

**Re: REFERENDUM**  
**Re: REFERENDUM**  
**Re: RÉFÉRENDUM**



**NOVOMEDIJSKA GALERIJA**  
**NEW MEDIA GALLERY**  
**NOUVELLE MÉDIA GALERIE**

## THERE IS ALTERNATIVE!

Izložba Re:REFERENDUM se događa u vremenu u kojem se sloboda pojedinca ograničava raznim cenzorskim zakonima (ACTA, SOPA), u ekonomski kriznim vremenima, u vremenu u kojem paradigma neoliberalizma da nema alternative ima sve više rupa u svom tijelu. Odabrani umjetnici detektiraju u svojim radovima to veliko tijelo, tijelo kapitala, tijelo institucije, tijelo zakona, kroz fokusiranje na različite alternative, te kreiraju nove politike tijela, novi odnos prema temeljnim ugovorima našeg društva, nove utopije, nove himne, nove feminizme, nove medije. To novo su objektivi vraćeni nazad u društvo, to je Re: koje postavlja zahtjeve ispred sebe samog, perpetuirajući se javnim, društvenim angažiranim temama te proizvodeći efekt bumeranga, izlazeći vidjeti Platonovo sunce puno logotipova, paragrafa, aneksa, ugovora, dividendi.

Izložba Re: REFERENDUM je vožnja na liniji TINA - TIA u kojoj se propituje fragilna granica prelaženja, prevazilaženja automatizma, subverzije kao poruke između redaka i subverzije kao direktne akcije. 25 umjetnika, 25 mogućih linija. Iako djeluju u različitim medijima, zajednička nit koja povezuje radove jest njihova transgresija u javno i stav POLITIČKO JE OSOBNOST. Strategije koje umjetnici koriste su interakcijske, integracijske linije mogućih alternativa. Ja sam tu i tumačim ti Lisabonski ugovor. Ja sam tu (na videu) i želim se igrati. Ja sam tu i ja sam pračka. Ja (ni)sam pornografija. Ja sam tu i ja sam EU miss. Ja sam tu i mi smo sitniši. Ja sam tu i mi smo svijeće. Ja sam tu i mi smo zvuk protesta. Ja sam tu i lijepim plakat na zid. Ja sam tu i saljem mailove o reketarenju. Ja sam tu i ja sam gola lutka ispred izloga. Ja sam tu i ja sam interaktivno sučelje. Ja sam tu i bila sam memorija. Ja sam tu i ja sam iscrpljena povijest. Ja sam tu i ja sam untitled. Ja sam tu i ja sam zvučna bomba. Ja sam tu i ja sam propali planet. Ja sam tu i ja sam naopako. Ja sam tu i ja mjerim stupanj otpora. Ja sam prekid emitiranja programa. Ja sam ptica, ja sam kavez. Ja sam zastava. Ja sam elektro. Ja čitam drugu stranicu kataloga. Ja sam Selma Banich, Sandra Sterle, Alem Korkut, Tanja Ostojić, Natasha Kadin, Gildo Bavčević, Dalibor Martinis, Sarah Boothroyd, Marijan Crtalić, Marko Marković, Goran Ristić, Jürgen Trautwein, Micel Brzezinski, Igor Bošnjak, Raul Gschrey, Francis Hunger, Jason Nelson, Petar Grimani, Tara Najd Ahmadi, Dadanti, Kasia Pagowska, Ozren Čulić, Eupatrids, Benjamin Rosenthal... mi smo svi Vi.

Mi smo kustosi Natasha i Boris Kadin.  
Mi smo Novomedijska Galerija Split.  
Dobrodošli.....

## THERE IS ALTERNATIVE!

Exhibition Re: REFERENDUM takes place in the times that limit an individual's freedom with various censorship laws (ACTA, SOPA), times of economic crises, in which the neoliberal paradigm of having no alternative – is becoming increasingly deflated. The selected artists detect this large deflating body in their artwork, the body of capital, the body of the institution, the body of law, in focusing on various alternatives. They create new body politics, a new relation and attitude toward the basic contracts of our society, new utopias, new hymns, new feminisms, new media. This newness comes in form of missiles returned to society, this is a Re: that makes demands of itself, perpetuating itself through public, socially engaging topics thus creating the boomerang effect, it exits the cave to set its eyes upon Plato's sun filled with logotypes, paragraphs, annexes, contracts, dividends.

