

NMG / AT / PRAKTIKA

2016
2017
2018

2016 / 2017 / 2018

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2016
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2018

SPLIT, 2019.

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Stalni godišnji program izložbi i popratnih događanja NMG@PRAKTIKA već je u prve tri godine postojanja, od 2013. do 2015., jasno pokazao splitskoj i ostaloj javnosti u kojem smjeru ide te je zadobio stalnu publiku, ali i sve više prijava autora za izlaganje u galeriji Praktika, u sklopu kluba Kocka Doma mladih u Splitu. Zato smo od 2016. godine uveli javni natječaj za izlaganje, s naglaskom na mlađe autore, studente, umjetnike i kustose na početku svoje profesionalne karijere. Osim opcije izlaganja, otvorili smo i mogućnost produkcije novih umjetničkih radova, koji su bili na razini ideje ili skice, uz pomoć našeg kustosko-tehničkog tima te finansijskih sredstava koje generiramo prijavama na javne natječaje. Takvu mogućnost danas nudi rijetko koja domaća institucija. Naprotiv, od umjetnika se očekuje da sami nađu novac za produkciju rada koji predstavlja u njihovim prostorima te glavnina producijskog i organizacijskog posla pada na umjetnika samog. Htjeli smo barem djelomično promijeniti ovu paradigmu našim angažmanom, što je vrlo uskoro bilo prepoznato od strane umjetnika, i rezultati nisu izostali. Sljedećih godina, uz i dalje stalni program izložbi NMG@PRAKTIKA, započeli smo nove programe NMG PRODUKCIJA, NMG REZIDENCIJA, NMG EDUKACIJA te, u sklopu posljednjeg, KUSTOSKU ŠKOLU.

Godinu 2016. započeli smo promocijom trogodišnjeg kataloga izložbi predstavljenih u sklopu ciklusa od početka 2013. do kraja 2015. te zanimljivom izložbom Darka Aleksovskog, porijeklom iz Velesa u Makedoniji, nekada industrijskog grada, danas grada propalih tvornica, čime se ovaj umjetnik upravo bavio. Njegov rad *Tvornice* sastojao se od velikih bojanki poznatih, a danas propalih tvornica u regiji. Umjetnik je pružio i mogućnost interakcije s publikom, koja je unošenjem boja u crno-bijeli crtež mogla barem simbolično udahnuti novi život propalim tvornicama. Ovo je i prva izložba kojom smo započeli suradnju sa splitskim osnovnim i srednjim školama, a ubuduće se nastavila na različite načine.

Zatim smo predstavili projekt *Ljeto.Dokolica*, drugu fazu umjetničkog istraživanja našeg stalnog suradnika Tonča Kranjčevića Batalića, koji se bavio mapiranjem i valoriziranjem *cruising* kulture splitske gej populacije. Radi se o vrlo značajnom i hrabrom umjetničkom istraživanju koje se u tom trenutku javnosti nije ni moglo predstaviti nigdje drugdje nego u prostoru slobode i inovativnih umjetničkih praksi, kakav se uvijek aktivno trudila biti naša organizacija te prostor galerije Praktika i kluba Kocka.

U ožujku smo predstavili smo dugogodišnji splitski projekt, predvođen Hrvojem Cokarićem, već desetljećima vrlo aktivnim članom splitske suvremene umjetničke scene, koji se posljednjih godina bavi umjetničkom i društvenom revalorizacijom pomalo zaboravljene dalmatinske životinje: tovara, te je, uz pomoć brojnih povremenih i stalnih suradnika, kreirao projekt *Toward Europe*, koji smo željeli promovirati kroz naš program upravo zbog njegove originalnosti i interdisciplinarnosti; u sklopu čega smo, zajedno sa Umjetničkom školom Split i profesoricom (i samom umjetnicom) Neli Ružić, posjetili Hrvoja i njegove tovare na Marjanu te čuli detalje o projektu iz prve ruke i na licu mesta.

Nakon toga smo se vratili stalnoj suradnji s Umjetničkom akademijom u Splitu, tijekom koje svake godine predstavljamo jedan do dva studentska rada s Odsjeku za film i video, u suradnji s profesoricom Sandrom Sterle. Ovaj put smo odabrali eksperimentalni film Filipa Opačića *Split People*. Spličanin koji je odrastao u Kanadi vratio se u grad vlastitog porijekla na umjetničko školovanje i u svom radu snimao svakodnevne repetitivne pokrete svojih sugrađana te nam je izdvajanjem svakodnevnih radnji i njihovim ponavljanjem pomogao da pogledamo vlastiti grad i njegove ljudе na jedan drukčiji način.

U sklopu festivala *Platformat*, u svibnju te godine, imali smo gostovanje mlade, ali međunarodno etablirane umjetnice Adele Jušić iz Sarajeva, koja u svom radu najčešće problematizira žensko pitanje i feminizme. U Splitu je kreirala didaktički kolaž na vanjskom staklu zgrade Doma mladih pa smo tako izašli u eksterijer javnog prostora. Rad *Eto nam žena* govori o promjenama politika spram žena, uspoređujući period početka Drugog svjetskog rata, kada su žene masovno mobilizirane u ratne redove i pozadinsku borbu u sklopu *Antifašističke fronte žena*, te poslijeratno sudjelovanje žena u izgradnji nove države i društva, posebno na dobrovoljnem radu, kao i o velikom preokretu poimanja ženskog rada i doprinosa društvu koji se događa 50-ih godina 20. st., kada se žene ponovo pozivaju u svoje "prirodne" uloge majki, domaćica, odgajateljica i njegovateljica. Ovaj rad smo namjerno ostavili na vanjskom staklu mjesecima kako bi se što više ljudi koji svakodnevno prolaze tuda informiralo o njegovom sadržaju.

Na ljetu smo imali još jednu umjetničku intervenciju u prostoru Doma mlađih, i to u jednom od njegovih unutarnjih vrtova. Izložba naše stalne suradnice Tine Vukasović Đaković nazvana

Zaboravljeni vrtovi: Vrt trećih načela / u čast filadendronu bavila se revitalizacijom jednog od tri unutarnja vrta kompleksa Doma mlađih, koji je dom svim našim udrugama i projektima te smo ga i ovom umjetničkom intervencijom željeli oplemeniti i učiniti ugodnijim za boravak i suživot. Oživljavanje vrta zamišljeno je kao participativan proces koji uključuje angažman korisnika prostora pozvanih da donacijom biljaka i drugih vrtnih elemenata sami postanu stvaraoci izgleda i sadržaja vrta. Time vrtovi Doma mlađih postaju mesta zajedništva arhitekture, prirode i ljudi, simbolički sažimajući bogatstvo prostora i života koji postoje uokolo njih.

Jesen smo posvetili prezentaciji umjetničkih radova studenata i bivših studenata UMAS-a: Petre Skračić, Dina Perića i Tanje Minarik. Tanja je tada već surađivala s cijelim nizom umjetnika na različitim novomedijskim projektima te smo u sklopu našeg ciklusa predstavili njenu suradnju s Vanom Gaćinom i Tinom Dožićem kroz trodnevni interaktivni program *Slika / pokret / zvuk*, koji u formatu izložbe, audio-vizualne izvedbe i radionice ispituje odnose slike, pokreta i zvuka u novomedijskoj umjetnosti.

Svi ovi programi imali su i edukativnu komponentu, bilo u vidu interakcije, radionice ili razgovora s umjetnicima te smo zbog sve više zainteresiranih sudionika edukacija odlučili osnovati zaokruženi izvaninstitucionalni program zvan *Kustoska škola*. Namjera *Kustoske škole* je pružiti dodatno obrazovanje u polju suvremenih kustoskih praksi mlađim povjesničarima umjetnosti, kustosima i umjetnicima, kroz rad na određenoj temi i specifičnoj izložbi koja ju prati. U prvom izdanju *Kustoske škole* imali su priliku razgovarati o spomeničkim politikama i kustoskim praksama vezanim uz izlaganje u javnom prostoru s umjetnikom Markom Markovićem, sociologinjom Dianom Magdić i kustosicom Anamarijom Batista, a polaznici škole izravno su sudjelovali u nastanku umjetničke intervencije u javnom prostoru *Spomenik Mati Parlovu*.

Sljedeće godine, 2017., naš mali tim pripremio je, organizirao i predstavio čak četiri nove umjetničke produkcije. Prva je bila produkcija umjetničkog istraživanja Lane Stojičević pod nazivom *Strukture prikrivanja*, prikazujući nam suvremena Potemkinova sela – arhitektonske kulise koje manipuliraju istinom, na koje je naišla u Hrvatskoj. Dva su primjera koje umjetnica posebno ističe kao absurdne primjere snalaženja – dimnjaci bez dima i krovovi bez kuća. Dimnjaci s jedne strane skrivaju ono što je unutar njih, a krovovi prikrivaju nepostojanje kuća, ono što bi trebalo biti ispod njih, a zapravo je prazan

prostor. Ovu izložbu, koja je uključivala izradu makete i arhitektonске елементе, postavili smo u velikom prostoru Galerije Doma mladih, kako bismo još više istaknuli sadržaj kojim se Lana bavila u suradnji s kustosicom Tinom Vukasović Đaković, a to je apsurdnost pokušaja manipulacije prostorom. Druga nova produkcija uključivala je angažman oko snimanja i obrade video performansa Marina Renića, tada još studenta UMAS-a, koji je izveo iznimno rizičan performans hodanja na rubu osmerokatnice u svom splitskom kvartu, znajući da će jedino s nama provesti u djelu ovu zamisao, a prezentacija videoperformansa #edge bila je ujedno i njegova prva samostalna izložba.

Sljedeću novu produkciju radili smo u suradnji s UMAS-om i kao završni rad već etabriranog sonologa i umjetnika zvuka, Hrvoja Pelicarića. Rad naziva *Smanjena točka protoka* (za sferu, 8 ear-piece zvučnika i Umwelt) je osmokanalna prostorno-zvučna instalacija koja se sastoji od sfere za glavu slušatelja opremljene minijaturnim višekanalnim zvučnim sistemom. Unutrašnji okoliš konstruiran je isključivo od zvučnog materijala, reproduciranog u kontroliranim uvjetima sfere, dok su ostali podražaji svedeni na minimum. Sfera istovremeno služi kao akustična sabirница i točka mijenjanja postojećih omjera: emocija minijaturnog zvuka je pojačana i intimna, projicirana prema unutra, smanjena u veličini. Slušatelj se nalazi u točki fokusa u kojoj su sklapanje unutrašnje slike te protok unutrašnjeg i vanjskog (vremena) eksponirani. Ova umjetnička suradnja bila je prilika da naš tim radi na tehnički izrazito osjetljivoj produkciji, čime smo se definitivno zainteresirali za *sound art* kao hibridnu vrstu umjetnosti koja se nalazi negdje između izvedbene i vizualne, te da, zajedno sa autorom ove izložbe, osmislimo i od tad provodimo novi *sound art* festival ISPOD BINE.

Posljednja produkcija te godine bio je jednodnevni performans Tihane Mandušić Žele, također jedne od naših stalnih suradnica. Osim novih produkcija 2017. godine predstavili smo još i umjetničke rade Matee Šabić Sabljić, Maše Barišić i Jerka Macure, odabrane putem javnog natječaja. Bili su to naizgled izrazito različiti umjetnički radovi, ali s jasnim strukturalnim i konceptualnim poveznicama, koje naš program od početka i njeguje: inovativnost u konceptu i izvedbi, korištenje novih medija te društvena angažiranost. Osim ovih radova na samom kraju 2017. predstavili smo još jedan kolektivni kustoski koncept, izložbu *Kome treba poduzeće?*, autorskog tima koji čine Sven Cvek, Snježana

Ivčić, Jasna Račić, Barbara Majnarić, Katerina Duda i Mirna Rul. Izložba je temeljena na višegodišnjem istraživačkom radu Grupe Borovo (Sven Cvek, Snježana Ivčić i Jasna Račić) o klasnim sukobima u Kombinatu Borovo predratnih godina. Njihovo istraživanje pod nazivom *Kontinuitet društvenih sukoba 1988.-1991.: kombinat Borovo* prikaz je, na primjeru jedne tvornice, društveno-političke klime s kraja 80-ih i početka 90-ih godina, vremena društvenih i ekonomskih reformi i početka iščezavanja društvenog vlasništva, kao i prvih eksplicitnih nacionalističkih težnji koje će, u konačnici, eskalirati ratnim sukobima. Upravo je format izložbe, uslijed svoje vizualne naravi, omogućio zorno prikazivanje i mapiranje učestalosti različitih onodobnih fenomena poput štrajkova ili čekanja i "uparivanje" istih s određenim političkim kontekstima, te smo ovom izložbom željeli osim same teme, koja je izrazito zanimljiva, predstaviti splitskoj javnosti ovakav interdisciplinarni umjetnički pristup povjesnoj gradi. Vrlo sličnom izložbom otvorili smo sljedeću, 2018. godinu, gostovanjem Društvenog centra Rojc iz Pule, čija je zgrada, prvenstveno građena za potrebe vojske, doživjela mnoge transformacije tijekom godina i desetljeća, a danas, slično kao Dom mladih u Splitu, okuplja udruge i pojedince željne slobodnog i suvremenog djelovanja u raznim područjima.

Kroz 2018. također smo, u suradnji s UMAS-om, predstavili jednog bivšeg i jednog trenutnog studenta Odsjeka za film i video: Tonija Mijača i Roka Birimišu, kojem je ovo bila prva izložba. Toni Mijač stigao nam je s radom koji je počeo razvijati za vrijeme studija u Splitu, a svoje je školovanje nastavio na Odsjeku za nove medije zagrebačke ALU, ali i istraživanjem za dugoročni projekt *Katarza*, čije nam je rezultate predstavio nizom crno-bijelih fotografija protagonista i citatima njihovih isповijesti. Roko Birimiša također se poslužio medijem fotografije, ali umjesto ljudi, na njegovim fotografijama karakteristična je arhitektura rodnog grada te iznenadujuće naglašen kolorit kao i smisao za teksture.

Sasvim slučajno dogodilo se da smo te godine predstavili još nekoliko umjetničkih radova koji su koristili fotografiju kao dominantno sredstvo izražavanja, ali su izložbe konceptualno potpuno različite jedna od druge. Ipak, zajednička im je crta protok vremena i pokušaj njegova dokumentiranja. Mlada umjetnica Nada Maleš, porijeklom iz Sinja, predstavila je fotografije napuštenе tvornice Dalmatinka, tvornice koja je stvorila moderni grad Sinj i ohranila generacije Sinjana, a izložbu smo postavili samo nekoliko mjeseci prije njenog

definitivnog rušenja. Kao možda posljednji dokument koji bilježi autentično stanje, fotografije Nade Maleš nisu isključivo direktni izvještaj o suvremenoj situaciji – stanju nesigurnosti, nedorečenosti, napuštenosti tvorničkog kompleksa koji je nekada bio pun života – nego i intimni *statement* umjetnice koja je odrastala pored ove žive zgrade, a sada pred njenim očima napuštena nestaje u zaboravu.

Različitog koncepta, ali također dokumentiranjem promjena u vremenu, bavi se Bojan Mrdenović u svojem opsežnom ciklusu fotografija *Magistrala*. Jadranska magistrala, puštena u promet 1965. godine, urezana u uski obalni pojas između mora i planina, ponegdje uz samu plažu, nijemi je svjedok mijena nastalih uslijed neplaniranog i invazivnog razvoja turizma na našoj obali. Ljeti prebukirana automobilima, ljudima koji je pretrčavaju, neonskim reklamama, kupačima, turistima i prodavačima, zimi je sablasno prazni zavojiti podsjetnik na činjenicu da sveprisutni fenomen masovnog turizma rapidno mijenja demografsku strukturu domicilnog stanovništva koje uz tu magistralu živi. Već u vremenskom rasponu od samo pet godina, koliko je Mrdenović profesionalnim fotografskim okom dokumentirao prilike uz magistralu, uočljive su velike promjene uzrokovane razvojem masovnog turizma, posebno divlje i pretjerane gradnje apartmana koji ponekad i sami "istrčavaju" na cestu, do napuštenih tvornica te industrijskih i proizvodnih pogona, koji se ruše da bi se dobilo više mjesta za apartmane. Mrdenović sve te mijene dokumentaristički objektivno uočava i postaju predmet ovog foto-istraživanja, čiji ćemo krajnji rezultat predstaviti velikom izložbom od preko 150 fotografija krajem 2019. u prostoru Galerije Doma mladih, i tako zaokružiti producijsku i kustosku suradnju s Mrdenovićem na ovom projektu.

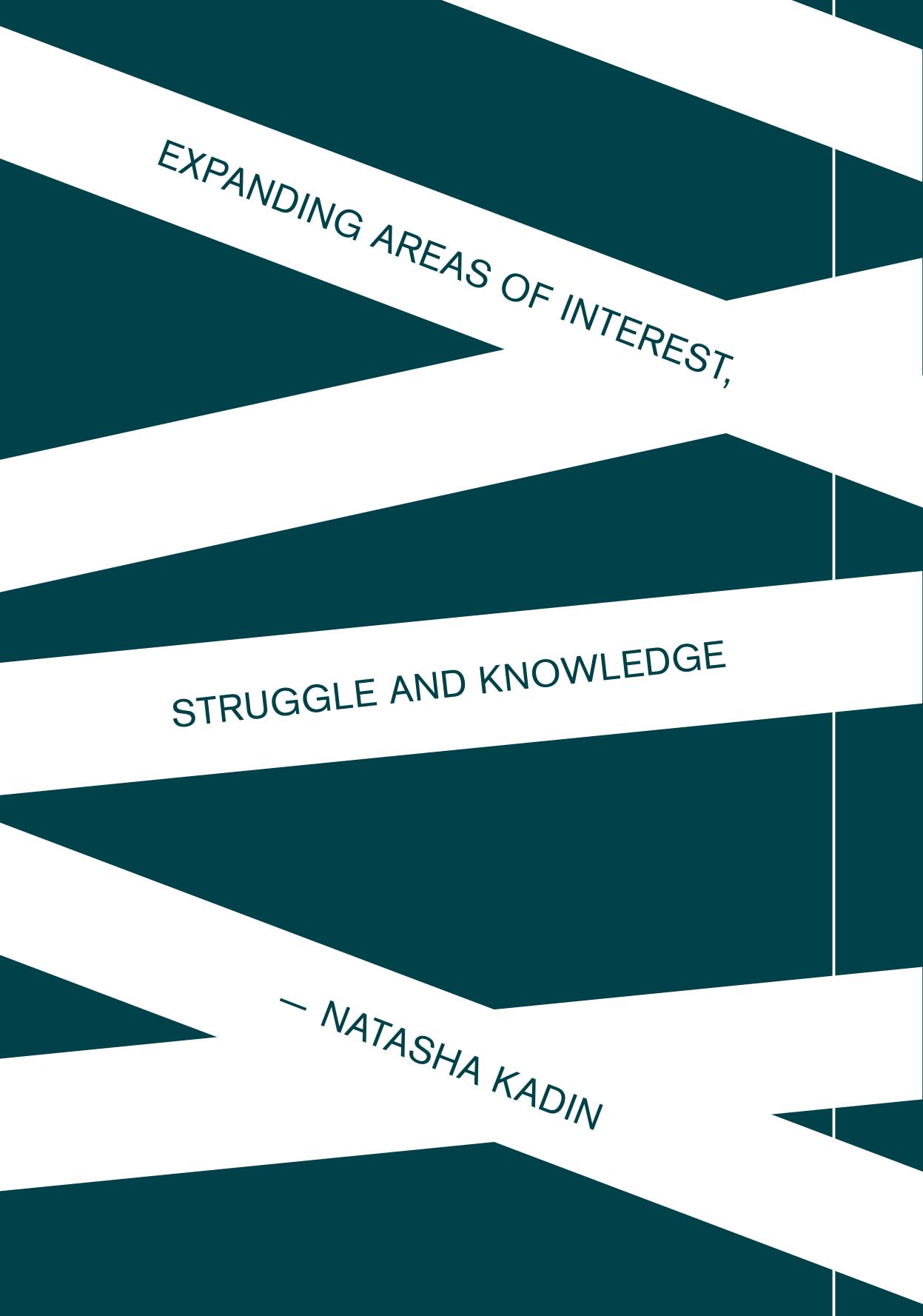
Serijska fotografija *Devedeste* Srdana Veljovića, fotografa iz Beograda, koju smo predstavili na samom kraju 2018. godine u galeriji Praktika, izbor je iz velikog opusa ovog umjetnika koji već desetljećima fotografски svjedoči različitim društvenim kontekstima, a bilježi ih iz rakursa subjektivnog promatrača. Izložba tematski i problemski inicira i otvara brojna pitanja u vezi sa socio-političkim kontekstima našeg podneblja u ovom dramatičnom periodu te se također vrlo suptilno, ali dokumentaristički bavi protokom vremena i mijenama koje ga prate.

Osim ovih radova, tijekom 2018. predstavili smo i potpuno drukčiju, razigranu i neopterećenu umjetničku priču mladog

zagrebačkog dvojca pod nazivom Artu Di Tu, te interaktivnu računalnu instalaciju Kristine Marić *Dvoboja*, za koju je iste godine bila finalistica nagrade *Radoslav Putar*.

Godinu i ovaj trogodišnji period zaokružili smo sa sve ambicioznijim programom *Kustoske škole*, koju smo 2018. spojili s gostovanjem srpskog umjetničkog duja Dopljenger (Isidora Ilić i Boško Prostran) i njihova edukativnog projekta *Videodrom* te tematski i konceptualno posvetili kolektivnim umjetničkim praksama, uz predavanja umjetnika Boška Prostrana te kustosa Simone Ognjanović i Stevana Vukovića. Uz ove eminentne stručnjake pokušali smo zajedno s polaznicima škole dokučiti što podrazumijevamo pod kolektivom danas, u osvitu novog doba čiji su označitelji tehnološki i informatički imperativi, globalna umreženost i olakšana komunikacija, ekološka katastrofa, masovne migracije, "nevidljiva" ratna područja, rastuće klasno i rasno raslojavanje i slično. Predstavlja li kolektivizam danas samo nostalgično sjećanje na kolektivni događaj pobune kao što je onaj '68. ili decentralizano zajedničko djelovanje koje se širi svim sredstvima: pričom, glasinama, privremenim i povremenim društvenim pokretima, masovnim medijima, internetom? Naposljetku, što bi bila ideja kolektiva u suvremenom kontekstu – predstavljačka vizija budućeg društvenog idealja kroz jezik distopije/utopije ili bavljenje društvenim životom kao proizvodnjom i sredstvom izražavanja?

Naš kustoski, dizajnerski, tehnički i producijski kolektiv u sastavu: Natasha Kadin, Tihana Mandušić, Lana Beović, Tina Vukasović Đaković, Ivana Vukušić, Nikola Križanac, Gilda Bavčević i Hrvoje Pelicarić, time je uspješno zaokružio još jednu trogodišnju priču u kojoj smo otvorili mnoga tematska i konceptualna pitanja, surađivali s 35 talentiranim mladim umjetnikima s kojima smo kroz procese rada zajedno učili, predstavili čak 27 umjetničkih projekata sve mnogobrojnijoj publici te postavili mnoge aktualne i mnoge zaboravljene ili zabranjene teme u javni diskurs, čime smo otvorili komunikaciju, interakciju i suradnju na mnogim područjima, a sve to u kontekstu suvremene umjetnosti i civilnog društva. Utamanim putevima nastavljamo i dalje, šireći područja interesa, načine edukacije te prostorne, producijske, tehničke i ljudske resurse. Veselimo se novim izazovima, područjima borbe i razinama učenja, a vas pozivamo da nam se pridružite na ovom putu sa svojim idejama, konceptima i akcijama.



EXPANDING AREAS OF INTEREST,

STRUGGLE AND KNOWLEDGE

- NATASHA KADIN

Over the course of its first three years, from 2013 to 2015, the year-round exhibition program of NMG@PRAKTIKA along with an array of complementary events has clearly shown the local and general public the direction it means to take, and in doing so has ammassed a permanent following, as well as a growing number of authors applying to have their work shown in the Praktika gallery, a space adjacent to club Kocka within the Youth Center building complex in Split. It is for this reason that, starting in 2016, we have implemented a public application process with an emphasis on young authors, students, artists and curators at the start of their professional careers. In addition to the opportunity to exhibit their work, we offered the assistance of our curating team as well as financial aid acquired through public funds to authors striving to produce entirely new works of art starting from the level of sketches or even just preliminary ideas. This kind of opportunity is very rarely afforded to artists these days by any state institution. On the contrary, artists are expected to independently secure funding for their work, and the brunt of the production and organization that goes into putting on an exhibit falls squarely onto the artist's own shoulders. Through our public engagement, we have strived to at least somewhat alter this paradigm. This was quickly acknowledged by artists, and concrete results soon ensued. In the years that followed, in addition to the year-round exhibition cycle of *NMG@PRAKTIKA*, we have launched a number of new projects — *NMG PRODUCTION*, *NMG RESIDENCY*, *NMG EDUCATION*, and as part of the latter a *CURATORIAL SCHOOL*.

We opened 2016 by publishing a catalog of all the exhibits comprising the period between 2013 and 2015, in addition to which we hosted a fascinating exhibit by Veles-born Macedonian artist Darko Aleksovski. The city of Veles, formerly an important industrial center, today a city of derelict factories and production plants, was the central subject of Aleksovski's work *Factories* — a collection of large coloring sheets depicting well known factories of the Veles region, now in a state of disuse and ruin. The artist gave viewers the chance to interact with these abandoned structures and to symbolically breathe new life into them. This was also the first exhibit in which we began to develop a relationship with elementary schools and high schools in Split, a relationship which has continued in various ways ever since.

Next, we presented *Summer.Leisure.*, the second stage of an artistic exploration and survey of the cruising culture among

Split's gay population, conducted by our long-term associate Tonči Kranjčević Batalić. This was a notably important and courageous artistic endeavor which, at the time, could only have been shown in a space of freedom and innovative artistic practice — ideals which our organization along with the Praktika gallery and club Kocka have always actively strived towards.

We then presented a long-standing local project led by Hrvoje Cokarić, an active participant in Split's contemporary art scene over the past several decades, who has more recently been engaged in an attempt to artistically and socially restore value to a somewhat depreciated Dalmatian animal - the donkey. With the help of many permanent and temporary associates, Cokarić created the *Toward Europe* project, the originality and interdisciplinary nature of which we wished to highlight through our platform. In our efforts to do so we visited Hrvoje and his donkeys in Marjan park, accompanied by art students and professor Neli Ružić, herself an artist as well. There we were able to gather more firsthand details about the project from the artist himself.

We continued by revisiting our partnership with the Arts Academy in Split. Working with professor Sandra Sterle, each year we select and present one to two student projects from the Academy's Film and Video department. That particular year we had chosen an experimental film produced by Filip Opačić entitled *Split People*. A Split native who grew up in Canada and returned to his hometown to acquire an education in art, Opačić produced a study of the repetitive daily motions of his fellow citizens, and by emphasizing their reiterative nature helped us to see our city and its people in a different light.

In May of the same year, as part of the Platformat festival, we hosted Adela Jušić, a young but internationally acclaimed artist from Sarajevo who most often deals with the question of womanhood and the problematics of different forms of feminism. In Split she created a didactic collage on the surface of an exterior windowpane of the Youth Center building, thereby stepping into or encroaching upon outside public space. *Here Come the Women* is a work which teaches us about changes in social politics as relating to women: comparing the initial years of World War Two when women were recruited into the army en masse and involved in covert operations as part of the Women's Antifascist Front, to the post-war involvement in building a new state and new society, especially through volunteer work. Jušić

also touches on a significant shift in what is perceived as the value of women to society which occurs in the 1950s when women are called to fall back into their „natural“ roles as mothers, housewives and nurturers. We intentionally left this work standing for multiple months so that a greater number of people passing by it on a daily basis could become familiar with its contents.

In the summer that followed, we organized yet another spatial intervention in the Youth Center complex, this time in one of its interior courtyards. The exhibit entitled *Forgotten gardens: Garden of Third Principles / In Honor of the Philodendron* by our permanent associate Tina Vukasović Đaković attempts to revitalize one of three interior gardens in the Youth Center. Seeing as the Center is, after all, home to all of our organizations and projects, this intervention was meant to enrich and enliven our communal space. The revival of the interior garden was envisioned as a participatory process wherein the people who normally use the space were invited to donate plants and other garden features thereby co-creating the appearance and content of the new space. Through this process, the Youth Center gardens were transformed into intersections of architecture, nature and community, symbolically condensing the abundance of space and life around them.

We dedicated the fall of that year to works produced by students and former students of the Art Academy in Split, namely Petra Skračić, Dino Perić and Tanja Minarik. Tanja had at that point already collaborated with a slew of different artists on a number of new media projects, and as part of our exhibition cycle we highlighted her collaboration with Vana Gaćina and Tino Dožić in a three-day interactive show titled *Image / Movement / Sound* which explores the relationships between image, movement and sound in new media through the formats of exhibition, audio-visual performance and workshop.

All the projects listed so far were in part educational, whether this educational component was realized through interactivity, workshops or conversations with the artists. A growing interest for participating in these educational activities inspired us to launch a more well-rounded extra-institutional education program — our *Curatorial School*. The aim behind the *Curatorial School* was to provide young art historians, curators, and artists with additional education in the field of contemporary curatorial practice through hands-on

engagement with a specific topic and accompanying exhibits. The first edition of our *Curatorial School* program gave participants the opportunity to discuss the politics behind monument preservation and curatorial practices related to exhibits in public spaces through talks with artist Marko Marković, sociologist Diana Magdić, and curator Anamarja Batista. Participants were also directly involved in the creation of an art intervention into the public space designated to the *Monument to Mate Parlov*.

In the following year, 2017, our small team developed, organized and presented four entirely new productions. First in line was the artistic research carried out by Lana Stojićević titled *Structures of Concealment*, in which the author presents us with contemporary Potemkin villages – architectural movie sets erected for the purpose of manipulating the truth – found in Croatia. There are two particular examples the author puts forward as especially absurd – chimneys without smoke, and rooftops without homes. On the one hand, chimneys conceal what is inside them, and on the other hand the rooftops cover up the absence of the households they are meant to shelter, the homes that ought to lie beneath but are in fact mere empty space. For this exhibit, which incorporated model-making and the use of architectural elements, we decided to make use of the Youth Center's large gallery space, to further emphasize the overarching theme explored by Lana in collaboration with curator Tina Vukasović Đaković, namely the theme of absurdity as it relates to attempts at manipulating space.

The second production we engaged with that year consisted of recording and editing a video performance piece by Marin Renić, at the time a student at the Academy. Renić executed an extremely risky performance in which he walked along the edge of a six storey building in his home neighborhood in Split. With the knowledge that only a team such as ours would provide him with the assistance needed to bring his idea to fruition, Renić was able to present his video-performance piece #edge as his debut solo exhibit.

The next production we were involved with was a collaboration with the Art Academy in Split. The thesis work of artist and sonologist Hrvoje Pelicarić titled *Scaled-down Flux Point (for Sphere, 8 Ear-piece Loudspeakers and Umwelt)* is an 8-channel audio-spatial installation which consists of a sphere designed for the listener's head, equipped with a miniature multichannel sound system. The

interior is designed strictly out of audio material, reproduced in the controlled conditions of the sphere, while other stimuli are reduced to a minimum. The sphere is simultaneously a point of acoustic collecting and the transformation of existing ratios: the emotion of miniature sound is expanded and intimate, projected inwards, and reduced in size. The listener is located in a focal point where the assembly of the inner image, as well as the flow of the inward and outward (time) are exposed. This collaboration presented our team with the opportunity to work on a highly technically demanding project, which sparked our interest in sound art as a hybrid artform occupying a space between performance art and visual art. In collaboration with the author of this exhibit, we have since founded a new sound art festival named *ISPOD BINE*.

The final production we undertook that year was a one-day performance piece entitled *Jelly* by another permanent associate of ours, Tihana Mandušić. In addition to these projects, throughout 2017 we also presented a number of works selected through a public application process. These included works by Matea Šabić Sabljić, Maša Baršić, and Jerko Macura. Disparate at first glance, these works nevertheless clearly exhibited certain shared structural and conceptual traits which our program has upheld since its inception – innovation at the level of concept and execution, the use of new media, and social involvement.

