostalna izložba, tematski je direktno kritizirala kapitalističko društvo današnjice. Nastavili smo s diplomskom izložbom Tihane Mandušić, koja je Film i video završila u Splitu a ovaj umjetnički rad napravila je kao završni na masteru Novih medija zagrebačke ALU, te novim radom Dine Rončević, koja je kasnije te godine, a zahvaljujući i ovoj suradnji, osvojila nagradu "Radoslav Putar" za najbolju umjetnicu do 30 godina starosti, što je zaista pomoglo njenom daljnjem profesionalnom razvoju.

Potom smo realizirali izložbu fotografija Nikole Predovića Škica, koji je djetinstvo i mladost proveo u Splitu i ostavio trag na splitskoj umjetničkoj i glazbenoj sceni, te dvije grupne izložbe; *Iza granica*, međunarodnu izložbu koja je nastala kao rezultat prekograničnog suradničkog projekta, i takav princip "zajedničkog" rada htjela sam ovom izložbom približiti splitskim studentima i mlađoj publici, te *Vrijeme rijeći*, završna izložba učenika srednje Umjetničke škole Split, budućih studenata, koje sam željela upoznati s prostorom i načinima izlaganja, te publici prezentirati njihove srednjoškolske, a veoma zrele umjetničke radove.

Nakon ljetne pauze postavili smo dio opsežnog (da ne kažem životnog) projekta još jedne splitske legende, Vinka Barića, u izložbi printeva, novinskih članaka i memorabilija vezanih za istraživanje za knjigu, *Splitski punk i novi val 1979.-90.*, a nakon toga imali smo prvo od nekoliko međunarodnih

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PRAKTIKA cycle was founded. This exhibition cycle did not significantly differ from the basic concept of NMG platform up to then. It presented new media artworks by young artists, but because of the size of the gallery and potential audience I decided to work on solo shows and present only one or a few artworks at a time. Since I was a professor at Film and Video Department at Arts Academy in Split, I was constantly in touch with students. Through conversations with them I had seen what part of articulating an artwork and the whole process of its creation and presentation they found to be the most difficult so I decided to work with them and other young artists on these aspects in this space. With the first Zaklada Kultura nova (Kultura nova Foundation) donation we bought three equal LCD TVs and the space began to look like a new media gallery.

The first exhibition was opened January 9th 2013 and, conceptually, we determined a path we wanted to follow by presenting Gildo Bavčević's work. He was a student at the time and today he works as an assistant at the Arts Academy in Split (UMAS). This was his first solo exhibition and thematically it directly criticized contemporary capitalist society.

We continued by presenting Tihana Mandušić's graduate exhibition and Dina Rončević's artwork who later in the year won "Radoslav Putar" Award for best artist up to 30 years of age, helping her in the future professional development.

After that, we realized a photo exhibition by Nikola Predović Škic, an artist who spent his childhood in Split and left his mark on Split artistic and musical scene, as well as two group exhibitions. The first one was *Beyond the borders*, international exhibition that came as a result of collaborative project, which is the principle I wanted to get Split students and younger audience acquainted with. The second one was *Time of Words*, exhibition showcasing very mature artworks produced by final year students of Split High School of Arts. I wanted to familiarize them with space and various ways of exhibiting.

After the summer break we displayed a part of comprehensive project by another Split legend, Vinko Barić. This was done via exhibition of prints, news articles and memorabilia related to a research conducted in time when the book *Split Punk and New Wave 1979-90* was being written. After that, we had one of the first international guest appearances when we invited artist, artist pedagogue and musician Žolt Kovač from neighboring Serbia to our gallery. He single-handedly painted the gallery

gostovanja. Iz susjedne nam Srbije doveli smo umjetnika, umjetničkog pedagoga i glazbenika Žolta Kovača, koji je radom Konferencija društvenih grupa vlastitim rukama oslikao prostor galerije. Za kraj te godine doveli smo umjetnika Davora Konjikušića, koji je tada još bio student, i izložba *Genogram* bila je prva njegova zapažena izložba, a do danas ih je imao već nekoliko te se razvija u jednog od najzanimljivijih umjetnika mlađe generacije u Hrvatskoj.

2014. godine ukupno smo imali manje izložbi ciklusa NMG@PRAKTIKA nego ostalih godina, zato što smo te godine prezentirali veliku međunarodnu izložbu *Država u krevetu* // *State Abed* u prostoru Galerije umjetnina u Splitu, koja nam je uzela dobar dio i financijskih i ljudskih kapaciteta, no predstavili smo pet vrlo različitih umjetničkih koncepta. Godinu smo započeli skupnom izložbom *Između četiri zida* Macka Puheka, Zvonimira Novaka i Tonča Kranjčevića Batalića, koji su, svaki svojim tehnikom izražavanja, predstavili intimnu queer tematiku, a s ovom izložbom počela sam intenzivnije surađivati s Tončijem te je on danas suvoditelj projekta NMG@PRAKTIKA. Slijedeća izložba donijela je opet osjetljivu tematiku, predstavili smo mladog srpskog umjetnika Vladimira Miladinovića, i njegove stripove o srpskoj paravojnoj postrojbi Knindže. Nakon toga gostovao nam je Matija Debeljuh s video radom *Grad od čelika*, koji se negdje tematski nastavlja na prošlogodišnje predstavljanje Konjikušićevog *Genograma*. Godinu smo završili suradnjom s dizajnerom Sašom Pocrnićem, koji je za ovaj ciklus napravio zanimljivu konceptualnu poveznicu sa svijetom mode današnjice u izložbi *Ashes to Ashes*, te s opsežnim presjekom radova Nikole Vincelja-Jinksa, legendarnog zagrebačkog umjetnika i boema, čiji je rad obilježila suradnja sa zagrebačkom avangardnom glazbenom scenom i Cul-de-Sac / Orkestrom za ubrzalu evoluciju, te nam se ova izložba tematski naslanja na pravac koji smo započeli s Vinkom Barićem. Posljednje dvije izložbe nismo radili u Praktici, ali su tematski organski dio ciklusa te smo ih uklopili u ovaj katalog.

2015. godinu započeli smo izložbom Gorana Škofića, mladog a već međunarodno jako aktivnog i afirmiranog umjetnika koji je svoj umjetnički put također započeo na UMAS-u u Splitu, a ovom izložbom smo malo "izšli" iz samog prostora Praktike, i postavili je i u prostorima kluba Kocka. Nakon toga predstavili smo rezultat jednog istraživačkog projekta queer tematike kolektiva QueerANarchive i Kontraakcija *Međuprostor* [pederluka], te smo u ožujku otvorili novi način prezentiranja novomedijске umjetnosti u Praktici spajanjem beogradskog

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space as a part of his artwork *Conference of social groups*. At the end of the year we brought artist Davor Konjikušić to the gallery. At the time he was a student and the exhibition *Genogram* was one of his first well-received shows. To this date he held several exhibitions and is developing into one of the most interesting Croatian younger generation artists.

In 2014 there were less exhibitions belonging to NMG@PRAKTIKA cycle than the year before because that year we presented a large international exhibition *State Abed* in the Gallery of Fine Arts in Split. It consumed a large part of our financial and human resources but we managed to introduce audience with five very different artistic concepts. We started the year with group exhibition *In your own room* by Macko Puhek, Zvonimir Novak and Tonči Kranjčević Batalić who, each in their own way, presented intimate queer themes. From this exhibition on I started working closely with Tonči and today he is project co-leader at NMG@PRAKTIKA. The next exhibition by Vladimir Miladinović also dealt with a sensitive subject, problematising Serbian paramilitary force Knindže in his comics. After that, we hosted Matija Debeljuh with his video work *City of Steel*, which thematically leaned on to Konjikušić's *Genogram* from the previous year. We ended the year in collaboration with designer Saša Pocrnić, who made for this cycle an interesting conceptual connection with the contemporary fashion world in the exhibition *Ashes to Ashes* and we presented an elaborate view into the works by Nikola Vincelj – Jinks, legendary Zagreb artist and bohemian related to Zagreb avant-garde musical scene and Cul-de-Sac / Accelerated Evolution Orchestra. Thematically, this exhibition relates to the path we started with Vinko Barić. Last two exhibitions were not held in Praktika, but were part of a cycle and we included them in this catalogue.

We started 2015 by an exhibition presenting Goran Škofić, young but very active and already affirmed artist in the international context, another one that started his artistic path at UMAS. For this exhibition, we briefly stepped out of the Praktika gallery and displayed artworks in Klub Kocka. After that we presented the results of a research project based on queer theme conceived by QueerANarchive and Kontraakcija collectives, *Interspaces [of Gayness]*, and in March we opened a new way of presenting new media art in Praktika by connecting Belgrade music impro duo Ponton and Split versatile artist Marin Tudor who accompanied their show with visual presentation via diaprojector.

glazbenog impro dua Ponton i splitskog mnogostranog umjetnika Marina Tudora, koji je njihovu izvedbu pratio vizualnim sličicama s diaprojektorom. U ovom pravcu ćemo još hodati, a u travnju smo se vratili na aktivizam prezentacijom rada Neformalne inicijative za grad oslobođen od (pro) fašističkih simbola Sekcije mladih antifašista grada Splita pod nazivom *REakcija*. Sezonu smo završili suradnjom s UMAS-om i predstavljanjem mladog studenta prve godine Filma i videa Ivana Jamića i njegovog viđenja pokretne slike te njegovom prvo izložbom *Frekvencije u vremenu*.

Nakon ljeta, iznimno, predstavili smo francusku umjetnicu Francine Flandrin, s vrlo zanimljivo izvedenim umjetničkim radom, koji smo zbog specifičnosti postava predstavili u većoj galeriji MKC-a, a u sklopu festivala Francuske u Hrvatskoj Randes-Vous.

Nakon toga vratili smo se vlastitom istraživačkom umjetničkom radu te predstavili jednogodišnje umjetničko istraživanje urbanog fenomena pojave grafita na ulicama Splita i drugih gradova, *Isus u srcu*, a godinu smo završili još jednom suradnjom s UMAS-om i prvom samostalnom izložbom mladog umjetnika Ivana Efendića, bolno aktualnom i lokalno i globalno, koja je predstavila dvokanalnu video instalaciju snimljenu u prostorima Doma mladih u Splitu, gdje se nalazi i sama galerija Praktika.

U tom procesu, dok su drugi samo "hengali" u Praktici, mi smo okupili naš mali kustosko - tehnički tim, stručno usavršili dvije osobe, publici predstavili 21 izložbu i 51 mladog umjetnika iz različitih krajeva i različitih tematika, problematika, izražajnih sredstava i koncepta, našim stručnim savjetima pomogli nekim od njih u njihovim karijerama, oživjeli prostor koji je dotad samo povremeno bio galerija i ugošćavao projekte mladih za mlade, te opravdali povjerenje lokalnih, nacionalnih i međunarodnih donatora koji su, uvidjevši edukativnu, inovativnu i aktualnu komponentu našeg programa, isti finansijski i stručno potpomogli. Nakon tri godine rada čini mi se kao da smo tek započeli priču, otvorili smo nekoliko različitih tematskih i izvedbenih koncepta na kojima ćemo dalje raditi, zaokružili naš mali tim, te "naviknuli" publiku na to što mogu očekivati od nas. I nastavljamo dalje, u istom tonu. Promišljati suvremenu umjetnost i našim znanjima i idejama pomagati mladim umjetnicima da artikulisaju svoje ideje u prostoru koji i jest namjenjen njima. Dakle, i dalje, "hengamo" u Praktici, vidimo se tamo!

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In April we returned to activism by presenting a work by Informal Initiative for (Pro)fascist Symbol-free City and Split Youth Anti-Fascist Section joined under the name *REaction*. We concluded the season by a collaboration with UMAS and presentation of Ivan Jamić, first year Film and Video student with his first solo exhibition *Frequencies in Time*.

After summer we exhibited French artist Francine Flandrin's work in MKC big gallery, as a part of Rendez-Vous festival in Croatia.

Soon after, we got back to our own work and presented annual artistic research on the basis of *Isus u srcu* (*Jesus in the heart*) graffiti, an urban phenomenon found in the streets of Split and other cities. The year was concluded by another collaboration with UMAS and young artist Ivan Efendić's first solo exhibition, *Help*, relevant both locally and globally and presented as a two-channel video installation recorded at Dom Mladih Split.

During the whole process, while others just hanged out in Praktika, we assembled our small curatorial-technical team, professionally trained two people, presented 51 young artists in 21 exhibitions varying in themes, problematics and concepts, helped some of them in their careers by giving professional advice, made alive the space that was formerly used only occasionally as a gallery and hosted projects of youth for youth and justified the confidence of local, national and international donors who, after gaining insight into educational, innovative and actual components of our programme, supported our cause.

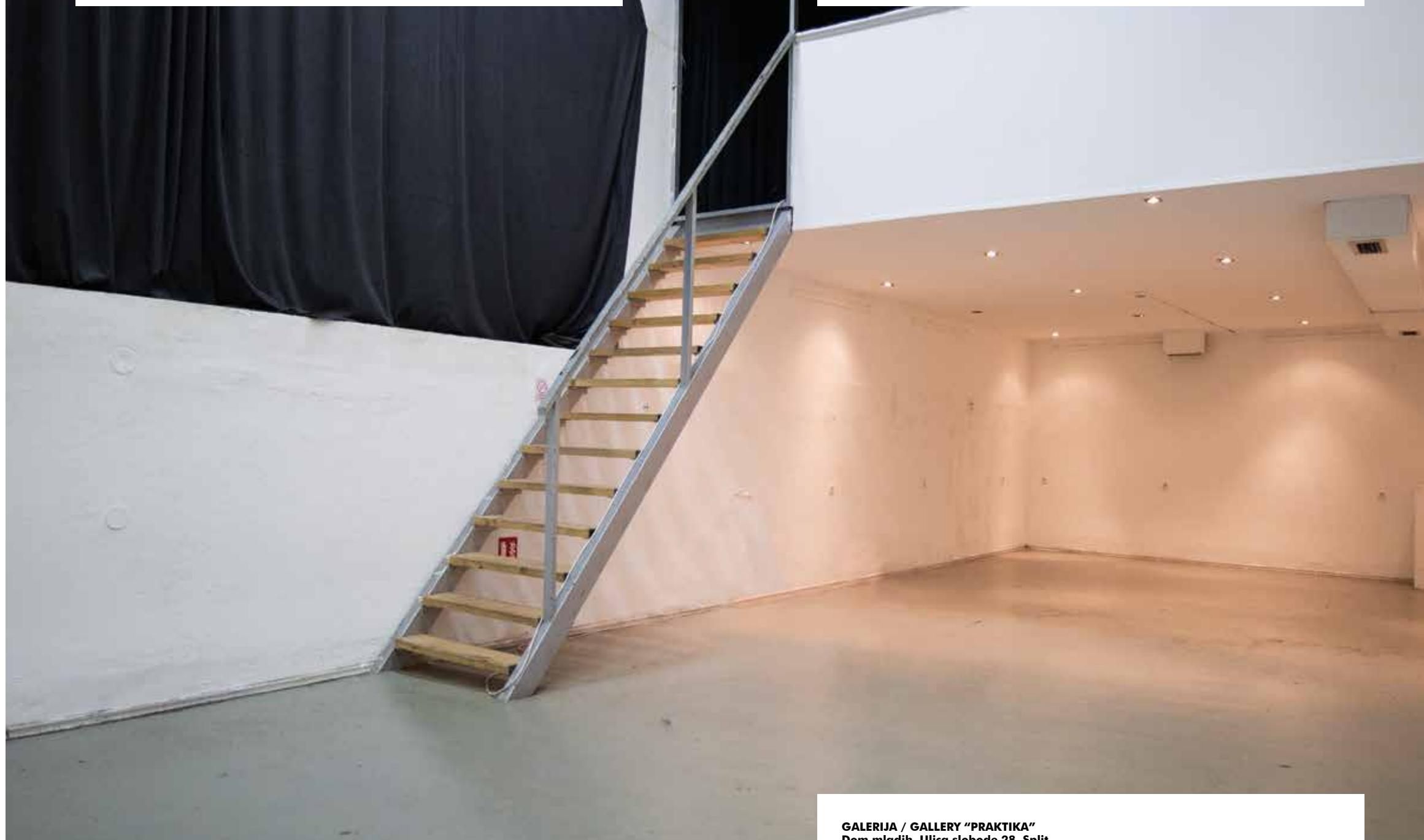
After three years of work it seems to me that we have just started this story. We opened several different thematical concepts on the basis of which we will continue to work even further; rounded our small team and "accustomed" the audience to things they can expect from us. And we resume in the same tone, thinking contemporary art and helping young artists with our knowledge and ideas to articulate their own ideas in the space that is intended for them. Therefore, we will keep hanging out at Praktika, see you there!

Od kulturnih politika do NMG@PRAKTIKA

Tonči Kranjčević Batalić

From cultural policies to NMG@PRAKTIKA

Tonči Kranjčević Batalić



Kada je negdje prije tri godine izložbom *Sitniš* Gilda Bavčevića službeno započeo program NMG@PRAKTIKA Split je dobio novi izložbeni prostor namijenjen nezavisnoj kulturi. Ova prva izložba uvelike je i programski definirala rad galerije koji je usmjeren na novomedijiske radove autora mlađe generacije, posebno radove aktivističkog predznaka, tj. radove koji analitički i kritički pristupaju kulturnom, umjetničkom, ekonomskom, političkom, povjesnom, etičkom i/ili ideološkom okruženju u kojem nastaju. Da bi program NMG@PRAKTIKA stavili u kontekst, kako grada Splita tako i nacionalnih kulturnih politika potrebno je vratiti se u vrijeme formiranja onog što danas zovemo nezavisna kultura.

Analizirajući dominantu hrvatsku kulturu devedesetih Andrea Zlatar definira je kao etnocentričnu, neokonzervativnu, upućenu u prošlost, autoreferentnu, autističnu i ksenofobičnu te naglašava da je ovakva kultura rezultat kulturne politike Hrvatske demokratske zajednice (A. Zlatar, *Uloga medija u promociji novih kulturnih vrijednosti, Radni materijal radionice Zagovaranje kulture, studeni 2001.*, Zagreb). Ipak u to vrijeme postoje i kulturne organizacije te inicijative koje se bave drugim i drugačijim. Njihovi programi nadilaze pitanja nacionalne kulturne politike i uspostavljaju nova, otvorena i nezavisna gledišta. Osim sadržajnih i vrijednosnih razlika one se od institucija koje nose ulogu reprodukcije i afirmacije samog sistema razlikuju i u modelu financiranja. Dok se jedne financiraju iz državnog proračuna, druge sredstva za rad u najvećem dijelu dobivaju od međunarodnih donatora. Termin nezavisna kultura koji se kroz ovaj period ustalio kao termin za kulturu drugog i drugačijeg svoj naziv tako uvelike duguje i ondašnjem modelu vlastita financiranja. Podijeljenost kulturnog sektora na nezavisnu i institucionalnu, onakva kakvu ju doživljavamo danas, utemeljena je na podijeljenosti kulture u devedesetima, podijeljenosti koja je institucionalnoj kulturi dodijelila ulogu reprodukcije i afirmacije dominantnog sistema, a nezavisnoj kulturi propitivanje istog.

Takva nezavisna umjetnička scena razvijala se i u Splitu. Sredinom devedesetih djelovala je jedna od prvih nezavisnih umjetničkih organizacija u gradu koja se bavila suvremenom umjetnošću, *Gripe Art Projekt (GAP)*. Organizirali su niz izložbi u Tvrđavi Gripe, imali podršku Soros centra za suvremenu umjetnost (SCCA) ali velikim dijelom financirali su se sami. Zajedno s projektom 21. proljeće, koji je u Splitu objedinio niz umjetničkih akcija u javnom prostoru grada, GAP je bio prisutan i na 25. Salonu mlađih koji je 1998. u Zagrebu okupio

About three years ago, when Gildo Bavčević's exhibition *Sitniš* marked the inception of NMG@PRAKTIKA gallery programme, Split gained a new art exhibition space purposed for independent culture. Programme-wise, the exhibition contributed in great measure to defining the gallery's activity that has been focused towards new media art produced by the generation of younger artists, especially activist-oriented artworks that analitically and critically approach cultural, artistic, economic, politic, historical, ethical and/or ideological surrounding from which they originate. In order to put NMG@ PRAKTIKA in the context of both Split and national cultural policies, one needs to return to the time of forming something that is today called independent culture.

In the analysis of dominant Croatian culture in the nineties, Andrea Zlatar defines it as ethnocentric, neoconservative, history-oriented, autoreferent, autistic and xenophobic and highlights the opinion that this kind of culture is a result of cultural policy conducted by Croatian Democratic Association (HDZ) (A. Zlatar, *Uloga medija u promociji novih kulturnih vrijednosti, Radni materijal radionice Zagovaranje kulture, November 2001*, Zagreb). However, at the same time, several cultural organisations and initiatives dealing with the other and the different were in existence. Their programmes transcended the questions of national cultural policies and established new, open and independent viewpoints. They differed in terms of content and funding from the institutions which carried the role of reproduction and affirmation of the system itself. While some of them relied on state funding, the others received financial resources mainly from international donors. The term independent culture, now widely accepted as a term for the culture of the other and the different, owes its name in no small measure to its own financing models. The dividedness of cultural sector into independent and institutional, as we experience it today, has been based on the dividedness of culture in the nineties, the one that allocated to the institutional culture the role of reproduction and affirmation of dominant system, as well as the role of questioning of the same to the independent culture.