Exhibition Re: REFERENDUM is a ride on the line between TINA and TIA which serves to question the fragile border of crossing, overcoming automatisms, subversion as a message between the lines and subversion as a direct action. Twenty five possible lines by twenty five artists who, even though they work in different media, have a common thread in their works which is their transgression into the public and the attitude that THE POLITICAL IS PERSONAL. Strategies employed by these artists are interactive, integrational lines of possible alternatives. I am here to interpret the Lisbon Treaty for you. I am here (in video) and I would like to play. I am here and I am a sling. I am (not) pornography. I am here and I am miss EU. I am here and we are spare change. I am here and we are candles. I am here and we are the sound of demonstrations. I am here and I am putting up a poster on the wall. I am here and I am sending e-mails about blackmail. I am here and I am a naked doll in front of a shop-window. I am here and I am an interactive interface. I am here and I was memory. I am here and I am an exhausted history. I am here and I am untitled. I am here and I am a sound bomb. I am here and I am a failed planet. I am here and I do it wrong. I am here and I am measuring the degree of resistance. I am the interruption of broadcasting. I am a bird, I am a cage. I am a flag. I am electro. I am reading the second page of the catalogue. I am Selma Banich, Sandra Sterle, Alem Korkut, Tanja Ostojić, Natasha Kadin, Gildo Bavčević, Dalibor Martinis, Sarah Boothroyd, Marijan Crtalić, Marko Marković, Goran Ristić, Jürgen Trautwein, Micel Brzezinski, Igor Bošnjak, Raul Gschrey, Francis Hunger, Jason Nelson, Petar Grimani, Tara Najd Ahmadi, Dadanti, Kasia Pagowska, Ozren Čulić, Eupatrids, Benjamin Rosenthal...we are all of You.

We are the curators Natasha and Boris Kadin.  
We are the New Media Gallery in Split.  
Welcome...

# CRISTINA AMIRAN & KHALIL CHARIF

BRAZIL

## SOUVENIR

VIDEO, 4' 59", 2010

Cristina Amiran (1960) and Khalil Charif (1967), are artists from Rio de Janeiro, Brazil. Art its their tool to communicate, to motivate, to provoke others and themselves.

Cristina Amiran (1960) i Khalil Charif (1967) su umjetnici iz Rio de Janeiro u Brazilu. Umjetnost smatraju sredstvom komunikacije, motivacije, i provociranja sebe i drugih.

*Souvenir* (drugi naziv za "sjećanje") sniman je u New Yorku i razmatra događanja jedanaestog rujna (9/11) kroz mozaik/kolaž informacija u kojem su sjećanja grada predstavljena/prezentirana kroz sinhroniju vremena. Dubljim uvidom/pomnijom analizom nazire se želja za lokalno – globalnim pristupom: pretvaranje vrlo određenog mjesta ili situacije u nešto razumljivo (i prepoznatljivo) svakome u bilo kojoj situaciji. To su događaji koji utječu na svih nas.

Recorded in N.Y.C., *Souvenir* (another name for "memory") investigates September 11 through a mosaic of information where urban memories are presented in lapses of time. A closer look would find a desire to pursue a local global approach: getting something that is very specific from a place or situation and creating out from it something that could be understood (or be recognizable) to anyone anywhere. Talking about things that somehow affect us all.

Re: REFERENDUM



# SELMA BANICH

CROATIA

This artist, activist and a happy housewife, lives and works in Zagreb. She is the co-founder and program coordinator of Eks scene, an awarded platform for education and research in performing arts. She is the author, performer and co-founder of OOUR, as well as artistic associate and performer in projects of performing groups Trafik, DB Indoš and Every house has a door by a group from Chicago. When she is not working in the theater, she lives a simple life worshipping nature, humanity and Web 2.0.

Umjetnica, aktivistica i sretna kućanica, živi i radi u Zagrebu. Suosnivačica i programska koordinatorica ekscene, negrađivane platforme za edukaciju i istraživanja u izvedbenim umjetnostima. Autorica, izvođačica i suosnivačica OOUR-a. Umjetnička suradnica i izvođačica u projektima izvedbenih grupa Trafik, DB Indoš i Every house has a door, čikaške izvedbene grupe. Kada ne radi u kazalištu, živi jednostavnim životom štovateljice prirode, čovječanstva i Weba 2.0.