At the close of 2017, we put forward yet another collaborative curatorial show, an exhibit entitled *Who Needs the Enterprise?*, by a team of authors consisting of Sven Cvek, Snježana Ivčić, Jasna Račić, Barbara Majnarić, Katerina Duda, and Mirna Rul. The exhibit is based on research carried out over several years by the Borovo Group (Sven Cvek, Snježana Ivčić and Jasna Račić) dealing with the class conflicts in the Borovo industrial complex in the pre-war era. Their research, entitled 'The Continuity of Social Conflict in Croatia 1988-1991: Borovo Complex', utilizes the example of a single factory to explore the socio-political climate at the end of the 1980s and beginning of the 1990s, a time of social and economic reform and the onset of the decline of social ownership, as well as a time of burgeoning nationalist tendencies which would eventually result in war. Thanks to its visual nature, the very format of the exhibit allowed for a vivid depiction and mapping of the frequency of various social phenomena of the day, such as workers' strikes, as well as a framework for "pairing" these phenomena with particular political contexts. With this exhibit,

our aim was not only to present the public with the central theme of the work, however fascinating in its own right, but also to introduce the public to this kind of interdisciplinary artistic approach to historical research.

We opened 2018 with a very similar exhibit in which we welcomed members of the Rojc Community Center in Pula. The Community Center building, erected for military purposes, has undergone numerous transformations over the years and decades, and functions today as a gathering place for various organizations and individuals yearning for unrestrained contemporary expression in a variety of fields.

Over the course of 2018, again in collaboration with the Art Academy in Split, we presented the work of one former and one current student of the Film and Video department, Toni Mijač and Roko Birimiša respectively, with the latter holding his first solo exhibit. Toni Mijač approached us with a body of work begun during his studies in Split, and later developed at the Academy of Fine Arts in Zagreb, but also during his research for the *Katarza* project. The results of his work were a series of black and white photographs of different protagonists accompanied by confessional quotations. Roko Birimiša employed photography as his medium as well, only this time instead of human subject matter, his photographs showed the characteristic architecture of his hometown of Split in surprisingly heightened color schemes and with a refined sense of texture.

Purely by accident it so happened that in the same year we came out with a few more works utilizing photography as the principle medium. Conceptually, the exhibits differed from one another completely, but they did share a common thread – the passage of time and the drive to document it. Hailing from Sinj, young artist Nada Maleš showed us her photographs of the abandoned *Dalmatinka* plant, a factory which was crucial in the development of the modern city of Sinj and generations of its citizens. The exhibit was opened mere months before the plant was finally demolished. Representing perhaps the last created documents depicting the authentic state of the plant Nada Maleš's photographs are not merely a direct report on the state of things – a state of insecurity, incompleteness, and the abandonment of a factory complex which once teemed with life, but rather they are an intimate personal statement by an artist who grew up beside this living edifice which now fades into oblivion before her very eyes.

Although conceptually different, Bojan Mrđenović's comprehensive photography project entitled *The Highway* also represents an attempt at documenting changes through time. The Adriatic highway, opened for traffic in 1965, is carved out along the narrow coastline between the seaboard and the mountains, sometimes skirting the edges of beaches. It is a mute witness to the changes created in the wake of unplanned and invasive tourist development on our coast. Crowded by cars in the summer, people running across it, neon ads, swimmers, tourists and vendors, in the winter it is an eerily empty serpentine reminder of the fact that the omnipresent phenomenon of mass tourism is rapidly changing the demographic structure of the local Population which lives along the highway. Over the course of the five-year period in which Mrđenović documented the state of things along the Highway, large-scale changes caused by mass tourism have become apparent, most notably the excessive illegal building of apartments that can sometimes be seen jutting out into the road. Then there are the abandoned factories and industrial plants, which are being demolished in order to create more space for the apartments. Mrđenović records these changes in a documentary, objective way, and they become the focus of his photographic research, the end results of which will be displayed in a large exhibition of over 150 photographs toward the end of 2019 in the Youth Center galleries, thus crowning our collaboration with Mrđenović on this project.

The series of photographs entitled *The Nineties* by Belgrade-born photographer Srđan Veljović, displayed at the end of 2018 in the Praktika gallery, was a selection from a larger body of work amassed by the artist over decades of photographically documenting various social contexts from the viewpoint of a subjective observer. Thematically and problematically this exhibit prompts numerous questions relating to socio-political settings typical of our region of the world in this dramatic period, while also taking a subtle documentary approach to the passage of time and the changes that go along with it.

In addition to all the projects described above, we chose 2018 to present our audience with a very different, more playful and unconstrained artistic project brought to us by Zagreb-based duo *Artu Di Tu*. We also set up an interactive computer installation by Kristina Marić *Dvoboj*, who was shortlisted for the *Radoslav Putar* award that same year. We rounded off the year, and this entire three-year period,

with an even more ambitious iteration of our *Curatorial School*. In 2018 we enriched our curriculum with a visit from Serbian art duo *Dopljenger* (Isidora Bilić and Boško Prostran) and their educational project *Videodrom*. Thematically and conceptually we dedicated this year's course to the question of collective or cooperative artistic practices, accompanied by lectures from artist Boško Prostran and curators Simona Ognjanović and Stevan Vuković. Alongside these renowned experts, participants endeavored to ascertain what is meant by the term "collective" in modern society, at the dawn of a new age marked by technological and information-related demands, global connectedness, ease of communication, environmental catastrophes, mass migrations, "invisible" battlefields, and growing ethnic and class-based stratification, etc. Does collectivism today denote merely a nostalgic reminiscence for past acts of collective rebellion such as the one in '68, or does the term signify all decentralized cooperative activity propagated through any means available - stories, rumors, temporary or sporadic social movements, mass media, and the internet? Finally, what does the idea of the collective stand for in a contemporary context - a representational vision of some future social ideal formulated through the language of distopianism/utopianism, or rather engagement with social life as a source and a means of expression?

Our team of curators, designers, technicians and producers — Natasha Kadin, Tihana Mandušić, Lana Beović, Tina Vukasović Đaković, Ivana Vukušić, Nikola Križanac, Gildo Bavčević, and Hrvoje Pelicarić — thus successfully completed another three-year-long journey during which we engaged with numerous thematic and conceptual questions, cooperated with 35 talented young artists who helped us grow and learn, and presented a total of 27 art projects to an ever-growing audience. Through this process we brought into focus and into public discourse a number of ongoing as well as some forgotten or even forbidden topics, thereby opening up channels of communication, interaction, and collaboration in an array of different fields — all within the framework of contemporary art and the civil sector. We press forward following the same principles, expanding our fields of interest, methods of education, production assets, and spatial, technical and human resources. We look forward to new challenges, new battlegrounds and levels of learning, and we invite you to join us on this journey with your own ideas, concepts, and activities.





PROSTOR STVARANJA

OTVOREN I FLEKSIBILAN

— LANA BEOVIĆ

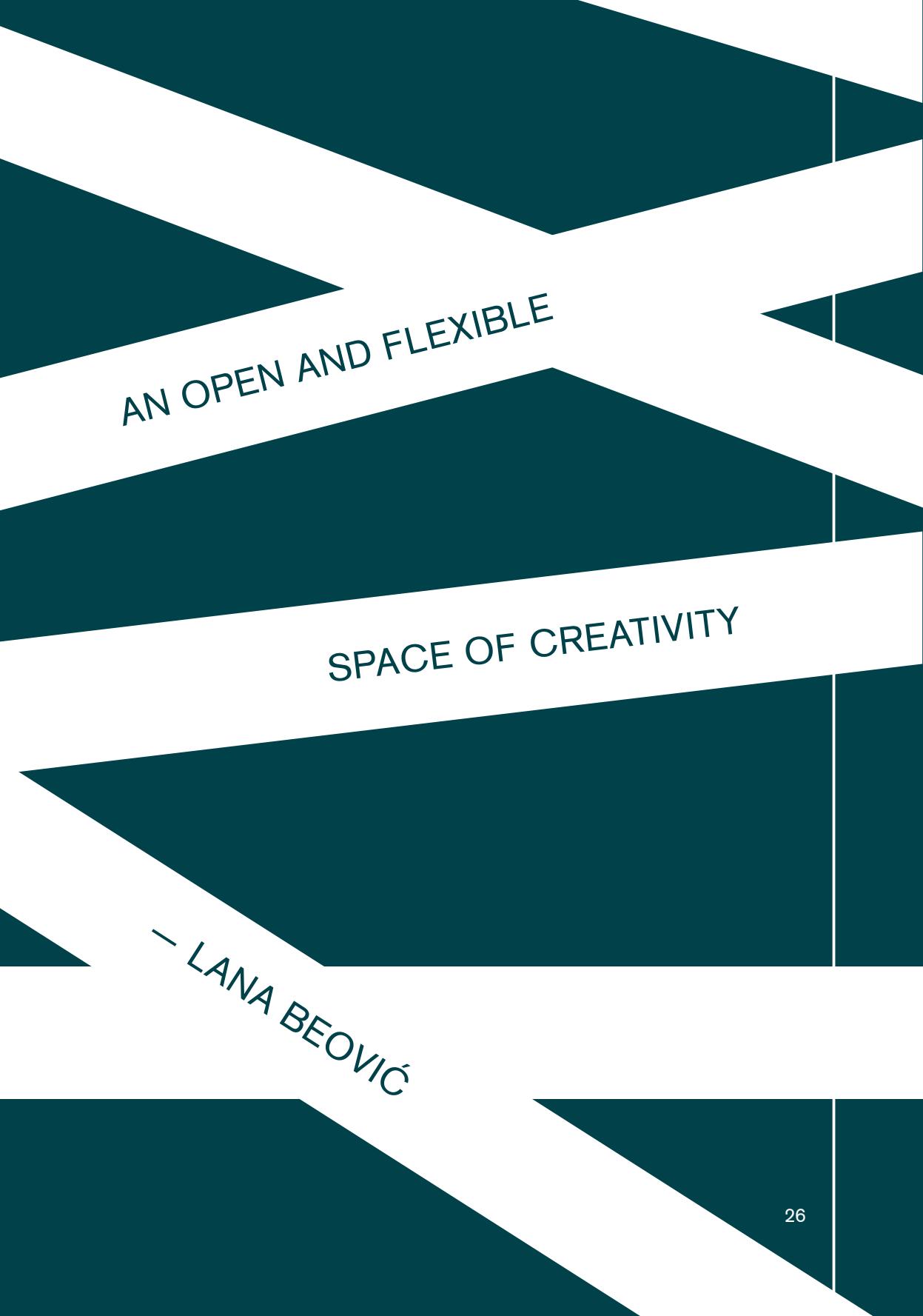
Pisanje teksta za trogodišnji katalog NMG@ PRAKTIKA, natjerala me da, možda po prvi put, sjednem i sagledam početke svog angažmana na umjetničkoj sceni grada Splita te si ilustriram osobnu vremensku crtu događaja i projekata koji su definirali moje djelovanje u posljednjih 7+ godina. Mogu sa sigurnošću reći da je udruga Mavena imala indirektni, a potom i direktni utjecaj gotovo od samog početka. Tijekom 2012. godine Galerija umjetnina u Splitu je, u suradnji s Odsjekom za povijest umjetnosti Filozofskog fakulteta te Umjetničke akademije, pokrenula program naziva *Fast Forward* s ciljem povezivanja i mentoriranja studenata spomenutih studija te ostvarivanja njihove suradnje u formi tjednih izložbi. Godinu nakon, tokom 2013., počevši kao umjetnički rad 38. Splitskog salona, začinjela je galerija Bez Naziva. Prostor koji je nastao od studenata i za studente predstavljao je točku susreta u gradu. Akteri su bili gotovo isti ljudi koji su se uspjeli povezati kroz program *Fast Forwarda*, koji je godinama nakon nastavio pružati opuštenu platformu mladim profesionalcima da učine svoje prve korake u našoj, ponekad hermetičnoj struci. Galerija Bez Naziva je predstavljala naš dnevni boravak, izložbeni prostor, mjesto diskursa i diskusija – ukratko, popunila je sadržajno potreban prostor u životima mlađih ljudi, gdje se obrazovne i galerijske institucije nisu osjetile pozvanima dovoljno angažirati.

Početkom 2013. godine udruga Mavena također započinje svoj program naziva NMG@PRAKTIKA. Koncentrirana na predstavljanje nezavisne scene u sklopu kluba Kocka u Domu mladih, popularno zvana Praktika, postala je još jedno mjesto susreta u novostvorenoj splitskoj sceni. Radijus kretanja mlađih umjetnika, kustosa i dizajnera se potom opet koncentrirao na Dom mladih – žarište splitske alternativne umjetničke i glazbene scene unatrag par desetljeća. Moj prvi doticaj s programom NMG@PRAKTIKA dogodio se upravo tад, zajedno sa svojim tadašnjim kolegama pratila sam izložbe i događanja iz pozicije publike. Osvijestila sam vrijednost spomenutog programa par godine poslije kada sam započela angažman s portalom Kulturpunkt. Promatraljući „dručićnost“ izložbi koje se odvijaju u galeriji Praktika zapitala sam se bi li pojedine od njih ikad bile postavljene i predstavljene u Splitu da nije ovog prostora. Moje pitanje se većinom odnosilo na izložbe queer tematike, ali ne isključivo. Udruga Mavena je kroz svoj višegodišnji rad pokazala širinu koju institucije nikad nisu. Iako je nezavisna scena obilježena konstantnom borbotom za financiranje, pozitivna strana rada u ovakvoj strukturi jest sloboda izbora u kuriranju sadržaja. Moj angažman se na tom

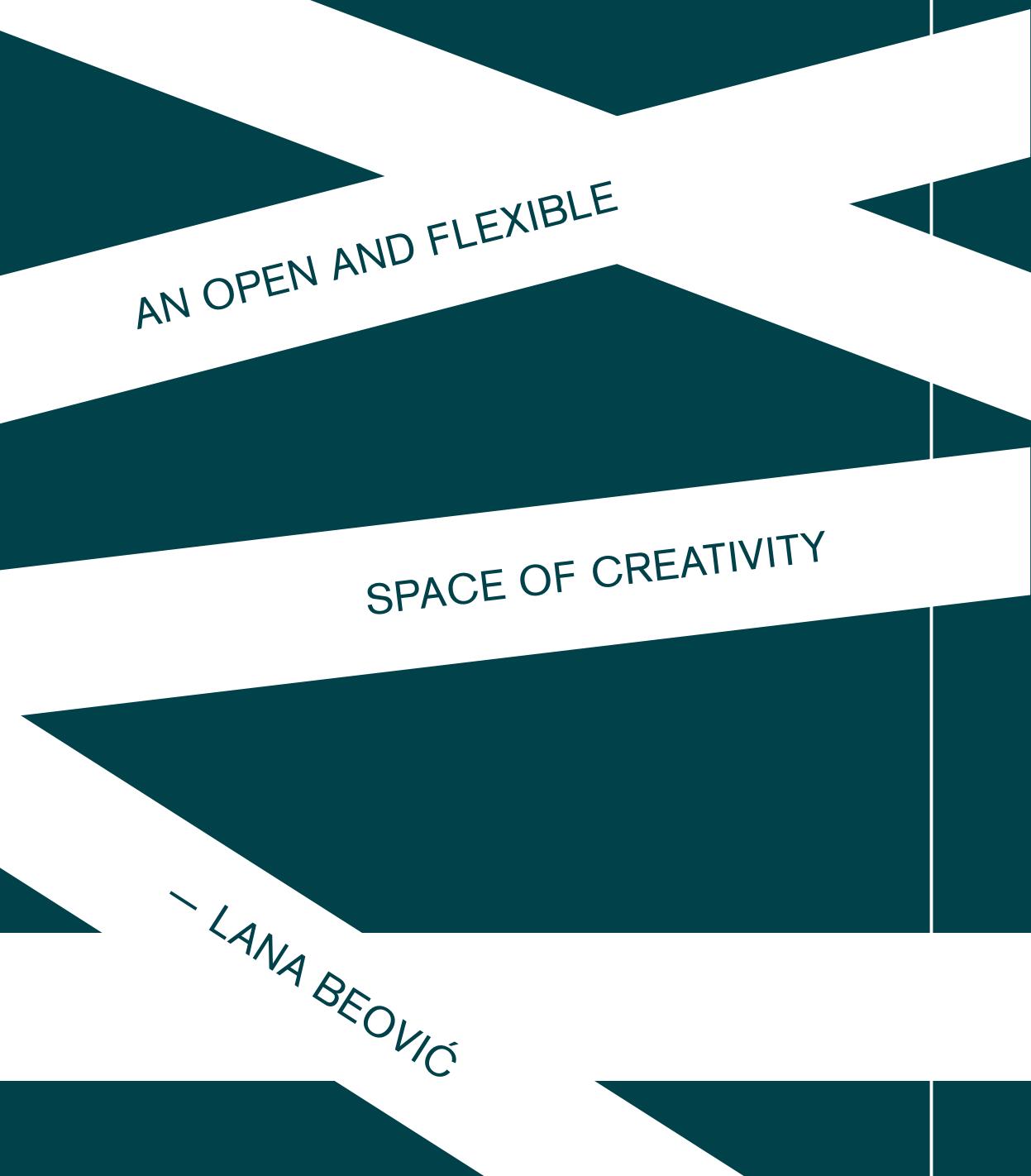
polju dogodio 2017. godine, u kustoskom timu s Natashom Kadin i Tinom Vukasović te se u Maveni nastavio do danas. Jedan od osnovnih koncepata platforme NMG jest predstavljanje novomedijskih radova mladih umjetnika s aktivističkom crtom. Nekako sam tu postavku uvijek doživljavala s rezervom – istina, fokus je na novim medijima, ali program nije ograničen time pa se kroz godine može naći niz izričaja i medija koje smo odlučili predstaviti. Deset izložbi predstavljeno je 2016. godine, osam godinu nakon te devet 2018. No, iako su izložbe najvidljiviji dio programa NMG@PRAKTIKA, mora se pridati pažnja i pratećem sadržaju koji se paralelno odvija u trajanju gotovo svake izložbe. Niz radionica, razgovora i predavanja na kojima udruga Mavena inzistira od početka djelovanja pridonose edukativnom i informirajućem aspektu koji svaka kvalitetna izložba mora sadržavati. Ovom argumentu uvelike pridonosi i činjenica da se svake godine nastoji održati kustoska radionica tematski vezana uz specifičnu izložbu. U području gdje mladi studenti traže kustosko iskustvo van svojih matičnih obrazovnih institucija, program NMG im nudi svojevrsni ulaz u taj svijet. Kustoski poziv na izlaganje kojeg objavljujemo svake godine stavlja naglasak na mlađe autore, studente i umjetnike/kustose na početku svoje profesionalne karijere. Poziv bude otvoren za niz formata: samostalne i skupne izložbe, akcije, performanse, interdisciplinarne projekte i kustoske koncepcije. Ne ograničavajući potencijalne suradnike na ovaj način osiguravamo raznolikost programa, a mladim autorima – koji nam i jesu primarna ciljana grupa – nudi fleksibilan prostor djelovanja i stvaranja. Postoji i mogućnost sufinanciranja potencijalnih radova što uvelike olakšava djelovanje pojedincima koji su tek izašli s fakulteta, ili još studiraju.

Ciklusi NMG@PRAKTIKA već odavno nisu u potpunosti lokacijski vezani u galeriju Praktika. Sudjelovali smo u projektima koji su bili postavljeni u gradskim prostorima, prostorima oko i u Domu mladih, od kojih su neki čak intervenirali i zaživjeli do danas u samoj zgradi (npr. projekt Tine Vukasović iz 2016. godine, naziva Zaboravljeni vrtovi: Vrt trećih načela / u čast filadendronu). Iako već neko vrijeme izlazimo iz prostora nizom izložbi i intervencija, Praktiku još uvijek doživljavamo svojim dnevnim boravkom. Galerijica koja je bila *coworking* prostor prije nego je to bilo popularno, Praktika je još uvijek žarište događanja udruge Mavena te brojnih drugih udruga vezanih uz prostor kluba Kocka i Doma mladih.





AN OPEN AND FLEXIBLE



SPACE OF CREATIVITY



— LANA BEOVIĆ

The process of writing the text for the three-year NMG@PRAKTIKA catalog has, maybe for the first time, made me take some time and look back at my beginnings in Split's art scene. While doing this I was able to illustrate a sort of personal timeline of events and projects which defined my work over the past 7+ years. I can safely say that the Mavena association has had both an indirect and direct influence from the very start. During 2012, the Museum of Fine Arts in Split, in cooperation with the Arts Academy, started a program called Fast Forward. The goal of the program was to connect and mentor students, resulting in their cooperation in forms of weekly exhibitions. A year later, during 2013, what started as an art piece for the 38th Split Salon, the Bez Naziva gallery was born. It was a space made by students and for students, and it represented a point of connection in the city. The students now active in Bez Naziva were the ones who managed to connect throughout the Fast Forward project – the project which years later continued to provide a platform for young professionals to make their first steps in our sometimes hermetic field. Bez Naziva represented our living room, exhibition space, place of discourse and discussions – in short, it managed to fulfill a need for content in the lives of young people, at a time when institutions such as colleges and galleries were not able to.

At the start of 2013 the Mavena association started their NMG@PRAKTIKA program. Focused on exhibiting the independent scene in the space of club Kocka at the Youth Center, the popularly called "Praktika" became another spot on the new art map of Split. The points of movement of young artists, curators and designers have once again focused on the Youth Center – the focal point of Split's alternative music and art scene going back a few decades. My first contact with the NMG@PRAKTIKA program happened around that time, when together with my colleagues, I made up the audience of many exhibitions and events. It was a few years later, when I started writing for the Kulturpunkt website, that I realized the value of the aforementioned program. Looking at the "otherness" of the exhibitions being held in Praktika, I wondered if it would be possible to ever see some of them in Split if they hadn't been displayed here. I was then mostly referring to queer exhibitions, but not exclusively. Throughout the years it has been active, the Mavena association has exhibited content broader than some institutions ever have. Although the independent art scene is marked with a constant battle for financing, the positive side of working within this structure is the freedom in curating content. My engagement in this field started in 2017, in the curator

team together with Natasha Kadin and Tina Vukasović, and has continued in Mavena to this day.

One of the main concepts of the NMG platform is exhibiting new media works of young artists with an activist component. I always took this label loosely – yes, it is true that the focus is placed on new media, but the program is not defined or constrained by this. There has been a variety of content and media presented throughout the years. There were ten exhibitions in 2016, eight the following year, and nine in 2018. Although exhibitions are the most visible part of the NMG@PRAKTIKA program, more focus should be placed on the accompanying content of each exhibition. The workshops, artist talks and lectures, which the Mavena association has insisted on from the beginning, contribute to the educational aspects every quality exhibition should contain. This is backed up by the fact that a curator workshop is held every year, depending on a specific exhibition picked for the program. In the space where young students seek curatorial experience outside of their universities, the NMG program provides an entrance to this world.

The open call for exhibitions we put out every year emphasizes applications by young authors, students or artists/curators at the beginning of their professional careers. The call is open to a number of formats: solo and group exhibitions, actions, performances, interdisciplinary projects and curatorial concepts. Not limiting our potential associates in this way enables us to be diverse in our program, while providing young authors – who are our primary focus group – a flexible space for creating. There is also an option of co-financing certain works which greatly helps those artists who are fresh out of college or are still studying.

The NMG@PRAKTIKA cycles have stopped being tied to the Praktika gallery in terms of location some time ago. Mavena has participated in projects which were exhibited in public space, in or around the Youth center, and in some which have even intervened in the building itself and continued to do so until now (for example, the 2016 work titled *Forgotten Gardens: Garden of Third Principles/ In Honor of Philodendron*). Although we have been exiting the space with a number of exhibitions and interventions, we still consider Praktika to be our living room. The small gallery which was a co-working space before it was popular, Praktika is still the focal point of events held by the Mavena association, as well as a number of other associations which are connected to club Kocka and the Youth center.



2015
2016
2017

DARKO ALEKSOVSKI

TVORNICE

FACTORIES

KUSTOS / CURATOR:
TONČI KRAJNČEVIĆ BATALIĆ

18 – 28 / 1 / 2016

Darko Aleksovski (1989.) živi i djeluje u Velesu u Makedoniji, vizualni je umjetnik i performer. Njegovi umjetnički interesi usmjereni su na suradničke i participativne projekte te institucionalnu kritiku. Bio je na rezidencijama u *bm:ukk Artist-in-Residence Program* (Beč, Austrija) i *Deutsche Börse Residency Program* u Frankfurter Kunstverein (Frankfurt, Njemačka). Sudjelovao je na međunarodnim projektima i izložbama u Tate Britain (London, Velika Britanija), FRAC (Marseille, Francuska), Hirvitalo – Center of Contemporary Art Pispala (Tampere, Finska) i Mångkulturellt Center (Botkyrka, Švedska), 55. Oktobarski salon (Beograd, Srbija). Od 2013.

redovito suraduje kroz samostalne i grupne projekte s izdavačem Mark Pezinger (Beč, Austria). Sudjelovao je na interdisciplinarnim istraživačkim projektima kao što su *Pixelversity* (Helsinki, Finska) i *Listening to the Audience* (Bitola, Makedonija). 2012. radio je kao Programska koordinator AKTO – Festivala suvremene umjetnosti (Bitola, Makedonija) i pisao osvrte i intervjuje za *Furtherfield* (London, Velika Britanija). U Makedoniji izlagao je u Muzeju suvremene umjetnosti, Muzeju Grada Skopja, Domu mladih, Umjetničkom studiju The Open Graphic i galeriji Cifte Amam.

Darko Aleksovski (1989, Macedonia) is a visual and performing artist. His artistic interests include ongoing collaborative and participatory projects, and institutional critique. He was Artist in Residence at bm:ukk Artist-in-Residence Program (Vienna, Austria) and Deutsche Börse Residency Program at Frankfurter Kunstverein (Frankfurt, Germany). In 2012 he worked as Program Coordinator at AKTO – Festival for Contemporary Arts (Bitola, Macedonia) and as reviewer and interviewer for Furtherfield (furtherfield.org/ London, UK). In Macedonia he exhibited in the Museum of Contemporary Art, The Museum of the City of Skopje, The Youth Cultural Center, The Open Graphic Art Studio and Cifte Amam Gallery. Since 2013, he frequently works on collaborations and solo projects with Mark Pezinger Verlag (Vienna, Austria). He has collaborated on interdisciplinary, research-based art projects such as Pixelversity (Helsinki, Finland) and Listening to the Audience (Bitola, Macedonia).

"Dolazim iz Velesa, industrijskog grada u Republici Makedoniji. U drugoj polovici 20. stoljeća u gradu je bilo smješteno mnogo velikih tvornica, svaka djelujući unutar svoje industrije; tvornice hrane, gradevnog materijala, tekstila, metalurške, kemijske, itd. Tvornice još postoje, ali nisu uspjeli ostvariti svoj puni proizvodni potencijal. Za vrijeme procesa privatizacije veliki broj radnika je otpušten i danas su nezaposleni.

Danas su te tvornice, u stanju ruina, spomenici, podsjetnici na vrijeme kada su "hranile" cijeli grad. Napuštene i u propadanju tvornice su podsjetnici na propale prošlosti. Rad *Tvornice* serija je bojanki velikog formata. Zamišljene su kao participativni crteži koji uključuju publiku u stvaranje nove slike nepopularnih spomenika. To je moj mali doprinos društvenoj situaciji; tvornice zamišljene kao bijeli list papira spreman za bojanje, za stvaranje nove slike. Izgubljeni potencijal tvornica i činjenica da je njihovo doba prošlost tako se izokreću i postaju novi početak.

Posvećeno mojim roditeljima."

Izjava Darka Aleksovskog, mладог македонског аутора, рад *Tvornice* смјешта у контекст транзиције и питања колективне memorije која су још увјек актуелна међу уметницима одраслим на овим подручјима. Рођен 1989. године, уметник је и сам одрастао с проблемима с којима се колективно

"I come from Veles, known as the industrial city in the Republic of Macedonia. In the second half of the 20th century the city housed a lot of factory giants, each one operating within a different industry. There were factories for food, building materials, textile, metal industries, chemicals etc. These factories still exist but they have failed to realize their full production potential. Many people were fired during privatization and they are presently unemployed.

At the moment, the factories are mostly ruined and serve as monuments, reminiscent of a time when they were "feeding" a whole town. They are reminders of a failed history. Factories is a series of large-format, colour-by-numbers posters. They are designed as participatory drawings, which involve the audience to create a new image for these infamous monuments. These posters are my small contribution towards this social situation; re-imagined as blank sheets of paper, ready to be colored and finished as images, thus possibly reversing the factories' lost potential and the fact that the good purpose they served is lost to history.

Dedicated to my parents."

The statement by Darko Aleksovski, the young Macedonian artist, places the work *Factories* in the context of transition and collective memory that are still issues artists from these areas

suočavao cijeli grad. U svom umjetničkom suočavanju s društvenom traumom autor se okreće djetinjstvu i igri, alatu kojim djeca, ali i odrasli spontano savladavaju nove izazove te vedute i interijere tvornica svog rodnog grada nudi kao bojanke velikog formata. Za splitsku izložbu proširuje rad uvođeći diaprojektore, kao simbol tehnologija koje je pregazilo vrijeme, i slajdove koji se referiraju na participaciju publike u ovom projektu. Svestan je da kolektivnu traumu, proizašlu iz povijesnog neuspjeha jednog sistema te nemoćnosti onog koji ga je naslijedio da zacijeli rane procesa tranzicije, ne može riješiti sam, autor poziva publiku na sudjelovanje, na participativno rješavanje problema. Uključujući se u rad, bajući tvornice, simbolički sudjelujemo u liječenju traume. Ali značenje rada ne staje u tom trenutku. Upravo kroz igru autor propituje aktualne odnose kulture i industrije. Igrajući se, natjerani smo razmišljati o posljedicama revitalizacije industrije (u praksi često industrijske baštine) kroz kulturu te novoj ulozi kulture uz koju se sve češće veže pojam industrije. Poznati odnosi industrije i kulture nestali su zajedno s tvornicama u procesu privatizacije. Autor predlaže kolektivnu igru kao alat spoznaje njihovih novih veza i uloga u društvu.

deal with. Born in 1989, the artist grew up with the same issues the whole city faced collectively. Facing social trauma through his artwork he turns to childhood and the game, a tool with which children and adults spontaneously overcome new challenges. Hometown factories, landscapes and interiors thus become large format paint-by-numbers posters. For Split exhibition the work incorporates slide projectors, as symbols of technologies run over by time, and slides that refer to the participation of the audience in this project. He is aware that the collective trauma, resulting from the historical failure of one system and the inability of the one that succeeded it to heal the wounds of the transition process, can not be solved alone and invites the audience to participate in problem solving. Involved in the work, coloring the factories we symbolically participate in the treatment of trauma. But the meaning of the work does not stop here. It is through the play that the author questions current relations of culture and industry. Playing, we are forced to think about the consequences of revitalization of industry (in practice often industrial heritage) through culture and the new role of culture that is increasingly linked to the term "industry". Familiar relations of industry and culture have disappeared along with the factories in the privatization process. The author proposes a collective game as a tool of discovering their new relationship and role in society.







QUEERANARCHIVE

LJETO. DOKOLICA.

SUMMER. LEISURE.

KUSTOS / CURATOR:
TONČI KRANJČEVIĆ BATALIĆ

18 – 25 / 2 / 2016

Tonči Kranjčević Batalić autor je i voditelj umjetničko-istraživačkog projekta *Cruising ekspedicije* iz kojeg je proizašla i ova izložba. Od 2010. koordinator je Kolektiva za razvoj, istraživanje i propitivanje queer kulture – queerANarchive te je realizirao niz umjetničkih i kustoskih projekata s produkcijom queer kulture. Kao kustos djeluje i u sklopu platforme NMG gdje vodi program *NMG@PRAKTIKA*. Član strukovne udruge HULU Split.

Diana Magdić kao aktivistica bavi se pravom na grad i valorizacijom arhitektonске baštine moderne. Djeluje kroz udrugu *Teserakt za interdisciplinarna istraživanja*. U sklopu projekta *Cruising ekspedicije* provela je sociološko

istraživanje na kojem se temelji ova izložba. queerANarchive je kolektiv za razvoj, istraživanje i propitivanje queer kulture koji djeluje od 2010. godine. U vrijeme normalizacije LGBT zajednice kustoskim, umjetničkim i edukativnim programima bavi se partikularnostima queer kulture. Programom queerIZLOŽBE otvara queer diskurs u gradu Splitu. Kolektiv je član Platforme Doma mladih u Splitu. Na međunarodnom nivou sudjelovalo je u programima *Queer Art Lab SpaceID Madrid* (2013.). *Activist in Residence* u Visbiju u Švedskoj (2014.) i međunarodnom projektu *Young Queer Europe* (2015.–2016.).