This kind of independent artistic scene developed in Split also. In the mid nineties, *Gripe Art Projekt (GAP)* was one of the first independent artistic organisations in the city that dealt with the subjects of contemporary art. Its members organised several exhibitions at Gripe fortress and were supported by the SOROS Centre for Contemporary Art (SCCA), but ultimately

umjetničke organizacije koje djeluju u okvirima civilnog društva te uvelike doprinjeo prepoznavanju nezavisne scene kao bitnog kulturnog fenomena. Van zatvorenih okvira dominantne kulture u to vrijeme pokrenuta je i inicijativa mladih članova Hrvatske udruge likovnih umjetnika Split koji u Salonu Galić 1999. godine pokreće program mladih pod nazivom SG 2.0. Predstavljajući hrvatsku suvremenu umjetničku scenu, autore mlađe generacije, program je računao na studente koju godinu ranije osnovane Umjetničke akademije u Splitu kao glavnu publiku. Te iste godine grad je dobio i kulturnu ustanovu otvorenog tipa, Multimedijalni kulturni centar (MKC) koji je svojim novomedijanskim usmjerenjem u zgradi Stare bolnice, tj. iseljenog Muzeja revolucije pružio prostor za djelovanje velikom broju aktera nezavisne scene, svih onih koji nisu ulazili u okvire koji je institucionalna kultura naslijedila još iz 19. stoljeća. Program koji je realizirao kako sam MKC tako i cijeli niz udruga naglo je prekinut kada je pet godina kasnije Grad zgradu predao Galeriji umjetnina a MKC preselio u Dom mladih. Ulazak u zgradu Doma, prostor neadekvatan za rad, otvorio je dugu priču u kojoj nezavisna scena traži svoj prostor u Domu mladih, priču koja ni danas nije zaključena.

Osvrćući se na kulturu van institucionalnih okvira u drugoj polovici dvijetisétih svakako treba spomenuti i djelovanje udruge KVART. Svojim djelovanjem KVART kulturu uvodi u svakodnevnicu jednog splitskog kvarta, Trstenika, te svoju održivost zahvaljuje upravo uspostavljanju te čvrste veze s lokalnim. Posljednje razdoblje obilježile su i neke značajne kulturne manifestacije koje je pokrenula nezavisna scena. Svakako treba spomenuti Dane otvorenog performansa Split (DOPUST) i Neafirmiranu umjetničku scenu (NUS). Te manifestacije uvelike su doprinijele vidljivosti i afirmaciji splitske nezavisne scene, ali velikim dijelom i zbog nepostojanja adekvatnih modela financiranja, nisu uspjеле zaživjeti kako održivi programi.

Potrebu za stalnim programom nezavisnih umjetnika te studenata u gradu Splitu gotovo istovremeno prepoznaju Galerija umjetnina kao institucija, Umjetnička akademija kao obrazovna institucija te udruga Mavena – 36 njezinih čuda koja djeluje po modelima civilnog društva. Prvo je 2012. godine pokrenut ciklus izložbi Fast Forward koji studentima pruža mogućnost stjecanja profesionalnog iskustva izlaganja unutar jedne institucije. 2013. godine, u sklopu 38. Splitskog salona pokrenuta je galerija Bez naziva koja djeluje kao studentska inicijativa, a na samom početku iste godine Mavena je

they financed themselves out of their own resources. Along with 21st spring project, which included several artistic actions in the public city space, GAP participated in the 1998's 25th Zagreb Youth Salon that assembled artistic organisations acting within the civil society framework and it helped in achieving recognition of independent scene as an important cultural phenomenon.

Outside of the dominant cultural framework of the time, an initiative was set in motion by young members of Croatian Association of Visual Artists Split who established SG 2.0. youth programme. By representing Croatian contemporary art scene, especially generation of younger authors, the programme relied on students from recently founded Academy of Arts in Split to be its main audience. The same year, the city was handed a new cultural institution of open character, Multimedia Culture Centre (MKC), located in the Old Hospital building (it substituted recently evicted Museum of Revolution). Focusing on new media art, it provided working space to a large number of authors belonging to the independent scene and to all of those who did not belong to the institutional culture framework inherited from the 19th century. The programme realised by MKC and many other associations came to an abrupt end when the city handed the building over to the Gallery of Fine Arts and, consequently, MKC was moved to the inadequate working space of Dom mladih (Youth Centre). The switch of positions opened another story in which independent scene was looking for its own space within Dom mladih, a story that has not yet been concluded.

In regard to the culture outside of the institutional confinements in the 2000s, the activity of KVART association is definitely worth mentioning. KVART introduces culture to the everyday of Split suburb Trstenik and it owes its sustainability to the establishment of strong connection with the local community. The last period has also been marked with several significant cultural manifestations started by independent scene, such as Days of Open Performance Split (DOPUST) and Non-affirmed Artistic Scene (NUS). Those manifestations greatly contributed to the visibility and affirmation of Split's independent scene, but as a result of inadequate financing models they did not succeed as sustainable programmes.

The need for existence of continuous programme by independent artists and students in Split was recognised almost simultaneously by the institution Gallery of Fine Arts, educational institution Art academy and association Mavena

pokrenula program NMG@PRAKTIKA koji kreira jedan održivi izložbeni prostor nezavisne scene u sklopu kluba Kocka u Domu mladih. Godinu dana kasnije otvorena je i Galerija Škola koja djeluje u sklopu Škole likovnih umjetnosti.

Split je tako u kratko vrijeme dobio nekoliko novih izlagačkih formata, a onaj iniciran od udruge Mavena nadovezuje se na principe djelovanja nezavisne scene te nastavlja nezavršenu priču o formirajućem prostoru nezavisne scene u Domu mladih. Premda granice između institucionalne i nezavisne kulture više nisu jasno definirane kao u devedesetima, NMG@PRAKTIKA programski se oslanja na definiciju nezavisne kulture koja potiče iz devedesetih te odabirom autora aktivno sudjeluje u pozicioniranju suvremene umjetnosti kao kritičkog faktora naspram društvene stvarnosti.

Odabirom samih radova zadani novomedijski format dobiva novo značenje. U vrijeme kada novi mediji više i nisu tako novi, kritičnost i refleksivnost sadržaja te njegov odnos naspram samog medija, kao i angažiranost, inovativnost i otklon od dominantnih konceptacija odrednice su programa NMG@PRAKTIKA. Odrednice su to koje je i Zaklada Kultura nova prepoznala te 2012. godine ponudila model financiranja "hladnog pogona" nezavisne kulture. Nakon donošenja Zakona o osnivanju kulturnih vijeća 2004. godine, te uvođenja trogodišnjeg programskog financiranja od strane Ministarstva kulture, programa koji je na žalost u praksi proveden samo 2013. godine, osnivanje Zaklade Kultura nova bio idući je korak koji je uvelike doprinijeo stabiliziranju nezavisne scene u Hrvatskoj. Tri godine kontinuiranog izložbenog programa NMG@PRAKTIKA odraz su kako rada kustosa i umjetnika koji stoe iza programa tako i promjena kulturnih politika u državi.

– 36 njezinih čuda that acts through civil society models. 2012 marked the beginning of Fast Forward, a new exhibition cycle that provided students with an opportunity to gain professional exhibition experience within an institution. In 2013, as a part of 38th Split Salon Bez naziva gallery was founded and its activity

took form of students' initiative. At the very beginning of the same year, Mavena started NMG@PRAKTIKA programme that has created a sustainable independent scene exhibition space positioned within club Kocka in Dom mladih. A year later, Gallery Škola was opened within School of Visual Arts.

In a very short time Split gained several new exhibition formats.

The one initiated by Mavena relates with the principles of independent scene activity and continues the unfinished story about forming spaces of independent scene at Dom mladih. Although the borders between institutional and independent culture are not defined as clearly as in the nineties, NMG@PRAKTIKA programme leans onto the definition of independent culture that goes back to the nineties and through selection of the authors actively participates in the position of contemporary art as a critical factor in the context of social reality.

New media format acquires new meaning by the choice of artworks. In times when new media are not so new, criticalness and reflexivity of content, content-medium relationship, involvedness, inovativeness and deflexion from dominant conceptions are the baselines of NMG@PRAKTIKA programme.

Kultura nova foundation recognised these features and in 2012 offered a model of independent culture payroll funding. After the "Act of establishing cultural councils" was passed in 2004, and a three-year programmatic financing was imported by the Ministry of Culture, programme that was unfortunately in practice only active in 2013, the establishment of Kultura nova foundation was the next big step in the contribution to the stabilisation of the independent scene in Croatia. Three years of continuous NMG@PRAKTIKA exhibition programme is the reflection of curators' and artists' work behind the programme and change of the cultural policies in the country.

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9. – 19. 1. 2013.



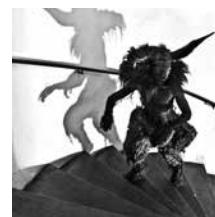
11. – 20. 2. 2013.



4. – 13. 3. 2013.



15. – 25. 4. 2013.



6. – 16. 5. 2013.



16. – 24. 5. 2013.



7. – 17. 10. 2013.



22. – 31. 10. 2013.



4. – 14. 11. 2013.



SITNIŠ /
SMALL CHANGE
Gildo Bavčević

STAJANJE, PADANJE, PROVLAČENJE /
STANDING, FALLING, BROACHING
Tihana Mandušić

NEPOŽELJNA SNAHA — DRUGI DIO /
UNDESIRABLE DAUGHTER IN LAW —
PART TWO
Dina Rončević

FROM OUT OF NOWHERE
Nikola Predović Škic

IZA GRANICA /
BEYOND BORDERS
Suradnička izložba slovensko-
hrvatske grupe autora /
Group exhibition of Croatian
and Slovenian artists

VRIJEME RIJEČI /
TIME OF WORDS
Grupa autora /
Group of authors

SPLITSKI PUNK I NOVI VAL 1979.–90. /
PUNK AND NEW WAVE OF THE CITY
OF SPLIT 1979–90
Vinko Barić

KONFERENCIJA DRUŠTVENIH GRUPA /
CONFERENCE OF SOCIAL GROUPS
Žolt Kovač

GENOGRAM
Davor Konjikušić

**SMALL
CHANGE****Gildo Bavčević****O RADU**

Novac je krupna stvar koja ljudi čini sitnima. – ustvrdio je još prije nekoliko stoljeća William Shakespeare, točno i izravno detektirajući problem društva koji se do danas toliko produbio da je kroz stoljeća dubkom promjenio i društvo samo te u potpunosti zavladao njime. Gildo Bavčević u svom umjetničkom radu uzima njegovu najmanju jedinicu nacionalne valute, 1 lipu, te gradi nekoliko simbolički i semantički vrlo jasnih i izravnih umjetničkih radova koji govore o odnosu današnjeg društva i novca. Ovaj ciklus umjetničkih radova, osim što je bolno aktualan u današnjem globalnom društvu te nas tjera da se zamislimo nad svojom sudbinom i sudbinom čovječanstva, donosi i zanimljivu i lijepo razrađenu zrelost razvijanja umjetničkog koncepta, rada s jednim materijalom u različitim medijima i na različite načine. Mnogi umjetnici već su radili s novcem problematizirajući ga i formalno i semantički, u novijoj povijesti najpoznatiji takvi radovi su oni Andy Warhol, no ciklusom Sitniš Gildo Bavčević vrlo čisto i jasno detektira pravo pitanje današnjice: Hoćemo li dozvoliti da svi plešemo u ritmu novca?

O AUTORU

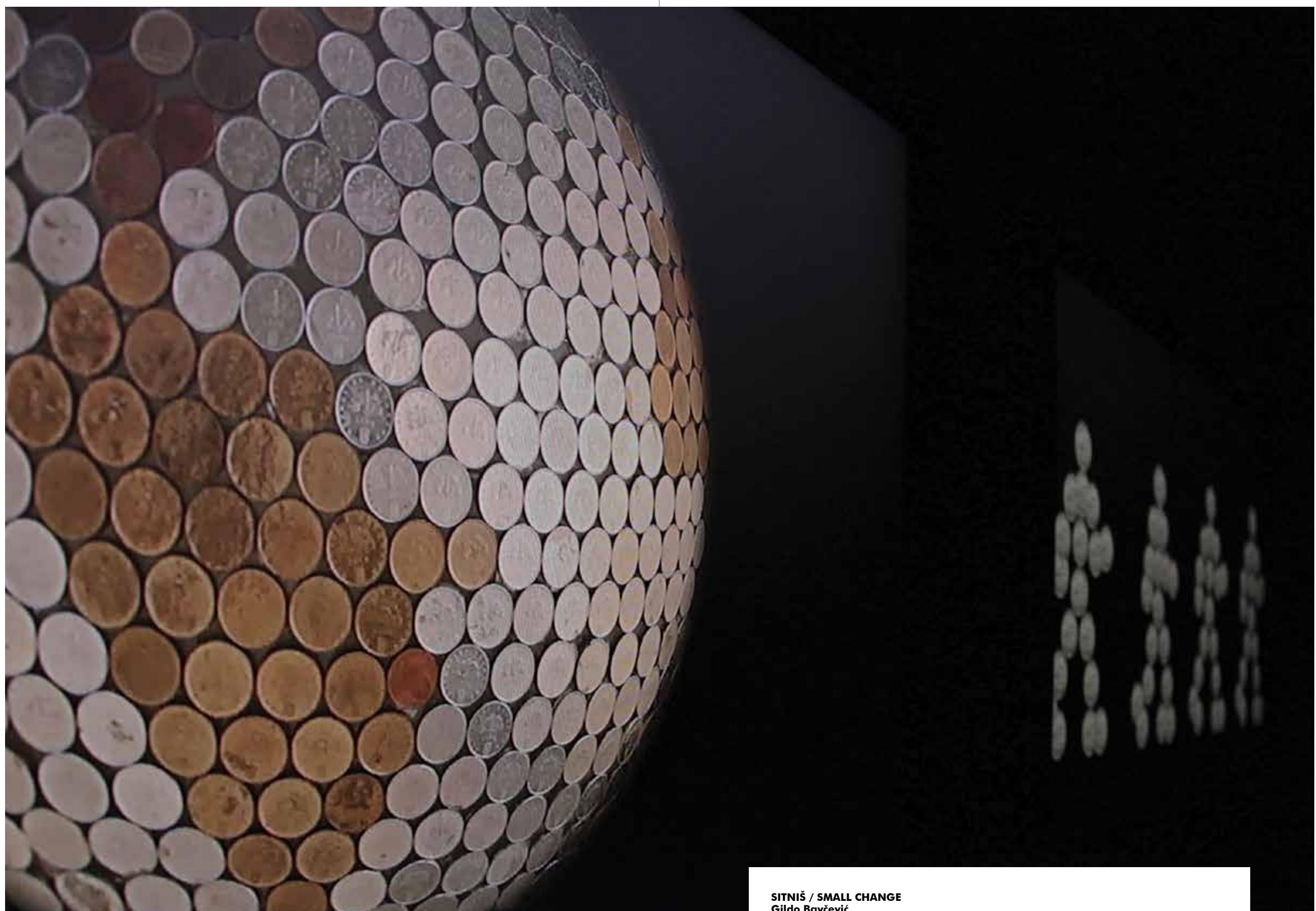
Gildo Bavčević (Split, 1979.) je multimedijalni umjetnik koji djeluje kroz različite medije (performans, video, film, umjetničke akcije, multimedijalne instalacije, audio projekti...). Njegov rad uvijek je društveno i socijalno angažiran. Sudjelovao je na mnogo grupnih izložbi i festivala u zemlji i inozemstvu. Od 2007. aktivno sudjeluje u organizaciji Split film festivala, jedan je od osnivača festivala performansa DOPUST, član je elektro-punk benda Ilija i zrnožita. Također, aktivno se bavi glazbenom produkcijom i oblikovanjem zvuka. Ovo je njegova prva samostalna izložba.

ABOUT THE WORK

Money is a big thing that makes people small. – A few centuries old statement by William Shakespeare accurately and directly detects a problem of society that today deepened so that it not only changed the society, it completely dominated it. In his artistic work Gildo Bavčević takes the smallest unit of the national currency, 1 lipa, and builds symbolically and semantically very clear and direct artistic works that speak about the relationship between the society and money. This group of works, in addition to being painfully topical in today's global society forces us to reflect upon their own destiny and the destiny of mankind, brings an interesting and beautifully elaborated maturity of artistic concept, working with one material in different media and in different ways. Many artists have already worked with the money problem in the recent history, one of the most famous works is one by Andy Warhol, but the Small Change by Gildo Bavčević very clearly detects the real question of today: Are we all going to dance to the rhythm of money?

ABOUT THE AUTHOR

Gildo Bavčević (Split, 1979) is a multimedia artist who works in various media (performance, video, film, artistic actions, multimedia installations, audio projects, etc.) and his work is always socially engaged. He has participated in many group exhibitions and screenings at home and abroad. Since 2007 he actively participates in the organization of Split Film Festival, is one of the founders and regular contributor to the performance festival DOPUST, member of performative electro punk band Ilija i Zrno Žita. Also, he is actively engaged in music production and sound design. This is his first solo exhibition.



SITNIŠ / SMALL CHANGE
Gildo Bavčević



SITNIŠ / SMALL CHANGE
Gildo Bavčević

STAJANJE, PADANJE, PROVLAČENJE

STANDING, FALLING, BROACHING

Tihana Mandušić



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O RADU

Instalacija sačinjena od ulaznih vrata u obliku siluete i tri projekcije: stajanje (u kojoj samo stojim), padanje (u kojoj samo padam) i provlačenje (u kojoj se samo provlačim). Sva tri videa napravljena su vrlo jednostavnim procesom bez suvišnih detalja, trudeći se doslovno prenijeti stanje jednog uma s minimalnom dozom ironije. Stajanje, poza bez akcije, u kojoj ostajem samo promatrati. Iako nastala kroz društvene situacije, izmještena u interijer bez sudjelovanja drugih ljudi biva ogoljena na samo taj trenutak ne-djelovanja i izdržavanja. Padanje kao reakcija na situacije u kojima je napetost tijela i uma maksimalna. Taj pad nije gubitak kontrole, on je samo promjena stava, opuštanje tijela, oprečnost stajaju, trenutak kad je stajanje došlo do kraja, kad je potrebno popustiti napetost tijela i uma. Pad kao reakcija dočarava samo jedan kratki društveni "timeout". Provlačenje kao akcija opisuje uzak prostor djelovanja. Ovaj rad govori o mogućnostima do kojih dolazi kad život krene očekivanim smjerom. U njemu nema laži jer nema ni riječi. Ovaj rad nije autobiografski.

O AUTORICI

Tihana Mandušić (1982. Split) završila je studij Novih medija na Akademiji likovnih umjetnosti u Zagrebu, Film i video na Umjetničkoj akademiji u Splitu te fotografski dizajn u Umjetničkoj školi u Splitu. Prvu samostalnu izložbu imala je 2012. u galeriji Greta u Zagrebu. Sudjelovala je na mnogim grupnim izložbama i festivalima: 2011. - /si:/ festival of video art and performance Hrvatska Video / Filmmakers, A.M Qattan foundation, Palestine, 2010. - Festival Perforacije, Kvarternikov trg, Zagreb; izložba Identiteti, Galerija SC, Zagreb; izložba i radionica London/ Zagreb, The Cass gallery, London; izložba i radionica Artikulacija, Galerija Vladimir Nazor, Zagreb; 2009. - Video Barik: Program recentne video-umjetnosti, Galerija Bačva, Zagreb; ESSL AWARD CEE 2009 Winners, Essl Museum, Klosterneuburg / Vienna, Austria; izložba u sklopu festivala ženskog stvaralaštva Feminae Extravaganza, Split; Video Vortex 4 Split, Multimedijalni Kulturni Centar / Dom mladih, Split... Dobitnica je prve nagrade Essl-Award 2009. za najbolju mladu umjetnicu. Autorica je uvodne špicke Festival mediteranskog filma Split 2008., te videa i animacija za potrebe multimedijalnih predstava u produkciji udruge Mavena: SURLaMour i L'amour fou.

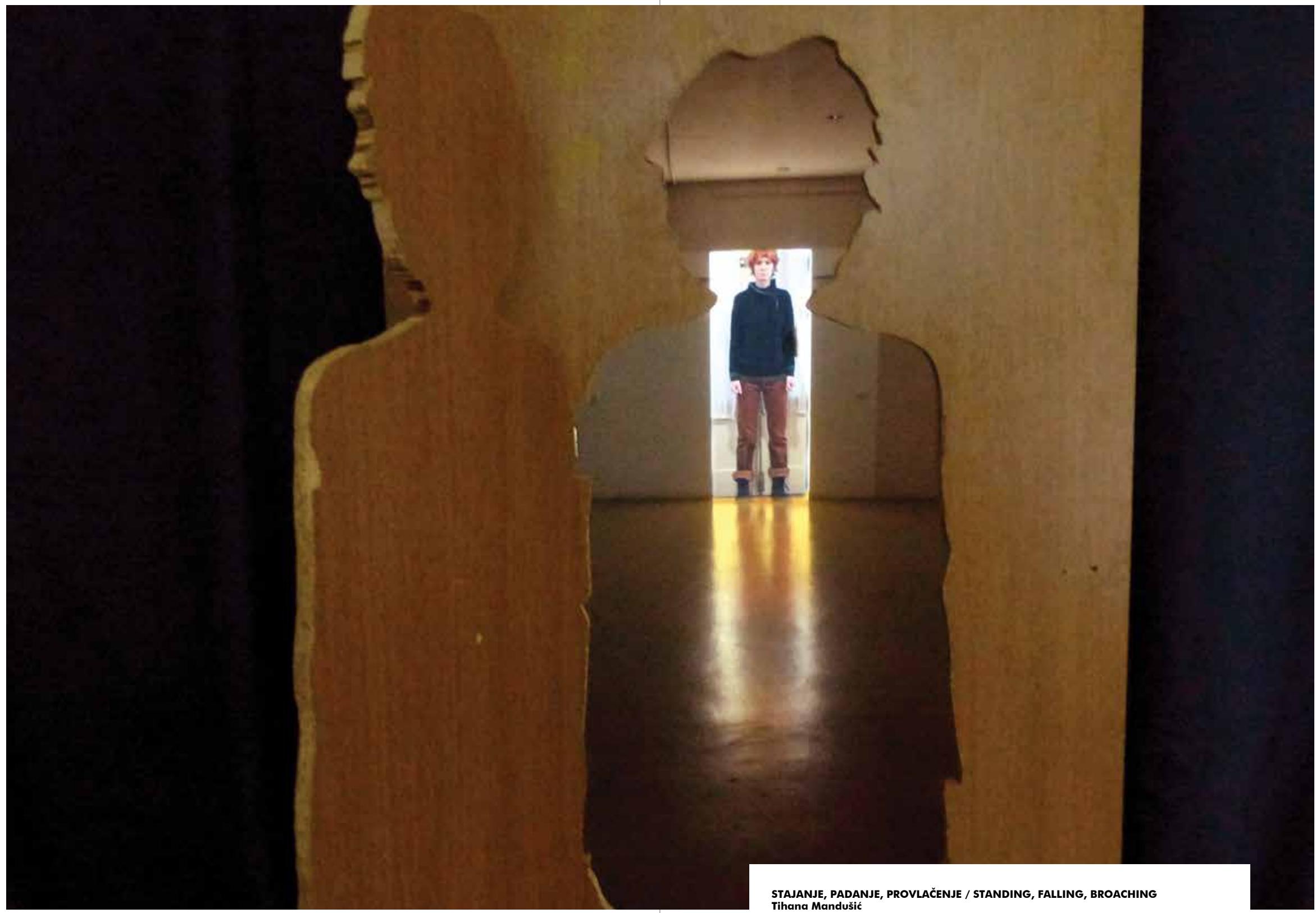
ABOUT THE WORK

The installation consists of a door in the form of silhouette and three projections: standing, falling and broaching. All three videos are made quite simply, without unnecessary details and they show exactly what the title says. Standing, just a pose, no action, it remains only to observe it. Although coming from social situations, relocated to the interior and without the participation of other people the action is stripped to the moment of non-action and resistance. Falling is a response to the social situations in which the tension of the body is at maximum. This fall is not a loss of control, it is only the change of the attitude, relaxing the body, opposition to standing, the moment when standing ends, when it is necessary to loosen the tension of the body and mind. The fall evokes only a short social timeout. Broaching as an action depicts narrow and limited space of our actions. This work is about possibilities that come when life goes in expected directions. There are no lies in it because there are no words. This is not autobiographical work.