## WOMAN (32) INTERPRETS THE TREATY OF LISBON

DURATIONAL PERFORMANCE, 2012

Žena (32) u naručje poziva posjetitelje izložbe kako bi im čitala. Za tu priliku, u ruci drži knjigu plavih korica na kojoj piše Lisabonski ugovor zlatnim slovima. Što im to ona zapravo čita? Rad u trajanju.  
Iz serije *Obični radovi*.

A woman (32) invites the exhibition visitors to sit in her lap so she could read to them. For this occasion she is holding a book with blue covers with the title engraved in golden letters: The Lisbon Treaty. What is she actually reading to them? Work in progress.  
From the series *Common works*.

Re: REFERENDUM

Oglas 13387702

**Žena (32) tumači Lisabonski ugovor..**

Žena (32) tumači Lisabonski ugovor.

telefon: 091/5471-033

Vrijeme objave: 21.01.2012.

Dostupan do: 18.02.2012

Tip oglasa: Osnovni

Prikazan: 1 puta

Ostali oglasi ovog oglašivača

Oglas krši uvjete oglašavanja? Prijavi oglas



# GILDO BAVČEVIĆ

CROATIA

Gildo Bavčević, media arts student at the Department of Film and Video at UMAS Split. He is the author of music, videos, performances, multimedia installations, photographs, etc., participated in numerous festivals, exhibitions and shows in Split and the region.

Gildo Bavčević student je Medijske umjetnosti na Odsjeku za film i video na UMAS-u. Autor glazbe, videa, performansa, multimedijjskih instalacija, fotografija, sudjeluje na brojnim festivalima, izložbama i revijama u Splitu i regiji.

## COINS

MIXED MEDIA, 2012

Kada smo skovali novac kako bi nam olakšao trgovanje i razmjenu rada nismo ni slutili da će jednoga dana novac vladati nama. S vremenom, postali smo poput sitniša u rukama moćnika. Bačeni smo u bunar da nekome drugom donosimo sreću. Obezvrijeđeni, obespravljeni, tek kad nas je mnogo vrijedimo nešto.

When we coined money to help us facilitate the trading and exchange we did not suspect that one day money will rule us all. Eventually, we became like a small change in the hands of the powerful people. We were thrown into a well to bring happiness to someone else. Impaired, oppressed, only when there is many of us we worth something.

Re: REFERENDUM



# SARAH BOOTHROYD

CANADA

The audio work of Canadian Sarah Boothroyd has been featured by broadcasters, festivals and galleries in over 25 countries. She has won awards from Third Coast International Audio Festival, New York Festivals, the European Broadcasting Union, and La Muse En Circuit.

Audio rad kanadanke Sarah Boothroyd prezentiran je na radio postajama, festivalima i galerijama u više od 25 zemalja. Dobitnica je nagrade Third Coast International Audio festivala, New York Festivals, European Broadcasting Union, i La Muse En Circuit.

## RABBLE ROUSERS

SOUND INSTALLATION, 28', 2012

Dodirujući etiku, pravdu, demokraciju i globalno državljanstvo, Rabble Rousers istražuje pojam prosvjeda kao spontane instalacije improvizirane 'glazbe' u javnom prostoru. Uz potporu Umjetničkog vijeća Ontario, Rabble Rousers prikazuje snimke s terena iz cijelog svijeta – uključujući i mnoge s okupatorskog pokreta (Occupy Movement) – kao i Creative Commons doprinose od Random Coil, Pleq, Papercutz, Carlos Lemosh, Marcus Fischer, Upsteria, Erstlaub, Aurastore, Aos Crowley, i Pocka.

Touching on ethics, justice, democracy, and global citizenship, Rabble Rousers explores the notion of protest as a spontaneous installation of improvised 'music' in public space. Supported by the Ontario Arts Council, Rabble Rousers features field recordings from around the globe – including many culled from the Occupy Movement – as well as Creative Commons contributions from Random Coil, Pleq, Papercutz, Carlos Lemosh, Marcus Fischer, Upsteria, Erstlaub, Aurastore, Aos Crowley, and Pocka.

Re: REFERENDUM



Born 1981 in Sarajevo, former Yugoslavia.  
Author and the curator of the international [www.namaTRE.ba](http://www.namaTRE.ba) project. In addition to the art of painting, he has delved into the area of concept, new media art, experimental film and video.