Tonči Kranjčević Batalić is the author and leader research program Interspaces of Faggotry, the research from which this exhibition emerged. Since 2010 he is the coordinator of the QueerANarchive collective for development, research and questioning of queer culture and has realized many artistic and curatorial projects in the field of queer culture. As a curator he works within the NMG platform where he curates the NMG@PRAKTIKA program. He is a member of HULU Split.

As an activist Diana Magdić deals with the right to the city and with the valorization of modernist architectural heritage. She works within the Teserakt association for interdisciplinary

research. For the Cruising expeditions project she conducted a socio-logical study which laid the foundations of this exhibition.

Since 2010 queerANarchive has been operating as a collective that develops studies and questions queer culture. Its curatorial, artistic and educational programs deal with the particularities of queer culture at the time of LGBT normalization. Its program queerEXHIBITIONS opens queer discourse in the town of Split. The collective is a member of the Youth Centre Platform, Split. It participated at Queer Art Lab Space ID Madrid (2013), Activist in Residence at Visby, Sweden (2014) and Young Queer Europe (2015–2016) programs.

Izložba *Ljeto. Dokolica*. rezultat je druge faze umjetničkog istraživanja prostornih praksi svakodnevnicе jedne specifične urbane zajednice, one muškaraca koji traže seks s drugim muškarcima, istraživanja koje ima za cilj mapiranje i valoriziranje *cruising* kulture. Nakon prošlogodišnjeg fokusa na "štage", gradske zelene površine tj. parkove koji su upravo kroz prakse njihovih korisnika postali specifični prostori formiranja i realiziranja jedne zajednice, ovom izložbom zalazi se na teritorij plaža. Osim specifične zajednice koja se okuplja na tim mjestima veza utvrđena između parkova i plaža jest dokolica. Sociološko istraživanje provedeno u sklopu projekta upravo dokolicu, u obliku koji tu nalazimo, prepoznaje kao ključnu za formiranje identiteta kako pojedinaca tako i zajednice koja se tu okuplja. Dokolica je kroz istraživanje prepoznata kao mjesto slobode, izbora, samoodređenja i životnog ispunjenja. Tako koncipirana dokolica približava se poimanju iste od strane situacionista koji je ne vide kao besposličarenje već kao antipod spektaklu tj. konzumerizmu. U vrijeme normalizacije LGBT zajednice pod okriljem neoliberalnih politika, kao i potpune komodifikacije slobodnog vremena koja se u urbanizmu manifestira vrednovanjem prostora isključivo kao ekonomskog resursa, ova izložba podsjetnik je na važnost same dokolice i prostora na kojima se ona realizira kao prostora kritike i propitivanja normativnih identiteta, prostora produkcije i reprodukcije drugog i drugaćijeg, prvenstveno u odnosu na dominantno društvo

Summer. Leisure. is an exhibit which resulted from the second stage of an artistic research program studying the everyday spatial practices of a specific urban community — men seeking sex with other men. The aim of the research was to map and valorize cruising culture. After last year's focus on cruising grounds, urban green areas, i.e. parks, which have become, through the practices of its users, specific areas of formation and self-realization of a community, this exhibition enters the territory of the beach. In addition to the specific community that gathers in these places, the connection established between the parks and the beach is that of leisure. Sociological research conducted within the project identifies leisure, in a form that is found there, as crucial for identity formation of both individuals and the community that forms there. Through the research leisure has been recognized as a locus of freedom, choice, self-determination and life fulfillment. So conceived, leisure approaches its definition set by Situationists who don't see it as idleness but as the antipode to spectacle i.e. consumerism. At the time of normalization of the LGBT community under the auspices of neoliberal policies, and complete commodification of leisure time which is manifested in urban planning which values space only as an economic resource, this exhibition is a reminder of the importance of leisure and the territory of its realization as a place of criticism and questioning of normative identities, a place of production and reproduction of the other and

spektakla, bilo na individualnom, bilo na kolektivnom nivou. Video zapisi i fotografije nastali u sklopu promatranja, u galerijski prostor prenose slike i zvukove jedne divlje gradske plaže. Mjestimično pojavljivanje čovjeka u tim slikama otkriva da se radi o zabilješkama prostornih praksi jedne zajednice te upućuje na ranije utvrđene veze prostora, dokolice i identiteta.

otherness in relation to the dominant society of the spectacle, either at the individual or at the collective level. The videos and photos created as part of the observation transfer images and sounds of a wild city beach into the gallery space. A man that sporadically appears in the images indicates that these are the records of the spatial practices of a community and indicates the established connection between space, leisure and identity.







TOWARD EUROPE

KUSTOSI / CURATORS:
TONČI KRAÑČEVIĆ BATALIĆ
TINA VUKASOVIĆ

17 – 25 / 3 / 2016

Udruga Uzgon aktivna je od 1994. godine kada organizira prvi *Art Squat* u zgradbi Doma mlađih, festival koji s vremenom prerasta u neformalnu organizaciju udruga. Udruga se i formalno registriša 1998. te godinu kasnije pristupa koaliciji udruga Glas 99. Tada pokreće i inicijativu za osnivanje Koalicije udruga mlađih u Splitu koja se i osniva dvije godine kasnije. Kroz svoj dvadesetogodišnji rad udruga na većini projekata problematizira socijalno ugrožene skupine i manjine.

Rad Uzgona realizira se kroz četiri sekcije. Zidar Betonsky glazbena je sekcija koja je na nezavisnoj glazbenoj sceni pristuna od 1995. godine. Zidar Betonsky radio je glazbu za niz kazališnih predstava kao što su *Konzul* (2000.), *Olovni vojnici* (2001.), *Edip* (2002.), *Hekuba* (2011.), *Mali plamen* (2007.). Fraktal Falus Teatar kazališna je sekcija Uzgona koja

djeluje od 1994. godine i do danas je izvela niz predstava. To su *Otmica Europe* (1994.), *Stolice* (1994.), *Ribar* (1995.), *Razgovor s Bogom* (1996.), *Šahmat* (1997.), *Olovni vojnici* (1998., 2001.), *Vena cava* (1999., 2001.), *Jezici* (2005., 2006.), *Judita 360* (2009.), *Judita* (2010.), *Proces – protokol* (2011.), *Victimize* (2012.). Lutarsko zanatska sekcija, Behemoth u periodu od 1995. do 2008. izrađuje krupe za potrebe splitskog karnevala. Resign je dizajnerska sekcija koja od 1995. dizajnira web i grafičke materijale udruge. U periodu od 2006. do 2008. godine u Galeriji 4, u staroj gradskoj jezgri održava cijelogodišnji novomedijski izložbeni program.

Godine 2008. sekcija producira dokumentarno - igrani film *Put kese* i pokreće istoimenu ekološku kampanju. The Work of Uzgon is realized through four sections. Zidar Betonsky is the music section. Since its creation in 1995 it has been a part of the independent music scene. Zidar Betonsky wrote music for a lot of theater performances such as *Consul* (2000), *Lead Soldiers* (2001), *Oedipus* (2002), *Hecuba* (2011), *Little Flame* (2007). The Fractal Phallus Theatre

is a theater section that since 1994 has produced a series of plays. Some of them are *The Rape of Europa* (1994), *Chairs* (1994), *Fisherman* (1995), *Conversation with God* (1996), *Checkmate* (1997), *Lead soldiers* (1998, 2001), *Vena cava* (1999, 2001), *Languages* (2005, 2006), *Judith 360* (2009), *Judith* (2010) The process - Protocol (2011), *Victimize* (2012). In the period from 1995 to 2008, the puppet craft section Behemoth made dolls for the Split carnival. Resign is the design section that has designed web and graphic materials for the association since 1995. From 2006 to 2008 in Gallery 4, in the old town, they organized a continuous new media exhibition program. In 2008, the section produced a documentary feature film titled *The Path of a Plastic Bag* and launched an environmental campaign with the same name.

The Uzgon Association has been active since 1994 when they organized the first Art Squat festival in the building of the Youth Center. The festival later became an informal organization of associations. After formal registration in 1998, in 1999 Uzgon joined Glas 99 coalition and also initiated the establishment of the Coalition of Youth Associations in Split which was formed two years later. Through its twenty years of work the association mostly problematize socially vulnerable groups and minorities.

Magarac umjetnik i njegove ljudske kolege umjetnici, postat će ultimativni suprematisti, oni koji će pružiti otpor svijetu koji smo sami stvorili, a koji nas želi uništiti.

Manifest 1 / Sivo na sivom
Hrvoje Cokarić / 2015.

Sve je u pogledu. Čovjek postaje svjestan samog sebe u trenutku kada uzvraća pogled životinji. Uočene sličnosti i razlike temelj su čovjekova odvajanja od prirode, njegova kulturnog razvoja, razvoja koji ne bi bio moguć bez tog najbližeg kruga drugara, drugih životinja. Početak prekida tog stoljetnog drugarstva u svom eseju *Zašto gledati životinje?*¹ iz 1977. godine John Berger pronalazi u vremenu industrijske revolucije 19. stoljeća. Potpuno nestajanje životinja iz čovjekove svakodnevnice Berger smješta u vrijeme korporacijskog kapitalizama 20. stoljeća kada životinje, nakon što su u prethodnoj fazi bile eksplorirane kao strojevi, postaju sirovine. Paralelno ekonomskom iskoristavanju životinja i njihovom fizičkom nestanku iz svakodnevnice čovjeka Berger razotkriva i njihovu kulturnu marginalizaciju. Kao životinje zatočene u zoološkim vrтовima, koji se, eto, javljaju širom Europe baš u vrijeme industrijske revolucije, one postaju dio svijeta spektakla. Pogled koji je nekad bio obostran u zatočeništvu postaje jednosmjeran, životinje postaju predmet čovjekove opservacije. Upravo u ruševinama jednog takvog mjesta, splitskog zoološkog vrta započinje i priča koju je pokrenuo Hrvoje Cokarić iz Uzgona. Iz zoološkog

The Donkey artist and his human fellow artists, will become the ultimate suprematists, those who will resist the world we created and that wants to destroy us.

Manifesto 1 / gray on gray
Hrvoje Cokarić / 2015.

It is all about the gaze. The man becomes aware of himself when he gazes back at the animal. Perceived similarities and differences are the basis of man's separation from nature, his cultural development, the development which would not be possible without the closest circle of his comrades, the other animals. In his essay "Why Look at Animals?"¹ from the 1977 John Berger detects the rupture of this centuries-old comradeship in the 19th century industrial revolution. The complete disappearance of the animal from the everyday life of a human comes with the corporate capitalism of the 20th century. Animals, exploited as machines in the previous phase, now become the raw material of production. Parallel to the economic exploitation of animals and their disappearance from human lives, Berger also reveals their cultural marginalization. Confined in zoos, which appeared across Europe just at the time of the industrial revolution, animals become part of the world of spectacle. The gaze that was once reciprocated, in captivity becomes one-directional, animals became the subject of human observation. It is in the ruins of one of such places, in Split zoo, where this story begins. Two years ago

vrta u zatvaranju Hrvoje je negdje prije dvije godine po prvi put izveo na slobodu Marjana dva mlađa tovara koji se zovu Marina Abramović i Kazimir Malevič. Izlaskom iz zatočeništva tovari postaju umjetnici koji obnavljaju davno izgubljene veze čovjeka i životinje, veze nekada sveprisutne u našim krajevima. A ta veza uspostavlja se pogledom. U slobodi Marina i Kazimir uzvraćaju pogled čovjeku i tako mu pružaju mogućnost uspostavljanja izgubljene veze s prirodom. O tome koliko smo spremni prihvati njihov pogled, prihvati postojanje drugog, ovisi budućnost same Zemlje. Kako i nova antropologija tako nam i pogled tovara govori da je *postojanje uvijek postojanje s nekim*². Dakle bez tovara nema ni nas.

1 John Berger, Why look at animals (1977.)

2 Donna J. Haraway, When Species Meet (2008.)

Hrvoje Cokarić from Uzgon released redundant two young donkeys from the zoo in the midst of it shutting down. In the freedom of Marjan hill two young donkeys named Marina Abramović and Kazimir Malevich become artists who renew long-lost connections between man and nature, once ubiquitous in our region. In freedom, Marina and Kazimir are reestablishing the gaze shared with man thus allowing us to establish the lost connection with nature. The future of the Earth itself depends on how much we are willing to accept their gaze and accept the existence of the other. Both the new anthropology and the gaze of the donkey teach us that the existence is always existing *with*² someone. So without the donkeys there's no us.

1 Donna J. Haraway, When Species Meet (2008)

2 John Berger, Why look at animals (1977)





TOWARD SPLIT EUROPE CROATIA



FEST 1

SIVOM
(vni suprematisti)

Cija nije plava i bijela kao to voli naglašavati u skim sredstvima i vranja. **Prava Dalmacija** je sve kao kamen od kojeg je sačinjena i malo je koja boja ostavila tako snažan utisak na dalmatinskog čovjeka kao siva. Ovaj je čovjek neprestano ratovao sa sivim kamenom otimajući mu ono malo plodne zemlje, ali ga je znao i iskoristiti gradeći od njega svoje nastambe, kuće, ulice, rive, gradove... Zapravo sve što u Dalmaciji ima trajnu vrijednost, izgradeno je od kamena. On je bio osnica sustava vrijednosti stoljećima. Karakter, vjera, ljubav, čovjek... sve se to vrednovalo kroz metaforu kamena. Tvrd opstojnost Dalmacije crpila je energiju iz „tvrde stine“. I dok su ljudi na takvom tlu, bez pomoći suvremenih tehničkih sredstava svoj usud kopali, tukli,

odbije poslušnost tako tvrdo, da ne postoji način da ga se makne s mesta. Sutradan će zaspalog težaka odnijeti iz polja domu kojeg zajedno dijele. Jer su i čovjek i tovar najčešće spavalj pod istim krovom. Tovar u prizemlju, čovjek malo povuše na katu. Zato se kaže da čovjek i tovar znaju više nego samo čovjek.

Ni tovar, a ni čovjek nisu mogli znati da budućnost donosi strojeve. Strojeve koji će promijeniti ne samo način života, nego i odnos prema životu. Došli su automobili, bageri, traktori i tovar je postao suvišan. Malo po malo, pa sve brže, magarci su nestajali i postali ugrožena vrsta ne samo u gradovima, nego i u najranijim selima. Mladi ljudi više nemaju priliku upoznati magarca. Ne osjećaju njegovu mekuću i toplinu, ne zagledaju mu se u oko, ne smiju se njegovom trzanju ušima. Ne žive s njim i ne osjećaju zahtvalost što im on nosi teret umjesto njih. Samo još pojedini mesari trebaju magarce, kako bi opskrbili neke

ovisna o digitalnim tehnologijama. Nedovoljno se primjećuje da digitalne tehnologije preuzimaju čovjekov život. Već sad su nestala mnogobrojna zanimanja i zanati koja danas rade ili računala ili strojevi upravljeni računalima, a proces se neumitno nastavlja i biva sve brži. Čeka li nas sudbina tovara kojega je industrija učinila suvišnim u čovjekovu životu? Što je čovjek lišen samopotpore kroz rad? Vjerujemo li zaista da u suvremenom svijetu možemo opstati ako sav kamen prekrijemo asfaltom, a sva polja pretvorimo u betonske strukture?

Tehnologija i kapital čine slobodnu misao i emociju suvišnimima što nas u konačnici dovodi do upitnosti opstanka nas kao ljudske vrste. Koliko još imamo vremena? Ako se osvrnemo na sudbinu tovara, vrlo malo. Oni su istrajavali nekih stotinjak godina od pojave prvih upotrebljivih automobilata. U digitalnom svijetu sve ide puno brže. Dalmatinski usrednjak

drugu opciju. Tako smo, paradoksalno, sami sebe osudili na suvišnost. Želeći si učiniti život lakšim, doveli smo se do ruba egzistencije. Jer kao što su brodski motor i električno vatilo uništili život u moru, a razni sonari, fishfinder i skeneri ga dotukli, tako će umjetna inteligencija, genetski inženjerинг i digitalizacija kapitala, filozofski gledano uništiti smisao našeg postojanja. Kao što je težak život čovjeka u ovim krajevima prije pojave industrije iznjedrio prekrasne kamene palače, domišljatu pučku arhitekturu, najlepše socijalne rituale te elegantne drvene brodice i dalmatinsko višeglasno pjevanje, tako nas je tehnički napredak doveo umjesto u društvo blagostanja, pod dekadentni aetički modul bez ikakve odgovornosti prema svojoj biološkoj i kulturološkoj okolini, postupno nam uzimajući tlo pod nogama, na koje se lako zaboravi ležeći u udobnoj tehnološkoj postelji.

FILIP OPAČIĆ

SPLIT PEOPLE

KUSTOSI / CURATORS:
TONČI KRAJNČEVIĆ BATALIĆ,
TINA VUKASOVIĆ

21 – 29 / 04 / 2016

Filip Opačić rođen je 1991. godine u Karlovcu, a 1995. godine preselio je u Ontario u Kanadi. Pohađao je program *Media Fundamentals na Koledžu Sheridan te je stekao diplomu preddiplomskog studija filma na Sveučilištu Borck*. Radeći u mediju filma i fotografije svoje radeve je prikazao na mnogim festivalima u Ontariju. Trenutno je student diplomskog studija Filma i videa na Umjetničkoj akademiji u Splitu. Prethodna godina prva je godina što je Filip živio u Hrvatskoj za duži period nakon što je kao djete odselio.

Izložba autora u sklopu ciklusa NMG@PRAKTIKA organizirana je u suradnji s Umjetničkom akademijom u Splitu kroz koju se studentima

pruža prilika prostorne artikulacije radova nastalih kroz kolegije Umjetnost u kontekstu 1 i 2. Pod mentorstvom izv. prof. Sandre Sterle, kolegij se održava na 1. godini diplomske studija Film i Video na UMAS-u. Kroz nastavu na kolegiju se proučavaju i promišljaju raznovrsne forme rada u umjetničkim i ne-umjetničkim kontekstima. Nadalje, studenti konceptualiziraju svoj rad u medijima, urbanom prostoru, prirodi, arhitekturi ili u širem društvenom kontekstu. Radovi se razvijaju od prvotne ideje, preko rijene konceptualizacije i izvedbe do prezentacije, dokumentacije i mogućnosti reizvedbe u drugom kontekstu.

Filip Opacic was born in Karlovac, Croatia in 1991 and moved to Ontario, Canada in 1995. He is a graduate of the Media Fundamentals program at Sheridan College and holds a BA in Film Studies at Brock University. Working in film and photography, Filip has been screened in various festivals throughout Ontario. He is currently a masters student at the Art Academy in Split, studying Film and Video. The past year has been the first time Filip has lived in Croatia for an extended period of time since leaving his home country as a child.

As a part of NMG@PRAKTIKA programme, the exhibition is organised in collaboration with Art Academy in Split. The collaboration

aims to offer students the experience of articulating their work in a gallery space. The exhibited works are results of Art in Context 1 and 2 classes mentored by assoc. Prof. Sandra Sterle in the first year of graduate studies in the Film and Video department at UMAS. Through these classes, different forms of art and non-art contexts are studied and reflected upon. Students are encouraged to conceptualize their work in media, urban space, nature, architecture or wider social contexts. The works are developed from the initial idea, through its conceptualization and implementation to presentations, documentation and opportunities of re-interpretation in other contexts.

"Zanima me upotreba filma za ispitivanje koncepta ljudskog individualizma na djelu u kulturnom sistemu. Fokusirajući se na repetitivnu prirodu čovjekova ponašanja film povezuje pojedince te tako postaje jedna vježba sistematiziranja ponašanja. Raščlanjujući elemente grada i ljudi koji u njemu žive, na kadrove i ponavljanja, želim pokazati sve što čini grad." izjava je kojom Filip Opačić, autor izložbe *Split People*, sam sebe svjesno postavlja u poziciju promatrača grada, te koja njegovom radu daje dokumentarni predznak.

Kao takvog, autora možemo smjestiti u dugu povijesnu liniju flâneura - radoznanog promatrača koji još od vremena Baudelairea luta gradom s ciljem vlastita ispunjenja i realizacije, ali i stvaranja nečeg novog. I kao što Benjaminov flâneur postaje ključ za razumijevanje modernog grada, tako Filip danas u gradu traži vizualne kodove razumijevanja suvremenosti.

U svom lutanju i promatranju Filip, koji je u Split došao na studij iz Kanade, u nama svima poznatoj svakodnevničici, svojim svježim pogledom otkriva ponavljanje. Ponavljanje koje je Benjamin ustanovio kao kod moderne, u smislu reprodukcije i demokratizacije umjetničkog djela, ovdje postaje prepoznatljiv element kako svakodnevnicice tako i same strukture autorskih video radova. Uspostavljajući vezu između stvarnosti i samog medija kojem autor pristupa, rad nadilazi tradicionalnu kroniku i dokumentaristiku te postaje komentar suvremenosti, i same uvelike uvjetovane upravo medijima kojima o njoj progovaramo.

"I'm interested in using film to examine the concept of human individuality operating within cultural systems. Film connects individuals by focusing on their repetitive nature and is an exercise in organizing overlapping behavior. By breaking down the elements of a city and the people inhabiting it into frames and repetitions, I hope to show everything that makes a city all at once." — a statement with which Filip Opacic, the author of the exhibition entitled *Split People*, consciously placed himself in the position of an observer of the city, and which imparts a sense of documentation to his work.

As such, the author can be placed in a long historical line of flâneurs - a curious observers who, since the time of Baudelaire, wander around the city with the goal of their own fulfillment and realization, but also of creating something new. And as Benjamin's flâneur becomes the key to understanding the modern city, Filip today is in search of visual codes for understanding the contemporary city.

Wandering and observing, the artist who came to study in Split from Canada reveals repetition in everyday life. Repetition, in terms of reproduction and the democratization of art, was established as a code of modern art by Benjamin. Now repetition becomes both a distinctive element of everyday life and the very structure of the author's videos. Establishing a connection between reality and the media, his work goes beyond the traditional chronicle and documentary becoming a comment

U tom smislu uvodni rad naglašava mogućnost manipulacije prostora i vremena koje danas omogućuje medij videa. Na taj način uspostavlja se kod čitanja izložbe. Taj kod, kroniku jednog prostora, naočigled predstavljenog u radu *Split People*, odvaja od prostornih i vremenskih referenci. Kroniku zamjenjuje beskonačno ponavljanje sadašnjosti u kojoj protagonisti postaju bezvremenim subjektima suvremenosti, upravo onakvim kakvim svi postajemo pod utjecajem sveprisutnog medijski simuliranog iskustva.

Izloženi radovi nastali su u sklopu kolegija Umjetnost u kontekstu 1 i 2 koje drži izv. prof. Sandra Sterle te Filmska i video fotografija koju drži viši predavač Mirko Pivčević na diplomskom studiju Filma i videa Umjetničke akademije u Splitu.

on contemporaneity, which is itself largely conditioned by the very media employed to comment on it.

In this sense the introductory work emphasizes the ability of contemporary video media to manipulate space and time. Thus a code for reading the exhibition is established. This code separates the chronicle, which *Split People* at first glance appears to be, from spacial and temporal references. The Chronicle is replaced by an infinite repetition of the present in which the protagonists become timeless subjects of contemporaneity, just as we all succumb to the influence of the omnipresent media-simulated experience.

The exhibited works were created as part of university modules *Art in the context 1 and 2* held by Assoc. Prof. Sandra Sterle and *Film and video photography* held by prof. Mirko Pivčević as part of the graduate program of the Film and Video department at the Academy of Arts in Split.







ADELA JUŠIĆ

UDRUŽENJE ZA KULTURU I UMJETNOST CRVENA, SARAJEVO /
ASSOCIATION FOR CULTURE AND ARTS RED, SARAJEVO

ETO NAM ŽENA

HERE COME THE WOMEN

KUSTOSICA / CURATOR: NATASHA KADIN

19 — 25 / 5 / 2016

Adela Jušić rođena je 1982. godine u Sarajevu, Bosna i Hercegovina, gdje živi i radi. Diplomirala je na Akademiji likovnih umjetnosti u Sarajevu 2007. godine i magistrirala *Ljudska prava i demokraciju u Jugoistočnoj Europi* na Univerzitetima u Sarajevu i Bologni 2013. godine. Članica je i jedna od osnivačica Udruženja za kulturu i umjetnost CRVENA. Izlagala je na oko 100 međunarodnih izložbi, dobitnica je nagrada YVAA 2010, Henkel Young Artist Price CEE 2011 i Specijalne nagrade Oktobarskog salona 2013. godine. Sudjelovala je na brojnim rezidencijalnim programima za umjetničke/ce (ISCP, New York, i.a.a.b. Basel) te bila sudionica mnogih radio-nica i panela (na London School of Economics, Royal College of Art, London etc.)

Ilvana Dizdarević / Elle. M rođena je 1982. godine u Sarajevu. Dugi niz godina bavi se eksperimentiranjem s glazbom i DJ-anjem. Njen prvi javni nastup bio je *line up* s sarajevskom progresivnom feminističkom grupom Starke u sklopu V day-a. Eksperimentirajući s zvukom industrije, prirode, mašina i zvukovima svakodnevnice, ona prevodi emociju u ritam, pregovarači frekvenciju, boju i autentičnost zvuka s intenzitetom javnog iskustva. Njeni nastupi određuju se kao *minimal, deep, techhouse*, ali ona eksperimentira i s popom, punkom i new wave synth popom. Godine 2012. s Andrejom Dugandžić osniva duo Black Water and her Daughter.

Adela Jušić was born in 1982 in Sarajevo, Bosnia and Herzegovina, where she lives and works. She graduated from the Academy of Fine Arts in Sarajevo in 2007, and got her MA in Human Rights and Democracy in South East Europe at the Universities of Sarajevo and Bologna in 2013. She is a member and one of the founders of the Association for Culture and Arts RED. She has participated in about 100 international exhibitions, and was awarded the YVAA 2010, Henkel Young Artist Price CEE 2011 and the Special Prize of October Salon 2013. She has participated in numerous residencies for artists (ISCP, New York, i.a.a.b. Basel), and has been the participant of many workshops and panels (London School of Economics, the Royal College of Art, London, etc.)

Ona je otišla u rat jer je rat značio slobodu. One su pale za slobodu. Eto nam žena! Eto nam žena! Željne smo rada i napora. Naš rad je naša dužnost. Ovo više nije borba gdje se lije krv, sad se lije znoj. Na rad idemo s pjesmom. Mi kad radimo, mi baš zapnemo.¹

Jedna od najpoznatijih i najaktivnijih umjetnica mlađe generacije s ovih prostora, Adela Jušić, u sklopu ciklusa izložbi NMG@PRAKTIKA kreirati će didaktički kolaž *Eto nam žena* na vanjskom staklu zgrade Doma mladih. Rad se oslanja na istraživanje koje su Andreja Dugandžić i Adela Jušić radile u sklopu programa *Šta je nama naša borba dala?* Udruženja za kulturu i umjetnost CRVENA, koje je rezultiralo kreiranjem online Arhiva antifašističke borbe žena BiH i Jugoslavije (www.afzarhiv.org).

Rad govori o promjenama politika spram žena, uspoređujući period početka Drugog svjetskog rata, kada su žene masovno mobilizirane u ratne redove i pozadinsku borbu, u sklopu Antifašističkog fronta žena, u kojoj su sudjelovale na različite načine te poslijeratno sudjelovanje žena u izgradnji nove države i društva, posebno na dobrovoljnem radu, te velikom preokretu poimanja ženskog rada i doprinosa društvu koji se događa u 50-tim godinama 20. stoljeća, kada se žene ponovo pozivaju u svoje "prirodne" uloge majki, domaćica, odgajateljica i njegovateljica.

Ovim periodom, odnosno temom, Adela Jušić se kroz svoj umjetnički i

She went to war because war meant freedom. They have fallen for freedom. Here come the women! Here come the women! We are eager to work and endeavour. Our work is our duty. This is not a fight where the blood is pouring, sweat is now pouring. We go to work with the song. When we work, we just dig in.¹

One of the most famous and active artists of the younger generation from this area, Adela Jušić, created a didactic collage *Here come the women* as part of the NMG@PRAKTIKA cycle of exhibitions. It will be placed on the outer glass of the Youth Center building in Split. This work is underpinned by research that Andreja Dugandžić and Adela Jušić, as part of the Association for Culture and Arts RED, were working on under the project *What has our struggle given us?* which resulted in creating the online Archive of antifascist struggle of women of Bosnia and Herzegovina and Yugoslavia (www.afzarhiv.org).

The work speaks about changes in policy towards women, comparing the period of the beginning of the Second World War, their mobilization to the front lines and background battles in which they participated in different ways, with the post-war participation of women in building a new state and society, especially through voluntary work, and a great turnaround in understanding women's work and contribution to society that took place in the 50's of the 20th century, when women were called back to embrace

aktivistički rad bavi već godinama, jer se radi o kratkom povijesnom razdoblju kada žene sa ovih prostora po prvi put u ulaze u javni i politički život na velika vrata, koja su im do tada bila zatvorena uslijed opresije patrijahanog drušva. Do danas se ovakav masovan i značajan društveni i politički iskorak nije ponovio.

U sklopu gostovanja autorica u Splitu, Adela Jušić i Andreja Dugandžić održat će i predavanje o svom radu na projektu online Arhive, a izložba će biti popraćena glazbenim performansom Ilvane Dizdarević.

1 Narativni dio rada preuzet je iz dokumenata koji se nalaze na Arhivu antifašističke borbe žena BiH i Jugoslavije (www.afzarchiv.org)

their "natural" roles of mothers, housewives, educators and caregivers again.

Adela Jušić has been preoccupied with this period and theme for years through her artistic and activist work, because it is a short historical period when women in this region are enter into the public and political life significantly for the first time, which previously wasn't possible due to the oppression of patriarchal society. Such a massive and significant social and political breakthrough has not been repeated to date.

As part of their visit to Split authors Adela Jušić and Andreja Dugandžić gave a lecture about their work on the project of the online Archive, and the exhibition was accompanied by a musical performance by Ilvana Dizdarević.

1 The narrative part of the work is taken from documents stored in the Archive of antifascist struggle of women of Bosnia and Herzegovina and Yugoslavia (www.afzarchiv.org)







BLACK SAILS JMS

TINA VUKASOVIĆ

ZABORAVLJENI VRTOVI: VRT TREĆIH NAČELA / U ČAST FILADENDRONU

FORGOTTEN GARDENS: GARDEN OF THIRD PRINCIPLES / IN HONOR OF PHILODENDRON

KUSTOS / CURATOR:
TONČI KRANJČEVIĆ BATALIĆ

4 – 22 / 7 / 2016

Tina Vukasović (Split, 1989.), vizualna umjetnica. Završila diplomski studij slikarstva 2013. na Umjetničkoj akademiji u Splitu. Članica HULU-a, grupe Čekanje i grupe Bez naziva. Od 2009. sudjelovala na više skupnih izložbi (38. *Splitski Salon*; XI. *Erste fragmenti*; XI. i XII. *Trijenele kiparstva; Meandriranje – Prizori od svjetla, za Juliju; MuFiV- Otvoreno; Hybrid Media Camp; Almissa Open Air...)* i pet samostalnih izložbi (Galerija umjetnina u Splitu, Studio

21, Galerija Greta, Salon Galić). 2014. godine finalistica Nagrade Radoslav Putar. Sudjelovala na rezidencijskom programu Punta Arta – otočka karta 2 na otoku Zlarinu i dva Erasmus plus projekta u Turskoj i Italiji. Radi kao koordinatorica za Galeriju umjetnina u Splitu (FFWD – utorkom u Galeriji), asistentica kustosa za Mavenu u sklopu jednogodišnjeg stručnog usavršavanja i kao jedna od kustosa za galeriju Bez naziva.