ABOUT THE AUTHOR

Tihana Mandušić (1982 Split) graduated in new media at the Academy of Fine Arts in Zagreb, at the Art Academy in Split, Department of Film and Video, and Photographic Design at the Art School in Split. She has participated in many group exhibitions and festivals: 2011 – / si: n / festival of video art and performance Croatia Video / Filmmakers, A.M Qattan Foundation, Palestine, 2010 – Festival Perforacije, Kvarternikov Trg, Zagreb, exhibition Identities Gallery SC , Zagreb, exhibition and workshop London / Zagreb, The Cass gallery, London, exhibition and workshop Articulation, Vladimir Nazor Gallery, Zagreb, 2009 – video Barik: The recent video art, Galerija Bačva, Zagreb, ESSL AWARD CEE 2009 Winners, Essl Museum, Klosterneuburg / Vienna, Austria, exhibition of the festival of female creativity Feminae Extravaganza, Split, Video Vortex 4 Split, Multimedia Cultural Center / Dom mladih, Split. She is the winner of the first prize at Essl-Award 2009. She also made an animation for the opening credits of Mediterranean Film Festival in Split 2008, as well as videos and animations for multimedia show produced by NGO Mavena: SURLaMour and L'amour fou.

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STAJANJE, PADANJE, PROVLAČENJE / STANDING, FALLING, BROACHING
Tihana Mandušić



STAJANJE, PADANJE, PROVLAČENJE / STANDING, FALLING, BROACHING
Tihana Mandušić

NEPOŽELJNA UNDESIRABLE SNAHA — DAUGHTER IN DRUGI DIO LAW — PART TWO

Dina Rončević



O RADU

Nepoželjna snaha je rad čiju ćete moći vidjeti samo dokumentaciju, prezentiranu na izložbi. Umjetnica i njezine asistentice će provesti vikend u prostorima Kocke i tamo rastavljati automobil. Kroz proces dekonstrukcije će upoznati neke od osnovnih dijelova automobila i na vrlo konkretan način saznati kako izgledaju njihovi spojevi. Fizički posao, kojega ovaj rad podrazumijeva, djevojkama će omogućiti da nauče kako da svojim tijelima ili alatom svladaju zadatke za koje je potrebna snaga. Teoretski će pak dio proći tek u osnovama i svladati bazične elemente automobila i naučiti ponešto o njihovoj funkcionalnosti. Nakon toga, ključni djelovi automobila biti će postavljeni u galeriji Praktika, a vi ćete moći porazgovarati s umjetnicom i njenim asistenticama.

O AUTORICI

Dina Rončević rođena je 1984. u Zagrebu gdje je 2001. završila Školu primjenjenih umjetnosti i dizajna, odjel tekstila te 2010. diplomirala na Akademiji likovne umjetnosti na odsjeku animacije i novih medija. Ženske studije završava 2009. pri Centru za ženske studije a iste godine i prekvalifikaciju za automehaničarku. Ta je iskustva i znanja pretočila u radu "Suck Squeeze Bang Blow" kojeg je samostalno izložila 2010. godine. Od važnijih grupnih izložbi izlagala je na Salonu Mladih i natječajnoj izložbi T-HT-a i Muzeja suvremene umjetnosti u Zagrebu, Mediteranskom bienalu u Solunu u Grčkoj. Sudjelovala je i u efemernom projektu "Simplon Express", na putovanju umjetnika i umjetnica vlakom od Zagreba do Pariza. U Švedskoj je sudjelovala na konferenciji na temu "Invisible girl" te participirala poglavljem u knjizi koja je istovremeno publicirana. Profesionalno se bavi i filmskom animacijom, radi stop motion i lutka animaciju. Radila je kao animatorica na filmu Ane Hušman "Ručak" (2008.) i Božidara Trkulje "Priča s početka vremena" (2012.), i na filmu "Na prvi pogled" Lee Kralj Jager.

ABOUT THE WORK

Undesirable daughter in law is a work which will be seen only through the documentation presented at the exhibition. The artist and her assistants spent a weekend at the premises of the club Kocka and there disassembled machine of Renault 4. Through the process of deconstruction they got to know some of the basic parts of a car and in a very practical way they learned machine compounds look like. Through physical work, which this work implies, the girls learned how to use their own bodies and tools to master tasks that require physical strength. They learned also basics of car theory, they were introduced to basic parts of car and its functionality. After the disassembling process, the key parts of the machine, as well as documentation of the work process were presented in the Gallery Praktika.

ABOUT THE AUTHOR

Dina Rončević (1984, Zagreb) is a multimedia artist and film animator. Through various media she deals with the topic of socially constructed gender identity, in the works that are often performative. She graduated from the Department of Textiles at the School of Applied Arts and Design in Zagreb and in 2010 graduated from the Department of Animation and New Media at the Academy of Fine Arts in Zagreb. In 2009 she finished a professional retraining for a mechanic in Electromechanical trade school in Zagreb, and the course at the Center for Women's Studies. The overall experience is summarized in the thesis presented by her first solo exhibition in Zagreb in 2010. As an artist she has participated in numerous exhibitions and festivals home and abroad, and as animator she worked on several films in the technique of stop and puppet animation.



NEPOŽELJNA SNAHA — DRUGI DIO / UNDESIRABLE DAUGHTER IN LAW — PART TWO
Dina Rončević



NEPOŽELJNA SNAHA — DRUGI DIO / UNDESIRABLE DAUGHTER IN LAW — PART TWO
Dina Rončević

FROM OUT OF NOWHERE

Nikola Predović Škic



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O RADU

Nikola ne traži svoje mjesto u umjetničkim krugovima. Kustose, kritičare i kulturne institucije radije zaobilazi. Negira postojanje sistema i poretku po kojem oni funkcioniraju. To se ne vidi u njegovim radovima, ali tako stoji u tekstu. Koja je uopće njegova zadaća pokušajte odgometnuti sami.

O AUTORU

Roden u Splitu 1976., živi u Zagrebu. U suradnji s domaćim i stranim produkcijanskim kućama i agencijama bavi se portretima, dokumentarnim i filmskim fotografijama. Fotografira prijatelje, poznanike i pripadnike subkulture, na sceni i izvan nje, u bogatim kostimima pod filmskom maskom ili posve gole. Njegova prva samostalna izložba "From Out Of Nowhere" presjek je radova nastalih u protekloj godini.

ABOUT THE WORK

Nikola is not looking for a place in the artistic circles. Curators, critics and cultural institutions he rather bypasses. He denies the existence of the system and the order in which it functions. It can not be seen in his work, but the text says so. You have to figure out its mission yourself.

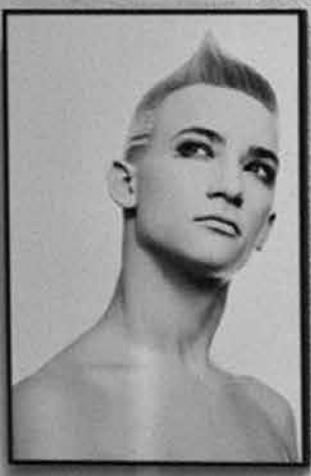
ABOUT THE AUTHOR

Nikola Predović Škic was born in Split in 1976 and lives in Zagreb. In cooperation with national and international production companies and agencies the artist deals with portraits, documentary and film photographs. His first solo exhibition "From Out of Nowhere" is a section of the works he created in the last year. Photographs of friends, acquaintances and members of the subculture, on stage and off, in elaborate costumes under the guise of a film or completely naked.

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FROM OUT OF NOWHERE
Nikola Predović Škic



FROM OUT OF NOWHERE
Nikola Predović Škic

Grupa autora / Group of authors



O RADU

Iza granica je izložba na kojoj su zajednički radili multimedijalni umjetnici, pisci, vizonari, fotografri, video umjetnici, stručnjaci u otvorenim tehnologijama, glumci, glazbenici, antropolozi, 3d stručnjaci i umjetnici zvuka. Po svom karakteru izložba je grupna, participativna i suradnička, što znači da je od zamisli do realizacije samih umjetničkih djela sudjelovalo više osoba, svaka s osebujnim znanjima, sposobnostima i kreativnom nadogradnjom. Tematski izložba propituje kulturu ne samo geopolitičke granice Slovenije i Hrvatske nego i one "nevidljive" – kulturne, socijalne i ekonomске.

O AUTORIMA

Izložba "Iza granica" nastala je kao produkt dvogodišnjeg projekta Transdisciplinarnost i nove medijske kulture u razvoju prekograničnog područja (New Media Cross-Border) koji provode udruge Autonomni centar – ACT iz Čakoveca, Kulturno izobraževalno društvo KIBLA iz Maribora, ONEJ – Društvo prekmurske pobude iz Murske Sobote i Udruga mladih V.U.K. iz Varaždina u okviru Operativnog program IPA Slovenija-Hrvatska 2007.–2013. s ciljem stvaranja dinamičnog prekograničnog područja s intenzivnim interakcijama razvojnih aktera i zainteresiranih strana s oboje strane granice na području novomedijske kulture, transdisciplinarne umjetnosti, održivog razvoja i novih modela zajedničkog stvaranja. NMG@PRAKTIKA predstavlja jedan njezin dio.

ABOUT THE WORK

The collaborative exhibition of the Slovenian-Croatian group of authors is a result of the New Media Cross Border project. *Beyond Borders* is an exhibition where multimedia artists, writers, visionaries, photographers, video artists, experts in open technologies, actors, musicians, anthropologists, 3D experts and sound artists worked together. It is a group, participatory and collaborative exhibition , where many artist worked together from idea to realization, each with distinctive knowledge, skills and creative upgrading. Thematically the exhibition examines not only of the geopolitical boundaries, but also "invisible" boundaries, such as cultural, social and economic.

ABOUT THE AUTHORS

The exhibition "Beyond Borders" is a result of two-year project Interdisciplinariy and new media culture developed through a cross-border project (New Media Cross-Border) implemented by associations Autonomni centar – ACT from Čakovec, Kulturno izobraževalno društvo KIBLA from Maribor, ONEJ – Društvo prekmurske pobude iz Murske Sobote and Udruga mladih V.U.K. from Varaždina as a part of Operational program IPA Slovenija-Hrvatska 2007-2013 with the aim of creating a dynamic cross-border area with intense interactions of development stakeholders from both sides of the border in the area of new media culture and interdisciplinary art, sustainable development and new models of co-creation.



IZA GRANICA / BEYOND BORDERS
Suradnička izložba slovensko-hrvatske grupe autora



IZA GRANICA / BEYOND BORDERS
Suradnička izložba slovensko-hrvatske grupe autora

**Grupa autora /
Group of authors****O RADU**

Rad s mladima je proces unutar kojeg treba izrazito poštovati razdoblje njihovog razvoja kroz stvaralaštvo kao umjetnika i čovjeka, a da pri tome ne narušavamo njihov potencijal razvoja ni kreativnosti, pa čak ni straha od pogrešaka. Često se događa da je razvoj umjetnika upitan ako on ne može proći faze izlaganja onog djela razvojnog procesa u kojem se trenutno nalazi. Ova izložba upravo prikazuje razvoj od ideje do realizacije pa do konačnog postavljanja izložbe gdje je fokus na sveukupnom procesu kojeg su učenici u potpunosti sami prošli.

Na početku razvijanja ideje, učenici su osmisili koncept citata koje su htjeli vizualizirati fotografijom. Na taj način su se dotakli pitanja različitosti medija, te su istraživali na koji način riječ predočena fotografijom ostaje u kontekstu onoga što je njima bilo od značaja da prikažu. Na kraju su morali osmislići kako postaviti izložbu te kroz to uočiti od koliko velike važnosti je taj dio vezan upravo za njihov osjećaj jesu li postigli ono što su kao umjetnici i zamislili u odnosu na gledatelja.

O AUTORIMA

Učenici 2., 3. i 4. razreda foto odjela Škole likovnih umjetnosti Split:

Neven Pogutz
Roko Birimiša
Bruna Radelja
Maja Bedalov
Angela Stipić
Tea Šimić
Lucija Vrkić
Lucija Andrea Skočić
Antonija Šerić
Dora Lončar
Andrea Šikić
Vana Balin
Tina Štambuk
Karlo Jakić
Latica Čavić
Elizabeta Pavić
Nina Hadžiahmetović
Marija Grbavac
Tamara Viculin
Mario Tomašević

Mentori:
Nera Miočić i Kristijan Falak

ABOUT THE WORK

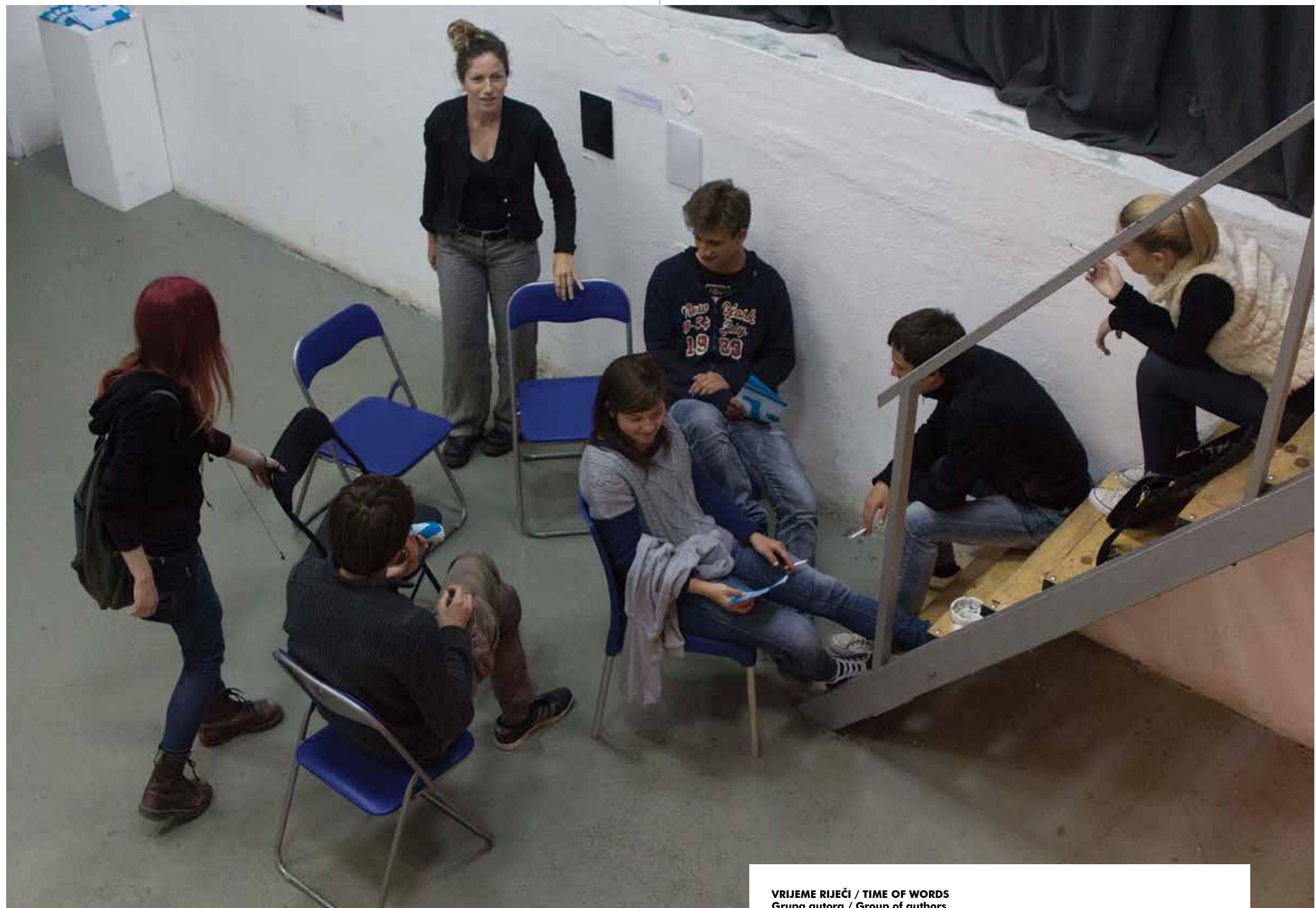
Working with youth is a process in which it is extremely important to respect the period of their development through creativity as an artist and a man, not disrupting their creative development with the fear of mistakes. It often happens that the development of an artist is questionable if he can not go through phases of development exhibiting his works. This exhibition is showing development from idea to implementation, to the final disposition of the exhibition with the focus on the overall process that the students participated themselves. At the beginning the students developed a concept of citations that they wanted to visualise with photography. In this way, they worked with the diversity of the media, and explored how to present a word in photography and keep the original idea they wanted to present. In the end they had to come up with the presentation of the show, a process through which they discovered the importance of this part in communicating their feeling to the spectator.

ABOUT THE AUTHORS

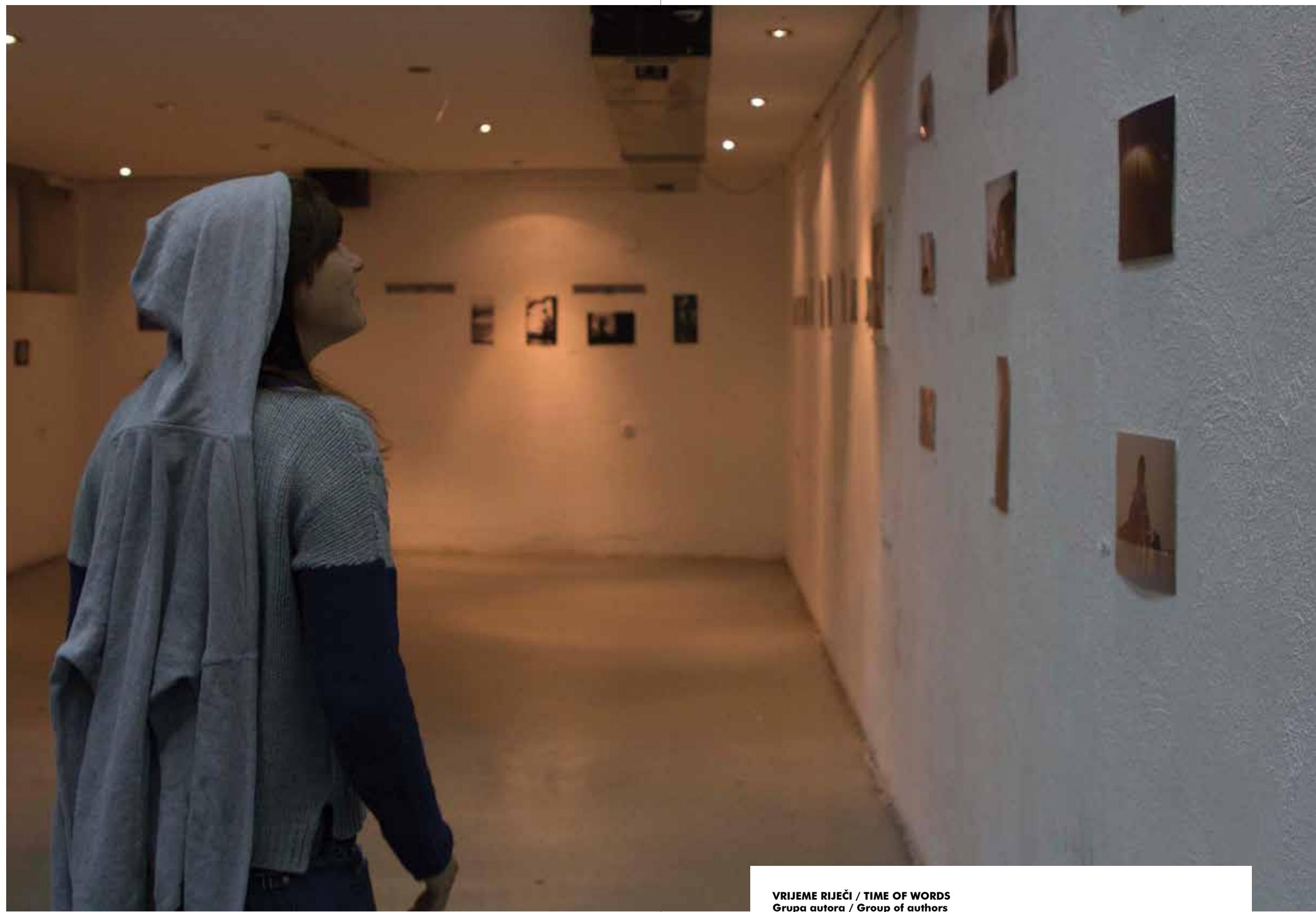
Students of the College of Fine Arts, Split:

Neven Pogutz
Roko Birimiša
Bruna Radelja
Maja Bedalov
Angela Stipić
Tea Šimić
Lucija Vrkić
Lucija Andrea Skočić
Antonija Šerić
Dora Lončar
Andrea Šikić
Vana Balin
Tina Štambuk
Karlo Jakić
Latica Čavić
Elizabeta Pavić
Nina Hadžiahmetović
Marija Grbavac
Tamara Viculin
Mario Tomašević

Mentors:
Nera Miočić and Kristijan Falak



VRIJEME RIJEČI / TIME OF WORDS
Grupa autora / Group of authors



VRIJEME RIJEČI / TIME OF WORDS
Grupa autora / Group of authors

SPLITSKI PUNK I NOVI VAL 1979.–90.