Rođen 1981. u Sarajevu, u bivšoj Jugoslaviji. Autor i kustos međunarodnog projekta HYPERLINK "http://www.namaTRE.ba" [www.namaTRE.ba](http://www.namaTRE.ba). Osim slikarstvom, bavi se konceptualom, novomedijskom umjetnošću, eksperimentalnim filmom i videom.

# IGOR BOŠNJAK

BOSNIA AND HERZEGOVINA

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## ANATOMY LESSON

ANIMATION, 4' 22", 2011

*Sat anatomije* je dio *Balkanication*, ciklusa umjetničkih radova drugim riječima koncepta koji povezuje književnost, noviju umjetničku produkciju i određene povijesne događaje u uskoj vezi sa današnjim idejama interpretacije i raumijevanja nedavne prošlosti BiH kao i šireg balkanskog područja.

*Anatomy lesson* is part of *Balkanication*, a cycle of art works in other words, a concept that links literature, recent artistic production and some historic events which are closely related to present ideas of interpreting and understanding recent past of BiH region as well as the wider area of the Balkans.

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Re: REFERENDUM



NEW MEDIA GALLERY

# MICHAŁ BRZEZIŃSKI

POLAND

Umjetnik i teoretičar Michał Brzeziński (r.1975.) radi kao kustos u Centru za suvremenu umjetnost Łaźnia u Gdansk, i autor je Galerije NT. Studirao je filmsku umjetnost na Odsjeku za medijsku i audiovizualnu kulturu Sveučilišta Łodź. Magistrirao je 2003. radom naslovljenim Subjekt, Tijelo, Identitet. Doprinos Cyber kulturnoj antropologiji. Specijalizirao se u vizualnim medijima, TV, DVD i Internet. Organizator radionica za rad na videu i autor TV programa posvećenog videu.

Michał Brzeziński, born in 1975, artist, theoretician, curator in Contemporary Art Center Łaźnia in Gdansk, author of Galeria NT. Graduate of film studies at the Media and Audiovisual Culture Department at the University of Łodź. MA thesis entitled Subject, Body, Identity. A Contribution to Cybercultural Anthropology completed in 2003. Specialising in visual media, including TV, DVD and the Internet. An organizer of video training workshops and author of a TV program devoted to video.

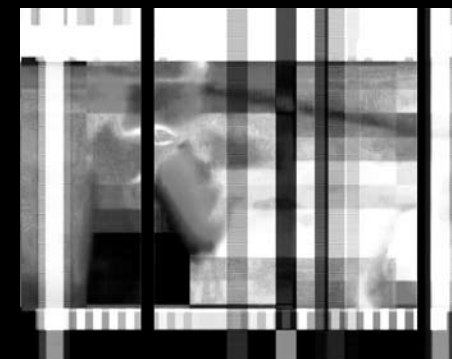
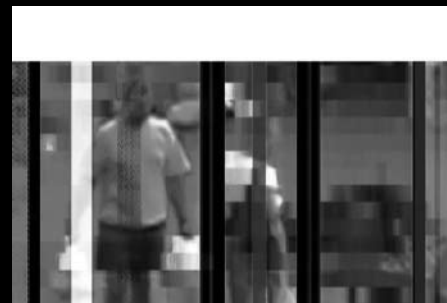
## DUST

VIDEO, 13' 27", 2008

Rad naslova *PRAŠINA* temelji se na opoziciji/kontrastu atom/piksel vs. Ideja/slika. Ova opozicija stvara estetiku vezanu za strukturalni film, prikazujući stvaranje slike kroz uništavanje filmske materije. Ideja ovog projekta povezana je s idejom o privatnog kina prikazana u filmu Jozefa Robakowskog *S mog prozora*.

The work *DUST* is based on the opposition of atom-pixel versus idea-picture. This opposition results the aesthetics associated to the structural film, portraying creation of the picture through the destruction of the film matter. The idea of the project is connected with the idea of a private cinema depicted in then film *From My Window* by Józef Robakowski.

Re: REFERENDUM



Rođen 1968. god. u Sisku. Diplomirao slikarstvo na Akademiji likovnih umjetnosti u Zagrebu 1992. god. Radi u mediju slike, fotografije, videa, instalacije, performanca. Izlagao u zemlji i inozemstvu. Dobitnik nekoliko nagrada za svoj rad. Živi i radi u Zagrebu i Sisku. Član je HDLU-a i HZSU-a.