Tina Vukasović (Split, 1989), visual artist. Acquired a Master's degree in Painting in 2013 at the Arts Academy of the University of Split. Member of HULU Split, art group Čekanje and Bez Naziva. Since 2009 participated in numerous group exhibitions (38. Split Salon; XI. Erste Fragments, XI. and XII. Triennial of Sculpting; Meandering - Glances of light, for Julije; MuFiV - Opened; Hybrid Media Camp; Almissa Open Air...) and five solo exhibitions (Gallery of Fine Arts

Treće načelo. Heterotopija ima moći da na jednom realnom mjestu su-postavi više prostora, više smještanja koja su međusobno nespojiva. Tako se u teatru, na pravokutniku pozornice, smjenjuju nizovi mjesta koja su jedna drugima strana; isto je tako kino vrlo neobična pravokutna prostorija, iz pozadine koje se trodimenzionalni prostor projektira na dvodimenzionalni ekran; no možda je najstariji primjer ovih heterotopija, u obližju protuslovnih smještanja, drevni primjer vrt. (...) Vrt, to je najsitniji djelić svijeta i istodobno sveukupnost svijeta. Vrt je od početka Antike vrsta sretne i univerzalne heterotopije.

Michel Foucault, O drugim prostorima: Utopije i heterotopije

Ovom izložbom započinje višemjesečni ciklus *Zaboravljeni vrtovi* koji inicira obnovu vrtova Doma mladih u Splitu. U samom Domu mladih postoje tri manja odjeljka namjenjena unutrašnjim vrtovima i jedan veći dvorišni odjeljak. Svaki od ovih vrtova, bez obzira na razinu zauštenosti i održavanosti, intrigira pitanjima o prošlosti i mogućnostima korištenja.

U arhitektonskom oblikovanju Doma mladih vidljivo je promišljanje suživota arhitekture, prirode i ljudi. Danas su ovi vrtovi prepušteni propadanju te je ideja suživota narušena. Autorica je započela s obnovom jednog unutrašnjeg vrt-a, smještenog na južnoj strani zgrade, uz prostor za portira. U tom vrtu već niz godina uspijeva filadendron koji se

Third principle. The heterotopia has the power of juxtaposing in a single real place different spaces and locations that are incompatible with each other. Thus on the rectangle of its stage, the theater alternates as a series of places that are alien to each other; thus the cinema appears as a very curious rectangular hall, at the back of which a three-dimensional space is projected onto a two-dimensional screen. Perhaps the oldest example of these heterotopias in the form of contradictory locations is the garden. (...) The garden is the smallest fragment of the world and, at the same time, represents its totality, forming right from the remotest times a sort of felicitous and universal heterotopia.

Michel Foucault — Of Other Spaces: Utopias and Heterotopias

This exhibit marked the beginning/ was the start of the *Forgotten Gardens* cycle which initiated the restoration of the gardens of the Youth Center in Split. In the Youth Center there are three small compartments planned as internal gardens and a large courtyard. Each of these gardens, regardless of the level of maintenance or neglect, opens up questions about the past and the future of the place.

The architectural design of the Youth Center shows the reflection on coexistence of architecture, nature and people. Today these gardens are neglected, and thus the idea of

prilagodio prostoru tako što je srastao s njim. Okopavanje tog vrtu više je nalikovalo arheološkim iskapanjima. Pronađeni su ključevi, opušci, čepovi, razbijeno staklo, listići iz kladionice, četiri para cipela, stara televizija, ostaci novinskog papira i drugi ostaci koji ukazuju na zbivanja u tom prostoru posljednjih desetljeća. Memoriju prostora dodatno prizivaju stari projektori uskladišteni tik do vrtu.

Oživljavanje vrta zamišljeno je kao participativan proces. On uključuje angažman korisnika prostora koji su pozvani da donacijom biljaka i drugih vrtnih elemenata sami postanu kreatori izgleda i sadržaja vrta. Time vrtovi Doma mladih postaju mesta zajedništva arhitekture, prirode i ljudi, simbolički sažimajući bogatstvo prostora i života koji postoje okolo njih.

Prostorna instalacija *Vrt trećih načela* obuhvaća intervenciju sadnje biljaka u jedan vrt Doma mladih, naglašavanje prirodne komponente artificijelnom rasvjетom i zvukom, pronadene artefakte, foto i video dokumentacija vrta te maketa vanjskog vrta Doma mladih kao najava budućih intervencija.

coexistence is undermined. The author started with the reconstruction of one of the inner gardens, located on the south side of the building. In this garden, for many years, a philodendron plant has managed to find its space in the abandoned architecture so that it has grown together with it. Hoeing the garden resembled archaeological excavations. Keys, cigarette butts, caps, broken glass, four pairs of shoes, an old television set, the remains of newspapers and other debris were found. They indicate the life in this area in recent decades.

The revival of the garden was conceived as a participatory process. It includes the engagement of the users of the Youth Center who were invited to donate plants and other garden elements thus becoming themselves the creators of the shape and content of the garden. Thus the gardens of the Youth Center became places of community architecture, uniting nature and people and symbolically summarizing the wealth of the place and life that exists around it.

The spatial installation titled *Garden of the Third Principle* consists of the intervention of planting plants in one garden of the Youth Centre, emphasizing the natural components with artificial lighting and sound, exposition of found artifacts, photo and video documentation of the garden and a model of the courtyard of the Youth Center as an announcement of future interventions.





GALERIJA M
IZLOŽBA



PETRA SKRAČIĆ PERIĆ DINO PERIĆ

HVÖT

KUSTOS / CURATOR:
TONČI KRAJNČEVIĆ BATALIĆ

1 – 8 / 9 / 2016

Petra Skračić Perić (r.1990.) i Dino Perić (r.1992.) studenti su III. godine Umjetničke akademije u Splitu, smjer Film i video. Ovo im je prva samostalna izložba. Prvi zajednički rad izlagali su na skupnoj izložbi studenata Odsjeka za film i video u galeriji MKC-u 2016.

Izložba autora u sklopu ciklusa NMG@PRAKTIKA organizirana je u suradnji s Umjetničkom akademijom u Splitu kroz koju se studenata pruža prilika prostorne artikulacije radova nastalih kroz kolegij Umjetnost u kontekstu 1 i 2. Pod mentorstvom izv. prof. Sandre Sterle, kolegiji se održava se

na 1. godini diplomskog studija Film i Video na UMAS-u. Kroz nastavu na kolegiju se proučavaju i promišljaju raznovrsne forme rada u umjetničkim i ne-umjetničkim kontekstima. Nadalje, studenti konceptualizaciju svoj rad u medijima, urbanom prostoru, prirodi, arhitekturi ili u širem društvenom kontekstu. Radovi se razvijaju od prvotne ideje, preko njene konceptualizacije i izvedbe do prezentacije, dokumentacije i mogućnosti reizvedbe u drugom kontekstu.

As part of the NMG@PRAKTIKA program, the exhibition is organised in collaboration with the Art Academy in Split. The collaboration aims to offer students the experience of articulating their work in a gallery space. The exhibited works are the results of Art

in Context 1 and 2 classes mentored by assoc. Prof. Sandra Sterle in the first year of graduate Film and Video studies at UMAS. In the modules different forms of art and non-art contexts are studied and reflected upon. Students are encouraged to conceptualize their work in the media, urban space, nature, architecture or wider social contexts. The works are developed from an initial idea, through its conceptualization and implementation to presentations, documentation and opportunities of re-interpretation in another context.

Rad naziva *HVÖT* prostorna je video instalacija koja se sastoji od centralnog, skulpturalnog dijela – crne piramide koja nosi dva LCD ekrana s repetitivnim projekcijama mlaza crvene tekućine. Između ekrana, u samom središtu piramide položeno je organsko srce.

Video projekcija repetitivna je prikaz toka tekućine. Uparen s obuzimajućom, sedativnom audio podlogom rad teži uspostavljanju komunikacije s promatračem. Upravo repetitivnost videa i audija ima hipnotički utjecaj na promatrača koji gledanjem biva uronjen u rad te u njemu vidi vlastiti tok svijesti. Ili riječima autora – Momentalno odmaknuti od svoga ega, prostora i vremena u kojem jesmo, kao u kakvom induciranim transu, otvaramo vrata svijesti, otkrivamo potisnuto. Rad autora tako nema jedinstveno značenje već je postaje odraz cijelog niza individualnih tokova svijesti. Ipak, autori svijest ne doživljavaju kao čisto intelektualnu kategoriju, njeno ishodište je organsko, ona prenosi duboke unutarnje osjećaje. U radu se ta veza očituje kroz organsko srce smješteno u samo središte instalacije.

The work entitled *Hvöt* is a spatial video installation consisting of a central, sculptural part – a black pyramid carrying two LCD screens with repetitive projections of a stream of red liquid. Between the screens, in the middle of the pyramid is placed an organic heart.

The video projection is a repetitive display of a flow of fluid. Matched with immersive, sedative audio background the work aims to establish communication with the observer. The repetitiveness of video and audio has a hypnotic impact on the audience. Observing, they become immersed in the work and there they find their own stream of consciousness. Or as the authors say – Momentarily moved away from ego, space and time in which one exists, as in an induced trance, the gates of consciousness are opened, the suppressed liberated. The authors' work doesn't have a unique meaning, it becomes a reflection of a range of individual streams of consciousness. However, the authors do not take (or understand) consciousness to be a purely intellectual category – its origins are organic, it conveys deep inner feelings. In this work the connection is manifested through the organic heart that lies at the heart of the installation.





VANA GAĆINA, TANJA MINARIK, TIN DOŽIĆ

SLIKA / POKRET / ZVUK

IMAGE / MOVEMENT / SOUND

KUSTOS / CURATOR:
TONČI KRAÑČEVIĆ BATALIĆ

Vana Gaćina po završetku slijekarstva na ALU u Zagrebu, u želji za pokretanjem svojih slika otkriva video umjetnost te upisuje magisterij na smjeru videa na ALU u Ljubljani. Tu se upoznaje sa raznim mogućnostima koje pruža spoj umjetnosti i tehnologije te počinje s radom na multimedijalnim instalacijama u kojima povezuje klasičnu umjetnost sa suvremenom tehnologijom kroz analoge i digitalne medije.

Tanja Minarik multimedijalna je umjetnica diplomirala na studiju Novih medija na ALU u Zagrebu, članica ULUPUH-a, UR Instituta i Udruge Radiona. U svojim prikazima fragmentirane svakodnevice koristi se raznim aspektima video umjetnosti i oblikovanja - audio/vizualnim izvedbama, instalacijama,

interaktivnim instalacijama, animacijom, montažom, mapiranjem. Tin Dožić diplomirao je studij Novih medija na ALU u Zagrebu i Psihologiju na Hrvatskim Studijima. U svom radu prvenstveno se bavi medijem zvuka s naglaskom na DIY tehnologiju, eksperimentalnu glazbu, *field recording* i audio instalacije, a zanima ga dodirna točka prirodnog i tehnološkog koju ispituje tražeći spoj električnog i organskog. Tanja Minarik i Tin Dožić svoju audiovizualnu suradnju započeli su u projektu *MMessy Oscillators* 2013. Dosađnje izvedbe u formi dva uključuju nastupe u galeriji Greta, na ALU Zagreb, u galeriji Miroslav Kralević, na Izložbi zvuka Zavoda za eksperimentalni zvuk.

30 / 9 – 2 / 10 / 2016

After studying painting at the Academy of Fine Arts in Zagreb, Vana Gaćina discovered video art and started a Master's program of Video Art at the Academy of Fine Arts in Ljubljana. There she discovered a variety of possibilities to explore a combination of art and technology and began her work on multimedia installations that combine classical art with modern technology through analogue and digital media.

Tanja Minarik is a multimedia artist, graduated with a Master's degree in New Media at the Academy of Fine Arts in Zagreb. She is a member of ULUPUH, UR Institute, and Radiona Association. In her depictions of fragmented everyday life, she uses various aspects of video art and design - audio /

visual performances, installations, interactive installations, animation, editing, and mapping.

Tin Dožić also graduated with redundant New Media at the Academy of Fine Arts in Zagreb. In his performances he primarily works with media sound - performances in audiovisual projects. Helped through collaboration with various artists and enthusiasts, Tin Dožić developed his own musical instruments and experiments with technology. Tanja Minarik and Tin Dožić are an audiovisual team whose collaboration started with the project MMessy Oscillators 2013. Past performances as a duo include performances in the Gallery Greta, ALU Zagreb, and a solo show at the Sound Exhibition of the Institute for Experimental Sound.

Trodnevni program naziva *slika / pokret / zvuk* kroz format izložbe, audio-vizualne izvedbe i radionica ispituju odnose slike, pokreta i zvuka u novomedijskoj umjetnosti. U svom radu Vana Gaćina polazi od istraživanja klasičnih formi umjetnosti, konkretno u radu *Točka* izloženom ovom prilikom, polazi od kolaža velikih dimenzija na koji se nadovezuju audio-vizualni slojevi novomedijskog izričaja kroz koje autorica u rad uključuje i promatrača. Rad *Točka* tako postaje slika koja se akcijom promatrača pretvara u audio video instalaciju. Promatrač aktivacijom mapiranih videa te njegovim manipuliranjem brzine i intenziteta boje vrši reakciju na forme slike te pokreće senzore za zvuk i pretvara sliku u glazbeni instrument.

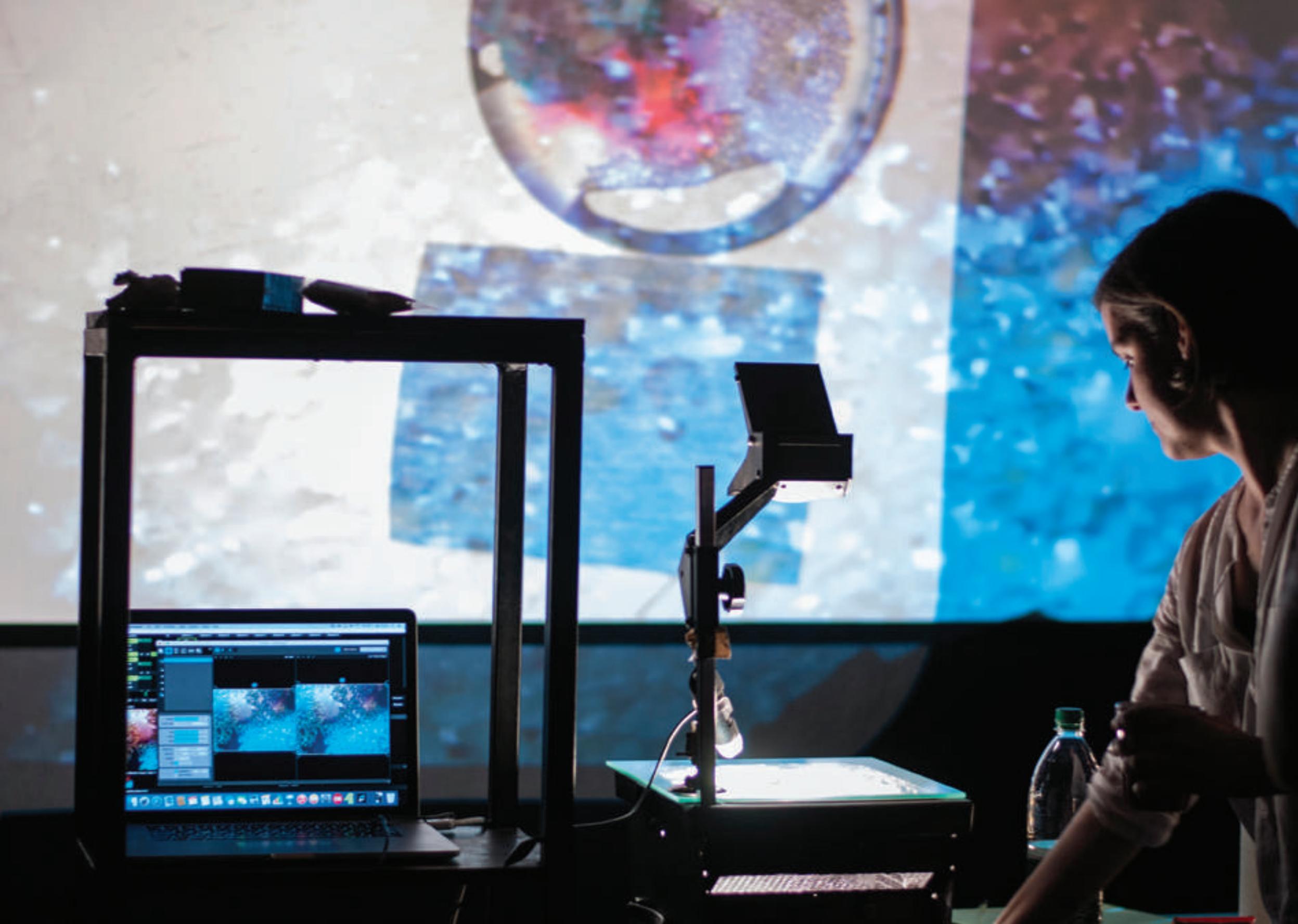
Drugi dan programa obilježit će audio-vizualna izvedba Tanje Minarik i Tina Dožića. Spoj zvukovnih manipulacija Tina Dožića s projekcijama Tanje Minarik donosi lijepu i jasno poetiziranu živu igru koja ukazuje na uhodanost i odmjerenost ovog izvođačkog tima.

Za zainteresiranu publiku, pod vodstvom Tanje Minarik i Tina Dožića održat će se i radionica audio-vizualne izvedbe kroz koju će sudionici imati priliku dati sliku i zvuk predmetima pronađenima na cesti. Nova slika pronađenim predmetima formirat će se kroz mikroskope, projektore, grafoскопе i sl., a zvuk će se snimati portabilnim snimačem zvuka i kontaktnim mikrofonima te obrađivati digitalno i analogno. Zainteresirani polaznici se pozivaju da optionalno donesu i vlastitu audio tehnologiju, laptop, efekte i snimače zvuka.

The three-day program called *image / movement / sound* uses the formats of exhibition, audio-visual performances and workshops to examine relations between image, movement and sound in new media art. In her work Vana Gaćina starts her research from traditional forms of art, particularly in the work exhibited on this occasion - *Točka* (Point), from large-dimension collages, which are then layered with new media expressions through which the author of the work also includes the observer. The Point becomes an image that the act of observing transforms into an audio-video installation. By activating mapped video and manipulating the speed and the intensity of colour, the observer interacts with the image, making it an audio-visual piece.

The second day of the program was marked by an audio-visual performance by Tanja Minarik and Tin Dožić. The combination of Tin Dožić's sound manipulation and Tanja Minarik's video projections creates a pleasing and clearly poeticized interplay that indicates the experience of the performing team.

For the interested public, led by Tanja Minarik and Tin Dožić there were workshops of audio-visual performance. At the workshop, participants had the opportunity to impart image and sound to the objects found in the street. New images of found items were formed through microscopes, projectors, overhead projectors etc., which completes the story opened with Vana Gaćina's exhibit that indicates the complexity of new media performance.





MARKO MARKOVIĆ

SPOMENIK MATI PARLOVU

MATE PARLOV MONUMENT

KUSTOS / CURATOR:
TONČI KRAJNČEVIĆ BATALIĆ

23 – 27 / 11 / 2016

Marko Marković (1983.) umjetnik, rođen je u Osijeku. Godine 2007. diplomirao je kao akademski slikar na Umjetničkoj Akademiji u Splitu, 2009. završio Pedagoški fakultet u Zadru, te 2016. upisao MA Art and Science Universität für angewandte Kunst u Beču.

Aktivno izlaže od 2005. i sudjelovao je na brojnim izložbama, rezidencijama, festivalima u zemlji i svijetu. Umjetnički je direktor festivala DOPUST / Dani otvorenog performansa. Osnivač je udruge za istraživanje i promicanje izvedbenih umjetnosti Dopust. Član HULU Split i HZSU-a. Bio je jedan od frontmena u ex punk bendu Ilija i Zrno Žita te electro bendu Porno Suicide. Dobitnik je nagrade Radoslav Putar / Young Visual Artists Award 2011 za najbo-

ljeg mladog vizualnog umjetnika u Hrvatskoj. Od 2012. do 2014. radi kao asistent u Matthew Barney Studiju u New Yorku, kada je organizirao i kurirao programe The Crew i The Crew 2 na kojima su se predstavljali umjetnici iz Matthew Barney studija. Izložbom *Izvrnute piramide* tokom 2015. i 2016. godine predstavio je selekciju recentnih radova u MMSU Rijeka, Art radionicu Lazareti u Dubrovniku, Galeriji Dnevni boravak, Rojc u Puli, SC Galeriji u Zagrebu, Podrumima Dioklecijanove palače u Splitu, te Kazmat galeriji u Osijeku. Također, 2016. godine svoj rad je izlagao u sklopu Hrvatskog paviljona na Bijenalu arhitekture u Veneciji.

Marko Markovic (1983), the artist, was born in Osijek. In 2007 he graduated as a painter at the Art Academy in Split, in 2009 he completed studies at the Faculty of Education in Zadar, and in 2016 he enrolled in an MA for Art and Science studies at the Universität für Angewandte Kunst in Vienna.

Exhibiting since 2005, the artist has participated in numerous exhibitions, residencies, festivals at home and abroad. He is the artistic director of the festival DOPUST / Days of Open Performance. The founder of the Association for the study and promotion of the performing arts Dopust. A member of HULU Split and HZSU. He was one of the frontmen of punk band Ilija i zrno Žita and electro band Porno Suicide. He was awarded Radoslav Putar / Young Visual Artists Award in 2011 for Best young visual artist in Croatia. From 2012 to 2014 the artist worked as an assistant in Matthew Barney Studio in New York, where he organized and curated programs The Crew and The Crew 2 where artists working in Matthew Barney studio presented their work. The exhibit *Inverted pyramid* in 2015 and 2016, presented a selection of recent works of the author in MMSU Rijeka, Art Workshop Lazareti in Dubrovnik, Gallery Lounge, Rojc in Pula, SC Gallery in Zagreb, Diocletian's Palace Basements in Split, and Kazmat gallery in Osijek. Also, in 2016 his work was exhibited as part of the Croatian pavilion at the Biennale of Architecture in Venice.

Podizanjem spomenika Mati Parlovu, najvećoj istinskoj legendi hrvatskog sporta bivše Jugoslavije svjetskoga ranga, podižemo spomenik pravim i iskrenim ljudskim vrijednostima kontra lažnih idea — riječi su Marka Markovića kojima autor obrazlaže motivaciju za ovaj rad te se još jednom pozicionira kao umjetnik koji spremno reagira na društvenu stvarnost koja ga okružuje. Otvarajući priču o podizanju spomenika Mati Parlovu, legendi jugoslavenskog sporta te idolu suvremenog antifašističkog pokreta, Marković dominantnom nacionalističkom diskursu, uz koji često ruku pod ruku ide i fašizam, odgovara poznatom izrekom slavnog boksača — Kako ja mogu biti nacionalist ako sam svjetski prvak?

Odabirom forme spomenika Marković priču razvija na više razina, u svakom slučaju jasno pogodajući poremećaje u društvenoj stvarnosti i sistemu koji je producira. Tako rad s jedne strane razvija administrativni proces kroz koji je gradskoj Komisiji za imena ulica i trgova i za spomenike upućen Zahtjev za odobrenje postavljanja spomenika Mati Parlovu, te je, bez obzira na to što odgovor na zahtjev nikad nije stigao, u administrativnim bespućima lokalne samouprave zahtjev protokoliran kao podsjetnik na humanističke vrijednosti antifašizma. S druge strane, upornošću i odlučnošću samog umjetnika, rad pronalazi svoje mjesto u javnom prostoru grada. Ukljesavajući u jednu od fasada zgrade Doma mladih već spomenutu izjavu Mate Parlova Marković se suprotstavlja dominantnim spomeničkim praksama i politikama te

Raising a monument to Mate Parlov, the biggest true legend of Croatian sport in former Yugoslavia with world rank, we raise a monument to real and genuine human values opposing false ideals. Marko Marković explains his motivation for this work, and once again positions himself as an artist who readily responds to the social reality that surrounds him. Opening the story of raising the monument to Mate Parlov, legend of Yugoslavian sport and an idol of the contemporary anti-fascist movement, Marković opposes the dominant nationalist discourse, often accompanied by fascism, with a well-known saying from the famous boxer: How can I be a nationalist when I was world champion?

Choosing the form of monument, Marković's story develops on many levels, clearly discerning the disorders present in our social reality and the system that produces it. On the one hand the work develops around an administrative process which addresses the Commission for the names of streets and squares and monuments with a request for the approval to raise a monument to Mate Parlov. Regardless of the fact that a response to the request never arrived, in the wilderness of administrative local government the request was logged as a reminder of the humanistic values of anti-fascism. On the other hand, thanks to the persistence and determination of the artist, the work finds its place in the public space of the city. Carving Parlov's statement quoted above in one of the façades of the Youth Center building the

u trajno nasljeđe mlađim generacijama ostavlja vrijednosti slobode govora, mira, tolerancija, razumijevanja i uvažavanja različitosti, vrijednosti za koje se bore najveći heroji. Na kraju, rad se realizira i kao izložba na kojoj je predstavljena dokumentacija procesa njegova nastanka.

Ovaj Markovićev rad tako se može pripisati liniji radova kojima se autor kritički osvrće na suvremena društvena uređenja. U većini slučajeva radi se o kritici agresivne dominacije kapitalizma, ovom prilikom pak rad se dotiče fašizacije društva, fenomena nerazdvojivog od krize kapitalizma.

artist opposes the dominant practices and policies of erecting monuments and thus leaves a lasting legacy of freedom of speech, peace, tolerance, understanding and respect for diversity to young generations, values that the biggest heroes fight for. In the end, the work is presented as an exhibition with the documentation of the process of creation.

This piece by Marković can be aligned with a larger body of work where he criticizes the contemporary social order. In most cases, it is a criticism of the “aggressive domination of capitalism”, but this time it focuses on the criticism of fascism, a phenomenon inseparable from the crisis of capitalism.



NACIONALISMO



KAKO JA MOGU BITI NACIONALIST AKO SAM SVJETSKI PRVAK?



KUSTOSKA ŠKOLA

Kustoska škola novi je program udruge Mavena koji se odvija kroz programsku liniju NMG EDUKACIJA, te ovom prilikom tematikom veže uz rezidencijalni boravak i izložbu Marka Markovića Spomenik Mati Parlou. Kroz ovo izdanje kustoske škole mladi povjesničari umjetnosti, kustosi, umjetnici i aktivisti imat će priliku razgovarati o spomeničkim politikama i kustoskim praksama vezanim uz izlaganje u javnom prostoru s Markom Markovićem, umjetnikom, i Anamarijom Batista, kustosicom, istraživačicom i predavačicom na Akademiji lijepih umjetnosti, Sveučilištu primjenjenih umjetnosti, Sveučilištu Tehnologije i WU u Beču. Uvod u Kustosku školu kao organizatorica dati će Natasha Kadin, a sudionike upoznati sa spomeničkim politikama u gradu Splitu Diana Magdić iz Tesserakta, udruge za interdisciplinarna istraživanja.

CURATORIAL SCHOOL

Curatorial school is a new program of Mavena that is realised through the program line NMG EDUCATION, and in this occasion relates in the subject to residency program and exhibition of Marko Marković Mate Parlov Monument. Through this edition of curatorial school young art historians, curators, artists and activists will have the opportunity to talk about the policies of public sculpture and curatorial practices related to exhibiting art work in a public space. Marko Markovic, artist, and Anamaria Batista, curator, researcher and lecturer at the Academy of Fine Arts, University of applied Arts, University of Technology and WU in Vienna are among the talkers. Introduction to curatorial school will be given by Natasha Kadin and actual situation with policies of public sculpture in Split will be explained by Diana Magdić from Association for interdisciplinary research Tesseract.



2017

MATEA ŠABIĆ SABLJIĆ

(PARTITURA SLIJEPOG PUTNIKA) ILI SLIJEPE KOMPOZICIJE PUTOPIŠNIH CRTICA IMAGINARNOG PUTNIKA

(STOWAWAY'S MUSICAL SCORE) OR BLIND COMPOSITIONS OF TRAVEL SHORTS BY AN IMAGINARY TRAVELER

KUSTOSICA / CURATOR: NATASHA KADIN

9 — 16 / 3 / 2017

Matea Šabić Sabljić rođena je 1982. god u Splitu, odrasla u Trogiru. 2012. godine diplomirala na Akademiji likovnih umjetnosti u Zagrebu, pri Odsjeku za animirani film i nove medije. U svom radu bavi se prostorom između jezika, znaka, pisma, komunikacije, vremena, odnosa starih i novih medija, svjetla i mraka, kretanja i mirovanja, zvuka i tišine, intimnog i javnog, putovanja i stajanja. Izlagala je

nekoliko samostalnih i više skupnih izložbi, od kojih izdvajamo: *Putopis vremeplov* – zajednička samostalna izložba sa Nives Sertić, galerija Greta, Zagreb, 2016.; *Između govora*, samostalna izložba, Francuski institut, Mediateka, Zagreb, 2012.; *Artikulacije*, skupna izložba, galerija VN, Zagreb, 2010.; *Stereostrip*, skupna izložba, galerija SC, Zagreb 2010. i druge. Ovo joj je prva izložba u Splitu.

Matea Šabić Sabljić was born in 1982 in Split. She grew up in Trogir and graduated from the Department of Animated Film and New Media at the Academy of Fine Arts in Zagreb in 2012. In her work she deals with the space between language, sign, text, communication, time, the relation between old and new media, light and dark, movement and stillness, sound and silence, private and public, dynamic and static. She participated in a number of group exhibitions, as well as held multiple solo exhibitions. Some of those are: "Putopis vremeplov" – held with Nives Sertić at the Greta Gallery, Zagreb, 2016; *Između govora*, solo exhibition, Institut Francais, Mediateka, Zagreb, 2012; *Artikulacije*, group exhibition, VN Gallery, Zagreb, 2010; *Stereostrip*, group exhibition, SC Gallery, Zagreb, 2010, and others. This is her first show in Split.

Ovaj umjetnički triptih kao izmišljeni žanr u obliku zbirke putopisnih crtica prevedenih u pismo za slike, papirom s rupicama Brailleovog pisma uvodi nas u svojevrsnu partituru slijepog putnika koja, provlačeći se kroz muzičke kutijice gdje svako slovo s obzirom na položaj točkica (koreografiju rupica) na glazbenom crtovlju dobiva glazbenu notaciju tj. određene tonove, pretvara pismo u zvuk. Tim procesom nastaju slike kompozicije putopisnih crtica imaginarnog putnika kao zbirka poezije u prostornoj instalaciji grafičkog znaka, zvuka, pokreta i teksta, subteksta imaginarnog višemedijskog putovanja. Sama instalacija sastoji se od projekcije tlocrta tehničkih crteža tri teretna broda na čijim krmama stope tri muzičke kutijice, pored kojih se nalaze 33 putopisna teksta slijepog putnika. Posjetitelj bira pjesmu i provlači je kroz pjesničku mašinu za iščitavanje te tako interakcira s instalacijom. Paralelnim djelovanjem 3 posjetitelja na 3 instrumenta u 3 projicirana broda dobiva se partitura slučajnih kombinacija međusobnih preplitanja slova, tekstova, tonova i ritmova, svojevrsna tonska plovidba. Projekcije tri teretna broda su stilizirane i shematisirane i ostavljaju otvorenu asocijaciju, označavaju mjesto potrage, putovanja i skrivanja, svjetla i mraka, od prvih pokretnih slika i muzičkih kutija, do digitalne suvremenosti gdje stari novi mediji još uvijek imaju magiju – od svjetla na zidu šipile i kreacije umjetnika da pokori strah i zabilježi trag – putnika i puta tj. putovanja, odnosno života.