PUNK AND NEW VAWE OF THE CITY OF SPLIT 1979–90

Vinko Barić



O RADU

Izložba u galeriji Praktika donosi presjek splitske punk i novovalne scene osamdesetih kroz novinske članke o sceni, plakate i flyere, fotografije, omotе singlova, albuma i kazeta, fanzine i druge preživjele artefakate iz perioda od 1979. do 1990. godine. Fon Biskich, Dijete iz epruete, Metak, Mačak, Narodno blago, O Grlica, Grupa ST, Kineski Zid, Autobus, Abortus, Zračna opasnost, Fonograf, Crven Ban, Vojnici olovnih nogu, Đavoli, Grupa stijene, Tužne uši, Marinko, Galebi asfalta, Daleka obala, Stigmata, Amon Ra, Betty Blue bendovi su splitske scene uz koje se vežu i imena fotografa Rina Efendića, Marija Javorčića i Jadranu Babić te novinara Zlatka Galla, Ivice Ivaniševića, Predraga Lucića i Borisa Dežulovića. Izložba potvrđuje da je splitska punk scena osamdesetih bila produkt međunarodnog i domaćeg punk i new wave vrenja na prijelazu sedamdesetih u osamdesete. Splitski bendovi podržavali su stilski gotovo sve segmente scene; od punka do new wavea, power popa, ska, reggaea, darka, new romantics, synth popa, retro rocka/neo-rockabilly. Ova izložba je podsjetnik na zlatno doba splitske scene scene ali i poticaj da se napravi i tematska izložba ST scene od 1990 pa nadalje.

O AUTORU

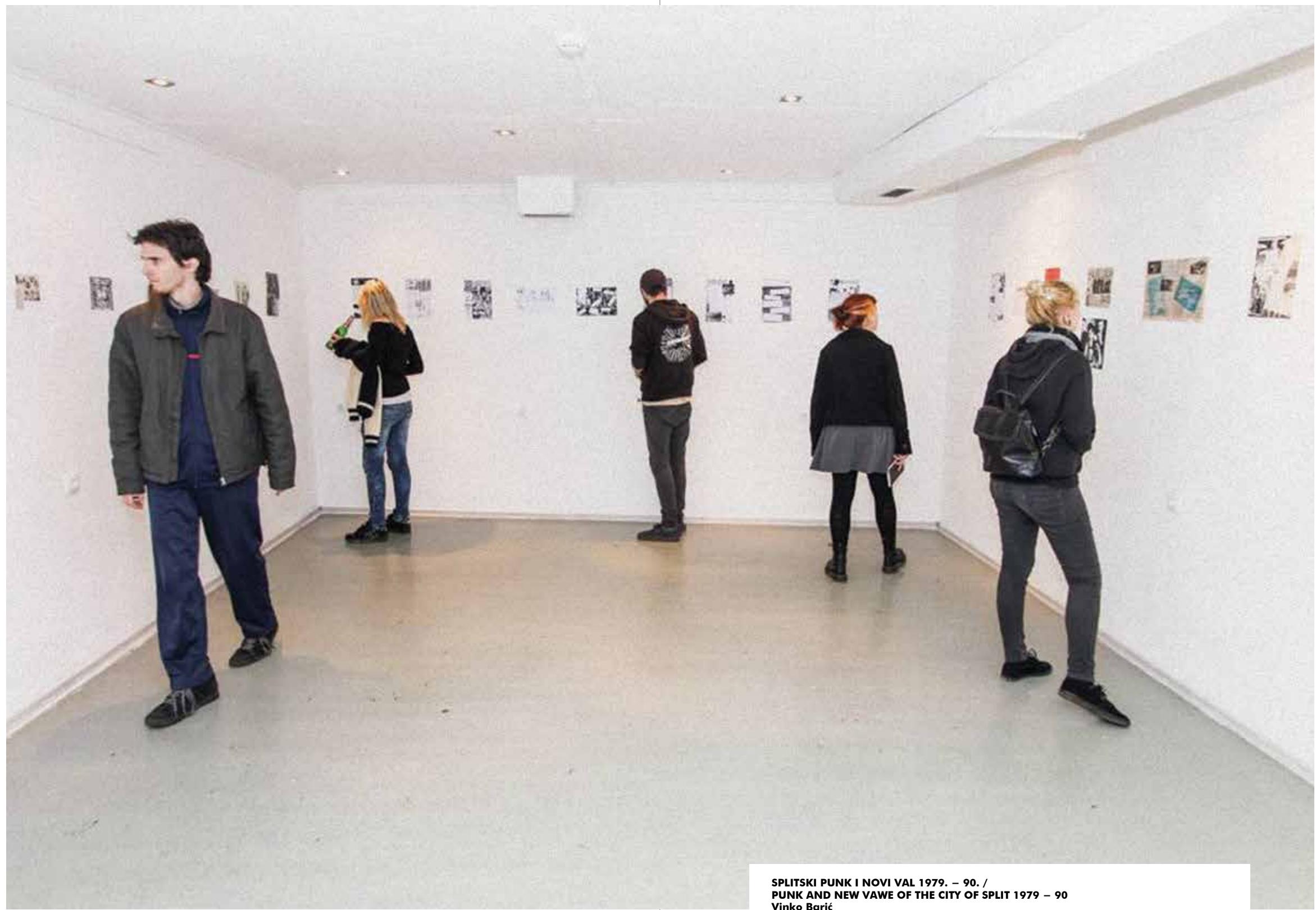
Vinko Barić (Split, 1980.) hrvatski je akademski slikar, crtač stripova i glazbenik. U svom likovnom stvaralaštvu gaji underground estetiku, oslobođenu strogog akademizma, satirično komentirajući usiljeni građanski mentalitet. Uz slikarstvo bavi se i crtanjem stripova, ilustracijom i grafičkim dizajnom. Objavio je tri strip albuma. Član je zagrebačke strip grupe "Komikaze". Godine 2011. u samostalnoj nakladi objavio je knjigu o povijesti hrvatskog punka i novog vala "Hrvatski punk i novi val 1976–1987. Pjevač je art punk sastava Ilija i Zrno žita.

ABOUT THE WORK

Through newspaper articles, posters and flyers, photographs, covers of singles, albums and tapes, fanzines and other surviving artifacts from the period 1979 to 1990 the exhibition at the gallery Praktika provides an overview of Split punk and new wave scene in the 80s. Fon Biskich, Dijete iz epruete, Metak, Mačak, Narodno blago, O Grlica, Grupa ST, Kineski Zid, Autobus, Abortus, Zračna opasnost, Fonograf, Crven Ban, Vojnici olovnih nogu, Đavoli, Grupa stijene, Tužne uši, Marinko, Galebi asfalta, Daleka obala, Stigmata, Amon Ra, Betty Blue are the bands from Split scene and Rino Efendić, Marijo Javorčić, Jadran Babić, Zlatko Gall, Ivica Ivanišević, Predrag Lucić and Boris Dežulović are photographers and journalists that followed the scene. The exhibition confirms that the Split punk scene of the eighties was the product of international and national punk and new wave boiling at the turn of the seventies in the eighties. Stylistically bands from Split cover almost all segments of the scene; from punk to new wave, power pop, ska, reggae, darka, New Romantics, synth pop, retro rock / neo-rockabilly. This exhibition is a reminder of the golden age of Split scene but also an incentive to make the thematic exhibition on Split scene from 1990 onwards.

ABOUT THE AUTHOR

Vinko Barić (Split, 1980) is a Croatian painter, cartoonist and musician. His expression is based on underground aesthetics, free from strict academic style, satirical in commenting strained bourgeoisie mentality. Besides painting he deals with comics, illustration and graphic design. He has published three comic albums. He is a member of the Zagreb comic group "Komikaze". In 2011 he published a book about the history of Croatian punk and new wave "Croatian punk and new wave 1976–1987. He is the singer of art punk band Ilija i Zrno žita.



SPLITSKI PUNK I NOVI VAL 1979. – 90. /
PUNK AND NEW VAWE OF THE CITY OF SPLIT 1979 – 90
Vinko Barić



SPLITSKI PUNK I NOVI VAL 1979. – 90. /
PUNK AND NEW VAWE OF THE CITY OF SPLIT 1979 – 90
Vinko Barić

KONFERENCIJA DRUŠVENIH GRUPA

CONFERENCE OF SOCIAL GROUPS

Žolt Kovač



O RADU

Jasno je da se svako društvo sastoji od različitih društvenih grupa s različitim pogledima na svijet, različitim potrebama i ciljevima. Jasno je i da nitko nema pravo na monopol nad istinom. Stavovi su često suprotstavljeni, a jedini način da se oni približe ili razjasne je komunikacija, dijalog, razgovor. Zamislite situaciju općeg društvenog skupa, konferenciju raznovrsnih društvenih grupa na kojoj bi se svaka grupa miroljubivo i razgovjetno izjasnila o svojim potrebama i ciljevima, slušajući što drugi imaju reći. Nakon ovakve konferencije, svi sudionici bi izašli napraviti skupnu fotografiju.

– Žolt Kovač

O AUTORU

Roden u Pančevu 1975. godine. Nakon završene Matematičke gimnazije studirao Fakultet likovnih umjetnosti u Beogradu. Magistrirao na istom fakultetu. Pohađao Školu za povijest i teoriju slike pri Centru za suvremenu umjetnost Beograd. Trenutno na doktorskom umjetničkom studiju na Fakultetu likovnih umjetnosti u Beogradu. Izlagao na 14 samostalnih i više skupnih izložbi u zemlji i inozemstvu (Slovenija, Njemačka, Austrija, Norveška, Poljska, Slovačka, Mađarska, Francuska, Češka, Estonija, Grčka, Rusija, Makedonija). Suosnivač i urednik online magazina za suvremenu umjetnost Supervizuelna (www.supervizuelna.com). Svira bas gitaru u beogradskoj grupi Jarboli. Zaposten kao predavač na Visokoj školi strukovnih studija Beogradska politehnika na predmetima Crtanje, Slikanje i Multimedijalne prezentacije. Živi u Beogradu.
www.zoltkovac.com

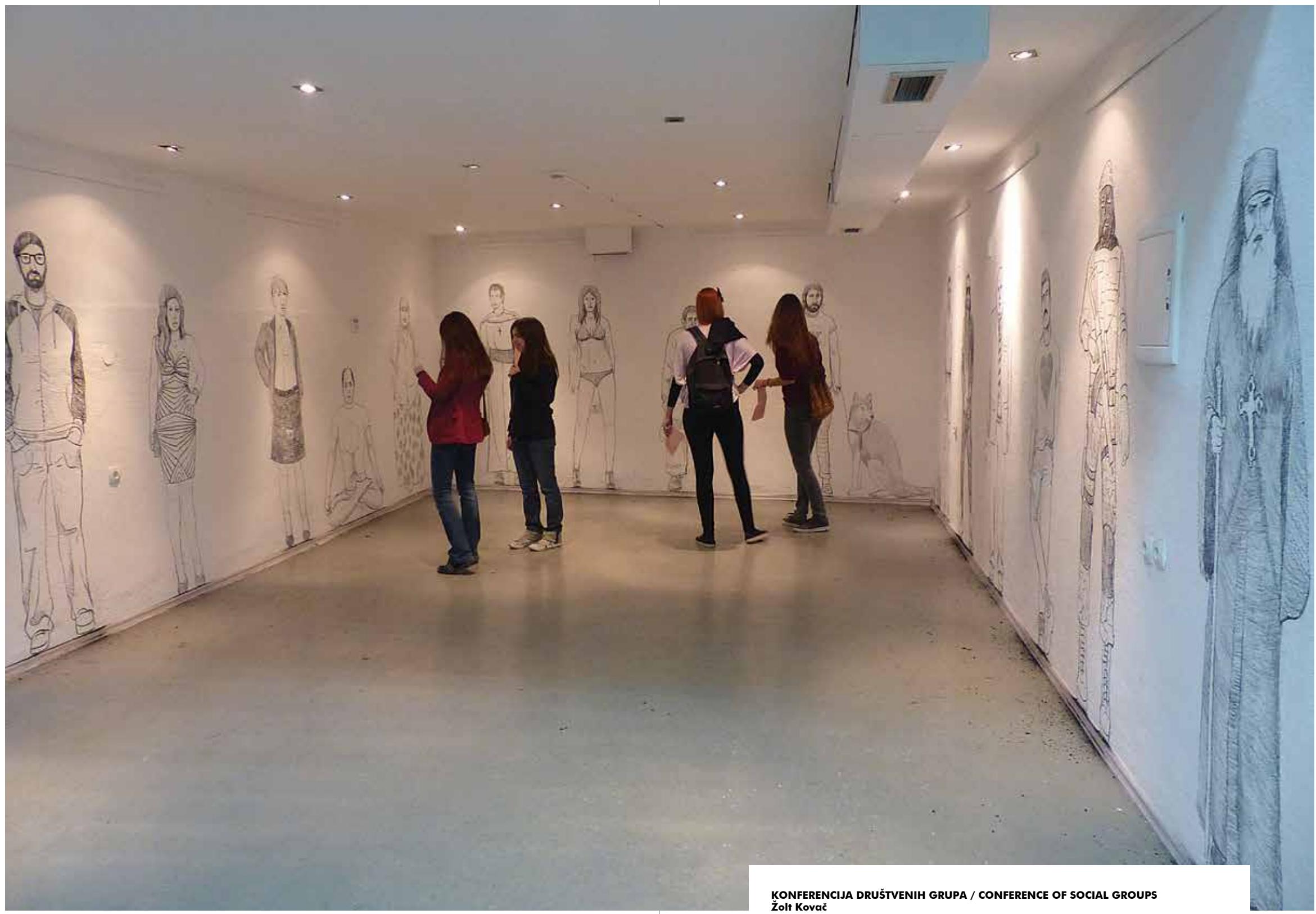
ABOUT THE WORK

It is clear that every society consists of different social groups with different views on world, different needs and goals. It is also clear that no one should have a monopoly on the truth. The views are often conflicting, and the only way to speak out is communication, dialogue, conversation. Imagine a situation of general social assembly, a conference of various social groups in which each group would peacefully and clearly communicate their needs and goals, listening to what others have to say. After this conference, all participants would walk out and make a group photo.

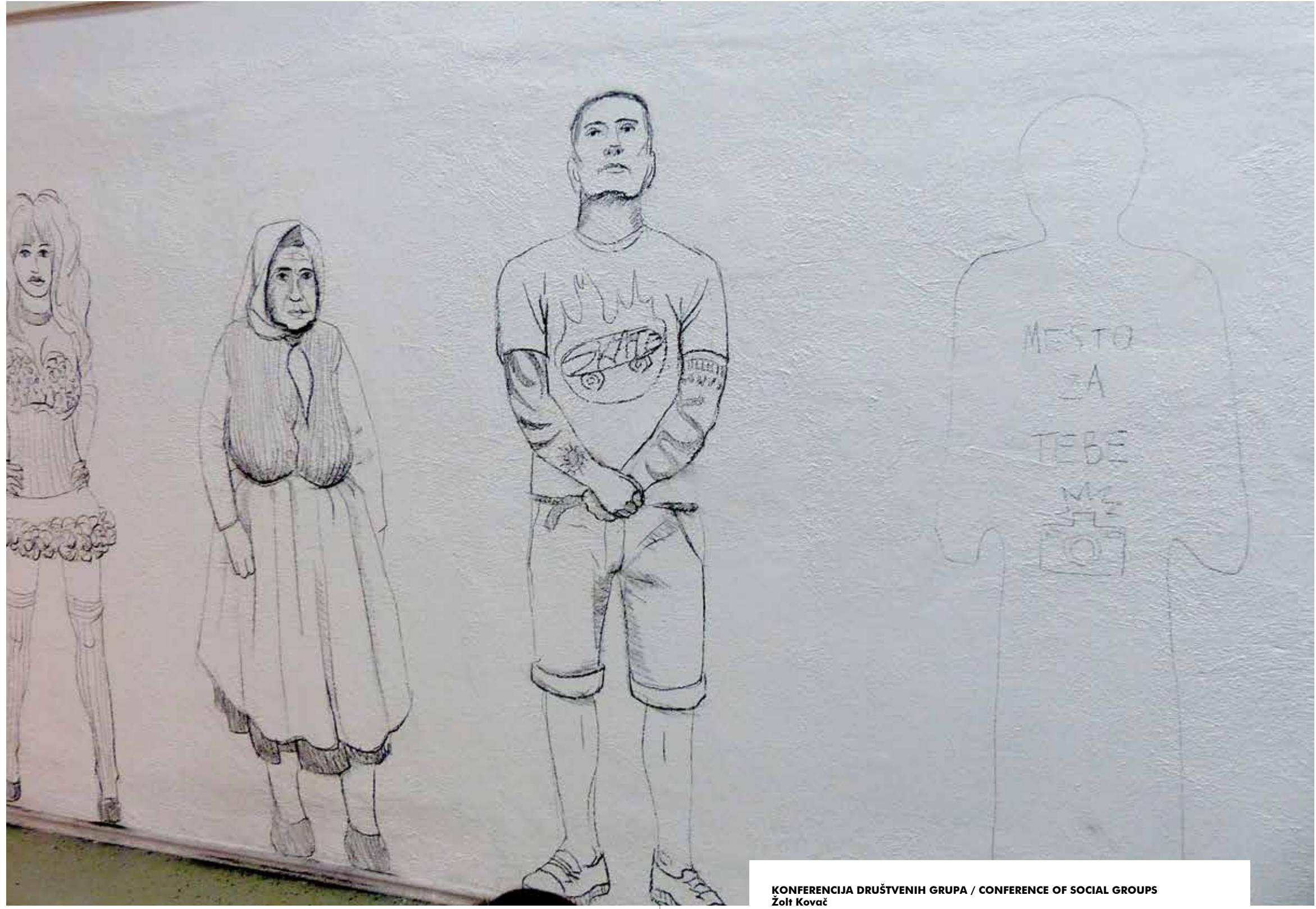
– Žolt Kovač

ABOUT THE AUTHOR

Žolt Kovač was born in Pančeva in 1975. After finishing Mathematics High School he studied at The Faculty of Fine Arts in Belgrade. He took a master's degree at the same university. He attended The School of History and Theory of paintings at the Centre for Contemporary Art Beograd. Currently he is at doctoral art studies at the Faculty of Fine Arts in Belgrade. He has exhibited in 14 solo and group shows at home and abroad (Slovenia, Germany, Austria, Norway, Poland, Slovakia, Hungary, France, Czech Republic, Estonia, Greece, Russia, Macedonia). He is a co-founder and editor of the online magazine for contemporary art Supervizuelna (www.supervizuelna.com). He plays bass guitar in the Belgrade group Masts. He works as a lecturer at the College of Professional Studies in Belgrade Polytechnic teaching Drawing, Painting and Multimedia presentations. He lives in Belgrade.
www.zoltkovac.com



KONFERENCIJA DRUŠVENIH GRUPA / CONFERENCE OF SOCIAL GROUPS
Žolt Kovač



KONFERENCIJA DRUŠVENIH GRUPA / CONFERENCE OF SOCIAL GROUPS
Žolt Kovač

GENOGRAM

Davor Konjikušić



O RADU

Genogram kao serija obiteljskih fotografija, pejzaža, odnosno mjesta koja gledam pasivno sa strane i s vremenskim odmakom od skoro 20 godina nije fotografksa serija. Za mene je to proces, defragmentiranje prošlosti, procesuiranje i na kraju suočavanje kroz samu činjenicu da posve intimnu priču izlaganjem činim javnom. Iznošenjem na vidjelo iznosim traume i nasljeđe, a objektivizacijom dolazim do vanjskog pogleda i osjećaja kontrole. Sjećanja i fotografije izlaze iz mene i izlažu se na zidu, postaju prošlost, neki vanjski objekt i daju mi svojevrstan osjećaj kontrole koji se nalazi izvan mene. Ritualno ih sahranjujem na zidu.

– Davor Konjikušić

O AUTORU

Davor Konjikušić rođen je 1979. godine. Završio dodiplomski studij snimanja na Akademiji dramske umjetnosti u Zagrebu gdje je trenutno student završne godine diplomskog studija fotografije. Radi i kao novinar. Autor je nekoliko dokumentarnih filmova. Bio je finalist Photodays Rovinj 2010. u kategoriji profesionalnog koncepta, te 2011. godine u kategoriji portreta. Dobitnik je treće nagrade Young Creative Chevrolet 2010. Pariz, Francuska. Pobjednik je Rovinj Photodays 2013. u kategoriji umjetničkog koncepta za rad Genogram.

ABOUT THE WORK

Genogram as a series of family photos, landscapes and places at which I look passively from aside and distance of nearly 20 years is not a photographic series. For me it is a process, defragmentation of the past, processing and finally confronting the very fact that an intimate story is being exposed to public. Presentation shows the trauma and inheritance, objectification allows an external view and feelings of control. Memories and photos coming out of me are exposed on the walls. They become the past, external object that gives me a sort of sense of control that is beyond me. They are ritually buried on the wall.