He was born in 1968 in Sisak, lives and works in Zagreb and Sisak, received his BA in Painting at the Academy of Fine Arts in Zagreb in 1992. Works in the medium of painting, photography, video, installations, performance, exhibited in Croatia and abroad, was awarded for his work. He is a member of the Croatian Association of Visual Artists and Croatian Freelance Artists Association.

# MARIJAN CRTALIĆ

CROATIA

## EURO INTEGRATIONS

ART ACTION, 2012

Rad problematizira nedavni referendum o pristupanju Hrvatske u EU, naročito na području grada Splita. Naime, u Splitu je referendum tijesno prošao unatoč činjenici da je haaški zatočenik general Ante Gotovina, inače omiljen u Splitu, podržao glasanje za EU. Unatoč njegovoj podršci, Splitsani su velikim dijelom glasali protiv. Stavljanjem EU zvijezda oko njegove glave, pokušavam potaknuti promišljanje uzroka i posljedica cjelokupnog hrvatskog angažmana na polju međunarodnih odnosa, kao i ponašanje građana u kontekstu recentne situacije. Referendum je otvorio neslaganja, ali i konsolidaciju i na tzv. političkoj ljevici i desnici. Retorike oko pristupa praktički su se izjednačile i postale politička oruđa obiju opcija.

This work problematizes Croatia's recent referendum about EU membership, especially in the city of Split, where the referendum passed tightly in spite of the publicly announced support of Croatia's EU accession by Ante Gotovina, a very popular Croatian army general sentenced to prison in Hague on indictment of war crimes. By placing the EU stars around his head, my aim to incite analysis of the cause and consequences/effect of the entire Croatian engagement in the field of international relations, as well as behaviour/attitude of citizens in the context of the recent situation. The referendum caused disagreements as well as well as consolidation in both right and left wing parties. The rhetoric concerning EU accession was the same, becoming political tools for both.

Re: REFERENDUM



NEW MEDIA GALLERY

# OZREN ČULIĆ

CROATIA

## CITIZENS DUTY

ART ACTION, 2012

Htjeli mi to ili ne, izbori (intimni i društveni) se konkretno dotiču suživota i budućnosti naše društvene zajednice. Vjerujemo i nadamo se da tim izborom izabiremo bolju opciju i mogućnosti koje nam se otvaraju, ne misleći i ne obračavajući pažnju pri tome na negativnosti i nedostatke već ne-promišljeno površinski sagledavamo pozitivne prednosti koje nam se prikazuju onako kako žele da ih vidimo i nude kao jedini izbor, ne sluteći da taj izbor može biti pogrešan koliko god mislili da ispravno postupamo.

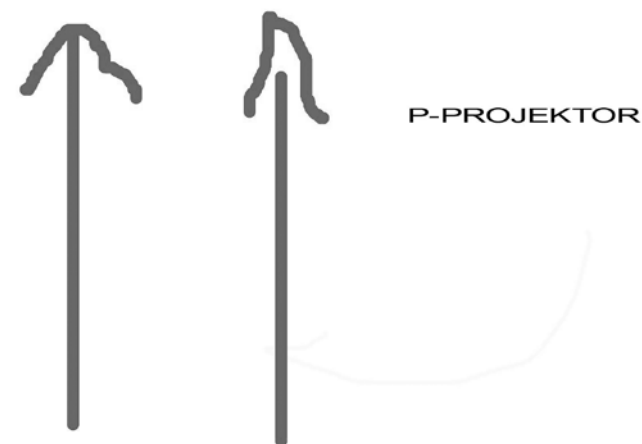
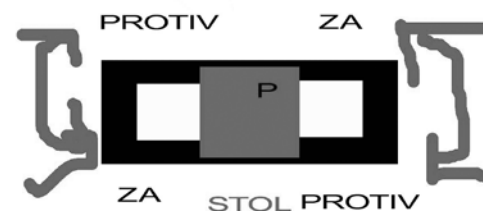
Either we like it or not, the choices (intimate and social) directly touch the co-existence and the future of our community. We believe and hope that this choice gives us better options and opportunities, not paying attention to the negative sides of our choices, we only observe the positive benefits that are showed to us the way they want us to see them and are offered to us as the only choice, therefore we don't see or know that this choice may be wrong as far as we believe that we are doing the right thing.

Ozren Čulić, subcultural worker, activist  
and fighter for justice and a better tomorrow.