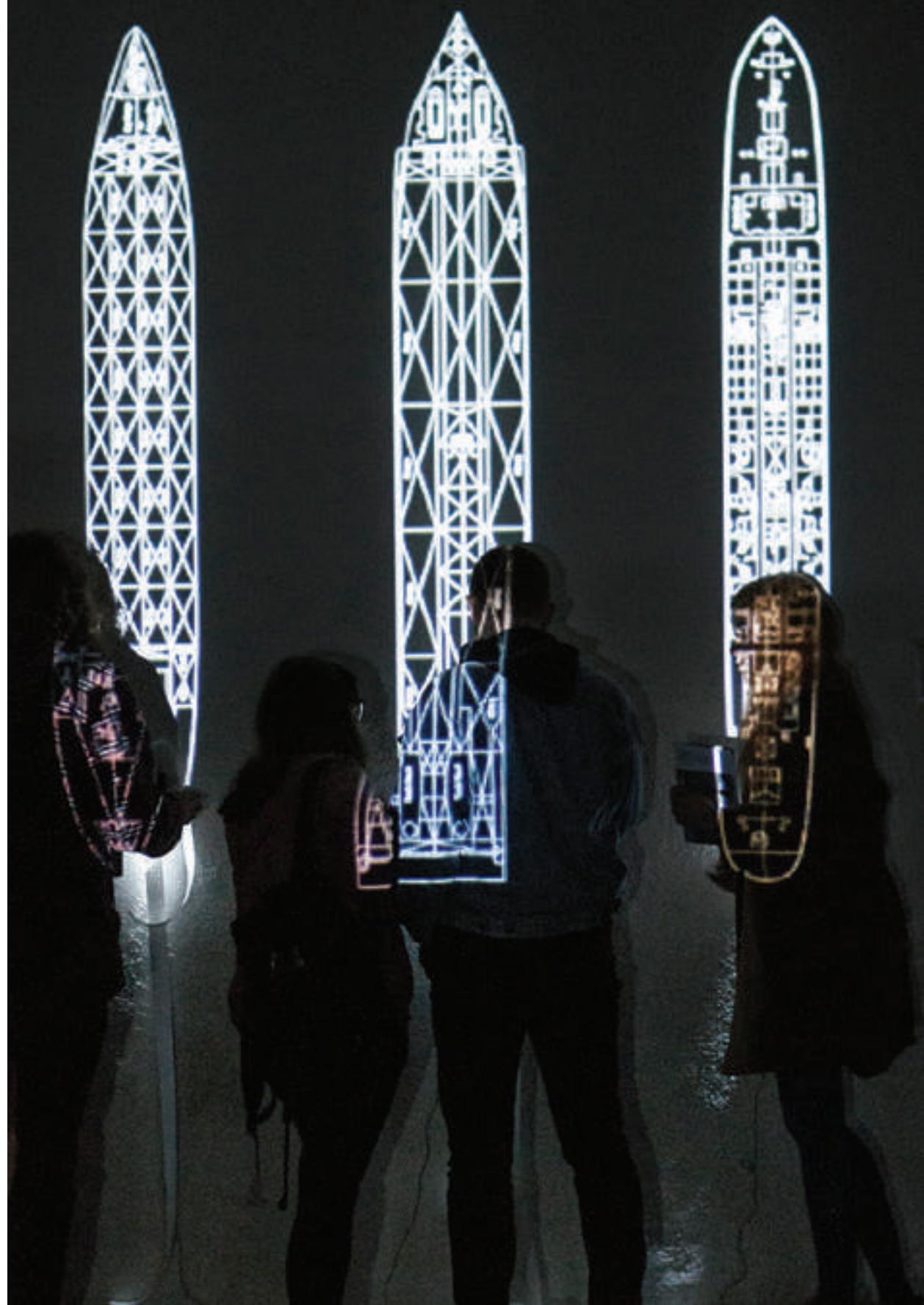
This artistic triptych serves as an imaginary genre in the form of a collection of travel shorts translated into Braille redundant on punctured paper. It guides us into a stowaway's musical score which – running through music boxes where each letter based on the position of dots (choreography of holes) on a musical sheet gaining musical notation, or certain tones – translates the letters into sound. This process produces blind compositions of travel shorts by an imaginary traveler in the form of a poetry collection in a spatial installation of visual signs, sound, movement and text, subtext of an imaginary multimedia journey. The installation itself is composed out of a projected layout of technical drawings depicting 3 cargo ships carrying 3 music boxes, with 33 travel texts by a stowaway next to them. The exhibition visitor chooses a poem and runs it through a poem reading machine thereby interacting with the installation. With simultaneous actions by 3 visitors on three different instruments in 3 projected ships, a score composed of accidental combinations of letters, texts, tones and rhythm is achieved, almost like tonal navigation. The projections of the 3 ships are stylized and schematized, leaving room for association, marking a place of search, voyage and hiding, light and dark, from the first moving images and music boxes, to digital contemporaneity where the old new media still hold their magic – from lights on a cave wall and the creations of artists in order to overcome fear and leave their mark of the traveler and the journey that is life.

Kako se posjetitelj približi radu da bi sudjelovao u iščitavanju partiture, tako se projekcija projicira i preko njegova tijela, tim postupkom on sam postaje dio instalacije, ulazi u projekciju tijela broda te se i na njemu odražava medij putovanja, medij skrivanja slijepog putnika ili slijepi putnik sam. Svetlosni otisak broda natovarenog teretima kroz mašinu motor provlači poeziju imaginarnog slijepog putnika koja ostavlja trag u prostoru i vremenu.

Ovim radom Matea Šabić Sabljić daje nam priliku da sudjelujemo u nastanku sasvim nove umjetničke forme koja mehaničkim pokretom muzičkih kutijica proizvodi zvukove kojima samo naizgled možemo upravljati te postavljajući nas unutar same instalacije, daje nam privid upravljanja tim višemedijskim putovanjem, kao što često imamo privid upravljanja vlastitim putem, odnosno životom.

As the visitor approaches the work in order to read the score, the projection distorts over their body, which in turn makes them part of the installation — entering the body of the projected ship, the medium of the journey, the medium of the stowaway's hiding, or the stowaway him/herself reflected upon them. The light print of the cargo ship hauls the poetry of the imaginary stowaway through the engine leaving a mark in space and time.

Through this work, Matea Šabić Sabljić presents us with the opportunity to participate in the creation of a new artistic form, which produces sound through the mechanical movement of music boxes which can only be seemingly be controlled. By putting us in the center of the installation she gives us an illusion of controlling this multimedia journey, just as we often have the illusion of controlling our own paths of life.







LANA STOJIĆEVIĆ

STRUKTURE PRIKRIVANJA

STRUCTURES OF CONCEALMENT

KUSTOSICA: TINA VUKASOVIĆ ĐAKOVIĆ

13 – 20 / 4 / 2017

Lana Stojićević (Šibenik, 1989.) diplomirala je slikarstvo 2012. na Umjetničkoj akademiji u Splitu, na kojoj od 2015. radi kao stručna suradnica. Realizirala je nekoliko samostalnih (Galerija SC, Galerija umjetnina Split, Galerija Kranjčar...) i sudjelovala na brojnim skupnim izložbama (THTnagrada@MSU.hr, New East Photo Prize, Slavonski biennale, Tvoja zemlja ne postoji, Almissa Open Art festival, Erste fragmenti, Young Contemporary Photography: Different Worlds, Špiljski salon, Salon mladih...).

Dobitnica je Metro Imaging Mentorship Award (Calvert 22 Foundation, London), godišnje nagrade HDLU-a za najboljeg mladog umjetnika, druge nagrade izložbe Young Contemporary Photography: Different Worlds (Galerija Photon, Ljubljana), nagrade Erste Grand Prix, Rektoreve i Dekanove nagrade te prve nagrade Zavičajnog muzeja grada Rovinja. Bila je nominirana za New East Photo Prize, HT nagradu i Nagradu Radoslav Putar.

Lana Stojićević was born in Šibenik in 1989. She graduated painting at the Academy of Fine Arts in Split and has continued to work there as an external associate since 2015. She had several solo exhibitions (Gallery SC, Museum of Fine Arts in Split, Gallery Kranjčar...) and participated in a number of group exhibitions (THTnagrada@MSU.hr, New East Photo Prize, Slavonian Biennale, Your Country Does Not Exist, Almissa Open Art Festival, Erste Fragments, Young Contemporary Photography: Different Worlds, Špiljski salon, Salon mladih...). She is the winner of the Metro Imaging Mentorship Award (Calvert 22 Foundation, London), the yearly HDLU award for best young artist, the second prize at the Young Contemporary Photography: Different Worlds exhibition (Gallery Photon, Ljubljana), Erste Grand Prix award, Rector and Dean award, as well as the first award given by the Museo Civico della Città di Rovigno. She was nominated for New East Photo Prize, HT Award and the Radoslav Putar Award.

Geslo američke tvrtke za prikrivanje raznih električnih instalacija na zgradama, uključujući mobilne i radio antene je *go unnoticed* (prodi neopaženo) čime smo izazvani postaviti pitanje — što ako nije riječ samo o estetskom poboljšanju već o potencijalnim skrivenim opasnostima? Tko i zašto prolazi neopaženo i kako nas zavaravaju te konstrukcije lažnih fasada? Ugrožava li to i naš privatni prostor? Sličnim pitanjima bavi se umjetnica Lana Stojićević u svom projektu *Strukture prikrivanja* prikazujući nam suvremena Potemkinova sela — arhitektonske kulise koje manipuliraju istinom, a na koje je naišla u Hrvatskoj. Dva su primjera koje umjetnica posebno ističe kao absurdne primjere snalaženja — dimnjaci bez dima i krovovi bez kuća. Dimnjaci s jedne strane skrivaju ono što je unutar njih, a krovovi prikrivaju nepostojanje kuća, ono što bi trebalo biti ispod njih, a zapravo je prazan prostor. Ovakvi dimnjaci i krovovi lišeni su svoje izvorne svrhovitosti i ne nalaze se u realnom i očekivanom odnosu. Povlačeći paralelu između američkog i hrvatskog načina prikrivanja razlika nije u samoj upitnosti misli vodilje (prikrivanje) te slobode pojedinca da svjesno obmanjuje javnost već u različitoj izvedbi tog privida. Za Hrvatsku izvedbu tako geslo "prodi neopaženo" ostavlja upravo suprotan dojam i na granici s komičnim zove nas na detaljniju analizu tih manipulativnih prikaza.

Kako bi nam što bolje prikazala problematiku istraženih lokacija umjetnica se poslužila pomalo scenografskim pristupom, koristeći kombinaciju fotografija,

"Go unnoticed" is the motto of an American company which deals with concealing various electrical installations on buildings, including mobile and radio antennas, which begs the question — what if it is not just about aesthetic embellishment but potential hidden dangers? Who and why do they go unnoticed and how are we deceived by these false façade constructions? Does it even invade our private space? Lana Stojićević deals with similar questions in her project titled "Structures of Concealment", showing us contemporary Potemkin villages — architectural backgrounds manipulating the truth which she found in Croatia. Two examples particularly highlighted by the artist as absurd examples of improvisation are chimneys without smoke and rooftops without houses. The chimneys hide what is contained inside them, while the rooftops conceal the absence of houses which should exist underneath them, occupying now empty space. Chimneys and rooftops such as these, rid of their original functionality, do not exist in a real and expected relation. Drawing a parallel between the American and Croatian way of concealment, the difference is not only in the questionability of the initial idea (concealment) but also in the freedom of an individual to consciously deceive the public in the way they execute this illusion. For Croatia, the motto "go unnoticed" leaves an exact opposite impression bordering on comical and inviting us to analyze these manipulative images in greater detail.

In order to better illustrate the problems of the researched locations, the artist

maketa, zvuka i videa. Komičnost i razotkrivanje problema ostvaruje manipulativnošću prikaza koristeći različite materijale koji mijenjaju funkciju i izgled stvarnih elemenata (npr. printani dimnjak ili odnos 2D – 3D elemenata) i promjenama očišta koje joj omogućavaju igranje sa svjetлом i sjenom u odnosu na makete te promjene odnosa iznad – ispod, puno – prazno, skriveno – otkriveno, postojeće - nepostojeće u odnosu maketa, videa i zvuka (npr. plošni krov na tlu i konstrukcija krova na šipkama). Na ovoj izložbi ne vidimo savršeno prikrivene antene vodećih mobilnih tvrtki (koje slove kao jedne od opasnijih po jačini zračenja) već gotovo improvizirane, bojom, veličinom i materijalom neuskladene reprezentacije dimnjaka. Dim kojeg lažni dimnjak ne može ispuštiti prikazan je samo na videu, a u kombinaciji sa zvučnim signalom, jedinom asocijacijom na antene, stvara se još nadrealniji moment tog već lažnog prikaza. Mnogo takvih antena postavljeno je ilegalno, a još je veći absurd da su nerijetko postavljene i na ilegalno izgrađenim kućama. Primjer "naopako izgrađenih kuća" umjetnica prikazuje maketom kojoj je dovršen samo krov, a nepostojanje fasade otkrivamo promjenom očišta i uočavanjem sjena prazne metalne konstrukcije ispod krova. "Graditi kuću od krova" u hrvatskom kontekstu dobilo je potpuno novo značenje jer je riječ o simulaciji izgradnje nepostojećih kuća privatnih investitora kako bi se izmanipulirao zakon o legalizaciji. Naime, 2011. godine bila je potrebna samo zračna snimka kao dokaz za pokretanje postupka legalizacije.

employed a somewhat scenographic approach, using a combination of photographs, models, sound and video. The humor and problem-reveal are achieved by manipulating the imagery using different materials, which change the function and image of real objects (e.g. printed chimney or relationship between 2D and 3D elements), changing the focal points which enable the artist to play with the light and shadows in relation to the models, and changing the relations of above-below, full-empty, hidden-revealed, real-fake in relations to the models, video and sound (e.g. a flat rooftop on the ground or the construction of a rooftop on rods). Perfectly concealed antennas of leading cell companies are not present in this exhibition, but rather representations of chimneys which can be described as almost improvised, and uncoordinated in scale, material and color. The smoke which cannot emerge from the fake chimney is seen only on video, but combined with the sound signal — the only thing associated with antennas — it creates an even more surreal moment of this already fake display. Many antennas of this kind were installed illegally, and even more absurdly, often on top of illegally built houses. The artist depicts an example of these "upside-down built houses" in a model containing just the finished roof, while the absence of a façade is revealed by changing our perspective and noticing the shadow of the empty metal construction under the roof. "To build a house starting with the roof" gained a completely fresh meaning in the context of Croatia because it signifies simulating finished

Postavljanjem krovova na prazne metalne konstrukcije zračni prikaz prostora dovoljno se promjenio kako bi se mogao pokrenuti navedeni postupak koji nije ništa drugo doli pokušaj prevare.

Nažalost ni u jednom slučaju nije riječ o nevinom poigravanju i ljudskoj ludosti već se pokazalo kako je riječ isključivo o neutaživoj gladi pojedinaca za novcem. Ne možemo se ne upitati imaju li ljudi previše slobode u definiranju vlastitih pravila izgradnje ili je riječ o cijelom nizu aktera u prekršaju, od vlasnika, graditelja, vlasti i uprave. Tako se na ovoj izložbi nalaze i različiti prikazi fasada s naglaskom na već općeprihvaćen izgled novog stila dalmatinske gradnje tj. kombinacije neobrađene cigle i PVC prozora. Umjetnica je prikazuje kulisom zamišljene građevine koja nalikuje na dječji dvorac i poziva na igru. Kao posljednji primjer absurdnosti ovakve gradnje umjetnica nam nudi papirnatu igračku isprintanog dimnjaka koju možemo sastaviti sami.

Lana svojim radovima nudi sveže promišljanje o navedenim problemima i kroz različite medije naglašava tragikomičnost situacije te nam nudi detaljan uvid u manipulacije istinama u urbanom prostoru. Ovom izložbom ona posjetitelje poziva na drugačije promišljanje prostora koji ih okružuje.

houses by private investors which in reality do not exist, with the goal of manipulating the legalization law. Namely, just an aerial shot was needed in 2011 as proof to start the process of construction legalization. By putting up roofs on empty metal constructions, the aerial shot was manipulated enough to achieve that — amounting to nothing more than an attempt at fraud.

Unfortunately, none of these represent a case of innocent and wacky acts but solely indicate an individual's hunger for money. One cannot help but wonder whether people have too much freedom in defining their own construction rules or is it actually whole groups of people committing a crime — from the owners, to the builders, the government and management. This exhibition also contains different depictions of façades with the emphasis on an already accepted image of new-Dalmatian architecture, that is to say a combination between bare brick and PVC windows. The artist depicts it as a backdrop of the imaginary building, reminding one of a children's toy castle. As a last example of the absurdity of this kind of construction, the artist offers us a paper toy of a printed chimney which we can assemble ourselves.

Through her work, Lana offers a fresh take on the problems discussed and with different media emphasizes the tragedy and comedy of the situation, presenting us with a detailed insight into manipulating the truth in urban spaces. The visitors are invited to rethink the space around them.





MAŠA BARIŠIĆ

OVDJE, ČINI SE, NEMA NIKOGA

THERE'S NOTHING, NOTHING AT ALL!

KUSTOSICA / CURATOR: LANA BEOVIĆ

4 – 12 / 5 / 2017

Maša Barišić rođena je 1986. u Splitu. Akademiju likovnih umjetnosti upisuje 2009. na Umjetničkom sveučilištu Lincoln u Engleskoj, gdje je

i diplomirala 2012. godine. Od 2013. živi i radi u Zagrebu. Izlagala je na mnogim skupnim i nekoliko samostalnih izložbi u Engleskoj i Hrvatskoj.

Maša Barišić was born in Split in 1986. She enrolled at the University of Lincoln in England in 2009, where she graduated in Fine Art in 2012. She has

been living and working in Zagreb since 2013. She participated in a number of group exhibitions and held a few solo shows in England and Croatia.

Umjetnica Maša Barišić prvi se put predstavlja u Splitu samostalnom izložbom naziva *Ovdje, čini se, nema nikoga*. Izložba je, uz pojedine varijacije u odabiru radova i samom postavu, održana u travnju ove godine u zagrebačkoj Galeriji VN. Može se primijetiti da ciklus NMG@PRAKTIKA tako nastavlja u istom tonu nakon izložbe Lane Stojićević. Naime, Maša Barišić također koristi arhitekturalnu polaznicu u izgradnji svog umjetničkog rada.

Služeći se crtežima velikih formata, umjetnica "ruši" niz hrvatskih institucija, odnosno prikazuje ruinirane strukture sadašnjih bastiona obrazovnog i kulturnog života Hrvatske. Iako u suštini prikazuje ishod prepuštanja građevina protoku vremena i prirodnom raspadanju, autoričini crteži odišu izvjesnom nježnošću. Odabirom skromnog medija olovke na papiru, uparene s delikatnim potezima, autorica postiže svoju "osobnu, intimnu i nemetljivu pobunu". Njezina tiha kritika izražena je u meditativnom momentu iscrtavanja velikih formata. Crtež je s druge strane fleksibilan; njemu se može doda vati, brisati te nanovo "rušiti". Arhitekturalno je kod Maše Barišić sekundarno. Njezini izuzetno detaljno razrađeni tehnički crteži, sa svim svojim vidljivim greškama, služe u svrhu preispitivanja simboličke vrijednosti hrvatskih institucija.

Postav izložbe *Ovdje, čini se, nema nikoga* sastavljen je od dva komplementarna ciklusa naslovljena *Neoruinizam* i *Studija negativnog prostora*. Dok u radovima *Neoruinizma* impozantne građevine – nerijetko

The exhibit titled *There's nothing, nothing at all!* represents Maša Barišić's first solo show in Split. The exhibition was already held at Gallery VN in Zagreb in April of this year, with some variations in selected works. One can notice a certain consistency in the NMG@PRAKTIKA cycle after Lana Stojićević's exhibit. Namely, Maša Barišić also uses architecture as the basis for building her own artwork.

Using large-format drawings, the artist "demolishes" a number of Croatian institutions, depicting ruined structures of contemporary bastions of education and art in Croatia. Although she essentially depicts the aftermath of buildings being left at the mercy of time and the process of natural decomposition, the author's work exudes a certain tenderness. By choosing the humble medium of pencil on paper, combined with delicate strokes, the author achieves her own "personal, intimate and unobtrusive act of rebellion". Her quiet critique is emphasized in the meditative moment of drawing such large formats. On the other hand, the drawing is flexible; it can be added to, erased, and "demolished" again. The architectural is secondary in Maša Barišić's work. Her meticulously-detailed technical drawings, with all their visible mistakes, serve the purpose of questioning the symbolic values of Croatian institutions.

The exhibit *There's nothing, nothing at all!* consists of two complementary cycles titled Neoruinism and The Study of Negative Space. While the impressive buildings depicted in the

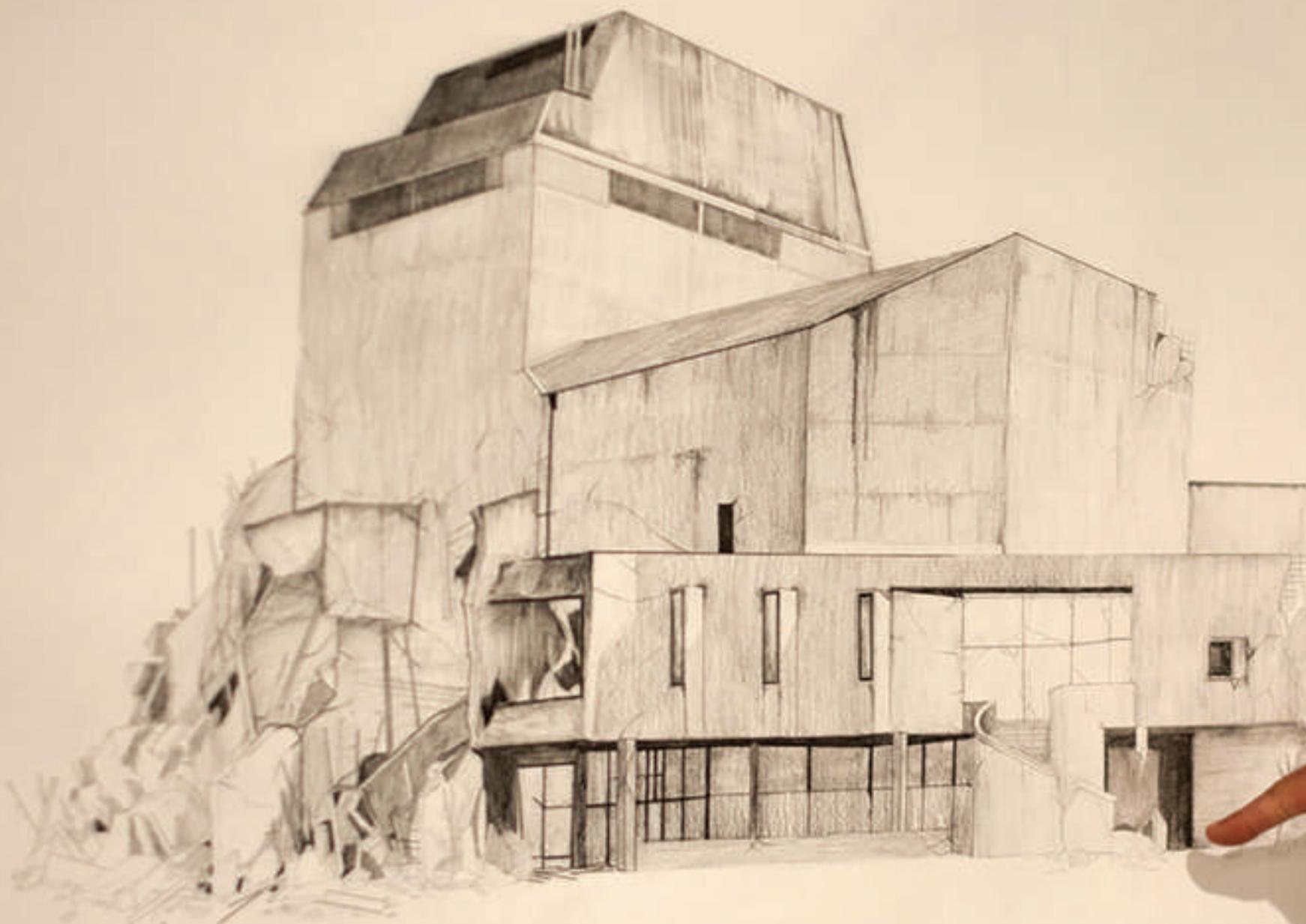
djelujući poput kazališnih kulisa – propadaju u hrpu fragmenata, u *Studiji negativnog prostora* autorica odlučuje naglasiti negativan prostor koji građevinu gotovo proždire poput kakve crne rupe, postižući time zloslutan kontrast koji utjelovljuje osjećaj nepovjerenja i rezignacije prema prikazanim institucijama.

Posttranzicijske institucije su u hrvatskom društvu postale sinonim za nerad i birokratizaciju, a sintagma „funkcionalne institucije“ oksimoron u svakodnevnom diskursu. Indikativan je i umjetničin odabir građevina koje prikazuje; to su odreda institucije koje kroje hrvatski obrazovni sustav i kritičku misao (poput zgrade Ministarstva obrazovanja, Sabora, Filozofskog fakulteta i dr.) te kulturne institucije od nacionalne važnosti (zgrade Muzeja suvremene umjetnosti, Ministarstva kulture, Ministarstva graditeljstva i prostornoga uredenja, Akademije likovnih umjetnosti, itd.). Institucije su u suštini mesta sabiranja društvene moći koje počivaju na želji da se navede na vjerovanje. Sakrivajući često vlastitu moć iza historicističkih fasada, institucije upravljuju smjerom društva. Ogoljavajući ove moćne strukture autorica navodi na promišljanje o stvarnoj vrijednosti hrvatskih institucija. Ipak, kontrolirati instituciju (pogotovo kulturnu) znači kontrolirati reprezentaciju društva te narativ oko istog.

Neoruinism works – often appearing as theater scenography – deteriorate into fragments, in *The Study of Negative Space* the author decides to emphasize the negative space which devours the buildings like a black hole. By doing so, she achieves an ominous contrast embodying the sense of distrust and resignation aimed at the depicted institutions.

The posttransitional institutions have become synonymous with inactivity and bureaucratization in Croatian society, while the phrase “functional institutions” is regarded as an oxymoron in everyday discourse. The artist’s choice of depicted buildings is also indicative; they are exclusively the leading institutions of the Croatian education system and critical thought (e.g. the building of the Ministry of Education, the Croatian Parliament, Faculty of Philosophy, etc.) and cultural institutions of national value (the Museum of Contemporary Art, the Ministries of Culture and Urban Planning, the Academy of Fine Arts, etc.). Institutions are essentially places where social power accumulates, and as such they rely on the will “to make people believe”. Often hiding their own power behind historicist façades, institutions control the direction of a society. By stripping away these powerful structures the author points to the act of questioning the real values of Croatian institutions. Ultimately, to control an institution (especially a cultural one) means to control the representation of a society and the narrative surrounding it.







MARIN RENIĆ

#EDGE

KUSTOSICA / CURATOR: NATASHA KADIN

2 – 9 / 10 / 2017

Marin Renić rođen je u Splitu 1995. godine. Završio je Školu za dizajn, grafiku i održivoj gradnji stekavši zvanje web dizajnera, a trenutno je student treće godine Umjetničke akademije u Splitu, smjer Film i video. Izlagao je na skupnim izložbama *Grad na drugi pogled*, kustosica Ivane Meštrov

i Tanje Vujašinović 2017. godine u Multimedijalnom kulturnom centru Split i Galeriji umjetnina. U svom umjetničkom radu najčešće koristi vlastito tijelo kao medij izražavanja, pri čemu ispituje vlastite granice i izlazi iz vlastite "zone komfora" kako bih postigao željeni efekt.

Marin Renić was born in Split in 1995. He graduated web design from the School of Design, Graphics and Sustainable Development. He is currently a 3rd year student at the Arts Academy in Split. He participated in the group exhibition *Grad na drugi pogled*, by curators Ivana Meštrov and Tanja Vujašinović in 2017 at the Multimedia Cultural Center in Split and at the Museum of Fine Arts. In his work he mostly uses his own body as a medium of expression, with which he tests his own boundaries and exits his "comfort zone" in order to achieve a desired effect.

Marin Renić na kraju je svog dodiplomskog obrazovanja na Umjetničkoj akademiji u Splitu, smjer Film i video, tijekom kojeg se istaknuo kao jedan od rijetkih koji su u svojim studentskim radovima polazili od performativnosti kao osnovne ideje te vlastitog tijela kao medija kojim su željeli prenijeti tu ideju, uvijek uz dozu hrabrosti i humora, ili barem autoironije. Umjetnički rad *#edge* napravljen je upravo za ovu, njegovu prvu samostalnu izložbu, i u njemu su vidljive sve značajke njegova umjetničkog habitusa, kojeg se nadamo da će razvijati i u budućnosti. Odrastajući na ulicama Splita, kao tinejdžer znao je odlaziti na krovove betonskih giganata bježeći od gužve i buke u potrazi za razbijanjem monotonije svakodnevnog života. S vremenom išao je korak dalje, počeo je hodati po samom rubu, igrajući se s opasnošću i udišući slobodu otvorenog prostora koju je mogao doživjeti samo tamo, na vrhu zgrade užeglog i razbarušenog kvarta bučnog mediteranskog grada. Na tim krovovima on je i gradio svoj umjetnički svijet, i danas, kada je ovaj video performans snimljen, vidljivo je da on njime dominira, balansiranje na rubu postalo mu je poznato, uobičajeno, i na kraju krajeva i potrebno, doslovno i simbolički, da bi se izrazio. Tim svojim *statementom* on se istovremeno približava i otuđuje, nalazeći se na ivici zgrade, balansirajući na samom rubu (*#edge*) on pronalazi slobodu vlastitog životnog i umjetničkog izražaja, na dvadesetak centimetara širokom, ponegdje oštećenom, ponegdje klizavom limu koji istovremeno u gledatelju potiče nelagodu, vrtoglavicu i strah.

Marin Renić is a student at the end of his education at the department of Film and video of the Arts Academy in Split. He stood out among his peers as one of the rare ones to base their student works on performativity and their own bodies as media with which to convey their ideas, always with a dose of courage and humor, or at least self-irony. This piece titled *#edge* was created specifically for this exhibition, his first ever solo show, and it features all the characteristics of his artistic habitus, which we hope he will continue developing in the future. Growing up on the streets of Split he used to climb the rooftops of concrete giants, running away from the crowds and noise, searching for a break from everyday monotony. In time he took a step further, started walking along the edge, playing and breathing in the freedom of the open space which he could only experience there, on top of the hot and chaotic block of a very loud Mediterranean city. On these rooftops he built his own artistic world, and today, when this video performance piece was shot, he clearly dominates it. Balancing on the edge has become familiar, usual, and in the end, necessary, both literally and symbolically, in order for the artist to express himself. With this statement he simultaneously draws closer and pulls away, balancing on the edge of the building, he finds freedom of his own life and artistic expression on the 20cm wide, somewhat damaged, slippery tin, simultaneously evoking anxiety, vertigo and fear in the viewer. The editing of the video performance stresses this "in-out" atmosphere, that

Sama montaža i kadriranje video performansa naglašavaju ovu atmosferu unutra – van, odnosno odnos subjekta i gledatelja, u niti jednom trenutku ne pozivajući istog da mu se pridruži. Na tom putu on je sam, i on ga prelazi smireno i staloženo, dok je cijeli Split pod njegovim nogama, gubi se žamor grada i u jednom trenutku možemo osjetiti tišinu bivanja daleko od svijeta, dok oblaci putuju negdje daleko. Zvukovi kasnog ljeta pomiješani s gradskom vrevom negdje dolje, kadrovi visokih betonskih nebodera načrčkani prozorima iza kojih ljudi vode „gradanske“ živote, neizostavni grbovi omiljenog nogometnog kluba, automobilske kolone, trajekti, avioni, helikopteri, ljudi, sve je to Marin Renić u ovom video performansu ostavio u kadru, ali tamo negdje, daleko od njega, daleko od nakrivljenog uskog žljeba po kojem on korača svojim životom i umjetničkim habitusom.

Ovo je njegova prva samostalna izložba i nadamo se samo početak umjetničkog puta u kojem nikada neće izgubiti tu hrabrost, oštricu, taj #edge, koji je prijeko potreban u autorskom putovanju suvremenom performativnom umjetnošću. Želimo mu sretan put!

is the relationship between the subject and the viewer, not inviting the latter to join him in any moment. He is alone on this path, he crosses it calmly and steadily, while the whole of Split lies beneath his feet, the clamor of the city dies out, and we can sense the silence of being away from the world, while the clouds travel somewhere far away. The sounds of late summer mixed with the sounds of the city somewhere below, the scenes of tall concrete skyscrapers riddled with windows behind which people lead their “ordinary” lives, the inescapable emblems of the favorite football team, traffic lines, ferry boats, planes, helicopters, people, all of those were left in the shot by the artists, but somewhere far away, away from him, away from the crooked narrow #edge which he walks on with his life and artistic habitus.

This is his first solo exhibition and, we hope, the very start of his artistic path in which he never loses this courage, sharpness, this #edge, which is so desperately needed in an artistic journey through contemporary performance art. We wish him bon voyage!