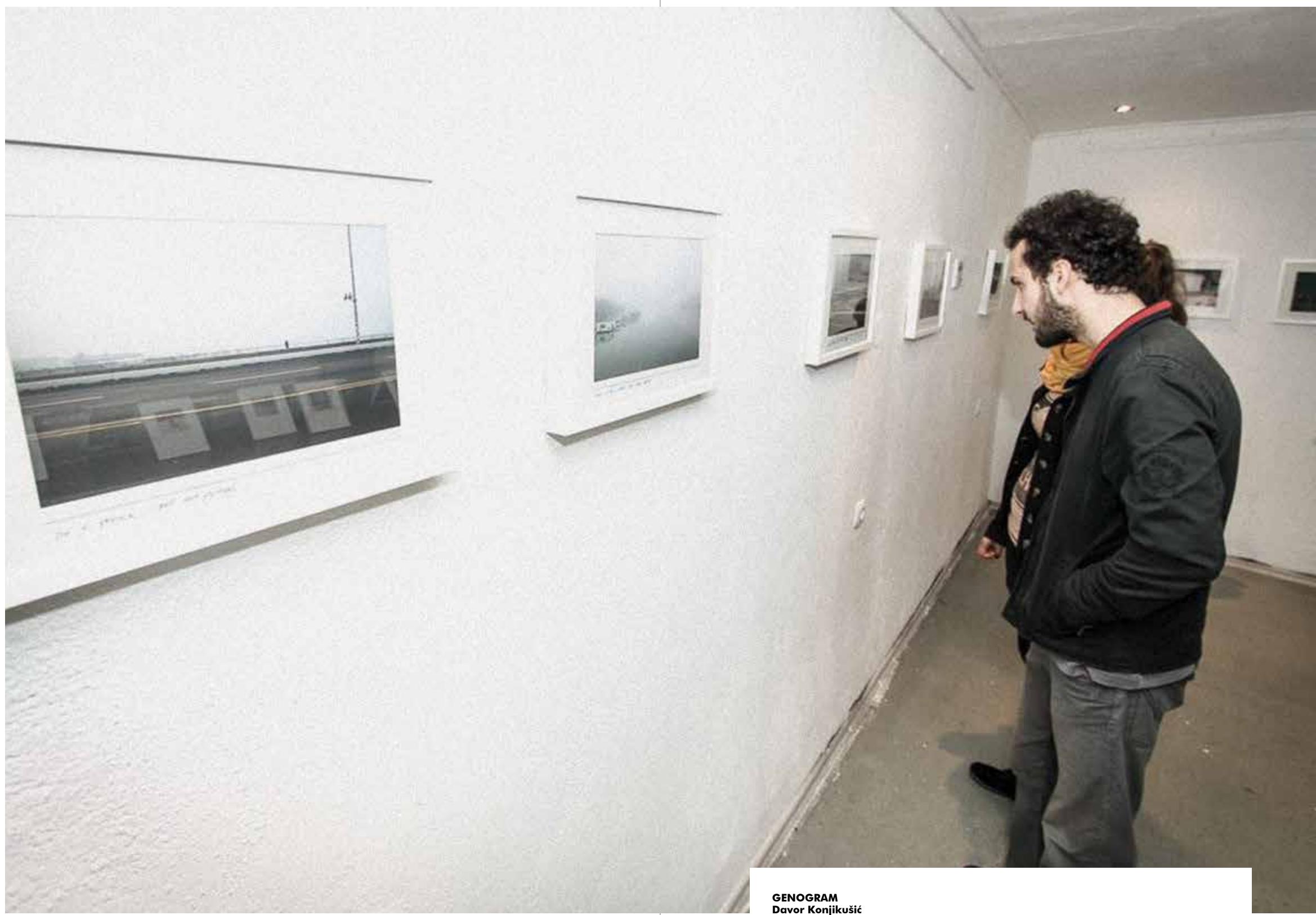
– Davor Konjikušić

ABOUT THE AUTHOR

Davor Konjikušić was born in 1979. He completed his undergraduate studies at the Academy of Dramatic Arts in Zagreb where he is currently a student of final year of graduate studies of photography. He also works as a journalist. He is author of several documentaries. He was finalist in Photodays Rovinj 2010 in the category of professional concepts, and 2011 in the category of portraits. He won the third prize at Young Creative Chevrolet 2010 Paris, France.



GENOGRAM
Davor Konjikušić



GENOGRAM
Davor Konjikušić

14

10. – 20. 2. 2014.



**IZMEĐU 4 ZIDA /
IN YOUR OWN ROOM**
**Macko Puhek,
Zvonimir Novak,
Tonči Kranjčević Batalić**

21. – 30. 4. 2014.



KNINDŽE / KNIGHTS
Vladimir Miladinović

19. – 30. 5. 2014.



**GRAD OD ČELIKA – SJЕĆANJE NA DJETINJSTVO /
CITY OF STEEL – MEMORY OF CHILDHOOD**
Matija Debeljuh

21. – 30. 10. 2014.



ASHES TO ASHES
Saša Pocrnić

14. – 24. 11. 2014.

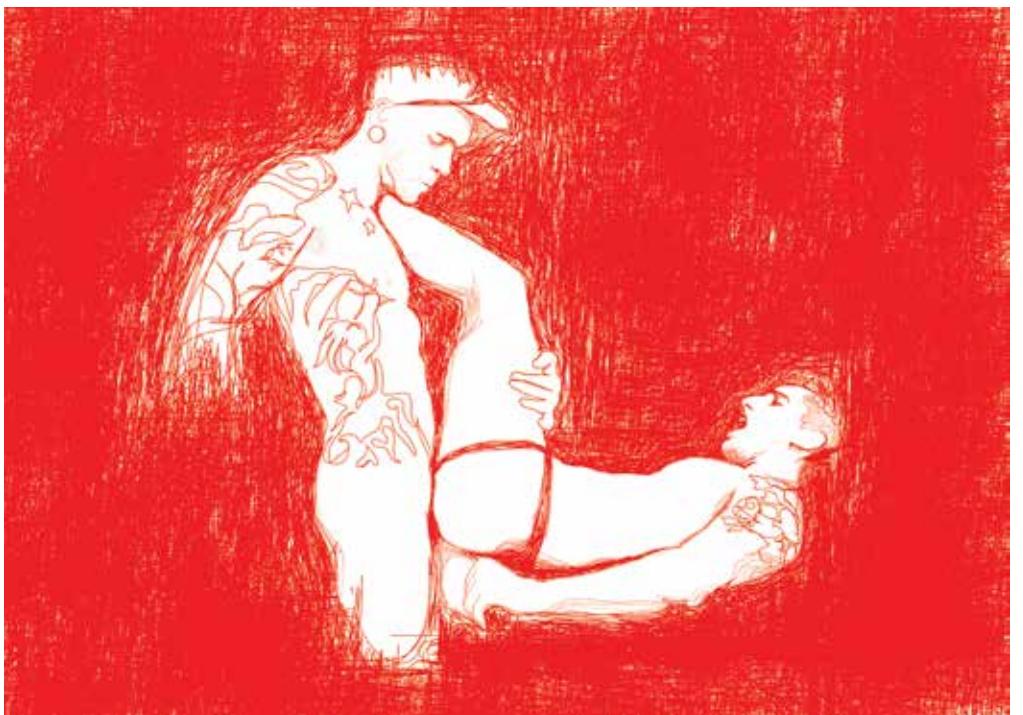


CUL-DE-SAC
Nikola Vincelj-Jinks

Macko Puhek POEZIJA / POETRY

Zvonimir Novak CRTEŽI / DRAWINGS

Tonči Kranjčević Batalić PLETENI OBJEKTI / KNITTED OBJECTS



O RADU

Van znanstvenog ili ekonomskog diskursa, razgovori o seksualnosti odvijaju se među prijateljima i ljubavnicima, unutar njihova četiri zida, tj. prostoru koje građansko društvo voli tako nazivati misleći na sferu privatnog koju je kao simboličku kategoriju, kao i oprečnu mu kategoriju javno, samo stvorilo. Van svoje reproduktivne funkcije ili tržišne vrijednosti seksualnost kao praksa svakodnevnice tako je potisнутa iz sfere javnog, političkog u sferu privatnog tj. sferu doma. Tračevi i glasine koji dopiru iz privatnosti proglašeni su nebitnim te isključeni iz javne debate o velikim pitanjima društva. Naočigled bezvrijedni, ti razgovor ipak proizvode informacije koje imaju svoj odjek u javnom. Marginalizirana pozicija ne daje im vjerodostojnost ili pravovaljanost, ali svejedno na tim se informacijama formiraju mišljenja i donose odluke. Tako nastala mišljenja i odluke nisu rezultat strukturiranih i institucionaliziranih debata sfere javnog, već odraz iracionalnih privatnih razgovora. Premda ograničen, privatni prostor unutar kojeg se odvijaju ovi razgovori oslobođen je stega javnog. Simbolički shvaćen, prostor privatnog i partikularnog tako postaje prostor propitivanja i kritike. Pluralizam seksualnih praksi kojima se bave ovi autori s jedne strane biva u stalnom konfliktu s javnim, ali s druge strane jest i pretpostavka samog postojanja javnog koje se kroz taj konflikt odreduje.

O AUTORIMA

Aleksandar Macko Puhek (Branimir Lukić) rođen je 1979. u Zagrebu, trenutno radi kao nastavnik fizike u dvojezičnoj nastavi u Zagrebu. Školovao se i radio kao znanstveni istraživač i nastavnik. Piše uglavnom pjesme na bhsc jeziku, engleskom, francuskom i njemачkom koje je dosada predstavio u Zagrebu, Dubrovniku i Ljubljani. Radove objavljuje na blogu: aleksandarpuhek.wordpress.com Zvonimir Novak naročiti je Spilićanin rođen 1978. Crtanjem se bavi radi opuštanja od frustacija nakupljenih potplaćenim radom za priglube šefove i privlačenja jeftine pažnje na internetu. Crteže objavljuje na blogu znovak.tumblr.com Tonči Kranjčević Batalić rođen je 1974. u Splitu. Povjesničar je umjetnosti koji se u nedostatku zaposlenja bavi umjetničkim i kustoskim aktivnostima kao član i suosnivač kolektiva queerANarchive. Izlagao je u Splitu, Dubrovniku, Zagrebu, Madridu, Milanu i Barceloni.

ABOUT THE WORK

Outside of scientific or economic discourse, conversations about sexuality are held among friends and lovers, within their own rooms. Bourgeoisie defined such a space as private sphere, a symbolic category opposed to public space. Aside of it's reproductive function or the market value the sexuality as an everyday practice is suppressed and removed from the public, political sphere the private one, the sphere of home. Gossip and rumours that come from the private sphere were declared irrelevant and excluded from the public debates on the big issues of society. Seemingly worthless, these talks still produce information that have their echo in the public. Marginalized position does not give them credibility or validity, but still on the these information opinions and decisions are made. The resulting opinions and decisions are not the result of structured and institutionalized public debate, but a reflection of irrational private conversations. Although limited, private space within which these conversations happen is acquitted of the discipline present in the public. Taken symbolically, private and particular space thus becomes a space of questioning and criticism. Pluralism of sexual practices that are of concern to these authors is in constant conflict with the public on the one hand, but on the other hand is the assumption of existence of the public itself, the public that is constructed through this conflict.

ABOUT THE AUTHORS

Alexander Macko Puhek (Branimir Lukic) was born in 1979 in Zagreb. He currently works as a teacher in Zagreb. He was educated and worked as a scientific researcher. He writes songs mainly in BHSC language, English, French and German. His poetry was presented in Zagreb, Dubrovnik and Ljubljana. More on blog: aleksandarpuhek.wordpress.com Zvonimir Novak is a handsome resident of Split born in 1978. Drawing is a sort of relaxation from frustrations of underpaid work for foolish bosses and a cheap way of getting attention on the internet. More on blog znovak.tumblr.com Tonči Kranjčević Batalić was born in 1974 in Split. He is art historian who in the lack of employment deals with artistic and curatorial practices as a member and co-founder of the queerANarchive collective. He has exhibited in Split, Dubrovnik, Zagreb, Madrid, Milan and Barcelona.



IZMEĐU 4 ZIDA / IN YOUR OWN ROOM
Macko Puhek, Zvonimir Novak, Tonči Kranjčević Batalić

„slova,
„možda sam predramatičan,
ta tek smo bili na kavi u subotu,
ali od tebe nema odgovora od ponedjeljka,
moj novi poziv na sljedeću kavu stoji otvoren,
neodgovoren.

Kada smo sjedili tamo u Kinu Europa,
bilo mi je sve nešto toplo u prsim,
nije to bila privlačnost koja razara,
ona koja dolazi iz kurca i iz trbuha,
već nešto milo i sigurno,
s malenim osmijehom,
diskretno.

Malo sam bio tužan što nije privlačnost više crvena,
što je tako žuta,
što nema kozmičkih truba i plesa pod zvjezdama.

Ali kao toliko puta do sada,
rekoh sebi,
“Stani malo!

Ne znaš sve,

Eros se šulja na mnogo načina”.

I stoga se otvorih,
i pustih vizije tvojeg tijela u sebe,
kako vodimo ljubav našim tijelima posutim zvjezdama,
tvoje lice izgubljeno u orgazmu,
a ja otpuštam iz sebe sva nakupljena znanja,
...im maštarijama,

Vladimir Miladinović



O RADU

U svom radu Vladimir Miladinović pretražuje arhive neposredne nam zajedničke povijesti, te je ovom prilikom iz njih izvukao strip koji je u svoje vrijeme odigrao snažnu propagandnu ulogu u stvaranju odnosa prema ratu u Hrvatskoj kod mlađe publike u Srbiji. Knindže – Vitezovi Srpske Krajine rad su u kojem Miladinović u tehnički laviranog tuša preslikava istoimeni strip koji je izlazio tokom jeseni 1991. godine u izdanju beogradske Politike. Kao duh iz prošlosti strip se pojavljuje reproduciran u 18 crteža te ukazuje na jednu neriješenu traumu koja pripada generaciji odrasloj u devedesetima. Prikazi, premda izvučeni iz povijesti, tako upućuju na iskustva i tjeskobe prisutne i danas. Promišljanje rada na taj način omogućuje nam odmak od originala koji autor uspostavlja. Osim vremenskog, Miladinović prečrtavanjem postiže i likovni odmak. Strip tako gledamo u novom kontekstu koji mu otvara prostor za nova značenja. Tu autor suprotstavljanja političko i osobno, propituje odnose propagande moćnih aparata masovnih medija i pojedinca u stvaranju kolektivnih sjećanja. Strip koji je bio sredstvo propagande u svojoj ponovljenoj verziji postaje sredstvo propitivanja samog sistema i njegovih politika. A u crtež, kao tradicionalnu likovnu tehniku, upisuje se snažan društveni komentar koji ga čini aktualnim i danas.

O AUTORU

Vladimir Miladinović rođen je 1981. godine u Beogradu. Diplomirao je na fakultetu Primijenjenih umjetnosti, a trenutno pohađa doktorski studij na Centru za interdisciplinarnе studije, odsjeku za Teoriju umjetnosti i medija na Sveučilištu umjetnosti u Beogradu. Dobitnik je nagrade 53. Oktobarskog salona, djeluje u okviru Radne grupe Četiri lica Omarske, član je i jedan od osnivača Inicijative za suvremenu umjetnost i teoriju te se uz umjetnički bavi i znanstvenim radom.

ABOUT THE WORK

In his work, Vladimir Miladinović is browsing the archives of our common and recent history. On this occasion, from the archives he pulled out a comic book that played a crucial role in propaganda which influenced opinions on war in Croatia among younger audience in Serbia at the times it was published. Knindže – Knights of Serbian Krajina is a work in which Miladinović uses a pen and wash technique to copy the comic book of the same title that was published in the autumn of 1991 by Politika. Like a ghost from the past the comic book appears in 18 drawings and points to an unresolved trauma that belongs to a generation brought up in the nineties. Images, although drawn from history, refer to the experiences and anxieties present today. Coping the work, the author establishes a distance from the original that allows us a critical view. Looking at it from time and technique distance space for reading is being opened. Here the author is confronting political and personal, questioning the role of powerful propaganda apparatus of the mass media and individuals in the creation of collective memories. The comic book which was a mean of propaganda now becomes a mean of questioning the system and the polices that produced it in the first place. Thus, a drawing becomes a powerful media with strong social and political meaning, making this traditional art technique contemporary and relevant.

ABOUT THE AUTHOR

Vladimir Miladinovic was born in 1981 in Belgrade. He graduated from the Faculty of Applied Arts, and is currently at doctoral studies at the Centre for Interdisciplinary Studies, Department of Theory of Art and Media at the University of Arts in Belgrade. He was awarded at the 53rd October Salon, operates within the Working Group Four Faces of Omarska, he is a member and one of the founders of the Initiative for Contemporary Art and Theory. Along with the art work he also conducts scientific researches.



KNINDŽE / KNIGHTS
Vladimir Miladinović



KNINDŽE / KNIGHTS
Vladimir Miladinović

GRAD OD ČELIKA – SJEĆANJE NA DJETINJSTVO

CITY OF STEEL – MEMORY OF CHILDHOOD

Matija Debeljuh



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O RADU

Matija Debeljuh kombinira interes za eksperimentalni film, dokumentarizam i jezik video instalacije kako bi predstavio fizički i mentalni krajolik, kao meditaciju o tragovima progrusa i raspadanja. Video naglašava odnos mesta i dokumenta, približava karakteru poetičkog dokumentarizma i bavi pitanjima rada, iako ne pripada žanru, odnosno formi dokumentarnog filma. Danas možemo govoriti o "dokumentarističkom zaokretu" u suvremenim umjetničkim praksama kao načinu na koji umjetnici žele uspostaviti specifičan odnos sa stvarnim, redefiniranjem vizualnog jezika, estetike, eksperimenta, kroz prikaze društvene stvarnosti i osobnih, individualnih priča. Velik broj vizualnih umjetnika poseže za metodama i alatima dokumentarizma, koji se javlja kao referentno mjesto u suvremenoj umjetnosti, a dokumentarizam na taj način postaje sredstvo posredovanja odnosa sa stvarnim, kao način interpretiranja stvarnosti i svijeta koji nas okružuje. U tom smislu namjera ovih kadrova nije isključivo dokumentaristički opisivati industrijski krajolik, već ukazati na reprezentaciju industrijske proizvodnje, istražujući i reflektirajući različite pozicije i načine na koje se strukturiraju značenja i doživljaj prostora. Ovo putovanje prostorom i vremenom predstavlja grad Zenicu koji se otkriva projiciranim kadrovima, kao stvarni, materijalni prostor ukazujući na procese industrijske, ideološke i ekonomске transformacije.

— Branka Benčić

O AUTORU

Matija Debeljuh rođen je 14. 04. 1980. u Puli. Diplomirao je na Umjetničkoj Akademiji u Splitu Dizajn Vizualnih Komunikacija – Video Oblakovanje u klasi prof. Vlado Zrnića. Do sada je izlagao na mnogobrojnim skupnim i samostalnim izložbama u Puli, Rovinju, Rijeci, Zagrebu, Sarajevu, Skoplju, Torinu, Trstu, Ateni, Vilniusu, New Yorku, Bruselu i drugima. 2003 predstavlja Hrvatsku na biennalu mladih umjetnika Europe i Mediterana. Uz nekoliko domaćih i međunarodnih radionica treba izdvojiti sudjelovanje na Sarajevo Talent Campusu, projektu Sarajevo Grad Filma i Berlinale Talent Campusu. Eksperimentalni filmovi i video radovi Matije Debeljuha prikazivani su na međunarodnim festivalima gdje su osvojili i značajne nagrade. Kratka filmografija: K51, La cantina di ferro, Opsesija, Contrada.

ABOUT THE WORK

Matija Debeljuh combines an interest in experimental film, documentarism and video installations to present physical and mental landscape, as a meditation about traces of progress and decay. Video highlights the relationship of the space and the document, it approaches the character of poetic documentary and deals with labour issues, although it does not belong to the genre, that is, to a documentary film. Today we can speak of "documentary turn" in contemporary art practices as a the way in which artists want to establish a specific relationship with the reality, redefining the visual language, aesthetics, experiment, through representations of social reality and personal, individual stories. A large number of visual artists reaches for the methods and tools of documentary, it becomes a reference point in contemporary art, and the documentarism thus becomes a mean of mediating the relationship with the reality, as a a way of interpreting reality and the world around us. In this sense, the intention of these frames is not only describing the industrial landscape, but it points to the representation of industrial production, explores and reflects different positions and ways in which the meaning and experience of space is structured. This video journey through space and time represents the town of Zenica as a actual, physical space and indicates the processes of industrial, ideological and economic transformation.

— Branka Benčić

ABOUT THE AUTHOR

Matija Debeljuh was born on 14th of April 1980 in Pula. He graduated from the Art Academy in Split, Design of Visual Communication – Video Design in class of prof. Vlado Zrnić. So far, he has exhibited in numerous group and solo exhibitions in Pula, Rovinj, Rijeka, Zagreb, Sarajevo, Skopje, Turin, Trieste, Athens, Vilnius, New York, Brussels and others. In 2003 the artist represented Croatia at the Biennale of Young Artists from Europe and the Mediterranean. He participated at several national and international workshops like the Sarajevo Talent Campus, Sarajevo Film City project and the Berlinale Talent Campus. Experimental films and video works by Matija Debeljuh have been shown at international festivals where they have won significant awards.

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GRAD OD ČELIKA – SJEĆANJE NA DJETINJSTVO /
CITY OF STEEL – MEMORY OF CHILDHOOD
Matija Debeljih



GRAD OD ČELIKA – SJEĆANJE NA DJETINJSTVO /
CITY OF STEEL – MEMORY OF CHILDHOOD
Matija Debeljih

ASHES TO ASHES

Saša Pocrnić



O RADU

Moda, kao dijete kapitalizma, kao i sam kapitalizam, ima dva lica.
– Elisabeth Wilson, Adorned in Dreams, 1985.