Ozren Čulić kulturni je radnik, aktivist i  
borac za ljudska prava.

Re: REFERENDUM

PLATNO ILI ZID ZA PROJEKCIJANJE



DADAnti - Udruga za promicanje Eksperimentalne Umjetnosti registrirana je u Splitu 2011. Organizirali su 40 redovnih i 2 vanredne večeri eksperimentalne umjetnosti, 1. promociju romana, 2. samostalne i 2. skupne izložbe, 10 koncerata s ukupno 30 izvođača.

They participated in A.A.A. s dva kolaža, na DOPUSTU 2011. s tri performansa i na NUSu 2012. s jednim performansom.

DADAnti - Association for the promotion of experimental art was registered in Split in 2011. They organized 40 regular and 2 special evenings of experimental art, 1 novel promotion, two solo and two group exhibitions, 10 concerts with a total of 30 performers.

They participated in A.A.A. with two collages, on DOPUST festival in 2011. with three performances, and at NUS 2012. with one performance.

# DADAnti

CROATIA

## ANTHEM

PERFORMANCE, 10', 2012

Za performans *Himna* uzeli su Ursonatu Kurta Schwittersa kao potencijalnu himnu EU. Odjeveni u majice s istim logom, ali različitih boja čitaju Ursonatu paralelno, ali različite dijelove. Rad ne reflektira DA ili NE. Njihova poruka je: SVI SMO ISTI, ALI SMO SVI RAZLIČITI. To se ne odnosi nužno na EU, nego i na najmanje zajednice, kakva je bračna, kao i na najveće, kakva je opća globalizacija i ujedinjenje svih država u svijetu.

For the performance *Anthem* they take the Ursonate by Kurt Schwitters as a potential EU anthem. Dressed in T-shirts with the same logo, but different colors they read the Ursonate parallel, but different parts. The work does not reflect YES or NO to the EU. They want to say: WE ARE ALL THE SAME, BUT WE ARE ALL DIFFERENT. This is not necessarily related to the EU, but also to the smallest communities like marriage, as well as to the biggest ones, like general globalization and unification of all countries in the world.

Re: REFERENDUM



# EUPATRIDS

GILDO\_MUSIC PROGRAMMING, SYNTH /  
GUMENY\_GUITAR /  
KADIN\_CONCEPT, TEXT, VOCAL

CROATIA

## *EUpionir\_* **RETURN**

MUSICAL PERFORMANCE, 2012

*EUpionir\_RETURN* je koncert/performans koji uzima kontekst elektro glazbe da bi suvremene fenomene poput uloge Njemačke unutar monetarnog sistema EU, ili položaja Hrvata unutar iste, ili novih socijalnim nemira (koji očekuju EU i Svijet ukoliko se ovakve politike prema građanima nastave) razobličio, tekstualizirao, pretvorio u bitove, u ritmove, u rifove, u eho svijesti koja zna da ipak mora plesati dalje.

*I pleše... Wir sind electro, du will Tanz! Wir sind euro, du will Tanz! Eupionir, return.*

*EUpionir\_RETURN* is a concert / performance that takes the context of electro music to reveal the contemporary phenomena such as the role of Germany within the EU monetary system, or the position of Croats in the same, or the new social unrest (which are expected in the EU and the world if these policies towards citizens continue). This performance textualize this phenomena and turns it into bits, the rhythms, the riffs, onto the echo of consciousness that is aware that it still has to dance on.

*And dances... Wir sind electro, du will Tanz! Wir sind euro, du will Tanz! EUpionir, return.*

Re: REFERENDUM

# EUPATRIDS

## *EU PIONIR\_* **RETURN**

# PETAR GRIMANI

CROATIA

Petar Grimani multimedia and performance artist.

Petar Grimani multimedijalni umjetnik i performer.

## DER FERNSEHER

INSTALLATION / PERFORMANCE, 2012

*Der Fernseher* propitkuje identitet naroda, plemena, nomada i mogućnosti svijeta bez granica u odnosu na ustaljene forme nacionalnih država spojenih u formu ujedinjenih država Europe kao nadolazeće paradigme. Ove se podjele sukobljavaju unutar same predodbe svijeta i njegovih granica. S jedne strane Schengenska podjela pri ulazu u Uniju i odnos prema emigrantima, a s druge strane prostranstvo Euroazijske ploče. Namjera je performansom i instalacijom pokazati da je sama ideja o Uniji posljedica nacionalnih buđenja građanskog društva XVIII i XIX stoljeća i njihova realizacija u prijelazu XX na XXI stoljeće.