Two people are standing in a dark room, looking at the projection screen. The person on the left is wearing a dark t-shirt and shorts, and the person on the right is wearing a dark t-shirt and shorts. They are both looking towards the projection screen.

JERKO MACURA

PRIVATNI HORIZONTI

PRIVATE HORIZONS

KUSTOSICA / CURATOR: LANA BEOVIĆ

30 / 10 – 6 / 11 / 2017

Jerko Macura rođen je 1980. u Šibeniku. Diplomirao je slikarstvo na Accademia di Belle Arti di Brera u Milatu 2006. godine. Član je Hrvatskog društva likovnih umjetnosti

– HDLU. Imao je tri samostalne te je sudjelovao na više grupnih izložbi. Ovo mu je prva samostalna izložba u Splitu. Živi i radi u Zagrebu.

Jerko Macura was born in Šibenik in 1980. He graduated painting at the Accademia di Belle Arti di Brera in Milan in 2006. He is a member of the Croatian Association of

Artists – HDLU. So far he has had three solo shows and participated in a number of group shows. This is his first solo exhibition in Split. He lives and works in Zagreb.

Serija fotografija "Devedeste" Srđana Veljovića predstavlja umjetničko dokumentiranje osobno i kolektivno ključnih trenutaka ovog društveno i politički izrazito turbulentnog perioda, te njegovo postavljanje danas, sa značajne vremenske distance, otvara nekoliko mogućnosti čitanja ovog slojevitog fotografskog memoara. Fotografije su napravljene u vremenskom periodu od 1987. do 2000. godine, Okosnicu ove izložbe čine fotografije vezane za kontekst vojske, razvrstane u dvije grupe: prva iz 1987/8. godine kada autor boravi na odsluženju vojnog roka u Divljama pokraj Splita, i potonja iz 1999. godine kada je autor ponovno pozvan na služenje, sad drugoj, domovini. Prostor između ove dvije ne(uobičajene) situacije zauzimaju razne društvene zbiljnosti kojima je autor svjedočio u različitim društvenim kontekstima devedesetih te ih on bilježi iz rakursa subjektivnog promatrača. Autorova fotografска priča se u ovom periodu razvija kako kroz njegovo intenzivno praćenje i dokumentiranje različitih vidova kulturnog, društvenoaktivističkog, urbanog života prvenstveno Beograda, ali i Srbije i regije, tako i kroz niz umjetničkih projekata u kojima tematski i problemski inicira i otvara brojna pitanja u vezi sa socio-političkim kontekstima našeg podneblja u ovom dramatičnom periodu.

U svojevrsnoj kronici događaja, pojave i situacija, Veljović nastoji fotografski zabilježiti tadašnju sliku društva suočenog sa dramatičnim promjenama, od svakodnevice svog neposrednog

The photography series titled "The Nineties" by Srđan Veljović represents an artistic documentation of personal and collective key moments of this socially and politically turbulent period. Its positioning today, with a significant time distance, opens up a few different possibilities of reading this complex photographic memoir. The photographs were made in the time period between 1987 and 2000. The backbone of the exhibition are the photographs tied to the army, sorted into two groups: the former one from 1987/8, when the author was serving in Divulje, near Split, and the latter from 1999, when the author was again listed to serve, a now different country. The space between these two (un)usual situations take up different realities the author has witnessed in different social contexts of the nineties, which he documents from the point of view of the subjective onlooker. The author's photographic story developed in this period through his intense documenting of different aspects of cultural, socio-activist, urban life – mostly in Belgrade, but also in Serbia and the wider region – as well as through a number of artistic projects in which he thematically and problematically initiates and opens up a variety of questions regarding the socio-political contexts of our region in this dramatic period.

In a sort of chronicle of the events, happenings and situations, Veljović tries to photographically document the contemporary vision of society faced with dramatic changes, from everyday life to certain collective

okruženja do određenih kolektivnih prostora ili malih pojedinačnih gestova nepristajanja, borbe i otpora politikama koje su nas regionalno uvele u okolnosti permanentnih kriza, nestabilnosti i neizvjesnosti, te različite kolektivne reakcije na ove situacije. Fotografije iz ove serije prikazuju zaista različite vizualne narative, počevši od skoro pa arkadijskih prizora sa služenja vojnog roka s kraja osamdesetih, suprotstavljeno sa prizorima civilnog života u okolnostima rata koji nose u sebi mnogo više nemira i agresije, nego fotografije oružja i vojnika iz mirnodobskog vremena. Zatim tu su prikazi života na studentskim i građanskim protestima čemu je suprotstavljen prikaz privida "normalnosti" iz tadašnjeg klupskega ambijenta te opet dnevnih javnih performativnih akcija otpora ili određenih proslava u korpusu tadašnjih kolektivnih javnih događanja.

Promatrajući sa vremenske ali i generacijske distance, a Veljović je odlučio ovaj fotografski ciklus postaviti više od 20 godina nakon njegovog nastajanja, zanimljivo je, ali i bolno uočiti društvene i kolektivne obrasce koje možemo u nekim situacijama primjetiti i danas, te svojevrstan odnos svakoga od nas prema ovom vremenskom periodu koji se duboko urezao u osobne i kolektivne memorije na ovim prostorima, bez obzira jesmo li mu bili aktivni sudionici, ili smo ga promatrati i doživljavati preko raznih drugih narativa. Ove fotografije, osim što uspostavljaju zaista zanimljive međusobne korelacije te nam pružaju različita tumačenja percepcije i

spaces or small individual gestures of not fitting in, fights or resistance to the politics which have regionally led us into permanent crises, instability and uncertainty, to different collective reactions to these situations. The photographs from the series show widely different visual narratives, starting from almost Arcadian scenes of serving in the army in late 80s, juxtaposed with the scenes of civilian life in the times of war which contain more turmoil and aggression than the photographs depicting guns and military in peace times. Then there are the depictions of life in student and civil protests where the "normalcy" of club life was juxtaposed with daily public performative resistance actions or certain parties in corps of collective public happenings.

Considering the time and generational distance, Veljović decided to set up this photography cycle more than 20 years after it was made. It is interesting, and painful, to discover social and collective patterns which can be observed in certain situations even today, as well as a relationship between each of us and the time period, which is so deeply ingrained in the personal and collective memory of this space, regardless of whether we were an active participant, just an observer, or if we had experienced it through entirely different narratives. These photographs, besides establishing interesting correlations, offer us different interpretations of perceptions and the passing of these (past) times. They literally make us, from today's perspective, establish

protoka ovog (prošlog) vremena, navode nas, doslovno tjeraju, da iz današnje perspektive uspostavimo odnose prema osobnoj i kolektivnoj memoriji ovog vremena, i još važnije, da ih usporedimo sa često vrlo sličnim društvenim obrascima u kojima se krećemo danas.

relations towards personal and collective memories of that time, and more importantly, to compare them to often similar social patterns which we experience today.





HRVOJE PELICARIĆ

SMANJENA TOČKA PROTOKA (ZA SFERU, 8 EAR-PIECE ZVUČNIKA I UMWELT)

SCALED-DOWN FLUX POINT (FOR SPHERE, 8 EAR-PIECE LOUDSPEAKERS AND UMWELT)

KUSTOSICA / CURATOR: NATASHA KADIN

Hrvoje Pelicarić, oblikovatelj zvuka, glazbenik, producent i multimedijalni umjetnik, rođen je u Splitu 23.4.1974. Diplomirao tonsku tehniku na School of audio engineering u Rotterdamu 2001. godine, preddiplomski studij Filma i Videja (2014.), te diplomski studij smjera Medijska umjetnost na Umjetničkoj akademiji u Splitu, 2017. Od 1996. aktivan na nezavisnoj kulturnoj sceni (suosnivač kulturno-umjetničke udruge Uzgon). Od 1994. prisutan kao glazbenik i performer na eksperimentalnoj glazbenoj i kazališnoj sceni te radi glazbu za različite kazališne produkcije (skupine Zidar Betonsky i Fractal Falus Teatar). Od 2004. do 2009. radi

kao redovni predavač na School of audio engineering u Ljubljani, a od 2009. kao stručni suradnik na kolegiju Oblikanje zvuka na Umjetničkoj akademiji u Splitu. Od 2002. do danas kao snimatelj i glazbeni producent sudjeluje na brojnim izdanjima nezavisnog karaktera (Sphericube, Bilk, Klaus, Turato91, Cul-de-Sac, Trobecove krušne peći). Kao autor i izlagač sudjelova na nekoliko skupnih i jednoj samostalnoj izložbi. 2016. u Splitu pokreće festival zvukovne umjetnosti ISPOD BINE, čiji je umjetnički voditelj i tehnički ravnatelj. Bavi se oblikanjem zvuka u širem smislu, glazbom za film i kazalište, prostorno-zvučnim instalacijama.

9 — 13 / 11 / 2017

Hrvoje Pelicarić is a musician, producer and multimedia artist born 23rd of April 1974 in Split. He graduated sound engineering at the School of audio engineering in Rotterdam in 2001, with a BA in Film & Video (2014) and MA in Media art at the Arts Academy in Split (2017). He has been active in the independent culture scene since 1996 (cofounder of the cultural-artistic association Uzgon). Since 1994 he has worked as a musician and a performer in the experimental music and art scene, producing music for different theater productions (groups Zidar Betonsky and Fractal Falus Teatar). He was a lecturer at the School of audio engineering in Ljubljana

from 2004 to 2009, when he started working as an associate professor in Sound engineering at the Arts Academy in Split. He has been working as a recording technician and a music producer since 2002, and has participated in a number of independent records (Sphericube, Bilk, Klaus, Turato91, Cul-de-Sac, Trobecove krušne peći). As an author he participated in a number of group shows and held one solo show. He founded the ISPOD BINE festival in Split in 2016, and is the festival's artistic and technical director. He works with sound in the broadest sense, produces music for film and theater and makes audio-spatial installations.

Smanjena točka protoka je osmokanalna prostorno-zvučna instalacija, sastoji se od sfere za glavu slušatelja opremljene minijaturnim višekanalnim zvučnim sistemom. Unutrašnji okoliš konstruiran je isključivo od zvučnog materijala, reproduciranog u kontroliranim uvjetima sfere, dok su ostali podražaji svedeni na minimum. Sfera istovremeno služi kao akustična sabirnica i točka mijenjanja postojećih omjera: emocija minijaturnog zvuka je pojačana i intimna, projicirana prema unutra, smanjena u veličini. Slušatelj se nalazi u točki fokusa u kojoj su sklapanje unutrašnje slike te protok unutrašnjeg i vanjskog (vremena) eksponirani.

Ovaj umjetnički rad, čiji je dio nastao kao završni rad diplomskog studija Filma i videja Hrvoja Pelicarića, prirođen je slijed njegove cjeloživotne posvećenosti bavljenju fenomenom zvuka i ponašanjem zvuka u različitim okruženjima. Tema ovog istraživanja je vrijeme koje je prisutno u različitim umjetničkim medijima - njegov karakter, estetika i logika, odnos prema "realnom" vremenu, te različite kreativne strategije upotrebљene u umjetničkom radu, direktno ili indirektno vezane uz pojam vremena. Već duži period Pelicarić je zainteresiran za percepciju vremena te karakter i prirodu mehanizama pomoću kojih funkcioniра i teče, protječe. Direktan poticaj za ovo istraživanje dobio je proučavajući rad američkog umjetnika Garyja Hilla, koji je pokazao da ima jedinstven uvid o prirodi unutrašnjeg vremena video medija – kroz rad sa tekstom, slikom, zvukom, prostorom. Do pojma Ma došao je indirektno, kroz istraživanje rada američkog umjetnika

Scaled-down flux point is an 8-channel audio-spatial installation which consists of a sphere designed for the listener's head, equipped with a miniature multi-channel sound system. The interior is designed strictly out of audio material, reproduced in the controlled conditions of the sphere, while the rest of the stimuli are reduced to a minimum. The sphere is simultaneously a point of acoustic collecting and transformation of existing ratios: the emotion of miniature sound is expanded and intimate, projected inwards, and reduced in size. The listener is in focus where the assembling of the inner image, as well as the flow of inward and outward (time) are exposed.

This piece, which was originally part of a graduate thesis at the Film & Video department, is a natural continuation of Hrvoje Pelicarić's lifelong dedication to the phenomenon of sound and sound behavior in different environments. This research deals with time that is present in different artistic media – its character, aesthetic and logic, relationship toward "real" time, and different creative strategies used in the work, directly or indirectly related to the notion of time. For quite some time now, Pelicarić has been interested in the perception of time and the character and the nature of the mechanisms in which it functions and passes. Studying the work of the American artist Gary Hill directly influenced this work. Hill proved to have a unique insight into the nature of inner time of the video medium – through the work with text, image, sound, and space. Pelicarić reached the notion of Ma indirectly, through re-

Garyja Hilla¹. Poveznica je bila priroda vremena prisutna u Hillovim radovima, koja po svom tretmanu nalikuje japanskom Noh teatru kojeg je koncipirao Zeami Motokiyo (1363.— 1443.) i njegovu tretiranju vremena po konceptu Ma. Koncept Ma je zapravo prostorno-vremenski koncept originalno iz Kine, zaživio je u japanskoj kulturi i postao sveprisutan; od svakodnevnog govornog jezika, kazališta, dizajna i arhitekture, filma. Može objašnjavati prostor, vrijeme ili prostor-vrijeme; u svakom slučaju najvažniji je ritam, te prisutnost ili neprisutnost nečega; može biti opisan i kao pauza, praznina ili interval; govori o tišini u oponiciji prema zvuku, ili manjku u odnosu na višak. U zapadnoj civilizaciji ovaj koncept je definitivno nedovoljno prisutan, a grane u kojima je donekle prisutan su arhitektura/dizajn i filmska umjetnost. U svom tekstu *Intervals (Ma) in space and time: foundations for religio-aesthetic paradigm in Japan*, autor Richard B. Pilgrim kaže: *The word Ma basically means an “interval” between two (or more) spatial or temporal things and events. Thus it is not only used in compounds to suggest measurement but carries meanings such as gap, opening, space between, time between, and so forth. A room is called Ma, for example, as it refers to the space between the walls; a rest in music is also Ma as the pause between the notes or sounds.*²

Prirodno nastavljući istraživanje, koje je započeo i u prethodnim umjetničkim projektima, *Prostor (plus-minus)*, u kojem se bavio svijesti o prostoru i prisutnosti postava u prostoru, te *1:8*, u kojem je fokus bio na odnosu veličine /

searching Hill's work¹. The link was the nature of time present in Hill's work, which in their treatment resembles the Japanese Noh theater, popularized by Zeami Motokiyo (1363— 1443), and his treatment of time according to the Ma concept. The Ma concept is actually a time-space concept originally from China which flourished in Japanese culture and became omnipresent; from everyday language, theater, design and architecture, film. It can explain space, time or space-time; in any case rhythm is most important, and presence or absence of something; it can also be described as a pause, void or interval; it speaks of silence in opposition to sound, or shortage in relation to surplus. In Western civilization this concept is definitely not present enough, and the fields in which it is somewhat present are architecture/design and film. In his text titled "Intervals (Ma) in space and time: foundations for religio-aesthetic paradigm in Japan", the author Richard B. Pilgrim states: The word Ma basically means an "interval" between two (or more) spatial or temporal things and events. Thus it is not only used in compounds to suggest measurement but carries meanings such as gap, opening, space between, time between, and so forth. A room is called Ma, for example, as it refers to the space between the walls; a rest in music is also Ma as the pause between the notes or sounds.²

Naturally continuing the research started in previous works titled *Space (plus-minus)* – in which he dealt with awareness of space and the presence in exhibition space – and *1:8*, in which

količine okolnog zvuka prisutnog u prostoru prema reproduciranim minijaturnim zvukom, u ovom radu Pelicarić ulazi u sferu odnosa vremena i prostora, naravno opet kroz medij zvuka. Njegova *Smanjena točka protoka (za sferu, 8 ear-piece zvučnika i Umwelt)* uvodi nas u zanimljivo i nepoznato okruženje, lišeno vanjskih zvukova čime akcelerira upravo neke zvukove koje inače ne čujemo jer kupola u kojoj se nalazimo sabire zvuk i kreira svojevrsni *Umwelt*: "self-centered world", "okoliš", "okruženje", te nas time Pelicarić stavlja u poziciju da zajedno s njim testiramo protok vremena, vlastitu prisutnost u vremenu te odnos vremena i prostora kroz zvuk.

- 1 Quasha, George & Charles Stein. *An Art of Limina: Gary Hill's Works and Writings*. Barcelona: Ediciones Polígrafa, 2009.
- 2 Pilgrim, Richard B., "Intervals ("Ma") in Space and Time: Foundations for a Religio-Aesthetic Paradigm in Japan", 1986., publikacija: History of Religions, Vol. 25, Issue 3

the focus was placed on the relation of size/quantity of the surrounding sound present in space opposed to the reproduced miniature sound, Pelicarić enters the sphere of the relation of time and space with this work, naturally once again through the medium of sound. His Scaled-down flux point (for sphere, 8 ear-piece loudspeakers and Umwelt) guides us into an interesting and foreign environment, stripped from outside noises, which accelerate certain sounds which we do not normally hear because the sphere collects sounds and creates a certain Umwelt: "self-centered world", "environment", "surrounding", in which Pelicarić places us to together test the passing of time, our own presence in time and the relation between time and space through sound.

- 1 Quasha, George & Charles Stein. *An Art of Limina: Gary Hill's Works and Writings*. Barcelona: Ediciones Polígrafa, 2009.
- 2 Pilgrim, Richard B., "Intervals ("Ma") in Space and Time: Foundations for a Religio-Aesthetic Paradigm in Japan", 1986., publikacija: History of Religions, Vol. 25, Issue 3





GRUPA BOROVO

KOME TREBA PODUZEĆE?

WHO NEEDS THE ENTERPRISE?

AUTORI / AUTHORS:
SVEN CVEK, SNEŽANA IVČIĆ,
JASNA RAČIĆ, BARBARA MAJNARIĆ,
KATERINA DUDA, MIRNA RUL

4 – 11 / 12 / 2017

Izložba *Kome treba poduzeće?* je temeljena na višegodišnjem istraživačkom radu Grupe Borovo (Sven Cvek, Snježana Ivčić i Jasna Račić) o klasnim sukobima u Kombinatu Borovo predratnih godina. Njihovo istraživanje pod nazivom *Kontinuitet društvenih sukoba 1988.–1991.: kombinat Borovo* prikaz je, na primjeru jedne tvornice, društveno-političke klime s kraja osamdesetih i početka devadesetih godina, vremena društvenih i ekonomskih reformi i početaka iščezavanja društvenog vlasništva, kao i prvih eksplicitnih nacionalističkih težnji koje će, u konačnici, eskalirati ratnim sukobima. Up-

ravo je format izložbe, uslijed svoje vizualne naravi, omogućio zorno prikazivanje i mapiranje učestalosti različitih onodobnih fenomena poput štrajkova ili čekanja i "uparivanje" istih s određenim političkim kontekstima, s ciljem pokušavanja detektiranja veza između dogadaja koji su doveli do destrukcije jedne od najuspješnijih tvornica u Jugoslaviji i dogadaja koji su rezultirali krvavim sukobima i rastakanjem same Republike. (iz teksta Mirne Rul)

Više o istraživanju može se pronaći na web stranici: borovo1988. radnickaprava.org.

The exhibition *Who Needs the Enterprise?* is based on a research by the Borovo Group (Sven Cvek, Snježana Ivčić and Jasna Račić) dealing with the class conflicts in the Borovo industrial system in the pre-war era. Their research titled *Continuity of Social Conflict in Croatia 1988–1991: Borovo combine* is a representation, based on an example of a single factory, of the socio-political climate at the end of the 80s and beginning of the 90s, a time of social and economic reforms and the beginning of the decline of social ownership, as well as the first explicit nationalist tendencies which will, in the end, result in war. The format

of the exhibition, due to its visual nature, enabled the vivid depiction and mapping of the frequency of different phenomena of the day, like workers' strikes or waiting, and "pairing" those with certain political contexts, with the aim of detecting the connections between the events which led to the destruction of one of the most successful Yugoslavian factories and the events which resulted in bloodshed and the dissolution of the Republic itself. (from the text by Mirna Rul)

For more information about the research visit the website: borovo1988. radnickaprava.org.

"Ako propadne Borovo, propast će i Jugoslavija", ponavljali su radnici Borova krajem 1980-ih. Ova fraza malo će značiti prosječnom čitatelju. Možda će ga navesti na pomisao da su radnici govorili o 23 nacionalnosti koje su radile u kombinatu; no, to je samo dio priče. Vukovar kao grad sa snažnom radničkom tradicijom u potpunosti je izbrisana iz našeg kolektivnog sjećanja. Zajedno s njim izgubljeno je i sve povezano s radom, radništvom, industrijom koja nosi jedan grad; zanemareno je klasno iskustvo i klasna perspektiva.

U istraživanju¹ *Kontinuitet društvenih sukoba 1988.–1991.: kombinat Borovo* kroz studiju slučaja proučavali smo veze između radničkih štrajkova, odnosno klasnih sukoba s kraja osamdesetih i početka nasilnih sukoba iz devedesetih. Polazeći od štrajka 1988., pokušali smo rekonstruirati iskustvo borovskoga radništva do ljeta 1991., promjenu njihove pozicije s obzirom na promjene u jugoslavenskom društvu, ali i dostupne strategije za artikulaciju njihovih interesa; prije svega otpor općem srozavanju životnog standarda, osiromašenju i prekarizaciji rada. Za ovu rekonstrukciju služili smo se tjednikom kombinata i dubinskim intervjuima s bivšim radnicima i radnicama Borova.

Istraživanje je pred nas postavilo niz izazova i problema. Neki od njih praktične su prirode: dokumentacija kombinata iz perioda koji nas zanima nedostupna je (uništena ili nestala), nekih brojeva tvorničkog tjednika nema u Gradskom muzeju u Vukovaru, do

"If Borovo goes under, so will Yugoslavia", was a phrase repeated among the Borovo factory workers at the end of the 80s. This phrase does not mean much to the average reader. Maybe it will lead one to think about the fact that the workers were referring to 23 different nationalities which had all worked in the factory; but, this is only a part of the story. Vukovar, as a town with a strong worker tradition, has completely been erased from our collective memory. Everything connected to the working class and industry has been lost alongside it; the worker experience and class perspective neglected.

In our research¹ titled *Continuity of Social Conflict in Croatia 1988–1991: Borovo combine* we studied the connections between workers' strikes and class conflicts at the end of the 80s and the beginning of violent conflicts in the 90s. Starting from the 1988 strike, we attempted to reconstruct the experience of the Borovo labor force until the summer of 1991, their shift regarding the changes in Yugoslavian society, and the available strategies for the articulation of their interests; namely, the resistance to a general decline of life standard, poverty and the precarisation of work. For this research, we used the Borovo weekly paper and in-depth interviews done with former Borovo workers.

We have encountered a number of challenges and problems while doing the research. Some of those were of a practical nature: the documentation of the industrial system from the period we were interested in was unavailable

nekih sudionika dogadaja nismo uspjeli doći. Drugi su proizvod ideoloških preslagivanja kojima se bavimo: grad Vukovar, danas sveden na status žrtve, iz perspektive našeg istraživanja pojavljuje se kao industrijski i radnički grad, u kojem je multietničnost banalna životna činjenica, a njegovi stanovnici ljudi prvenstveno zainteresirani za egzistencijalna pitanja. Da bismo upoznali ovakav Vukovar, potrebno je oduprijeti se čitanju povijesti unazad i izaći iz okvira nacionalnih projekata nastalih na ruševinama socijalističke Jugoslavije. Ovakav pristup omogućava nam da i sadašnji trenutak sagledamo u svjetlu svega potisnutog iz društvene memorije.

Smatramo da ovo istraživanje može dati doprinos progresivnoj društvenoj promjeni danas, kada prepoznajemo trendove slične onima s kraja osamdesetih. Aktualna pitanja koje ono otvara ne tiču se samo sjećanja, već i organizacije, podrške i solidarnosti: iz kojih razloga mobilizacijski potencijal radništva 1980-ih nije stvorio željenu društvenu promjenu? Koji su bili faktori slabljenja i fragmentacije radničkog otpora? Koji je oblik savezništva mogao pomoći kako bi se potencijal radničkog bunda iskoristio? I kako te lekcije odgovaraju na današnja izvanredna stanja?

(either destroyed or missing), some of the issues of the weekly paper were not available at the Vukovar Municipality Museum, or we were unable to reach certain participants of the event. Other challenges we have encountered are the results of the ideological shifts we study: the town of Vukovar, today reduced to the status of war casualty, from the perspective of our research started to appear as an industrial and working town in which multiethnic society was a banal fact of life, and its residents were people primarily interested in living matters. In order to get to know this Vukovar, one has to resist reading history backwards and transcend the limits of national projects which were built on the ruins of socialist Yugoslavia. This type of approach enables us to view the contemporary moment in light of everything repressed from the collective memory.

We believe this research can contribute to the progressive social change of today, when we recognize trends similar to those from the late 80s. The burning questions that arise from it do not only concern memory, but also organization, support and solidarity: for what reasons did the mobilization potential of the labor force in the 80s not manage to create the desired social change? What were the factors responsible for the weakening and fragmentation of the workers' resistance? Which form of alliance could have helped in order to fulfill the potential of the workers' strike? And how do these lessons respond to unexpected conditions today?

1 Istraživanje je započelo je 2013. godine na kolegiju "Ekonomski nejednakost i radnička prava" na Mirovnim studijima, neformalnom edukacijskom programu Centra za mirovne studije, u suradnji s Bazom za radničku inicijativu i demokratizaciju. Tu se okupila manja grupa entuzijasta koju je ova tema zainteresirala te se volonterski posvetila istraživanju. Nesebičnu i neprocjenjivu pomoć dobili smo od bivših radnika Borova Ivice Žabića i Ivana Hubaleka, na čemu smo im neizmjerno zahvalni.

1 The research started in 2013 at a course titled "Economic inequality and worker rights" at the Peace Studies, an informal educational project by the Center for Peace Studies, in cooperation with the Organization for Workers' Initiative and Democratization. A small group of enthusiasts interested in this topic gathered at the course, where they voluntarily dedicated their time and efforts to the research. We have also received selfless and priceless help from the former Borovo workers Ivica Žabić and Ivan Hubalek, for which we are eternally grateful.



Das Museum

- Ausstellung
- Dokumentation
- Bibliothek
- Archiv
- Ausbildung
- Kulturmanagement
- Netzwerk
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- Presse
- Wissenschaft





TIHANA MANDUŠIĆ

ŽELE

JELLY

KUSTOSICA / CURATOR:
TINA VUKASOVIĆ ĐAKOVIĆ

18 / 12 / 2017

Tihana Mandušić (1982. Split) diplomira Nove medije na Akademiji likovnih umjetnosti u Zagrebu. Završila preddiplomski studij Film i video na Umjetničkoj akademiji u Splitu.

U svom radu koristi se različitim medijima s naglaskom na video performans. Sudjelovala je u mnogim izložbama i festivalima, neki od njih su: samostalna izložba Stajanje, padanje provlačenje, Galerija Greta, Zagreb i Galerija Praktika, Split; grupne: DOPUST, dani otvorenog performansa Split; / si.:n/ festival of video art and performance, A.M Qattan foundation, Palestina; ESSL Award CEE 2009. godine.

Award CEE 2009
Winners, Essl Museum, Klosterneuburg, Austrija; performans Festival Performacije, Kvarternikov trg, Zagreb; izložba Identiteti, Galerija SC, Zagreb; izložba i radionica London/Zagreb, The Cass gallery, London; Video Barik: Program recentne video-umjetnosti, Galerija Bačva, Zagreb; izložba u sklopu festivala ženskog stvaralaštva Feminae Extravaganza, Split; izložba Video Vortex 4, MKC/ Dom mladih, Split; izložba Nemam karticu za bodove, organizator i kustos WHW & AGM, Galerija Nova, Zagreb. Dobitnica prve nagrade ESSL Award CEE 2009. godine.

Tihana Mandušić (1982, Split) graduated from the Department of New Media at the Academy of Fine Arts in Zagreb. She has a BA in Film & Video from the Arts Academy in Split.

In her work she uses different media, mostly video performance. She participated in a number of exhibitions and festivals, some of which are: solo exhibition Standing, falling, broaching, Greta Gallery, Zagreb and Praktika Gallery, Split; group shows: DOPUST, days of open performance Split; / si.:n/ festival of video art and performance, A.M Qattan foundation, Palestina; ESSL Award CEE in 2009.

Razmišljanje je odlika hrabrih. Umjetnica ovom izložbom istražuje različite pristupe stvaranja kojima prikazuje i ostvaruje rad u različitim tehnikama kreirajući tako naizgled zbumujući i višezačan rad. Eksperimentiranjem s aleatornim procesima, umjetnica stvara djela koja se mogu smatrati autoportretima. Ponekad se čine idiosinkratični i neobični, a ponekad tipični nusproizvodi svakodnevnog života. Parodijom i preuvečavanjem nekih formalnih aspekata nerazdvojnih od suvremenog društva, umjetnica pokazuje kako pokret otkriva inherentnu nelagodu, humor koji odražava naše vlastite ranjivosti. Umjetnica je izložila tri skulpturalno oblikovane kupole želea u kojima je hologramski prikaz pojedinačnih dlanova u pokretu. Propitujući koncept pokreta, formalizira slučajnost i naglašava svjesni proces stvaranja kompozicije koji je u pozadini naizgled nepovezanih djela. Izložba uključuje male skulpturalne paradigme različitih odabranih predmeta postavljenih u žele. Instalacije propituju privatne neuspjehe, strahove, snove i želje umjetnice. Rezultat je senzacionalni izvor malih misli koje nadilaze svakodnevnicu. Njezini medijski radovi imaju slučajne, nemjerne i neočekivane veze, kombinirajući nepovezane aspekte koji vode do iznenadujućih analogija. Umjetnica istovremeno izvodi performans koristeći impulzivne sposobnosti i dekonstruira ih u fizičkoj interpretaciji izložbe. Kompleksna proslava slobode odvija se u introspekciji. Propituje nasilno uvjerenje koje proizlazi iz dubljeg značenja i površinske estetske

Contemplation is a virtue of the brave. With this exhibit the artist explores different approaches to creation, which she uses to depict and realize her artworks in different techniques thus creating a seemingly confusing and ambiguous work. By experimenting with accidental processes, the artist creates work which can be considered self-portraits. Sometimes they might seem idiosyncratic and unusual, other times typical byproducts of everyday life. By using parody and exaggerating some formal aspects inseparable from contemporary society, the artist demonstrates the way in which movement reveals inherent discomfort, humor which reflects our own vulnerabilities. The artist exhibited three sculpturally shaped jelly domes, within each one a holographic depiction of individual palms in motion. Questioning the concept of motion, she formalizes coincidences and accentuates the conscious process of creating a composition which is in the background of seemingly unrelated work. The exhibit includes small structural paradigms of different objects placed in jelly. The installations question private failures, fears, dreams and wants of the artist. The result is a sensational source of little thoughts which surpass everyday life. Her media pieces have accidental, unintentional and unexpected connections, combining disconnected aspects which lead to surprising analogies. The artist simultaneously carries out a performance piece using her impulsive abilities and deconstructs them in a physical interpretation of the exhibition. A complex celebration of freedom is taking place in introspection.

pojavnosti slike. Žele, kao materijal, prisutan je u većem dijelu radova, točnije u 75% cjelokupne izložbe i metafora je za ono što ne postoji, ono nepobjedivo, neuništivo, prilagodljivo. Uporaba želea ponovno proživljava niz koncepata jedinstvene ludosti. Ova izložba nema početak ni kraj, ona nema početnu tezu već samo jest u svim svojim segmentima i paradoksima. U svojoj razlomljenosti ona čini cjelinu koja je teško, čak i nemoguće spoznatljiva logičkim iščitavanjem. Fragmenti memorije pokreću meta-tekstualni i izolirani umjetnički diskurs. Poigravajući se jezikom i različitim semantičkim značenjima unutar radova umjetnica između ostalog progovara i o pitanjima različitosti i osjećaja pripadnosti. Spontana ideja dovodi u pitanje zamjenu života umjetnošću. Misaoni procesi, koji su određeni kao privatni, vrlo subjektivni i nefiltrirani u njihovim referencama na svjetove snova, često se javljaju kao skupovi. U svom izričaju ova izložba bliža je toku misli i struji svijesti što ju čini gotovo poetičnom.