Imperativ novog koji vlada sistemom mode iz dana u dan za sobom ostavlja pregršt zastarjelih slika. U tom napuštenom rezervu odbačenih prikaza otkriva se drugo lice mode. Ono je smrtno, nalik utvari. Analizirajući porijeklo mode Elisabeth Wilson ga pronađe u gradovima ranog kapitalizma, te tvrdi da u svojoj dvostručnosti sistem mode govorio o samom sistemu kapitalizma. "Kapitalizam sakati, ubija, prisvaja te stvara otpad. Stvara veliko bogatstvo i ljepotu, zajedno s čežnjom za životom i mogućnostima koje se nalaze samo malo van našeg dohvata. Kapitalizam stvara snove i slike, baš kao i predmete, a moda je podjednako dio svijeta snova kapitalizma kao i njegove ekonomije." U svom radu *Ashes to Ashes* Saša Pocrnić zalazi upravo u taj svijet snova i slike, sada već kasnog kapitalizma. Bogati arhiv fotografija iz modnih časopisa minulih decenija mjesto su umjetničke intervencije autora. Plamenom na fotografijama uništava lica modela te oslobađa destruktivnu silu koju je zapravo inherentna samom prikazu. Razotkrivajući tu razornu moć koju ovdje konkretno moda i općenito kapital imaju nad čovjekom, moć kojoj se čovjek svojevoljno pokorava, Sašini radovi nas tjeraju na razmišljanje o otuđenosti čovjeka od same sebe.

O AUTORU

Saša Pocrnić dizajner vizualnih komunikacija, rođen 1980. godine, živi i radi kao freelancer u Splitu.

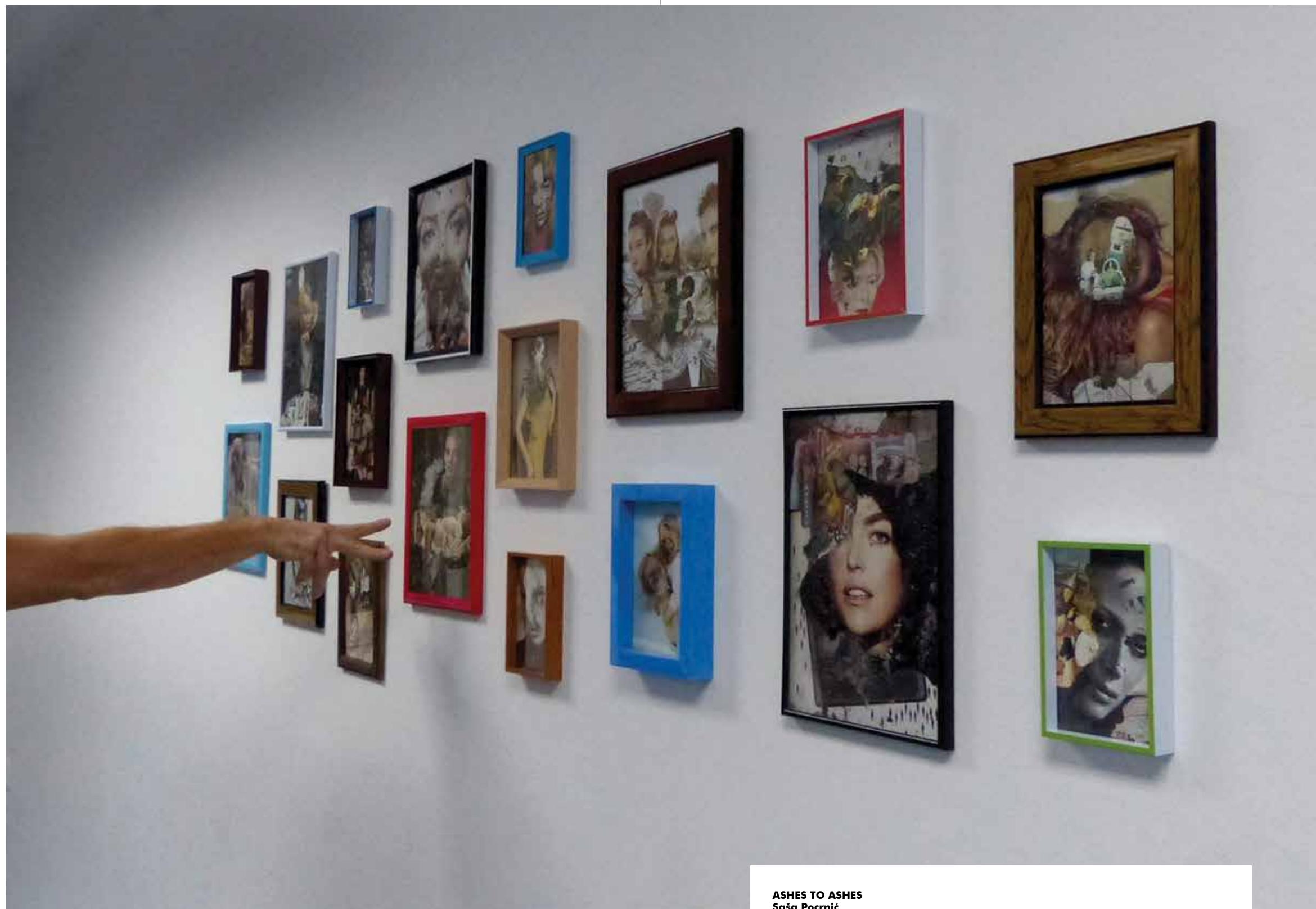
ABOUT THE WORK

Fashion, as a child of capitalism, and capitalism itself, has two faces.
– Elisabeth Wilson, Adorned in Dreams, 1985.

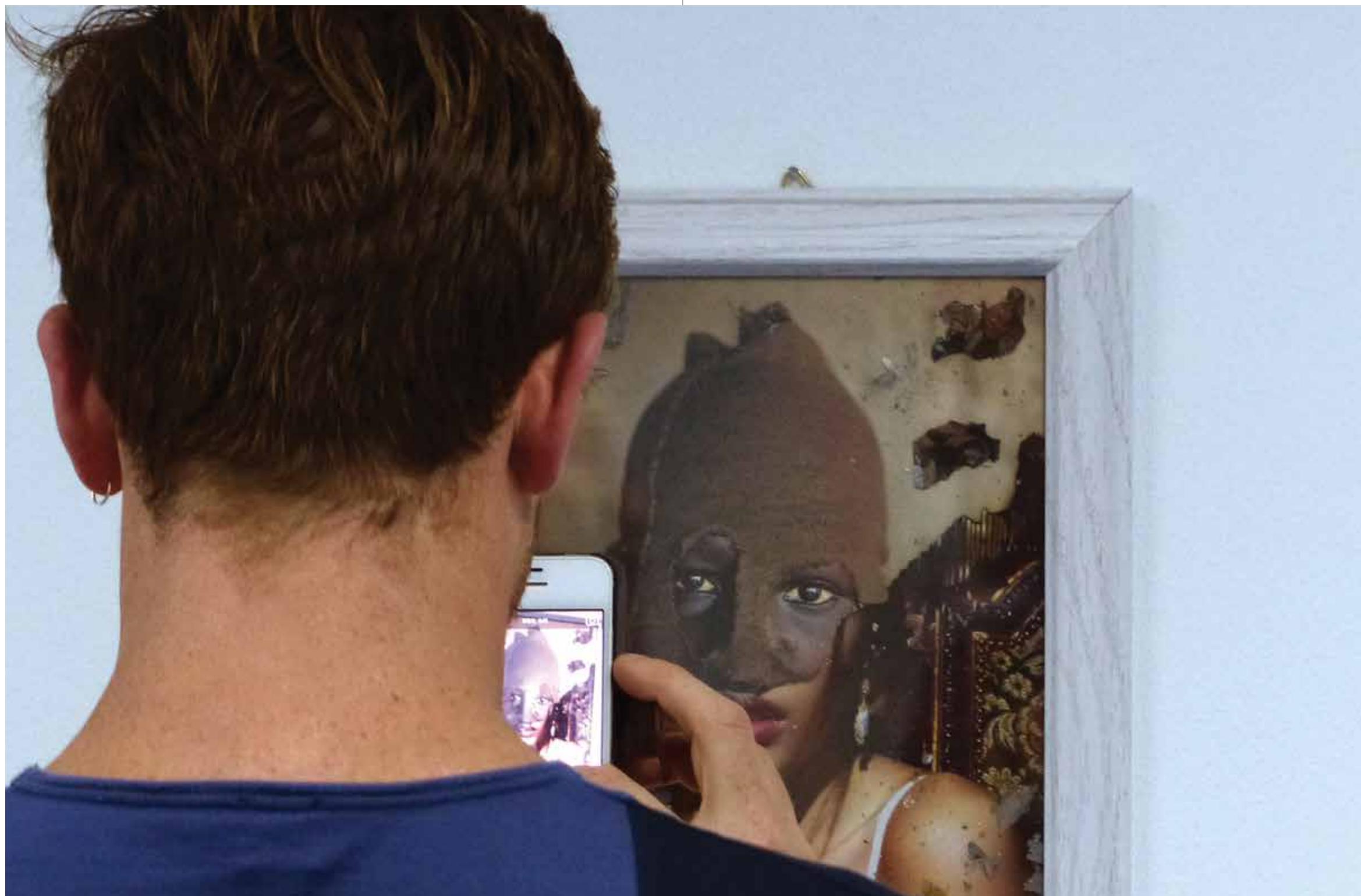
The imperative of the new is governing the system of fashion from day to day and it leaves behind a handful of outdated images. This abandoned repository of discarded displays reveals another face of fashion. It is deadly, like the phantom. By analyzing the origin of fashion Elisabeth Wilson finds its origins in the cities of early capitalism, and claims that in its ambiguity, the system of fashion speaks directly about the system of capitalism. "Capitalism maims kills, appropriates and creates waste. It makes a great wealth and beauty, along with the desire for life and the opportunities that are just a little out of our reach. Capitalism creates dreams and images, as well as items, and fashion is equally part of the dream world of capitalism, as well as its economy." In his work *Ashes to Ashes* Saša Pocrnić sets just in this world of dreams and images, into the now late capitalism. A rich archive of photographs from fashion magazines of the last decades is the place of his artistic interventions. With the flame on the photographs he destroys faces of the models and frees the destructive power that is actually inherent to the view itself. By this he is exposing the destructive power that here specifically fashion and general capital have over man, the power of which man willingly obeys, Saša's works make us think about the alienation of man from himself.

ABOUT THE AUTHOR

Saša Pocrnić is visual communication designer, born in 1980, lives and works as a freelancer in Split.



ASHES TO ASHES
Saša Pocrić



ASHES TO ASHES
Saša Pocrić

CUL-DE-SAC

Nikola Vincelj-Jinks



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O RADU

Izložba donosi skup autorskih grafika, fotografija i memorabilija Nikole Vincelja – Jinka koje su u posljednja 3 desetljeća nastale u svrhu nastupa Cul-de-Saca i Orkestra za ubrzenu evoluciju. Izložba kronološki i vizualno prikazuje sve ključne trenutke legendarnog impro orkeстра.

O AUTORU

Nikola Vincelj-Jinks rođen je 1963. godine u Zagrebu. Školovao se u Školi primjenjenih umjetnosti i na Likovnoj akademiji u Zagrebu, na Joke Smit koledu u Amsterdamu i Cambridge School of English u Londonu. Izlagao je na nizu izložbi i dizajnirao scenu za glazbene nastupe bendova kao što su Cul-de-Sac, Haustor, Film, Psihomodopop, Dee Dee Mellow, Naturalna Mistika, Dum dum group...

ABOUT THE WORK

The exhibition presents a collection of artistic graphics, photos and memorabilia by Nikola Vincelj – Jinks that were designed through last three decades for the shows of Cul-de-Sac and the Orchestra of rapid evolution. The exhibition chronologically and visually displays all the key moments of the legendary impro orchestra.

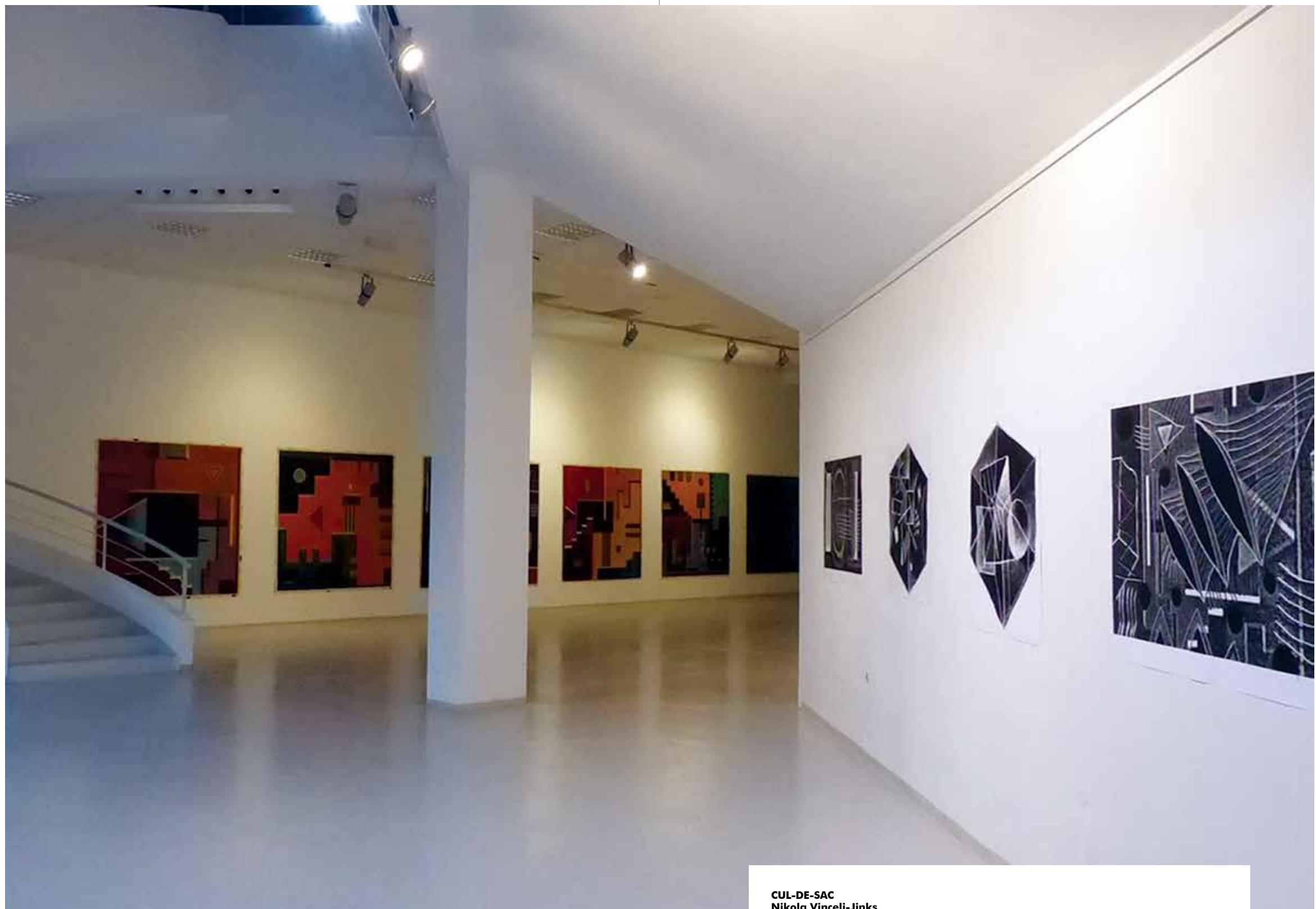
ABOUT THE AUTHOR

Nikola Vincelj-Jinks was born in 1963 in Zagreb. He was educated at the School of Applied Arts and the Academy of Fine Arts in Zagreb, and the Joke Smit College in Amsterdam and Cambridge School of Angleščina in London. He has exhibited at numerous shows, designed the set for the musical performances of bands such as the Cul-de-Sac, My Bloody Valentine, Film, Psihomodopop, Dee Dee Mellow, Natural Mistika, Dum dum group ...

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CUL-DE-SAC
Nikola Vincelj-Jinks



CUL-DE-SAC
Nikola Vinceli-Jinks

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19. – 29. 1. 2015.



BlackOUT
Goran Škofić

23. 2. – 5. 3. 2015.



MEĐUPROSTORI [PEDERLUKA] /
INTERSPACES [OF FAGGOTRY]
queerANarchive & Kontraakcija

12. 3. 2015.



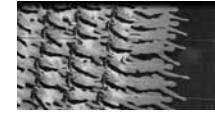
IMPROVIEW
PONTON meets Marin Tudor

9. – 16. 4. 2015.



REakcija /
REaction
Neformalna inicijativa za grad oslobođen od
(pro)fašističkih simbola
Sekcija mlađih antifašista grada Splita

18. – 28. 5. 2015.



FREKVENCIJE U VREMENU /
FREQUENCIES IN TIME
Ivan Jamić

4. – 18. 9. 2015.



I ODJEDANPUT, "JA NE SLIKAM ONO ŠTO JEST,
JA OSLIKAVAM PRIJELAZ", HOPA! /
AND ALL OF A SUDDEN, "I DO NOT PAINT ITS
BEING, I PAINT ITS PASSAGE", OFF YOU GO!
Francine Flandrin

26. 10. – 6. 11. 2015.



ISUS U SRCU /
JESUS IN THE HEART
Nepoznati autor / Unknown artist

23. 11. – 3. 12. 2015.



HELP
Ivan Efendić

BlackOUT

Goran Škofić



O RADU

Radovi Gorana Škofića koji čine postav autorove samostalne izložbe u Splitu jednom su nastali u odnosu na konkretan izložbeni prostor. Danas okupljeni u za njih novom izložbenom prostoru galerije PRAKTIKA oni i dalje uspostavljaju prostorne odnose i na njima grade svoje značenje. Fizički prostor galerije gubi svoje jasne konture te ulazi u odnos s virtualnim prostorom medija u kojem Škofić stvara. Kao i u većini radova iz umjetnikova opusa i ovdje je sveprisutna figura umjetnika. U video instalaciji "Pushing", s kojom se prvi put susrećemo, figura umjetnika u smanjenom mjerilu beskonačno i bezuspješno gura rub zida, točnije sam fizički prostor koji taj zid definira. Na dnu dugog i mračnog hodnika, u video performansu Black, autor ne samo da gubi svoju tjelesnost unutar medija, on se potpuno eliminira stapanjući se s crnom pozadinom. Video instalacija BlackOUT u bijelom galerijskom prostoru stvarni prostor udvostručuje u virtualnom svijetu video snimke. Prostori se poklapaju, svijetlo se gasi sinkronizirano u jednom i drugom. Zabavan ali i zbumujući moment za promatrača, koji je video snimku doživljavao kao snimku u živo prostora galerije, je taj što čovjek koji pali žarulju djeluje u virtualnom svijetu, onom snimljenom, prikazanom na ekranu. Taj gubitak jasnih granica stvarnog i virtualnog, realnog i iluzije, mjesto je na kojem se odvijaju krize identiteta suvremenog čovjeka, čovjeka kojeg svojim multipliciranjem u virtualnom predstavlja sam umjetnik.

O AUTORU

Goran Škofić rođen je 1979. u Puli. Diplomirao je na Umjetničkoj akademiji u Splitu 2005. godine. U svojim radovima istražuje i problematizira poziciju pojedinca unutar raznih socijalnih i društvenih sfera suvremenog života. Društvena kontrola, manipulacija, manjkavost tijela, društveni aspekti i apsurdni svakodnevnički stalna su tema njegovog rada. Škofićevi radovi uključuju foto i video kolaže, video performanse, film i zvuk, prostorne instalacije. Škofić je izlagao u brojnim domaćim i inozemnim galerijama i muzejima, uključujući i prezentacije u umjetničkim institucijama i umjetničkim školama te sudjelovao na međunarodnim festivalima i bijenalima. Godine 2009. dobitnik je nagrade Radoslav Putar kao najbolji hrvatski umjetnik do 35 godina starosti. Dobio je nekoliko stipendija, boravio je na umjetničkim rezidencijama u Europi, Sjevernoj i Južnoj Americi.

ABOUT THE WORK

Under the title Blackout, there are three art works exhibited: Pushing, Black and Blackout, which establish the new spatial relationships within the gallery in Split. The physical space of the gallery loses its clear contours and enters into a relationship with a virtual space in which media Škofić creates. As in most of the works from the artist's oeuvre, here is also ubiquitous the figure of the artist. In the video installation Pushing, which we encounter first, figure of the artist is in a reduced scale and infinitely and unsuccessfully pushing the edge of the wall, more precisely the physical space that defines the wall. At the bottom of a long, dark corridor, in a video performance Black, the author not only loses its physicality within the media, but is completely eliminated by merging with a black background. Video installation BlackOUT in a white gallery space doubles the real space in the virtual world of video. The premises are the same; the light goes out synchronously in both. Video is seen by the observer as a snapshot of a live gallery space. Amusing but confusing moment occurs when he realizes that the man who lights the lamp exists only in the virtual world, the one recorded, displayed on the screen. The loss of clear boundaries between the real and the virtual, the reality and illusion, is a place where the identities of modern man are being negotiated, the man whom in the virtual world is represented by the artist himself.

ABOUT THE AUTHOR

Goran Škofić was born in 1979 in Pula. He graduated from the Art Academy in Split, in the class of prof. Dan Oki in 2005. In his works Škofić self-referentially explores and discusses the position of an individual within a variety of social and cultural spheres. Social control, manipulation, the lack of bodies, social aspects and absurdities of everyday life are constant themes of his work. Škofić works include photo and video collages, video, performance, film and sound and space installations. Škofić has exhibited in numerous national and international galleries and museums, made presentations in artistic institutions and participated in international festivals and biennials. In 2009 he won the Radoslav Putar Award as the best Croatian artist under 35 years of age. He resided in artistic residencies in Europe, North and South America.