Želja umjetnice pokazuje način na koji se doživljava pitanje. Osobito je ispitivana istina. Njezina su djela zasićena očiglednostima, mentalnom inercijom, klišejima i lošim šalamama. Da bi doživjeli ovu spektakularnu izložbu, morate biti potpuno otvoreni laži.*

* dijelovi teksta generirani na: <http://www.artwords.net/#>, http://500letters.org/form_15.php, <https://translate.google.com/#en/hr/>

She questions the violent conditioning which emerges from deeper meaning and superficial aesthetic of the image. As a material, jelly is present in most of the exhibited work, that is, in 75% of the exhibition. It is a metaphor for that which does not exist, the unbeatable, indestructible, and adaptable. The use of jelly once again goes through a number of concepts of unique madness. This exhibition has no beginning or end, it does not have a thesis, but merely exists in all its segments and paradoxes. Broken down, it makes a whole which is difficult, and even impossible to comprehend logically. Fragments of memory trigger a meta-textual and isolated artistic discourse. Toying with everyday language and different semantic meaning within the work, the artist speaks about the questions of differences and sense of belonging. A spontaneous idea brings about a question of trading life for art. Thought processes, designated as private, become very subjective and unfiltered in their references to dream worlds, often emerging as collective entities. In its expression, this exhibition is closer to a stream of consciousness which makes it almost poetic.

The artist's desire shows a way in which the question is perceived. The truth is particularly questioned. Her work is saturated with obviousness, mental inertia, cliché and bad jokes. In order to experience this spectacular exhibition, one has to be completely open to lying.*

* parts of text generated at: <http://www.artwords.net/#>, http://500letters.org/form_15.php, <https://translate.google.com/#en/hr/>







2018

DRUŠTVENI CENTAR ROJC

RAZLIKA I MORAL

DIFFERENCE AND MORALITY

KUSTOS / CURATOR: MARKO VOJNIĆ GIN

22 / 2 – 2 / 3 / 2018

Bilo bi suvišno uspoređivati Društveni centar Rojc s muzejom suvremene umjetnosti, znam. No, u njemu danas stvara niz autora, različitih izričaja, rukopisa, *metjea*, različitih generacija, različitih formalnih ili neformalnih obrazovanja i samim time upravo je taj Rojc nukleus određenog života pulske suvremene umjetnosti. Dobio sam zadatak. Povodom TEH-ove konferencije napraviti odabir autora za grupnu izložbu. Koncept je formuliran, pozvati dio umjetnika koji su na neki način povezani s Društvenim centrom Rojc da predstave svojim djelima reprezentativnost likovne umjetnosti koja se u samom centru rada.

11 tisuća kvadrata, bez pardona, centar je kulture grada Pule. Povoljna klima za djelovanje utočište je raznih umjetnika. Kreacija je zasigurno "duh Rojca" koja konstantno radi na umrežavanju ukupnog kulturnog, i ne samo kulturnog, djelovanja pomoći sinergije istaknutih protagonistova, a izvan obrazovne ili institucionalne vertikale te se manifestira kao pojačivač relevantne i aktualne scene, koristeći pri tome načine i kanale suvremene otvorene komunikacije.

Grupna izložba *Razlika i moral* nema za koncept samo predstavljanje autora iz Društvenog centra Rojc, već kako i sam naslov kaže, pokušaj predstavljanja općeg duha zgrade, kao utočišta nade koji nastoji zastupati trajni rad na djelu kao jedinu autentičnu suvremenost koja možda, lako moguće ne živi izvan mjesta poput Rojca. Umjetnost je generalno postala laka i poželjna meta, poput prodajnih galerija, *art fairova...* pretvara se u turbo folk.

The Community Center Rojc cannot be compared with a Museum of Fine Arts. There are currently plenty of artists in Rojc that create different expressions, writings, materials and content, all of different ages and educational backgrounds, whether formal or informal, which make the center a nucleus of contemporary art life in Pula. I got the task to select from the pool of local artists and make a group exhibition for the purposes of the upcoming TEH Conference. The concept is based on inviting artists that are closely connected with the Community Center Rojc to present their works of art originating from the center itself.

With a total surface area of 11,000 m², Rojc stands tall as a cultural powerhouse for the city of Pula. Its great working environment has meant it has become a hive for many different types of artists, constantly stimulating the networking of those in the cultural field. This exhibition, in alignment with the 'spirit of Rojc', is a testament to the synergy and creativity of a number of prominent cultural figures acting outside of educational and institutional frames.

The concept of the "Difference and Morality" group exhibition is not only about presenting the artists from the Community Center, but also reflecting the ethos of the building itself, which promotes the constant creation of contemporary artwork that is hard to find outside of Rojc. We can see a general trend in which the creation of art has come to be seen as an

Važnije je konzumirati nego stvarati. Suprotno tomu, komunikacija ne mora i ne može biti samo profitabilne koristi, jer naša komunikacija nije usmjerena isključivo prema drugima nego i prema ukupnosti našeg bića. O tome promišlja i umjetnost. Tako možemo odrediti našu zadaću i produktivnost te stvoriti koncepciju nove kulture rada i stvaranja. Kulture razmjene i komunikacije. Rojc kao slobodno utočište umjetnika iz raznih područja: glazbenika, književnika, filozofa, čija je odrednica djelovanja interdisciplinarnost otvorenog foruma.

Ako se o ukusima ne raspravlja, ako je ljepota u oku gledatelja, nema dobrih ili loših slika. One su moralne ili nemoralne.

* Slobodno preuređeno iz "Doba patuljaka", Nikola Polak, 2009.

easy and attractive option, with the ultimate aim of presenting at private galleries and art fairs, thus becoming a commercial pursuit. The emphasis is on consumption, not creation. Yet communication can't be and shouldn't be only about profit, since we communicate not only to others but also to ourselves. That is what art is about. In this manner we can set artistic goals, improve productivity and introduce a whole new culture of work and creation: a culture of exchange and communication. Rojc is a free space that embraces various artists, musicians, writers, philosophers with a strong tradition of interdisciplinary work by way of an open forum.

There is no accounting for taste: if the beauty is in the eye of the beholder, then there are no good or bad paintings. They are either moral or immoral.

* Freely redesigned from "The Age of Dwarves", Nikola Polak, 2009.







TONI MIJAČ

KATARZA

CATHARSIS

KUSTOSICA / CURATOR: LANA BEOVIĆ

8 – 16 / 3 / 2018

Toni Mijač, rođen 1988. godine u Splitu, završio je preddiplomski studij smjer Film i video na Umjetničkoj Akademiji u Splitu i diplomski studij smjer Novi mediji na Akademiji likovnih umjetnosti u Zagrebu. Dosadašnje radno iskustvo stekao je na različitim umjetničkim i komercijalnim projektima. Sudjelovao je u nizu multimedijalnih radova, filmova, radijonica, festivala i happeninga uz šestogodišnje aktivno vodstvo filmskih škola za

osnovnoškolce i srednjoškolce na području Splita i Zagreba. Izlagao je u galerijama Klovićevi dvori, Greta, GMK, Pogon Jedinstvo, Kset, Art-Kino Rijeka i London Metropolitan University. U svom autorskom radu pretežito se bavi impulsima svakodnevice na različitim životnim područjima koje propituje koristeći jezik i izražajna sredstva različitih medija poput filma, videa, teksta, instalacije, fotografije i društvene prakse.

Toni Mijač was born in 1988 in Split. He graduated from the Film & Video department at the Arts Academy in Split and got his MA at the New Media department at the Academy of Fine Arts in Zagreb. He has gained his work experience through different art and commercial projects. He participated in a number of multimedia works, films, workshops, festivals, happenings, along with a six year-long active mentorship in film schools for elementary and high school students in Split and Zagreb. He exhibited works in Klovićevi dvori, Greta, GMK, Pogon Jedinstvo, Kset, Art-Kino Rijeka and at the London Metropolitan University. In his work he mainly deals with everyday impulses in different fields of life, which he questions using language and means of different media such as film, video, text, installation, photography and social practice.

Toni Mijač se u programu NMG@PRAKTIKA predstavlja projektom naziva *Katarza*, koji je započeo raditi 2012. godine i nastavlja do danas. Projekt se sastoji on niza fotografija i teksta koji ih prati. Dio projekta, odnosno „splitsku fazu“ istog, umjetnik izlaže u galeriji splitskog kluba Kocka, zaokružujući na jedan način cijeli projekt dovodeći ga na mjesto gdje je sve počelo — Split.

Uzimajući koncept katarze kao polazišne točke rada umjetnik preispituje introspekciju muškaraca. Naime, motivaciju za Katarzu, koja u grčkom označava pročišćenje duha, pronalazi u popularnom arhetipu „muškarci ne plaču“. Serija fotografija prikazuje muške osobe, raznih godišta, životnih priča i percepcija, u jednostavnoj izvedbenoj gesti. Oni sjede na podu i u trenutku evociranog sjećanja odlazu svoje cipele. Simbolički, obuća u Mijačevom radu predstavlja zaštitu i sigurnost. Odlaganje iste je uzemljenje osobe i prepuštanje emocijama. Pred sam čin fotografiranja umjetnik je od sudionika zatražio kratkoročnu refleksiju nad jednim proživljenim iskustvom po njihovom izboru koje je ostavilo emotivno slikoviti utisak. Mijač time navodi svoje subjekte da se suoči i pritom prociste od potisnutih emocija te fotografiski u crno-bijeloj tehnički bilježi njihovo intimno stanje.

Drugi dio rada je tekstualna intervencija u prostor galerije. Naime, umjetnik izlaže svoj osobni osrvt na pojedine priče koje su neki od sudionika projekta s njim odlučili podijeliti. Time

Toni Mijač participates for the first time in the NMG@PRAKTIKA program with his project titled Catharsis, which he has started in 2012 and continues until today. The project consists of a series of photographs and a text. The artist exhibits a part of the project, the so-called "Split-phase", in the gallery of club Kocka in Split, bringing the project full circle in a way by returning it to the place where it all began — Split.

By using the concept of catharsis as a starting point for his work, the artist questions the introspection of men. Namely, the artist finds the motivation behind Catharsis, which means the cleansing of one's spirit in Greek, in the popular archetype "men don't cry". A series of photographs depicts male persons of different age, life stories and perceptions, performing a simple gesture. They sit on the floor, and in the moment of evoked memory, remove their shoes. Symbolically, the shoes in Mijač's work represent protection and safety. Their removal represents grounding of oneself and letting emotions take over. Before the act of photographing, the artist requested from his subjects a brief reflection on a lived experience of their choice which left an emotional impact. By doing this, Mijač makes his subjects face and cleanse themselves of repressed emotions, while recording their intimate state in a black and white technique.

The other part of the work is a textual intervention into the gallery space. The artist exhibits his personal account of the stories some of the participants chose to share with him.

rad komunicira sa posjetiteljima na još jedan dodatan način, a umjetnikov pristup sudionicama tekstom je transformiran u posvetu njihovim sjećanjima. „Upravo u aktivirajući introspekcije sakriven je krajnji cilj ove suradnje – cikličko uspostavljanje odnosa, prema samima sebi, prema autoru koncepta te na kraju posjetiteljima. (...) Sirova emocija – utjelovljena u prepuštanju pojedinca, percipirana fotografskim objektivom autora koncepta i na kraju opažanjem (i srcem) posjetitelja postaje sredstvo jednog novog, autorefleksivnog i katarzičnog iskustva“¹.

1 Citat iz umjetnikovog *statementa*

This brings another dimension to the work in communicating with the audience, while the artist's approach to the participants with the text is transformed into a dedication to their memories. “Precisely in the activation of introspection lies hidden the final goal of this cooperation – the cyclical establishing of relation, towards ourselves, according to the author of the concept, and finally towards the visitors. (...) The raw emotion – embodied in the act of letting go, captured by the lens of the concept author, and finally, in the eyes (and hearts) of the visitors, becomes a means of a new, self-reflective and cathartic experience”¹.

1 Quoted from the artist's statement







PERO ZLOBA I TINUNINU

KUSTOSICA / CURATOR: IVANA VUKUŠIĆ

12 – 15 / 4 / 2018

Zvali su se Artuditu. Kao Art tu, di? tu. Sad se zovu Pero Zloba i Tinuninu. Tu su i Filip Pilj i Diezoone. Možda će se jednog dana zvati Prikolica Na Opako. Tko zna. (ah niko, niko ništa ne zna. Krhko je znanje!)¹ Izložbu smo htjeli nazvati S provoda na (s)provod. Ali ipak nismo. Zašto? Eto tako. Dečki dolaze iz Zagreba i mladi su. Još uvijek. Ali to je nebitno.

Crtaju, slikaju, sastavljaju, rastavljaju, prebojavaju, kidaju, tetoviraju, slažu, lijepe, povezuju, sviraju, tipkaju; i sve ostale mehaničke radnje korisne i potrebite za stvaranje. Ono što ja primjećujem jest to da se igraju i žive umjetnost na svoj prepoznatljiv način. Osebujan i dovoljan.

O njima ne postoji umjetnički životopis niti popis nagrada i priznanja. Oni su kolektiv koji djeluje na marginama suvremene umjetnosti, one iskonske, iskrene, nastale na ulici. Sveprisutne, koja nas okružuje. Gerilske. Dok mnogi pronalaze umjetnost u institucijama pitajući se što ona uopće jest, tražeći odgovore i definicije u enciklopedijama i stručnoj literaturi, ova umjetnost diše i pulsira upravo tu. Oko nas, s polazne točke potrage.

Ne mareći za konvencije, forme i norme, standardne formate izložbi, pretenciozna otvaranja i sve popratne manifestacije umjetnosti današnjice, oni nastoje stvarati svakodnevno nudeći svoje radove ljudima i ulici. A prvenstveno sebi i na sebi. Ne ograničavajući se medijem, bave se street artom, tetoviranjem, kiparstvom, slikarstvom i novim medijima itd. Od

They used to be called Artuditu. Like Art tu, di? Tu¹. Now they go by Pero Zloba and Tinuninu. There are also Filip Pilj and Diezoone. Maybe one day they will call themselves Prikolica Na Opako. Who knows. (ah, no one, no one knows anything. Knowledge is so frail!)² We wanted to name the exhibition From the Party to the Funeral. But in the end decided not to. Why? Just because. The boys are from Zagreb and they are pretty young still. But that's not important.

They draw, paint, assemble, disassemble, re-paint, tear up, tattoo, put together, glue together, connect, play, type; and all other mechanical actions needed to create. What I noticed is that they play and live art in their own recognizable way. It's distinct and enough.

There is no artist biography or a list of prizes and acknowledgments. They are a collective which functions on the margins of contemporary art, the true, honest kind, born in the streets. All-encompassing. Guerrilla. While many find art in institutions, wondering what it is, seeking answers and definitions in encyclopaedias and scientific literature, this kind of art breathes and pulsates right here. Around us, from the initial searching point.

Not caring about conventions, forms and norms, standard exhibition formats, pretentious openings and other artistic manifestations of today, the authors try to create on a daily basis, offering their work to the people and the street. But mostly, to themselves and on

skica preko tetovaža do skulptura, instalacija i murala, postali su prepoznatljivi po posebnom vizualnom stilu i estetici.

Bez puno filozofije i složenih koncepata, svrha ove izložbe je predstaviti ih splitskoj publici, povezati scenu, družiti se i zabaviti. Jer Art is Life.²

1 Cesarić Dobriša, Povratak
2 Prema kustoskom kolektivu Horizont

themselves. Not limited by media, they practice street art, tattooing, sculpting, painting, new media, etc. From sketches to tattoos and sculptures, installations and murals, they've become known for their special visual style and aesthetic.

Without a lot of philosophy and complex concepts, the purpose of this exhibition is to introduce them to the Split audience, connect the scene, hang out and have fun. Because Art is Life.³

- 1 The name is a play on words in Croatian, representing a phonological reading of the name R2D2 from Star Wars but also sounding like the Croatian for "Art, here. Where? here."
- 2 Cesarić, Dobriša. The Return
- 3 According to the curatorial collective Horizont







ROKO BIRIMIŠA

BEZ NAZIVA

UNTITLED

KUSTOSICA / CURATOR: LANA BEOVIĆ

18 – 24 / 6 / 2018

Roko Birimiša (23) je rođen i živi u Splitu. Završio je Školu likovnih umjetnosti u Splitu, smjer foto dizajn. Trenutno je na Umjetničkoj akademiji u Splitu, smjer Film i video, koji je upisao 2015./2016. Sudjelova

je na skupnim izložbama, jedna od kojih je *Splitska tiramola* Fotokluba Split. Također je izlagao u Klovićevim dvorima povodom Picassoove izložbe 2013. godine. Ovo mu je prva samostalna izložba.

Roko Birimiša (23) was born and lives in Split. He graduated photo design from the School of Fine Arts in Split. He is currently studying Film & Video at the Arts Academy in Split, which he enrolled in 2015/2016. He

participated in group shows, one of them being "Tiramola" in Split Fotoklub. He also exhibited at Klovićevi dvori as part of the Picasso exhibition in 2013. This is his first solo show.

Koliko god smo više zasićeni sintagmom „mladi umjetnik“ — kao da nečije godine iz naše povlaštene promatračke perspektive išta mogu dodati (ili oduzeti) od samog rada, te tako utjecati na naš doživljaj istog — smatram da je ovdje doista potrebno naglasiti „mladost“ umjetnika čiji katalog držite u rukama. Naime, Roko Birimiša je ovo prva samostalna izložba. Sa svoje 23 godine, u maniri zrelog umjetnika, ponudio je Mavenu timu nizove fotografija koje su nastale u višegodišnjem vremenskom periodu. Njegove fotografije se prirodno grupiraju u cikluse. Prvotna ideja da izlaze fotografije socijalne tematike kojima se bavi ubrzo je zamijenjena te smo dobili izložbu arhitekture. Estetski pomno osmišljena, vizualno dojmljiva, te ujedno i galerijski i Instagram-friendly, Birimišina izložba odiše svježinom nekog novog fotografskog oka. Potpuno iskreno, kustoski nije bilo lako odabrati „samo“ radove koje vidite trenutno izložene. Autorova hrabra odluka da se ide s velikim formatima suzila je širinu i broj njegovih radova no svejedno pruža dobar presjek u djelić opusa umjetnika.

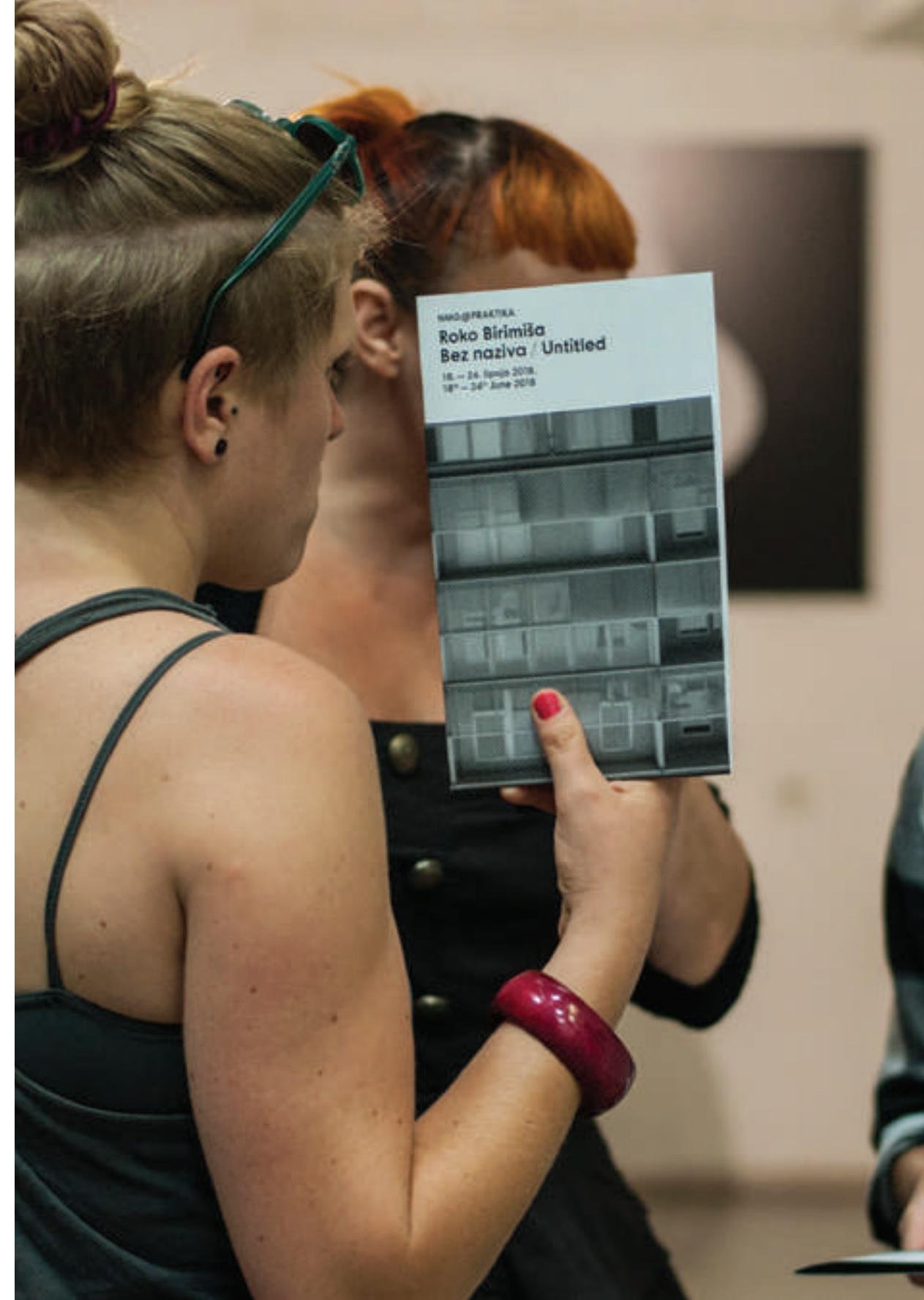
Ne želeći se ograničavati u koloritu, autor se vješto snalazi u crno-bijeloj tehnici kao i u prikazima cijele raskoši šarenila mediteranskog arhitekturalnog trenutka i izričaja. Koliko god njegovi crno-bijeli radovi odišu određenom elegancijom, upravo ovi puni kolorita daju dodatnu simpatičnu dimenziju, ono što bi bila „duša“ nekog mjesta ili građevine. Ako ćemo personificirati, u našem slučaju to bi bile one brze na jeziku, stare, nasmijane, glasne šjore.

As much as we are sick and tired of the phrase “young artist” — as if, from our privileged position, someone’s age can add (or deduct) anything from the work itself, thereby affecting our impressions of it — I consider it necessary here to stress the “youth” of the artist whose catalog you are currently holding. This is Roko Birimiša’s first solo show. At Twenty-three years of age, in the manner of an experienced artist, he offered the Mavena team a number of photographs produced in the period of a few years. His work naturally falls into cycles. The original idea to exhibit photographs depicting social themes was quickly replaced and we were given an architectural exhibition. Aesthetically and visually pleasing, as well as gallery and Instagram-friendly, Birimiša’s exhibition breathes a fresh new perspective. To be perfectly honest, it was not easy as a curator to “only” select the work you see currently exhibited. The author’s bold decision to print large formats narrowed down the diversity and number of his work, but it nevertheless offers a good insight into a part of his body of work.

Not wanting to limit himself color-wise, the author mastered the black and white technique, as well as color technique, depicting a whole splendor of colors of the Mediterranean architectural moment and expression. His black-and-white work contains a certain elegance, but it is those filled with color that add a likable dimension, that which would be regarded as a “soul” of a place or building. If we are going to personify, in our case the buildings would be those witty, old, loud local ladies we all know.

Što se tiče autorovih motiva, iako poneki imaju jasno prisutan mediteranski štih, usudila bih se nazvati ih globalno zapadnjackim. U suštini, nije važno gdje se nalaze građevine koje su glavni akteri, uhvaćeni u svojoj statici i monumentalnosti. Kod Birimiše, vrag je u detaljima. Kad se nađete ispred formata njegovog rada doima se kao da možete u njega ući. Svaka vrata se mogu otvoriti, kroz svaki prozor promotriti milenijska svakodnevница. Delikatna prisutnost dijagonala u inače statičnim prikazima također ne prolazi nezapaženo. Svakako, Roko Birimiša jedan je od onih mladih autora koje valja imati „na oku“ u budućnosti. Iščekujemo vidjeti u kojem smjeru će se umjetnički nastaviti razvijati, jer solidni temelji su očiti u njegovim dosadašnjim radovima.

As far as the author's motives go, although some have a clearly present Mediterranean note, I would dare call them globally western. In fact, the location of the buildings – which are the main subjects of the photographs, caught in their static and monumental states – is not important. With Birimiša, the devil is in the details. Faced with his work, it seems as though one could enter it. Every door is to be opened, the millennial everyday life observed through every window. A delicate presence of diagonals in otherwise static scenes does not pass unnoticed. All in all, Roko Birimiša is one of those young authors we should "keep an eye out for" in the future. We look forward to seeing which direction he will take as a successful future artist, because a solid foundation is clear in his work so far.







KRISTINA MARIĆ

DVOBOJ II

DUEL II

KUSTOSICA / CURATOR: IVANA VUKUŠIĆ

12 – 20 / 7 / 2018

Kristina Marić, rođena 25.12.1990. godine u Đakovu, multimedijalna je umjetnica. 2015. godine diplomirala je pri Akademiji za umjetnost i kulturu u Osijeku gdje danas

radi kao asistentica. Izlagala na mnogim skupnim i samostalnim izložbama. Finalistica je ovogodišnje Nagrade za mlade likovne umjetnike Radoslav Putar.

Kristina Marić is a multimedia artist born 25.12.1990 in Đakovo. She graduated from the Academy of Arts in Osijek in 2015, where she currently works as a research assistant.

She exhibited in a number of group and solo shows. She is a finalist of this year's Radoslav Putar Award for young visual artists.

Autorica Kristina Marić se predstavlja interaktivnom računalnom instalacijom *Dvoboj* u kojoj je promatrač u realnom prostoru suprotstavljen umjetniku u virtualnom prostoru. Rad u fokus preispitivanja postavlja odnos promatrača naspram dotičnog umjetničkog djela. Posjetitelj po ulasku u galerijski prostor na raspolaganju ima bijeli pištolj, čijim preciznim okidanjem dobiva mogućnost likvidirati lik autorice na video projekciji. Dominantna pozicija promatrača sugerira na sukob/interakciju s umjetničkim radom, odnosno autoricom. Ono što Kristinu intrigira jest reakcija promatrača i kontemplativni trenutci nakon što napusti dvoboj. Provokativnost koja se krije iza odluke da se dvoboj napusti, očituje se u tome što lik autorice i dalje mirno ostaje na ekranu i uzvraća pogled. A promatrač odlazi sa novim doživljajem umjetničkog djela u kojem je netom sudjelovao. Pitanje koje se autorici nameće jest osjeća li se promatrač i sam izloženo i ranjivo ili zauzima dominantnu poziciju? Kako sama kaže:

Paradoksalni je to dvoboj između opozicija: realnog i virtualnog svijeta, publike i umjetničkog rada. Svaka je strana u specifičnoj prednosti spram one nasuprot nje. Figura nije naoružana, ali se njena snaga i mogućnost uzvraćanja očituju u njenoj stalnoj regeneraciji i prividnoj permanentnosti.

Drugi dio rada je performans *Na nišanu*. Ovom prilikom je prikazana video projekcija samog performansa.

Artist Kristina Marić is exhibiting the interactive computer installation titled *Duel*, where the observer is confronted by the artist in virtual space in real time. The work focuses on the relation between the observer and the aforementioned artwork. After entering the exhibition space, the visitor gains access to a white gun, with which he can assassinate the character of the artist in the projected video. What intrigues Kristina is the reaction of the observer and the contemplative moments after they leave the duel. The provocation hidden in the decision to leave the duel is evident in the fact that the artist's character remains still on the screen looking back, while the observer leaves with a new experience which they have just taken part of. The question that the artist poses is do the observers themselves feel exposed and vulnerable or do they occupy a dominant position? As she states:

It is a paradoxical duel between oppositions: the real and the virtual world, the audience and the artwork. Every side is in a specific advantage compared to the other one. The figure is unarmed, but her strength and the ability to fight back are evident in her constant regeneration and apparent permanence.

The second part of the work is the performance *At Gunpoint*. The video projection of the performance is shown in this exhibition. The author now takes the dominant role by holding a photosniper in her hands. Calmly waiting for the visitor to come into

U ovom radu uloge su obrnute. Autorica sada zauzima dominantnu ulogu držeći fotosnajper u rukama. Mirno čekajući sudionika da dode na poziciju, podiže ga i okida stvarajući pritom fotodokumentaciju susreta. Ovdje je istaknut potencirani osjećaj nelagode sudionika zbog fotosnajpera kao naprave i izloženosti te na određeni način ugroženosti od strane autorice.

Iako su radovi potpuno estetski pročišćeni, jasni i pomalo "hladni", ono što ih oblikuje jest obostrano sudjelovanje publike i autorice. Upravo interakcija od strane sudionika stvara neizvjesnost te se uz notu dramatičnosti djelo pretvara u beskonačan proces, pritom otvarajući niz pitanja o temama suodnosa autora, umjetničkog djela i publike s naglaskom na realni/virtualni svijet i promjene koje se događaju unutar njih.

position, she raises the camera and takes a shot, thus creating a photo documentation of the encounter. The potential anxiety of the visitor is highlighted here due to the nature of the photosniper, as well as the exposure and a certain endangerment at the hands of the author.

Although her works are aesthetically pure, clear and somewhat "cold", that which shapes them is the participation of both audience and author. That interaction of the visitors creates an uncertainty, and with a dose of the dramatic, transforms the work into an infinite process, opening a number of themes regarding the relationship between the author, artwork and audience, with emphasis on the real/virtual world and changes taking place within them.







NADA MALEŠ

DALMATINKA

KUSTOSICA / CURATOR:
JOZEFINA ČURKOVIĆ

10 – 20 / 9 / 2018

Nada Maleš je završila preddiplomski studij Dizajna vizualnih komunikacija na Umjetničkoj akademiji u Splitu, a posljednji semestar provela je u Peter Brehens School of Arts u Düsseldorfu pod mentorstvom Mareike Foecking. Prolazeći kroz razne kreativne i dizajnerske prakse kroz studij, na koncu se posvećuje fotografiji kao primarnom mediju. Godine 2014. počinje sustavno raditi na seriji portreta koja smješta

pojedinca u ono što se poima kao tradicionalan ambijent ruralne sredine, istražujući pritom svakodnevne transformacije protagonistâ. Od tada se prvenstveno bavi dokumentarnom fotografijom i temama identiteta pojedinca i zajednice te procesa življenja i (ne)stalnih promjena. Trenutno živi i radi u Düsseldorfu.

Nada Maleš completed her undergraduate studies in Visual communications design at the Arts Academy in Split, while spending the last semester at the Peter Brehens School of Arts in Düsseldorf under the mentorship of Mareike Foecking. After trying out various creative and design practices in her studies, she eventually settled for photography as her primary medium. In 2014 she started working on a series of

portraits in which she places an individual in what is traditionally perceived as a rural environment, exploring the everyday transformations of the protagonists. Ever since she has been working in the field of documentary photography and dealing with themes of individual and communal identities and the process of living and constant change. She currently lives and works in Düsseldorf.

Zahvaljujući velikoj pozornosti koju je slučaj Dalmatinka dobio u posljednjih nekoliko godina (posebice na izložbi *Što je nama naša Dalmatinka dala?*, Galerija Sikirica, Sinj, 2017.), priču o tvornici i ulozi koju je imala u modernizaciji, izgradnji i generalnoj proliferaciji grada Sinja nije potrebno posebno predstavljati. Ipak, u svjetlu recentnih zbivanja koja su dovela u pitanje opstojanje tvorničkog kompleksa, treba naglasiti kako je ovo zdanje još uvijek indikativno po pitanju grada na ekonomskoj i društvenoj razini. Iako možda posljednji dokument koji bilježi autentično stanje, fotografije Nade Maleš nisu isključivo direktni izvještaj o suvremenoj situaciji — stanju nesigurnosti, nedorečenosti, svojevršni *reality check* — nego bez sumnje posjeduju određeni emocionalni naboј i uspostavljaju dijalog sa kategorijama sjećanja odnosno zaborava.

Arhitektonski elementi i interijer koji su u središtu fotografskog ciklusa, sjajan su (bili) primjer poslijeratnog ostvarenja arhitekta Lavoslava Horvata, pa činjenica da je ta simbolički izuzetno bremenita arhitektura danas prepustena propadanju i lebdi u podijeljenom vlasništvu, djeluje paradoksalno. No, ako razmotrimo da su kriza i posljedično zatvaranje tvornice započeti sada, već uznapredovali proces ekonomskog i demografskog rastakanja grada, inercija po pitanju zbrinjavanja industrijskih *reliquiae reliquiarum* postaje mnogo jasnija. Na kraju krajeva, urbane ruine danas su nešto poput endemske vrste; ti rudimenti nekog prošlog vremena integrirani u gradsko tkivo čitaju se kao „utjelovljenja modernih parodoksa“, ali i estetski objekti.

Thanks to a great deal of attention the Dalmatinka case has received over the past few years (especially at the exhibition titled *What has our Dalmatinka given us?*, held at the Sikirica Gallery, Sinj, 2017), the story of the factory, and the role it played in the modernization, construction and the general proliferation of the town of Sinj, does not need special introduction. Although, in light of recent events which have jeopardized the remains of the factory complex, it is important to emphasize the way this building is still indicative when it comes to the economic and social aspects of the town. Possibly the last document of the authentic state it is in, photographs by Nada Maleš are not an exclusively direct report about the contemporary situation – a state of uncertainty, understatement, a certain reality check – but they, without a doubt, possess a certain emotional charge and initiate a dialogue with the categories of memory and oblivion.

The architectural elements and interior in the center of the photo series were/are a great example of the post-war work of architect Lavoslav Horvat, so the fact that this symbolically fraught architecture is left to perish between multiple owners seems paradoxical. But, if we consider that the crisis and the aftermath of the factory closing started a now rapid process of economic and demographic decline of the town, the inertia around the care of the industrial *reliquiae reliquiarum* has become much clearer. In the end, urban ruins are a somewhat endemic species today: those rudiments of a

Na tom tragu, i Nada svoj kreativni proces u slučaju Dalmatinke tumači kao začudno iskustvo u kojem je i sama bila fascinirana estetskom vrijednošću derutnog interijera. Međutim, refleksija sudsbine gradevine nije primarna agenda ovog vizualnog eseja. Prodorna odsutnost ljudskog lika na fotografijama predstavlja najveći otklon u odnosu na povijesne prikaze Dalmatinke. Prostor koji je naglašeno postindustrijski, postransicijski, pa i post-ljudski emanira neku vrstu estetike iščeznuća. Emancipatorna tendencija postaje jasnija promotrimo li specifične motive. S pjetetom prema životima i radu koji su upisani u tvornički prostor, Nada svoj objektiv okreće prema fragmentima poput gomile neupotrijebljenog konca i prediva, detalja prašnjavih strojeva, natpisa koji datiraju godinama unazad, potpuno prerazmještenog tvorničkog restorana, sata zaustavljeog na 10:30, crvene termosice na stolu – koji svi djeluju kao relikti nekadašnje ljudske prisutnosti. Na taj način prostor je rehumaniziran, a nedorečeni trenutci barem djelomice restaurirani; suočena s protokom vremena i poraznom statistikom, autorica u istom afirmira prošlost i poziva na propitivanje budućnosti.

time passed, integrated in the fabric of the city read as the “embodiments of modern paradox”, but also as aesthetic objects.

On that note, Nada interprets her creative process as an astonishing experience in which she herself was fascinated by the aesthetic value of the desolate interior. But, the reflection of a town's destiny was not the primary agenda of this visual essay. A piercing absence of a human character in the photographs represents the largest deviation when compared to the historical representations of Dalmatinka. The space which is post-industrial, post-transitional, and consequently post-human, emanates a certain kind of disappearance aesthetic. The tendency to emancipate becomes even clearer when looking at specific motives. With great respect towards lives and work which are inscribed in the factory space, Nada turns her focus towards fragments, such as a pile of unused thread, details of dusty machinery, inscriptions dating years in the past, a completely displaced factory restaurant, a clock stopped at 10:30, red thermos on a desk – these all seem as relicts of former human presence. In that sense, the space is re-humanized, understated moments at least partly restored; faced with the passing of time and devastating statistics, the author simultaneously affirms the past and calls into question the future.







BOJAN MRĐENOVIC

MAGISTRALA

ADRIATIC HIGHWAY

KUSTOSICA / CURATOR: NATASHA KADIN

29 / 10 – 3 / 11 / 2018

Bojan Mrdenović rođen je 1987. godine u Virovitici. 2006. godine završio je opću gimnaziju u Daruvaru. 2011. godine diplomirao je na preddiplomskom studiju povijesti umjetnosti i informacijskih znanosti u Zagrebu, a 2015. godine na diplomskom studiju filmskog i TV snimanje na Akademiji

dramske umjetnosti u Zagrebu, gdje je trenutno angažiran kao umjetnički suradnik. Izlagao je na 15 samostalnih i više desetaka skupnih izložbi u zemlji i inozemstvu. Član je Hrvatskog društva likovnih umjetnika i Hrvatskog društva filmskih djelatnika. Živi i radi u Zagrebu.

Bojan Mrdenović was born in 1987 in Virovitica. He graduated from the Gymnasium in Daruvar in 2006. He got a BA in Art History and Informatics in Zagreb in 2011. He got his MA in film and TV production from the Academy of Dramatic Art in Zagreb in 2015, where he currently

works as an Associate. He exhibited in over 15 solo and a couple of dozen group exhibitions in Croatia and abroad. He is a member of the Croatian Association of Artists and The Film Artists' Association of Croatia. He lives and works in Zagreb.

Bojan Mrdenović obratio nam se prošle godine sa željom da, zajedno s našim timom, producijski zaokruži tada već obilan fotografski ciklus u kojem dokumentira arhitekturu, krajolike, prilike i ljude na Jadranskoj magistrali, neposredno prije nego je za isti umjetnički projekt nagrađen novoutemljenom nagradom "Marina Viculin" međunarodnog festivala fotografije Organ vida. Fotografski projekt Magistrala Bojan Mrdenović razvija već pet godina kroz koje je sakupio više od 1500 analogno napravljenih fotografija, čiji už izbor ove godine predstavlja javnosti na izložbama u Zagrebu, Splitu i Dubrovniku. Jadranska magistrala, puštena u promet 1965. godine, urezana u uski obalni pojas između mora i planina, ponegdje uz samu plažu, nijemi je svjedok mijena nastalih uslijed neplaniranog i invazivnog razvoja turizma na našoj obali. Ljeti prebukirana automobilima, ljudima koji je pretrčavaju, neonskim reklamama, kupačima, turistima i prodavačima, zimi je sablasno prazni zavojiti podsjetnik na činjenicu da sveprisutni fenomen masovnog turizma rapidno mijenja demografsku strukturu domicilnog stonovišta koje uz tu magistralu živi. Već u ovom vremenskom rasponu od samo pet godina uočljive su promjene uz magistralu uzrokovane razvojem masovnog turizma, posebno divlje i pretjerane gradnje apartmana koji ponekad i sami "istrčavaju" na cestu, do napuštenih tvornica i industrijskih i proizvodnih pogona, koji se ruše da bi se dobilo više mesta za apartmane. Mrdenović sve ove mijene dokumentaristički, objektivno uočava i one postaju predmet ovog foto istraživanja, kako Bojan Krištofić, u jednoj od kritika zagrebačke

Bojan Mrdenović reached out to us last year with a wish to finish his extensive photo cycle in a production sense. In the project, he has documented architecture, landscape, opportunities and people along the Adriatic highway, right before he received the newly founded Marina Viculin award by the international photography festival Organ vida. The author has been developing the Highway project for five years now, in which he managed to collect more than 1500 analogue photographs – a selection of which he is representing to the public this year in exhibitions in Zagreb, Split and Dubrovnik. The Adriatic highway, opened for traffic in 1965, is carved along a narrow coastline between the sea and the mountains, sometimes along the beaches themselves. It is a mute witness to the changes created in the wake of unplanned and invasive tourist development of our coast. Crowded by cars in the summer, people running across it, neon ads, bathers, tourists and vendors, in the winter it is an eerie reminder of the fact that the ever-present mass tourism phenomenon is rapidly changing the demographic structure of the local residents which live along the highway. The changes brought on by the development of mass tourism are evident even in this timespan of five years; especially the building of illegal apartments, which are sometimes themselves known to "make a run" for the road. There are also the abandoned factories and industrial plants, which are being demolished in order to create more space for the apartments. Mrdenović spots these changes in a documentary, objective way, and they become the theme of his photo research, as Bojan Krištofić, in one of his

prezentacije ove izložbe navodi "...s jedne strane njegova ideja očito je bila prikazati Jadransku magistralu kao žilu kucavicu Hrvatskog primorja i Dalmacije, epsku prometnicu koja povezuje naselja i krajeve te istodobno pripitomljava uski obalni pojas između planina i mora, naoko donoseći niz taj put dah civilizacije. S druge strane, također se radi o lokalnoj žili kucavici banalne, brzopotezne varijante globalnog turizma, sa čijeg se glavnog toka sve brže i sve šire granaju kvarne kapilare sezonske ponude, od betonskih blokova koji prijete progutati preostalu tradicijsku arhitekturu duž obale, preko kakofoničnih reklama koje predstavljaju naročito napornu vrstu slikovnog zagađenja okoliša, do neprekidne opasnosti od razornih požara čiji rizik ovim procesom samo nastavlja rasti."

Za razliku od prethodnih Mrđenovićevih fotografskih ciklusa, a svaki se zasniva na višegodišnjem istraživačkom radu i mnogo vremena provedenog na terenu u potrazi za najboljim svjetлом i kutem koji bi dočarao često napuštene interijere i arhitekturu u kojoj je nekad obitavao čovjek, ali je ona uslijed demografskih, političkih i inih promjena, ostala napuštena, u ovom ciklusu pred objektivnom se često nalaze ljudske figure. To su ljudi koje Mrđenović zatiče pored magistrale i u gradovima i mjestima kojima magistrala prolazi; turisti u vječnom tranzitu, turistički radnici koji nude izlete ili su preobućeni u nakaradne kostime kojima dodatno naglašavaju sav kič suvremene turističke ponude naše obale, ljudi u svakodnevnim poslovima ili u dokolici koja je karakteristična bivanju uz plažu za ljetnih mje-

reviews of the Zagreb exhibition states "... on one hand his idea was obviously to show the Adriatic highway as an artery of the Croatian Littoral and Dalmatia, the epic road linking settlements and corners of the state, while simultaneously domesticizing a narrow coastline between the mountains and the sea, seemingly bringing a breath of civilization along that path. On the other hand, it is also about a local artery of a banal, quick variant of global tourism, from which there is a rapid growth of detrimental capillaries of seasonal offers, from concrete block swallowing the remaining traditional architecture of the coast, along the cacophony of ads representing a specially irritating kind of visual pollution of the environment, to the ever-present danger of wildfires, the risk of which continues to grow with this process."

Unlike the author's previous photography cycles, and every one of them is based on a multi-year research work and a lot of time spent in the field in search of the best light and angle with which to depict the often abandoned interiors and architecture where there were once people – but due to demographic, political and other changes, remained abandoned – this cycle often depicts human figures in front of the lens. These are the people Mrđenović encounters along the highway and in cities and places where it runs through; tourists forever in transit, season workers offering fieldtrips, dressed in ridiculous costumes which emphasize the kitsch of our contemporary coastal tourism offer, people doing everyday jobs or leisure, a concept characteristic for spending time by the beach during the summer months, gridlocks, endless

seci, gužve, beskrajna fotografiranja te građevinske radove na svakom koraku. Ovdje jasno vidimo kontraste između onih koji su na odmoru i onih koji rade u uslužnom ili građevinskom sektoru i kojima sezona predstavlja jedini izvor prihoda.

Također, unatoč rapidnom razvoju digitalne fotografije, Mrđenović odlučuje ostati u domeni analognog, kako sam kaže, stoga što je kroz analogue alate učio o fotografiji, no oni su danas sve teže dostupni jer je potražnja za njima sve manja. Mrđenović koristi filmove od samo deset snimaka, i, mada naizgled ograničavajuće, to ga potiče da razmisli o svakoj fotografiji prije nego je napravi te da svojevrsni prvi odabir fotografija napravi na licu mjesta, što mu olakšava kasnije faze pripreme projekta i njegove prezentacije javnosti. Sam razvija filmove te ih onda skenira i printa, tako da je kod Mrđenovića riječ o zanimljivoj kombinaciji analognog i digitalnog, to jest o analognom procesu s digitalnim intermedijem.

Izložbama u Zagrebu, Splitu i Dubrovniku on na tren zamrzava proces vlastitog subjektivnog, ali istovremeno i dokumentarnog fotografskog bilježenja magistrale. Zanimljivo će biti vidjeti nastavke ovog ciklusa kroz koje ćemo svjedočiti suživotu čovjeka i ove ceste koja već preko 60 godina vijuga uskim obalnim pojasmom Jadrana. Ova izložba rezultat je Bojanovog rezidencijalnog boravka u Splitu u kolovozu ove godine, a već dogodine predstaviti će nam kompletan rad na ovom projektu velikom izložbom u Splitu.

photo sessions and construction work at every step. Here we clearly see the contrast between those who are on holiday and others who work in the service industry or construction, and who rely on the summer season as their only source of income.

Also, despite the rapid development of digital photography, the author decides to stay in the domain of the analogue, as he himself says, because he used to learn photography through analogue tools, but they are increasingly difficult to find today due to the decrease in demand. Mrđenović uses only 10-shot films, and, although seemingly limiting, it encourages him to think before taking each photograph and to create his first choice of photographs at the scene, which makes it easier to prepare the project and present it to the public in the future. He develops his own films, which he then scans and prints, so when it comes to Mrđenović, one could say it is an interesting combination of analogue and digital; that is to say, an analogue process with a digital inter-medium.

With the exhibitions in Zagreb, Split and Dubrovnik, he freezes for a moment his own subjective, and simultaneously documentary photographic recording of the highway, but it will be interesting to see the sequels of this cycle in which we will witness a coexistence of man and this road, which meanders along the narrow Adriatic Coastline. This exhibition is a result of the author's residency in Split in August of this year. He will present the completed project in a big exhibition, planned to be held next year in Split.





DOPLGANGER

NEIMENOVANI FRAGMENTI

UNNAMED FRAGMENTS

KUSTOSICA / CURATOR: NATASHA KADIN

22 – 29 / 11 / 2018

Doplgener umjetnički duo čine Isidora Ilić i Boško Prostran, film/video umjetnici koji žive i rade u Beogradu. Radovi Doplgenera se bave odnosom između umjetnosti i politike kroz preispitivanje režima pokretnih slika i modusa njihove recepcije. Oslanjajući se na tradicije eksperimentalnog filma i videa, Doplgener intervenira na već postojećim medijskim

proizvodima ili proizvodi u formi filmskog eseja. Iako im je pokretna slika osnovni medij, njihova praksa uključuje i tekst, prostorne instalacije, performanse, predavanja i diskusije. Radovi Doplgenera su prezentirani u zemlji i inozemstvu, kako na samostalnim i grupnim izložbama tako i na film/video festivalima. Dobitnici su Politikine nagrade za najbolju izložbu u 2015. godini.

The Doplgener artist duo consists of Isidora Ilić and Boško Prostran, film/video artists who live and work in Belgrade. Doplgener works deal with the relationship between arts and politics while questioning the regime of moving images and the modes of their reception. Building on the tradition of experimental film and video, Doplgener intervene on the existing media productions or

produces in the form of a film essay. Although their primary medium is the moving image, their practice involves texts, spatial installations, performances, lectures and discussions. Works by the Doplgener duo have been presented both at home and abroad, on solo and group shows, as well as film/video festivals. They are the recipients of the Politika award for best exhibition of 2015.

Moj prvi susret s umjetničkim duom Doplgener i njihovim radom zbio se dok smo pripremali veliku izložbu *Država u krevetu* 2014. u Galeriji umjetnina u Splitu, kada smo, uz još 24 umjetnička rada iz cijelog svijeta, selektirali i dio njihova izrazito zanimljivog višegodišnjeg projekta *Neimenovani fragmenti* te smo još tada odlučili da ćemo ovaj projekt predstaviti samostalno te ideju, koncept, nastanak i razvoj projekta prezentirati publici kroz niz predavanja u sklopu naše *Kustoske škole*. Izložba *Neimenovani fragmenti* umjetničkog dua Doplgener predstavlja skup radova koji su nastajali od 2011. u okviru istoimenog istraživačkog projekta. Serija medijskih fragmenata u različitim formatima adresira "nezaboravno" kolektivnog i osobnog, intimnog sjećanja na posljednja desetljeća jugoslavenske povijesti, pretežno konstruiranog putem TV slika. Projekt *Neimenovani fragmenti* bavi se politikom medijskih slika koje su sudjelovale u izgradnji povjesnih narativa na prostoru bivše Jugoslavije u razdoblju od 1980–2000. Radovi u seriji iznova izvode kontekst medijskog sadržaja, ali sada ističu ono što je prije bilo nevidljivo i potisnuto, ono što je u medijskom toku ostalo marginalizirano ili se smatralo efemernim. Kroz ovu seriju radova duo Doplgener analizira i dekonstruira ove sklopove slika i zvukova prošlosti u sadašnjem trenutku, te ih sukobljava i aktualizira.

My first encounter with the Doplgener artist duo came about the time when we were preparing the large show called *State Abed* in 2014 in the Museum of Fine Arts in Split. In the group exhibition consisting of 24 works from around the world, we decided to show a part of their interesting multiyear project *Unnamed Fragments*, and decided then to present this project in a solo show, while presenting the idea, concept, creation and development of the project to the audience in a series of lectures in our Curating school. The *Unnamed Fragments* exhibit by the Doplgener artist duo represents a series of works created from 2011 within a research project of the same name. A series of media fragments in different formats addresses the "unforgettable" of the collective and personal, an intimate memory of the last decades of Yugoslavian history, mostly constructed through TV images. The project *Unnamed Fragments* deals with the politics of media images which participated in the creation of historical narratives in the space of former Yugoslavia in the period between 1980 and 2000. The works in the series perform the context of the media content anew, but now expressing that which was previously invisible and suppressed, that which remained marginalized in the media flow, or considered ephemeral. Through this series of works the Doplgener artist duo analyze and deconstruct these amalgams of images and sounds of the past in the present moment, while confronting and actualizing them.

Izložba se sastoji od:

- *Neimenovani fragmenti #4*, Petokanalna video instalacija, 2015. U filmu Jean-Luc Godarda "Karabinjeri" (*Les Carabiniers*) iz 1963. godine, ratnici nakon osvajanja kao ratni plijen donose kući razglednice sa svih strana svijeta i svojim ženama kažu: "Donijeli smo blago svijeta". Pomoću razglednica i mapa uči se geografija, osvaja se svijet. Razglednice jugoslavenskih i svjetskih mjeseta služile su informativnom programu Radio Televizije Jugoslavije kao vizualne pokrivalice za priloge za koje nije postojao filmski zapis s lica mesta. One su kroz vrijeme uvijek ostajale iste dok se sadržaj zvučnog komentara mijenjao.
- *Neimenovani fragmenti #3*, Eksperimentalni video (6min 20 sec, loop), 2015. "Nema dokumenta kulture koji istovremeno ne bi bio dokument barbarstva" – Walter Benjamin, Teze o filozofiji povijesti. Pjesma Eurovizije 1990. godine je predstavljala 35. po redu izdanje natjecanja. Održavalo se u Zagrebu, 5. svibnja 1990. U travnju i svibnju iste godine održali su se i prvi republički izbori u Hrvatskoj, praćeni političkim debatama o etničkim odnosima između Hrvata i Srba u Saveznoj republici Hrvatskoj. Ovo je rezultiralo "Balvan revolucijom" koja će potom prerasti u Domovinski rat. Neimenovani

The exhibition consists of:

- Unnamed fragments #4, Five-channel video installation, 2015. In the movie *Les Carabiniers* by Jean-Luc Godard (1963), the warriors return home with postcards from all over the world and tell their wives: "we have brought the treasures of the world". Geography is taught with the help of postcards and maps, and the world is conquered. The postcards of Yugoslavian and world sites served the information program of the Radio Television Yugoslavia as a visual background for the segments for which there was no film records from the location itself. They have remained the same over time, while the content of the sound commentary changed.
- Unnamed fragments #3, Experimental video (6min 20 sec, loop), 2015. "There is no document of culture which is not at the same time a document of barbarianism" – Walter Benjamin, Theses on the philosophy of history. The Eurovision contest of 1990 represented the 35th installment of the competition. It was held in Zagreb, on May 5th 1990. In April and May of the same year, the first state elections were held in Croatia, followed by political debates on the ethnic relationship between Croats and Serbs in the Federal Republic of Croatia. This resulted in the "Balvan revolution" which would later turn into the Homeland war. Unnamed

fragmenti #3 smještaju ovaj događaj u širi europski kontekst.

- *Neimenovani fragmenti #2*, Eksperimentalni video (6min 10 sec, loop), 2014. "Bolji život" je jugoslavenska TV serija snimljena u produkciji Televizije Beograd, koja je postigla ogromnu gledanost u bivšoj SFRJ. Serija s elementima sapunice, komedije i drame imala je 82 epizode i premijerno je emitirana u periodu od 1987. do 1991. Smatra se najpopularnijom serijom u bivšoj Jugoslaviji. *Neimenovani fragmenti #2* otkrivaju slike koje svjedoče ubrzane političke i ekonomski promjene u Jugoslaviji 80-tih i početkom 90-tih godina.
- *Neimenovani fragmenti #1*, Eksperimentalni video (6min 50 sec, loop), 2012. Na Gazimestanu 28. lipnja 1989. "dogodio se narod" a mi smo mu prisustvovali zahvaljujući direktnom televizijskom prenosu. Ovaj događaj, koji nagovještava raspad Jugoslavije i krvoproljeće jugoslavenskog građanskog rata, povijest pamti kroz sliku Slobodana Miloševića i poruke njegovog govora. Ono što će povijest izostaviti je kontrakadar popularnoj reprezentaciji i izraz naroda. Zvanično, prvenstveno medijsko, sjećanje i dokument izbrisalo je oba ova označitelja. *Neimenovani fragmenti #1* viviseciraju arhivski snimak kako bi uputili na nevidljivo i dekonstruirali sjećanje.

fragments #3 positions this event in a wider European context.

- Unnamed fragments #2, Experimental video (6min 10 sec, loop), 2014. "Better life" was a Yugoslavian TV show produced by Belgrade Television, which was immensely popular in the former Republic of Yugoslavia. The show, which had elements of soap opera, comedy and drama, had 82 episodes and was aired between 1987 and 1991. The show is considered the most popular series in former Yugoslavia. Unnamed fragments #2 reveal the images which depict rapid political and economic changes in the country in the 80s and the beginning of the 90s.
- Unnamed fragments #1, Experimental video (6min 50 sec, loop), 2012. On June 28th 1989, "a people happened" on Gazimestan, and we witnessed it thanks to direct TV coverage. This event, foreshadowing the breakdown of Yugoslavia and the bloodbath which would be its civil war, history remembers in the image of Slobodan Milošević and the message of his speech. What history would leave out is the counter image of the popular representation and the expression of the people. Official, mostly media memory and document erased both these marks. Unnamed fragments #1 vivisects the archive footage in order to point out the invisible and deconstruct the memory.

na srednjem i južnom Jadranu jugo,
a u oblasti Istre i Gorskog kotara bura.



MISSIONARI
TRAMONANTI

IN MED
TRAMONANTI

MISSIONARI
TRAMONANTI

KUSTOSKA ŠKOLA
Kolektivne kustoske prakse

Beton Kino, Dom mladih Split,
23. — 25. 11. 2018.

PREDAVAČI
KUSTOSKE ŠKOLE:
Boško Prostran,
Simona Ognjanović,
Stevan Vuković

Petak / 23. studenog

18 — 20:
Slike prošlosti kao slike za budućnost

20 — 22: Kolektivno tijelo
jugoslavenskog filma

Nedjelja / 25. studenog

18 — 20:
Pojmovna mapa udruživanja umjetnika

20 — 22: Diskurzivne artikulacije
udruživanja umjetnika

CURATORIAL SCHOOL
Collective curatorial practices

Beton Kino, Dom mladih Split,
23. — 25. 11. 2018

CURATORIAL
SCHOOL LECTURERS:
Boško Prostran,
Simona Ognjanović,
Stevan Vuković

Friday / November 23rd

18 — 20:
Images of the past as images
for the future

20 — 22:
The collective body of Yugoslav movie

Sunday / November 25th

18 — 20:
The concept map of joining of artists

20 — 22:
Discursive articulations of joining
of artists





SRĐAN VELJOVIĆ

DEVEDESETE

THE NINETIES

KUSTOSICA / CURATOR: NATASHA KADIN

13 – 20 / 12 / 2018

Srđan Veljović (1968.), fotograf, kulturni radnik, konceptualni dokumentarist. Bavi se problemom identiteta i njegovog uspostavljanja kao polja konstituiranog izvani i istražujući mesta prestopa granice koja ga definira. Dosad je realizirao projekte: *Arhitektura i fašizam*, *Lijep život kao eksces*, *Nebo, Granice roda*, *Ekonomija moći heterosensualne veze*, *Koliko visoko je sigurno, Nož ţica*, *Umjeće tranzicije*, *Transponiranje – Džoni Racković, Mnoštva, Tehno – pozicije podkul-*

ture, Moguća mjesta solidarnosti, Muzeji i još poneko mjesto sjećanja, Jarboli, Industrija, Fotografije, portreti, Kina u kulturi sjećanja, 20-25-29, Das Unheimliche koncept kao praktična alatka, Devedesete. Izlagao više puta skupno i samostalno u Srbiji, Makedoniji, Hrvatskoj, Bosni, Sloveniji, Rumunjskoj, Albaniji, Austriji, Njemačkoj, Sjedinjenim Američkim Državama.

Srđan Veljović (1968) is a photographer, culture worker and a conceptual documentarist. He explores the problem of identity and its establishing, as an outer-constructed field, by exploring places where the border defining it is breached. So far he made the following projects: Architecture and Fascism, A Nice Life as an Excess, Sky, Gender Borders, Economy of Power in a Heterosexual Relationship, How Tall is Safe, The Knife of Wires, The Art of Transition, Transposi-

tion – Džoni Racković, Multitudes, Techno – the Position of a Subculture, Possible Places of Solidarity, Museum and Other Places of Memory, Masts, Industry, Photographs, Portraits, Cinemas in a Culture of Memory, 20-25-29, Das Unheimliche Concept as a Practical Tool, The Nineties. He exhibited multiple times both in group and solo exhibitions in Serbia, Macedonia, Croatia, Bosnia, Slovenia, Romania, Albania, Austria, Germany and the United States.

Serija fotografija *Devedeste Srđana Veljovića* predstavlja umjetničko dokumentiranje osobno i kolektivno ključnih trenutaka društveno i politički izrazito turbulentnog perioda te njegovo postavljanje danas, sa značajne vremenske distance, otvara nekoliko mogućnosti čitanja ovog slojevitog fotografskog memoara. Fotografije su napravljene u vremenskom periodu od 1987. do 2000. godine. Okosnicu ove izložbe čine fotografije vezane za kontekst vojske, razvrstane u dvije grupe: prva iz 1987/8. godine kada autor borači na odsluženju vojnog roka u Divuljama pokraj Splita, i potonja iz 1999. godine kada je autor ponovno pozvan na služenje, sad drugoj, domovini. Prostor između te dvije neuobičajene situacije zauzimaju razne društvene zbiljnosti kojima je autor svjedočio u različitim društvenim kontekstima devedesetih te ih on bilježi iz rakursa subjektivnog promatrača. Autorova fotografска priča se u ovom periodu razvija kako kroz njegovo intenzivno praćenje i dokumentiranje različitih vidova kulturnog, društvenoaktivističkog, urbanog života prvenstveno Beograda, ali i Srbije i regije, tako i kroz niz umjetničkih projekata u kojima tematski i problemski inicira i otvara brojna pitanja u vezi sa socio-političkim kontekstima našeg podneblja u ovom dramatičnom periodu.

U svojevrsnoj kronici događaja, pojava i situacija, Veljović nastoji fotografски zabilježiti tadašnju sliku društva suočenog s dramatičnim promjenama, od svakodnevice svog neposrednog okruženja do određenih kolektivnih prostora ili malih pojedinačnih gestova nepristajanja, borbe i otpora politikama koje su nas re-

The photography series titled "The Nineties" by Srđan Veljović represents an artistic documentation of personal and collective key moments of this socially and politically turbulent period. Its positioning today, with a significant time distance, opens up a few different possibilities of reading this complex photographic memoir. The photographs were made in the time period between 1987 and 2000. The backbone of the exhibition are the photographs tied to the army, sorted into two groups: the former one from 1987/8, when the author was serving in Divulje, near Split, and the latter from 1999, when the author was again listed to serve, a now different country. The space between these two (un)usual situations take up different realities the author has witnessed in different social contexts of the nineties, which he documents from the point of view of the subjective onlooker. The author's photographic story developed in this period through his intense documenting of different aspects of cultural, socio-activist, urban life – mostly in Belgrade, but also in Serbia and the wider region – as well as through a number of artistic projects in which he thematically and problematically initiates and opens up a variety of questions regarding the socio-political contexts of our region in this dramatic period.

In a sort of chronicle of the events, happenings and situations, Veljović tries to photographically document the contemporary vision of society faced with dramatic changes, from everyday life to certain collective spaces or small individual gestures of not fitting in, fights

gionalno uvele u okolnosti permanentnih kriza, nestabilnosti i neizvjesnosti te različite kolektivne reakcije na ove situacije. Fotografije iz ove serije prikazuju zaista različite vizualne narative, počevši od skoro pa arkadijskih prizora sa služenja vojnog roka s kraja osamdesetih, suprotstavljeno s prizorima civilnog života u okolnostima rata koji nose u sebi mnogo više nemira i agresije, nego fotografije oružja i vojnika iz mirnodobskog vremena. Zatim tu su prikazi života na studentskim i građanskim protestima čemu je suprotstavljen prikaz privida "normalnosti" iz tadašnjeg klupskega ambijenta te opet dnevnih javnih performativnih akcija otpora ili određenih proslava u korpusu tadašnjih kolektivnih javnih događanja.

Promatrajući s vremenske, ali i generacijske distance, a Veljović je odlučio ovaj fotografski ciklus postaviti više od 20 godina nakon njegovog nastajanja, zanimljivo je, ali i bolno uočiti društvene i kolektivne obrasce koje možemo u nekim situacijama primijetiti i danas, te svojevrstan odnos svakoga od nas prema ovom vremenskom periodu koji se duboko urezao u osobne i kolektivne memorije na ovim prostorima, bez obzira jesmo li mu bili aktivan sudionik, ili smo ga promatrali i doživljavali preko raznih drugih narativa. Ove fotografije, osim što uspostavljaju zaista zanimljive međusobne korelacije te nam pružaju različita tumačenja percepcije i protoka vremena, navode nas, doslovno tjeraju, da iz današnje perpektive uspostavimo odnose prema osobnoj i kolektivnoj memoriji tog vremena. Još važnije, da ih usporedimo sa često vrlo sličnim društvenim obrascima u kojima se krećemo danas.

or resistance to the politics which have regionally led us into permanent crises, instability and uncertainty, to different collective reactions to these situations. The photographs from the series show wildly different visual narratives, starting from almost Arcadian scenes of serving in the army in late 80s, juxtaposed with the scenes of civilian life in the times of war which contain more turmoil and aggression than the photographs depicting guns and military in peace times. Then there are the depictions of life in student and civil protests where the "normalcy" of club life was juxtaposed with daily public performative resistance actions or certain parties in corps of collective public happenings.

Considering the time and generational distance, Veljović decided to set up this photography cycle more than 20 years after it was made. It is interesting and painful to discover social and collective patterns which can be observed in certain situations even today, as well as a relationship between each of us and the time period, which is so deeply ingrained in the personal and collective memory of this space, no matter if we were active participants, just observers, or if we had experienced it through entirely different narratives. These photographs, besides establishing interesting correlations, offer us different interpretations of perceptions and the passing of these (past) times. They literally make us, from today's perspective, establish relations towards personal and collective memories of that time, and more importantly, to compare them to often similar social patterns which we experience today.









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