BlackOUT
Goran Škofić



BlackOUT
Goran Škofić

**queerANarchive
&
Kontraakcija**



O RADU

Negdje duboko u urbanom tkivu grada, skriveni od očiju šire javnosti, nalaze se prostori "direktnih gesti, besramnog diskursa i otvorene transgresije". Te riječi koristio je M. Foucault opisujući vrijeme prije nego je seksualnost izgovorena, uvedena u pravni, znanstveni i medicinski diskurs. Prostori o kojima govorimo su štajge gdje paralelno sa sadašnjosti egzistira i to drugo predmoderno vrijeme. Seksualnost je tu temelj društvenih odnosa, ali i temeljna odrednica prostora. Slijedeći distinkciju koju uvodi M. de Certeau, od običnih mjesta, štajge prostorima čine upravo prakse svakodnevnicе zajednice korisnika. U suradnji s udružom Kontraakcija, kolektiv queerANarchive tokom 2014. istraživao je upravo te prakse. Kako karte, fotografije i video zapisi, tako i sakupljeni materijalni ostaci dokumenti su praksi cruising kulture. Muzeološki obrađeni ti materijali postaju arhiv koji nam govori o jednoj nevidljivoj i marginaliziranoj društvenoj skupini, istovremeno propitujući granice same znanosti koja ih je uzela u razmatranje. Van samih okvira partikularnih praksi kojima se ovaj rad neposredno bavi leži još jedan nivo čitanja ovog projekta. Štajge tu postaju metafora prostora koji odbacuju kategorije javnog i privatnog, prostora koji u razmišljanju o tkivu grada uvide kategorije zajednice i zajedničkog.

O AUTORIMA

Kolektiv za razvoj, istraživanje i propitivanje queer kulture - queerANarchive od 2010. godine bavi se umjetničkim i kustoskim istraživanjem cruising kulture te queer tijela i queer prostora. queerANarchive je nastao kao reakcija na proces normalizacije koji prolazi LGBTIQ zajednici. Kolektiv je sudjelovalo na međunarodnim radionicama i rezidencijama kao što su QueerArtLAB SpaceID/Madrid u Španjolskoj i Activist in Residence na Gotlandu u Švedskoj.

Kontraakcija je neprofitna društveno-kulturna organizacija, osnovana 2008. godine. Djelovanje udruge temelji se na ideji muzeju kao relevantnom subjektu u službi razvoja društva, a samo njezino ime potječe iz osnovne karakteristike suvremenog muzeja koji "funkcionira kao svojevrsno ogledalo društvenog okruženja te je prema tome manje institucija, a više akcija i istodobno kontraakcija". Kontraakcija je pokretač brojnih društveno-kulturnih inicijativa, od kojih je najznačajniji projekt Muzej Kvarta.

ABOUT THE WORK

Somewhere deep in the urban fabric of the town, hidden from the eyes of the general public, there are spaces of "direct gestures, shameless discourse, and open transgressions". These words were used by M. Foucault to describe the time before the sexuality was spoken, introduced in the legal, scientific and medical discourse. Spaces which we describe with these words are cruising grounds of gay population, where in parallel with the present exists that other pre-modern time. Sexuality is the foundation of social relations there, as well as the basic determinant of place. Following the distinction introduced by M. de Certeau, ordinary places are formed into spaces by everyday practices of community hanging there. In cooperation with Kontraakcija, in 2014 collective queerANarchive conducted a research at cruising grounds in Zagreb and Split. Maps, photos and videos, and collected artefacts document practices of cruising culture. Museological processed these materials become archive that tells us about one invisible and marginalized social group, at the same time questioning the position of the science itself, which took them into consideration. Outside of the framework of particular practices that this work directly deals with lies another level of reading. Cruising grounds become a metaphor of spaces that reject categories of public and private, spaces that consider urban fabric in categories of community and common.

ABOUT THE AUTHORS

Collective for research, development and questioning of queer culture - queerANarchive has been conducting artistic and curatorial research of cruising culture, queer bodies and queer spaces since 2010. queerANarchive has emerged as a reaction to the process of normalization of LGBT community. The collective has participated in international workshops and residencies, such as QueerArtLAB SpaceID / Madrid in Spain and Activist in Residence at Gotland in Sweden.

Kontraakcija is a non-profit socio - cultural organization, founded in 2008. The activity of the association is based on the idea of the museum as the relevant subject in the service of social development, and its very name derives from the basic characteristics of the modern museum which "functions as a kind of mirror of the social environment and therefore is less an institution and more an action, and at the same time a counter-action". Kontraakcija is the initiator of many social and cultural initiatives, most notably the Museum of Neighborhood.



MEĐUPROSTORI [PEDERLUKA] / INTERSPACES [OF FAGGOTRY]
queerANarchive & Kontraakcija



MEĐUPROSTORI [PEDERLUKA] / INTERSPACES [OF FAGGOTRY]
queerANarchive & Kontraakcija

IMPROVIEW

PONTON meets Marin Tudor



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O RADU

Improview zanimljiva je kombinacija zvuka i slike ostvarena kroz susret beogradskog kolektiva PONTON i splitskog umjetnika Marina Tudora koji se igra s dija projekcijama svakodnevnih predmeta. Ovo je njihov prvi susret i umjetnost koja nastaje rezultat je trenutne improvizacije i inspiracije. DIJaprojektor na struju, dijapozitivi od različitih materijala, neki slučajni, neki namjerni, zajednička improvizacija odrednice su ovog rada.

O AUTORIMA

Ponton zvukom piše priповјетке od 2008. godine. Ovaj duo je mješavina elektro-akustičnog ambijentalnog zvuka i buke, eksperimenta i improvizacije uz učestalo korištenje terenskih snimaka (field recordings). Numere sa izdanja su pažljivo odabrani snimci sa nastupa (koncerta), često u društvu gostujućih muzičara. Teme se utapaju u snoliku, maglovitu i čudljivu atmosferu kao soundtrack privatnog filma koji se odvija iza zatvorenih očiju ili stanju kontemplacije.

PONTON su:

Igor Stangliczky - elektronika
Marko Jevtić - akustična gitara

Linkovi:

<https://pntn.bandcamp.com>
<https://www.facebook.com/pages/Ponton/617418258401968>

Diskografija: Cyan City (2010), Post (2012), Wooolen (2013), StJv EP (2015)

ABOUT THE WORK

Improview is an interesting combination of sound and image realized in meeting of collective PONTON from Belgrade and artist Marin Tudor from Split, who plays with slide-shows showing everyday objects. This was their first meeting and the art that emerges is the result of here and now improvisation and inspiration. Stereopticon, slides of different materials, some of them accidental, some deliberate, joint improvisation describes this event.

ABOUT THE AUTHORS

Ponton writes short acoustic stories since 2008. This duo is a mixture of electro-acoustic ambient sounds and noise, experiment and improvisation with the frequent use of field recordings. Tracks with editions are carefully selected footage from performances, often in the company of guest musicians. Topics are drowning in dreamlike, hazy and moody atmosphere as a soundtrack of a private film that takes place behind closed eyes or a state of contemplation.

PONTON are:
Igor Stangliczky - Electronics
Marko Jevtic - Acoustic Guitar

Links:

<https://pntn.bandcamp.com>
<https://www.facebook.com/pages/Ponton/617418258401968>

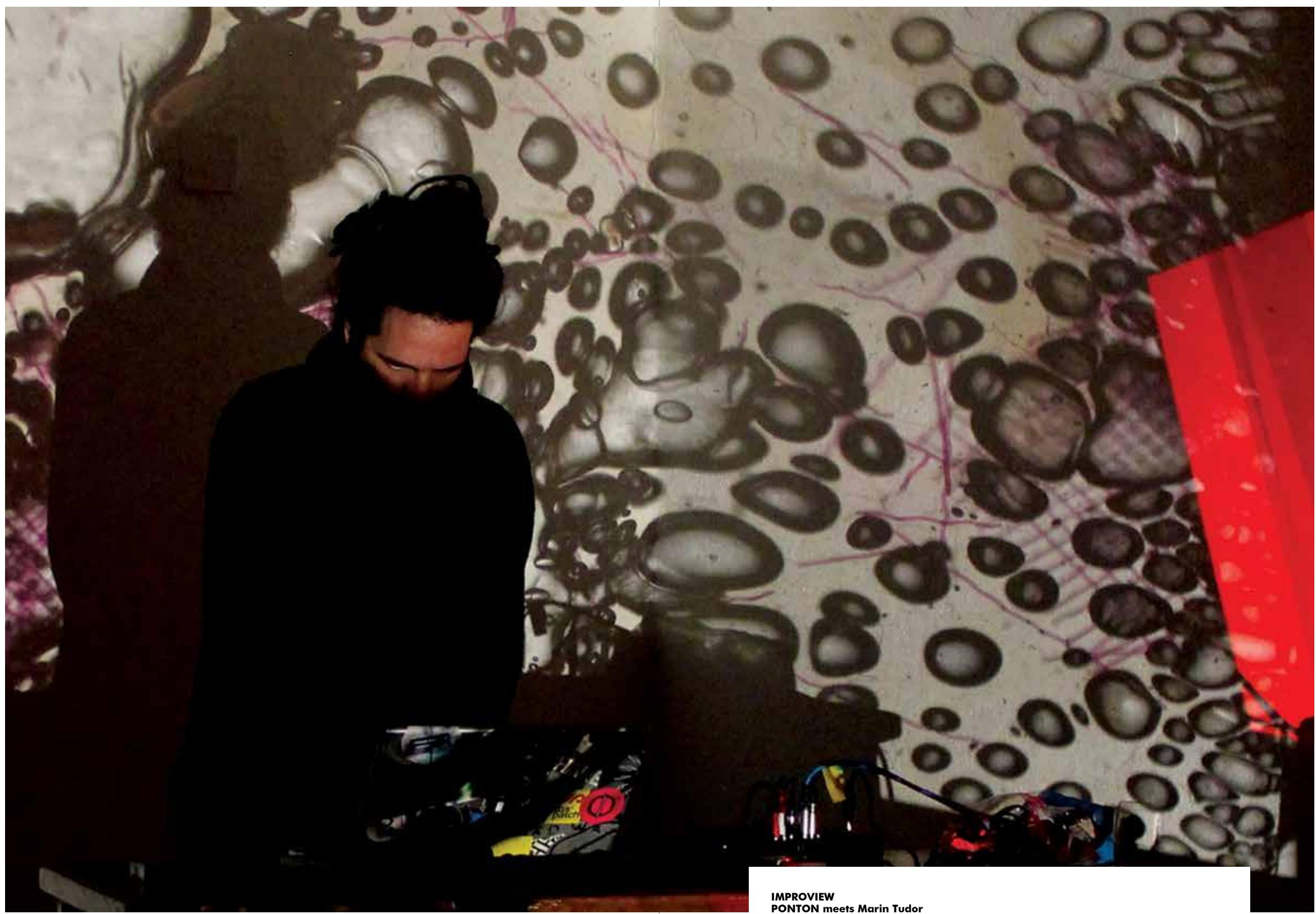
Discography:

Cyan City (2010), Post (2012), Wooolen (2013), StJv EP (2015)

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IMPROVIEW
PONTON meets Marin Tudor



IMPROVIEW
PONTON meets Marin Tudor

Neformalna inicijativa za grad oslobođen od (pro)fašističkih simbola Sekcija mladih antifašista grada Splita / Informal initiatives for the city liberated of (pro)fascist symbols Antifascist Youth Section of the city of Split



O RADU

Izložba REakcija dokument je jedne godine djelovanja skupine građana koji svojim intervencijama čiste javni prostor grada od fašističkih simbola koji su se nametnuli kao dominantan diskurs ulice. Kao i situacionisti prije njih, ova skupina emancipaciju vidi u anonimnom i kolektivnom djelovanju na području svakodnevnice. Pozivajući se na situacioniste koji su odbijali odvajanje umjetnosti od politike, uzimamo za pravo da političko djelovanje anonimne skupine predstavimo u neinstitucionalnom prostoru Galerije Praktika:

"Fašistički i (pro)fašistički simboli nas godinama gledaju s pročelja zgrada i zidova ulica u Splitu. Takvima simbolima su izložena djeca koja još nemaju posve izgrađene ličnosti, niti dostatno znanje o povijesnim zbivanjima pa na njih ovakvo znakovlje može u budućnosti imati veoma opasan učinak. Umjesto reakcije onih koji su za to zaduženi i plaćeni (komunalci) te onih pod čijom su ingerencijom (gradske vlasti) uslijedila je reakcija građana okupljenih u inicijativi koja se prije svega bavi uklanjanjem (pro)fašističkih simbola s ulica grada Splita i promicanjem antifašističkog i tolerantnog duha."

O AUTORIMA

Neformalna inicijativa za grad oslobođen (pro)fašističkih simbola:
Neformalna inicijativa za grad oslobođen (pro)fašističkih simbola je platforma koja okuplja građane različitog profila inspirirane željom za stvaranjem zdravog okoliša razvoja pojedinaca u društvu lišenom govora mržnje. Zbog zanemarivanja rastućeg profašističkog diskursa i simbola, prvenstveno od strane gradskih službi, inicijativa je početkom 2014. krenula s akcijama uklanjanja (pro)fašističkih simbola s ulica grada Splita.

Sekcija mladih antifašista grada Splita:
Sekcija mladih antifašista grada Splita nastala je iz potrebe suprostavljanja svim pojavnim oblicima fašizma koji u današnje vrijeme ima tisuću lica te se tako pojavljuje u svim sferama našeg društva preko ekstremnog nacionalizma, rasne, vjerske, spolne i dobrane diskriminacije, raznih oblika nasilja i netolerancije prema različitim skupinama, udrušama, organizacijama i pojedincima.

ABOUT THE WORK

Fascist symbols become a dominant discourse of the street. Exhibition REaction documents one year of interventions by a citizens initiative who removed them from public space. As Situationists before them, this group sees the emancipation in anonymous and collective actions in the field of everyday life. Referring to the Situationists who refused to separate art form politics, we take the right to present this collective political action in non-institutional space of Gallery Praktika. "For years fascist and (pro)fascist symbols watches us from the buildings and walls of the streets in Split. Children who do not yet have fully constructed personality, or the knowledge about historical events, are exposed to such symbols. This can have a very dangerous effect for them in the future. Instead of the reaction of those who are in charge and paid for that (utility workers) and those under whose jurisdiction it is (city government), a group of citizens gathered in the initiative, whose primarily concern is to remove (pro)fascist symbols from the streets of the city of Split and to promote anti-fascist and tolerant spirit."

ABOUT THE AUTHORS

Informal initiatives for the city liberated of (pro)fascist symbols:
The initiative is a platform that brings together citizens of different profiles inspired by the desire to create a healthy environment for the development of individuals in a society devoid of hate speech. Due to neglect the growing pro-fascist discourse and symbols, primarily by the city services, the initiative started removing (pro)fascist symbols from the streets of Split in early 2014.

Antifascist Youth Section of the city of Split:
Antifascist Youth Section was created out of the need to fight against all forms of fascism, which has a thousand faces, and thus appears in all spheres of our society as extreme nationalism, racial, religious, gender and age discrimination, various forms of violence and intolerance towards different groups, associations, organizations and individuals.

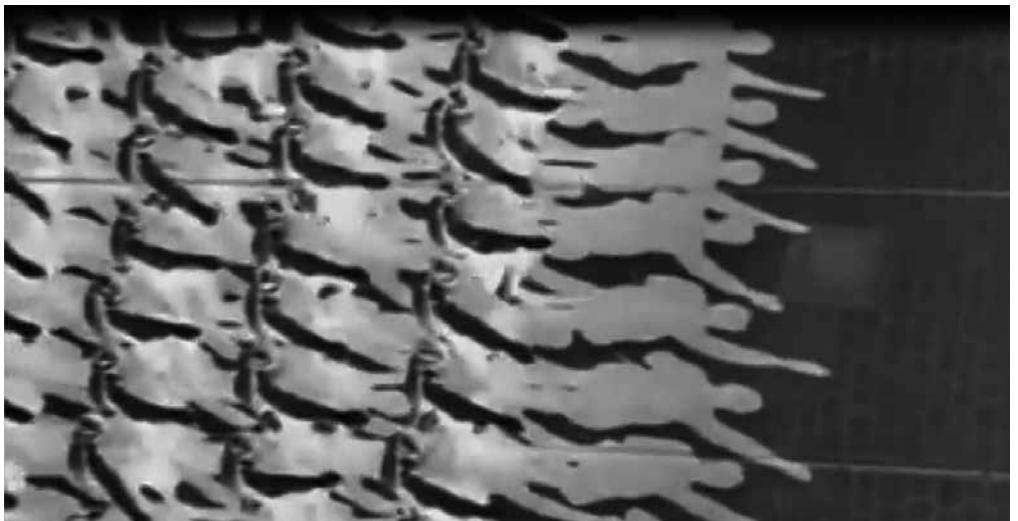


REakcija / REaction
Neformalna inicijativa za grad oslobođen od (pro)fašističkih simbola
Sekcija mladih antifašista grada Splita



REakcija / REaction
Neformalna inicijativa za grad oslobođen od (pro)fašističkih simbola
Sekcija mladih antifašista grada Splita

Ivan Jamić



O RADU

Radovi mladog splitskog autora Ivana Jamića rezultat su eksperimentiranja sa medijem videa. Njegovo istraživanje odvija se kako na artističkom tako i estetskom nivou. Polazi od "interesa prema vremenskim titrajima i njihovim odnosom sa pokretnom slikom, jer i pokretna slika živi, pokreće se i postoji u određenom vremenu" kako sam autor kaže. Kada govorimo o artističkom eksperimentiranju autor ulazi u strukturu medija te istražuje nove odnose njegovih formalnih elemenata. Tu otkriva frekvencije kao zajednički element slike i zvuka, element koji videu kao mediju daje život. Rezultat istraživanja video su radovi koji svojom slikom i zvukom djeluju na osjeće promatrača, pa time ulaze i u sferu estetskog stvaralaštva. Međutim, artističko i estetsko eksperimentiranje nisu krajnji cilj autora. U eksperimentiranju on se ne koristi samo formalnim elementima medija već se okreće i bogatom arhivu video slike koji je danas putem novih tehnologija svima dostupan. Frekvencije koje je otkrio kao jedan gotovo životni element videa pronađi i u sekvencama postojećeg arhiva. Frekvencija tu postaje ritam, a autor ga znakovito pronađi u snimkama vojnih marševa, iako su to mogli biti i glazbeni spektakli ili proizvodni procesi. Posudujući sekvence marševa i ponavljajući ih unutar svojih formalnih eksperimenta, sami radovi autora zalaže u sferu idejnog. Frekvencije uspostavljaju odnose između discipline koju nalazi u društvu i strukture koju otkriva unutar samog medija. Gledajući radove Ivana Jamića kroz marš promišljamo medij videa, ali i kroz medij društvo u kojem živimo.

O AUTORU

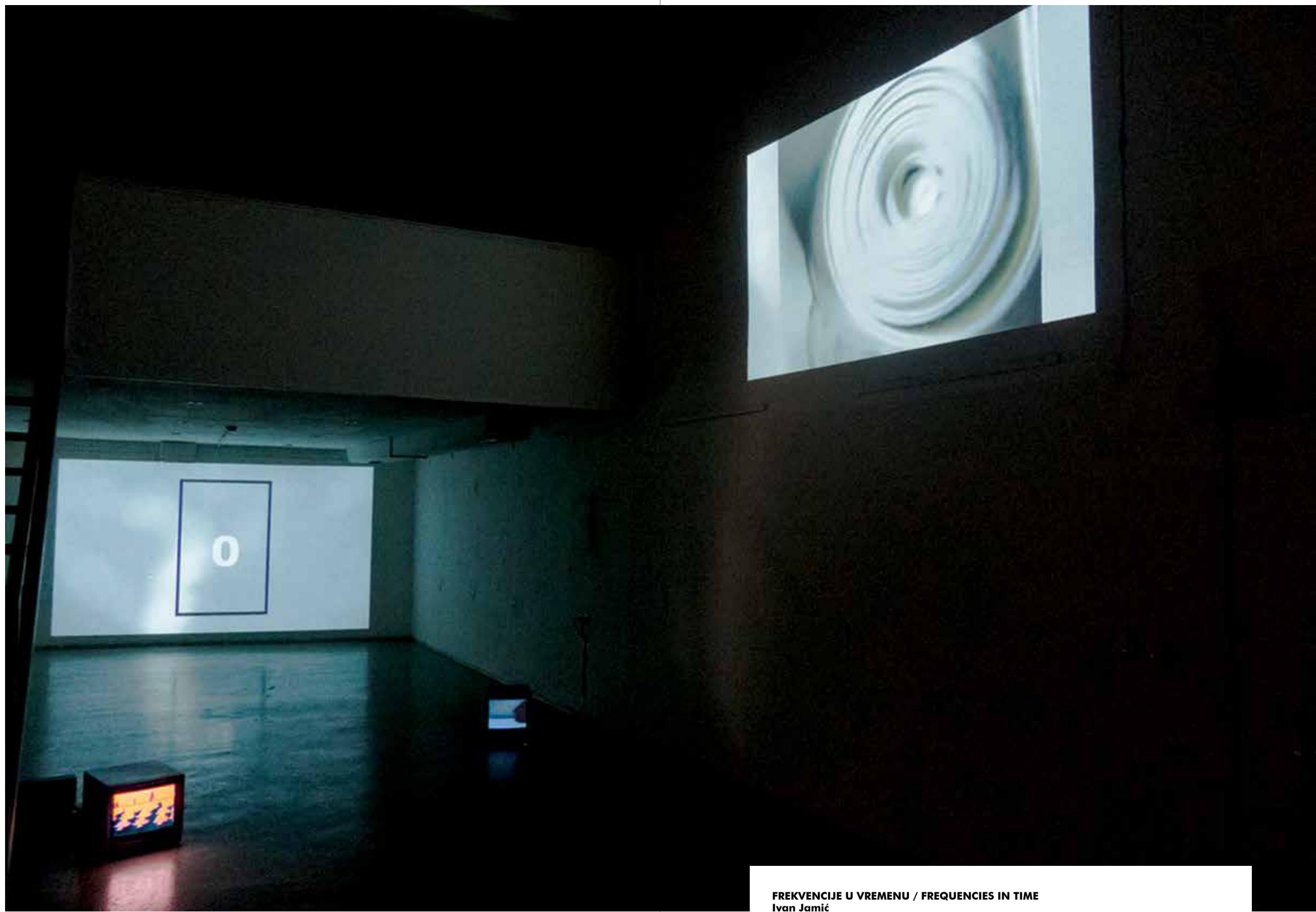
Ivan Jamić rođen je 1995. godine u Splitu. Student je na Odsjeku za Film i video Umjetničke akademije u Splitu. Ovo mu je prva samostalna izložba.

ABOUT THE WORK

The work of the young artist Ivan Jamić is a result of experimentation with the video medium. His research takes place both on the artistic and aesthetic level. The research begins with the "interests in vibrations of time and their relationship with the moving image, because the moving image lives, moves and exists in a given time," as the author himself says. When we speak about artistic experimentation, the author enters the structure of the media and explores new relationships of its formal elements. There he discovers a frequency as the common element of picture and sound, an element that gives life to a video picture. The work which results from this research affects the viewer, thus enters into the sphere of aesthetic creativity. However, artistic and aesthetic experimentation are not the ultimate goal of the author. He is not only experimenting with formal elements of the media but also harks back into the rich archive of video images, the archive that is available to everyone through new technologies today. The artist discovers frequencies earlier revealed as the vital element of video in the sequences from the existing archive. Here the frequencies become a rhythm, which the artist finds in military marches, although it could also be in musical spectacles or mass production processes. Borrowing sequences of marches and placing them within his formal experiments, the work of author becomes conceptual. Now frequencies are the link between the discipline he finds in the society and the structure of the media he works with. Looking at the works of Ivan Jamić we learn about the video medium through march, but also the medium explains the society in which we live today.

ABOUT THE AUTHOR

Ivan Jamić was born in 1995 in Split. He is a student at the Department of Film and Video at Art Academy in Split. This is his first solo exhibition.



FREKVENCIJE U VREMENU / FREQUENCIES IN TIME
Ivan Jamić



Frekvencije u vremenu

Avro Akrapij

FREKVENCIJE U VREMENU / FREQUENCIES IN TIME
Ivan Jamić

**I ODJEDANPUT,
"JA NĘ SLIKAM
ONO ŠTO JEST,
JA OSLIKAVAM
PRIJELAZ",
HOPA!**

**AND ALL OF A
SUDDEN, "I DO
NOT PAINT ITS
BEING, I PAINT
ITS PASSAGE",
OFF YOU GO!**

Francine Flandrin



O RADU

Ali, zar ovaj "prijelaz" Francine Flandrin za MKC u Splitu, ne bi trebao biti povod za proživljavanje jednog sasvim novog iskustva? Iskusiti ono što se krije u rečenici samog Montaignea: "Ja ne slikam ono što jest. Ja oslikavam prijelaz..."¹

Ovaj se izložbeni prijedlog artikulira kroz dva umjetnička koncepta: jedan sadrži cjelinu mrtvih priroda revidiranih u duh Hue Dada, a drugi preuzima formu instalacije, koja gledatelja smješta u doživljajnu dubinu prolaznog i pojavnog. Francine Flandrin nam predlaže uplovljavanje u ovdje i sada, duhovne principe na francuski način i sav aktivni potencijal koji iz njih proizlazi. Ulaskom u slabo osvijetljen prostor galerije MKC, pozvani ste dotaknuti zid koji se nalazi između dva svjetla koja dolaze s poda. Ovaj kontakt prenosi vas izravno u iskustvo "događaja". Suočeni s instalacijom L'Ecce Homo, prvom skulpturom koja se može lizati i puniti, kroz osjet okusa umjetnica omogućava oživljavanje svijesti o vremenu kao sadašnjosti.

¹ Michel de Montaigne, Eseji, knjiga treća (prijevod: Vojimir Vinja), Disput, Zagreb, 2007., str. 27.

O AUTORICI

Francine Flandrin živi i radi u Parizu u Francuskoj. Još kao dijete opsjednuta umjetnošću u svim njenim izrazima pohađala je niz likovnih umjetničkih škola u glavnom gradu Francuske. Magistrirala je na Sveučilištu La Sorbonne te karijeru započinje kao slikarica u 1990.-im godinama. Danas priznata u području suvremenе umjetnosti, Francine je poznata po Hue Dada manifestu iz 2012., koji je inspiriran rođenjem Dada pokreta 1917. u Zürichu. Njezin multidisciplinarni rad uključuje slikarstvo, kiparstvo, nove tehnologije, instalacije i performanse, a fokusira se prvenstveno na teme povezane s vremenom, bezgraničnom željom za istraživanjem i uživanjem u ovdje i sada te stalnim prolaskom vremena. Neki od njenih najzapaženijih radova su "Tout Sein" izložen na Trienalu u Milansu 2012., "Mot compet triple" izložen 2013. na grupnoj izložbi "Comme un interdit, Marseille à tous points de vue" rad realiziran 2013. u La Friche de la Belle de Mai u Marseilieu, te performans s Mehdi Brit inspiriran Shakespeareovim "Snom ivanjske noći" u Museum de la Chasse et de la Nature u Praizu 2014. godine.

ABOUT THE WORK

In order to experience the passage of time and the perceptual subjectivity it induces, Francine Flandrin has designed this exhibition based on this sentence by Montaigne: "I do not paint its being, I paint its passage"¹.

This exhibition proposal is articulated through two concept, two artworks: one contains a still life revised in the spirit of Dada Hue, and the other takes a form of installations , which places the viewer in the experiential and phenomenal depth. Francine Flandrin proposes the here and now , the French spiritual principles and all the active potential that arises from them. Entering into the dim light of the MKC, you are invited to touch the wall located between the two closest lights coming from the floor. This contact will project directly into the experience of the "event" ; while facing this installation, L'Ecce Homo – the first lickable and refillable sculpture – will propose the approach of a time connected to thenowness and calling recollection on the occasion of a tasting.

¹ Montaigne Michel Eyquem de – "Essais" – 1595 – Gallimard, la Pléiade – 1950- Livre III, chap.2: "Du repentir". Michel de Montaigne, Eseji, knjiga treća

ABOUT THE AUTHOR

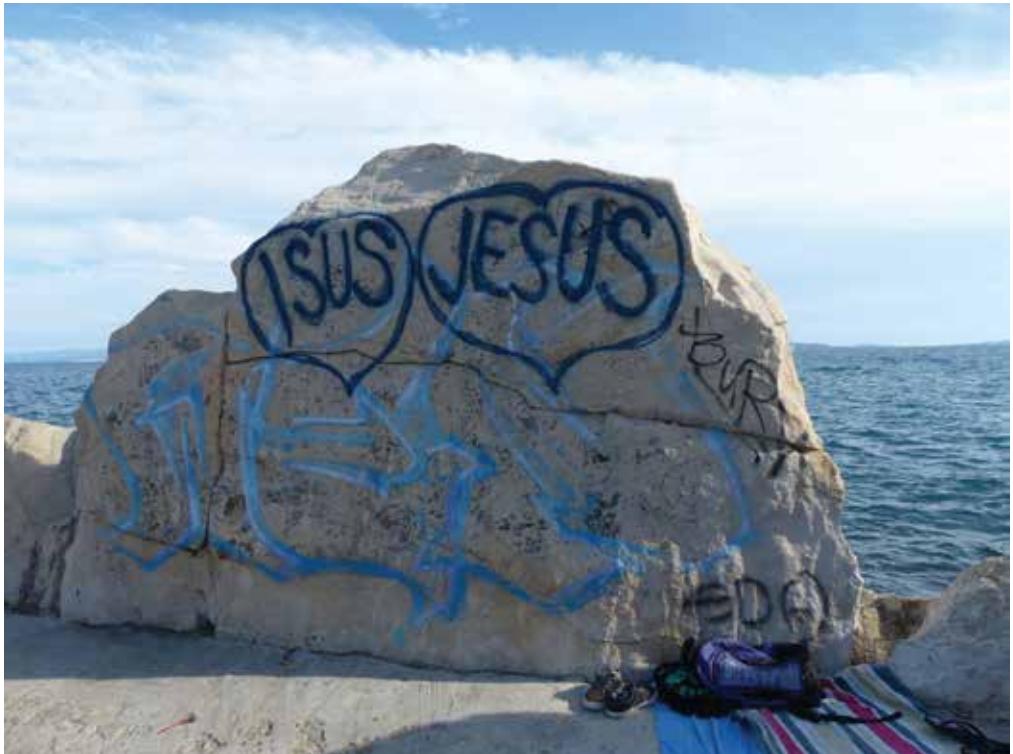
Francine Flandrin lives and works in Paris, France. Obsessed with art in its many expressions as a child, she attended a number of fine art schools in the French capital, culminating in a Masters degree at La Sorbonne University and beginning her creative career as a painter in the 1990s. Recognised today as a specialist in contemporary art, Francine conceived the Hue Dada manifesto in 2012, inspired by the 1917 Zurich birth of the Dada movement. Her multi-disciplinary work incorporates painting, sculpture, technology, installation and performance, and focuses primarily on themes associated with the passing of time - a "no limit" desire to explore and enjoy the here and now - and the perpetual passing of time. The list of her works include Tout Sein showed at the Triennale di Milano in 2012, Mot compet triple showed at Comme un interdit, Marseille à tous points de vue at La Friche de la Belle de Mai in Marseille in 2013, a performance with Mehdi Brit that was inspired by Shakespeare's play A Midsummer Night's Dream in Museum de la Chasse et de la Nature in Paris in 2014.



I ODJEDANPUT, "JA NE SLIKAM ONO ŠTO JEST, JA OSLIKAVAM PRIJELAZ", HOPA! /
AND ALL OF A SUDDEN, "I DO NOT PAINT ITS BEING, I PAINT ITS PASSAGE", OFF YOU GO!
Francine Flandrin



I ODJEDANPUT, "JA NE SLIKAM ONO ŠTO JEST, JA OSLIKAVAM PRIJELAZ", HOPA! /
AND ALL OF A SUDDEN, "I DO NOT PAINT ITS BEING, I PAINT ITS PASSAGE", OFF YOU GO!
Francine Flandrin

**O RADU**

Kao tagovi nekog grafitera natpisi Isus ili Jesus, ponekad uokvireni u srcu, proširili su se ulicama Splita ali i drugih gradova na Jadranu, ali i na kontinentu. O poruci koja se krije iza natpisa ne znamo ništa, ali činjenica jest da autor ovih natpisa provodi svojevrsnu teritorijalizaciju gradskih prostora. Tako smo prateći natpise, u potrazi za značenjem, obišli centar grada, stambena predgrađa, pa i divlje plaže. Autor je prostore obilježio, ostavio trag. Taj trag zabilježili smo na fotografijama. Taj trag nas vodi k nekoj priči, ali ona postoji samo u obliku nastajuće urbane legende. Takve legende nam pričaju kazivači a zabilježene su u video radu. Potraga se nastavlja...

AUTORICA ISTRAŽIVANJA:
Natasha Kadin**SURADNICI:**
Tonči Kranjčević Batalić, Saša Pocrnić,
Galeb Nikćević Hasci-Jare**AUTORI FOTOGRAFIJA:**
Marina Kelava, Saša Pocrnić, Tonči Kranjčević
Batalić, Natasha Kadin, Jelena Galić,
Zela Luša, Jelena Njeguš, Tereza Miš,
Antonio Trobec, Mate Prlić, Marin Tudor,
Ivan Loparić, Ivan Odrljin, Mirjana Lolić,
Sanela Marković, Sara Ivelić, Josipa Maroš
i drugi**O AUTORU**

Autor/ica i dalje ostaje nepoznat/a.

ABOUT THE WORK

As tags of an unknown person, recently appeared graffiti signs written Jesus, sometimes framed in the heart, on the streets of Split and other towns on the Adriatic. The message behind the inscriptions is not known, but the fact is that the author of these inscriptions creates a kind of territorialization of urban spaces. The author "marked" some urban territories and the tracks lead to a story. Be the story real or fiction, we decided to collect all the information and find out what and who stands behind this urban legend. The research continues...

AUTHOR OF THE RESEARCH:
Natasha Kadin**CONTRIBUTORS:**
Tonči Kranjčević Batalić, Saša Pocrnić, Galeb
Nikćević Hasci – Jare**AUTHORS OF THE PHOTOGRAPHS:**
Marina Kelava, Saša Pocrnić, Tonči Kranjčević
Batalić, Natasha Kadin, Jelena Galić,
Zela Luša, Jelena Njeguš, Tereza Miš,
Antonio Trobec, Mate Prlić, Marin Tudor,
Ivan Loparić, Ivan Odrljin, Mirjana Lolić,
Sanela Marković, Sara Ivelić, Josipa Maroš
i drugi**ABOUT THE AUTHOR**

Author remains unknown.



ISUS U SRCU / JESUS IN THE HEART
Autor nepoznat / Unknown author



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HELP

Ivan Efendić



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O RADU

U svom radu *Help* Ivan Efendić simboličke kategorije "gore" i "dolje" vraća u njihove prvotne prostorne odnose. Postavljajući sebe u obje pozicije autor sam sa sobom pregovara te kategorije. U poziciji "gore" autor je dominantan, kontrolira drugog; "dolje" autor je nemoćan, zarobljen u svojoj poziciji, podčinjen onom drugom koji je nad njim.

Od gore autor baca konop koji bi mogao izvući onog od dolje. Ipak, ne dozvoljava mu da se uhvati konopa i time pokazuje svoju moć, tj. nemoć drugog. Video instalacija koja u galeriju prenosi performans autora realizirana je kroz dva međusobno povezana video zapisa. Oni u galeriji stvarne prostorne odnose pretvaraju u simboličke, a promatrača zatečenog u sredini potiču na razmišljanje o spomenutim pozicijama. Radom *Help* autor se osvrće na društvenu određenost pozicija moći i njihovo fatalističko prihvatanje.

O AUTORU

Ivan Efendić rođen je 1990. Student je Odsjeka za Film i video Umjetničke akademije u Splitu. Ovo mu je prva samostalna izložba.

ABOUT THE WORK

In his work *Help* Ivan Efendić brings back symbolical categories of "up" and "down" to their original spatial relations. Positioning himself in both positions he negotiates these categories. In position "up" the author is dominant, controlling the other; "down" he is powerless, trapped in his position, subordinate to the other.

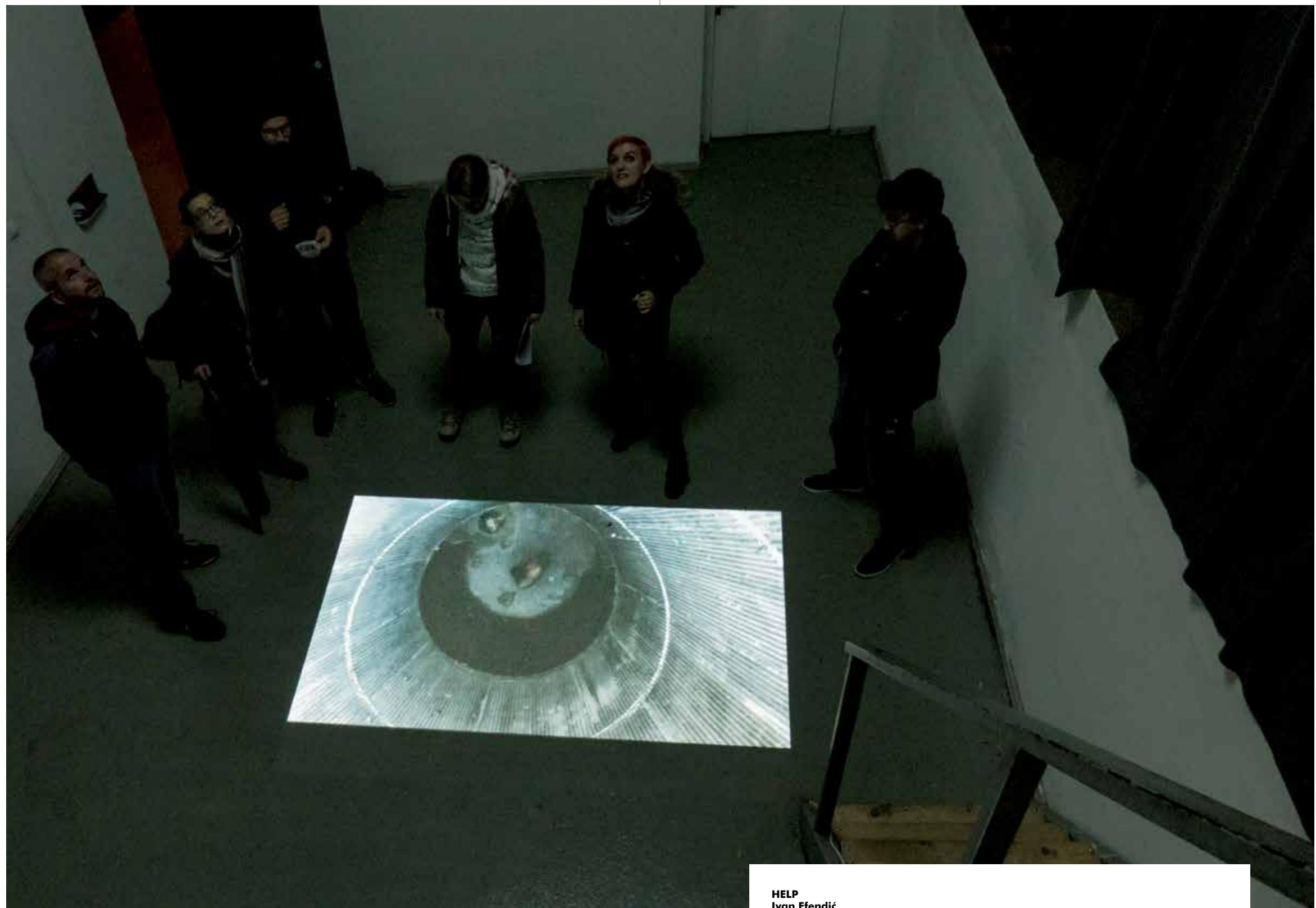
From up he is throwing a rope that could help the one from below. However, he does not allow him to catch the rope and thus shows his power, ie. the impotence of the other. Video installation shows the performance in the gallery is realized put up with two interconnected video. The real spatial relations are thus transformed into symbolic ones and the observers si caught in the middle, provoked to consider them.

With this work the author talks about social determination of positions of power and their fatalistic acceptance.

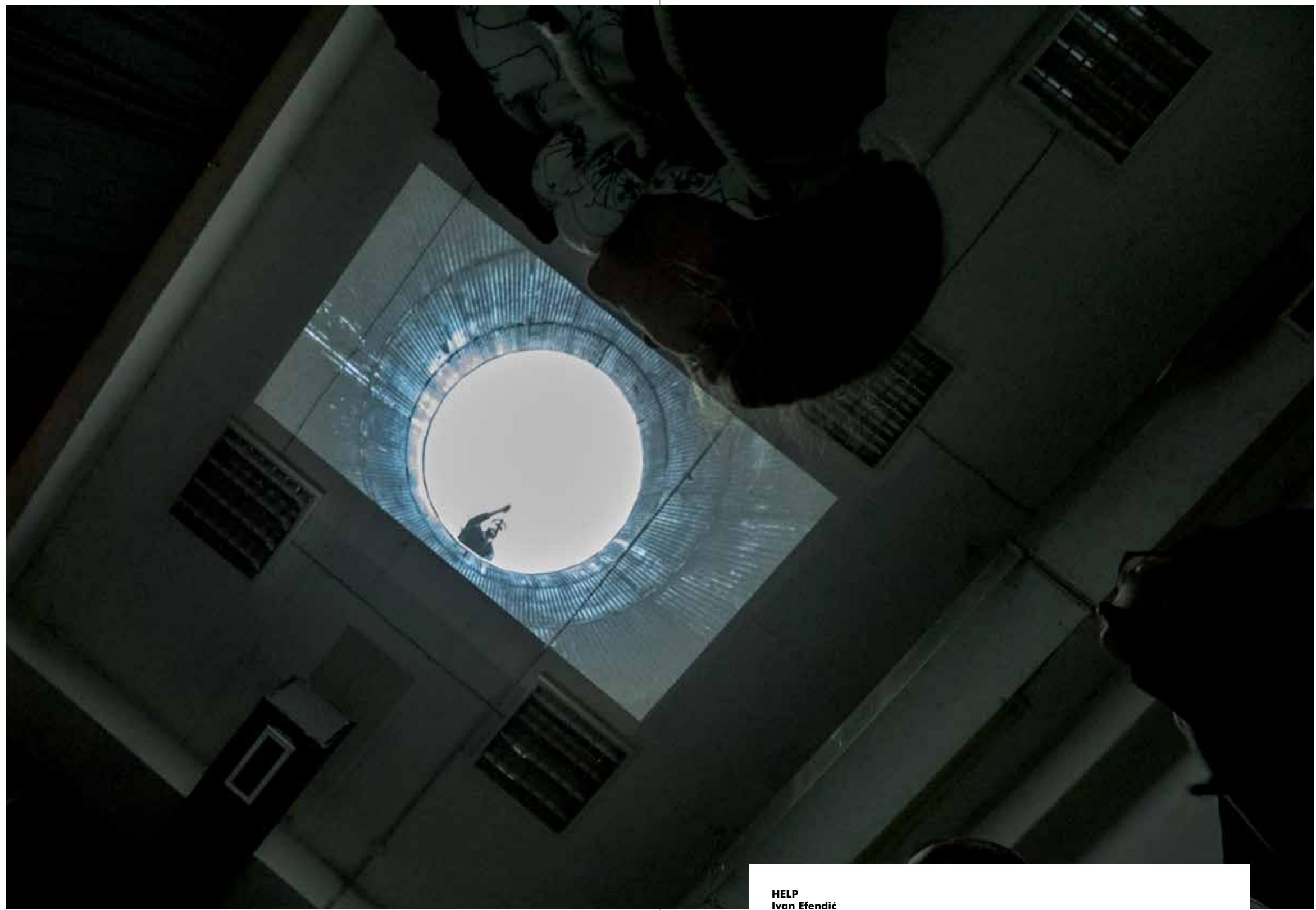
ABOUT THE AUTHOR

Ivan Efendić was born in 1990. He is a student at the Department of Film and Video at Art Academy in Split. This is his first solo exhibition.

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HELP
Ivan Efendić



HELP
Ivan Efendić

NMG@PRAKTIKA
2013.–2015.

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