*Der Fernseher* reexamines the identity of nations, tribes, nomads and possibilities of the world without limit in relation to established forms of nation-states merged into form the United States of Europe as the upcoming paradigm. These divisions clash within the very idea of the world and its borders. On the one side Schengen division at the entrance to the Union and the attitude towards immigrants and on the other side vastness of the Eurasian plate. The intention of the performances and installations is to show that the very idea of the Union is the consequence of national awakenings of civil society of the 18th and 19th Centuries and their realization in the turn of 20th to the 21st Century.

Re: REFERENDUM



# RAUL GSCHREY

GERMANY

As an artist, curator, and academic, Raul Gschrey looks into socially and politically relevant topics in a multifaceted way. He is also working in the educational field, among others at universities and youth-media-centres. In the past years he has examined the phenomenon of visual surveillance and explored artistic subversions. His recent project 'grenzlinien/borderlines' expands this focus on border-crossing and irregular migration in a European context.

Kao umjetnik, kustos i intelektualac koji predaje/radi kao predavač na sveučilištima i medijim centrima za mlade, Raul Gschrey analizira društveno i političko relevantne teme na raznovrstan način. Polje interesa mu je istraživanje fenomena vizualnog nadzora i umjetničke subverzije. U svom novijem projektu 'grenzlinien/borderlines' proširio je polje interesa na prelazne granice i ilegalne migracije u europskom kontekstu.

## OSKAR, BAMAKO/ MALI\_ FRANKFURT/ GERMANY

2 CHANNEL VIDEO INSTALLATION, 3' 30", 2011

Nautička signalna zastava *Oskar* koja označava "čovjeka koji pada s broda u more", podignuta je u svečanom tonu uz zvuke trube koja svira europsku državnu himnu. Performans se može protumačiti kao molba da se ne zatvaraju oči pred velikim brojem emigranata koji nastradaju prilikom pokušaja prelaska granica Europe. Istovremeno se propituje ritual/čin podizanja zastava, koji ima za svrhu potpirivanje nacionalističkih osjećaja.

The nautical signal flag *Oskar*, signifying "man overboard", is hoisted in a ceremonial way accompanied by music. The trumpet plays the European national hymn. The performance can be understood as a call not to close one's eyes to the many casualties during attempts to cross the borders to Europe. At the same time, the ritual of elevating flags, a form of encouraging nationalism, is called into question.

Re: REFERENDUM



NEW MEDIA GALLERY

Francis Hunger (\*1976, Dessau) lives and works in Leipzig, Germany. He received his diploma (2003) and post-graduate degree (2007) from the Academy of Visual Arts, Leipzig.

Francis Hunger je rođen 1976. u Dessau-u, a živi i radi u Leipzigu, gdje je ujedno završio diplomski (2003.) i poslijediplomski studij (2007.) na Akademiji vizualnih umjetnosti.

# FRANCIS HUNGER

GERMANY

## ENTREPRE-NEUR

VIDEO PERFORMANCE, 12', 2009

Video performans prikazuje umjetnika u odjelu koji stoji na izlazu autoceste, drži veliki drveni natpis na kojem crvenom bojom piše “Kapitalizam mora pobijediti”. Poduzetnik se doima apsurdno i patetično u svojoj afirmaciji kapitalizma, koja je očito uzaludna.

Rođen u DDR-u, umjetnik ovim radom aludira na slične drvene ploče kojih se prisjeća iz djetinjstva, koje su slavile pobjedu socijalizma i služile su za mobilizaciju proleterskih masa. Pozdrav za mlade pionire u DDR-u bio je “Za mir i socijalizam, budite spremni”, na što su oni odgovarali “uvijek spremni”. To “uvijek spreman” odjekuje u ovom zahtjevu poduzetnika – sada primijenjen na kapitalističke i post Fordovske uvjete homo economicusa.

The video performance shows the artist in a suit standing on a highway ramp, holding a large wooden sign that states red on pink “Capitalism must-win”. The Entrepreneur appears absurd and pathetic in his continuing affirmation of capitalism, which is apparently futile. Born in the GDR the artist alludes to the wooden sign on similar plates from his childhood, which heralded the victory of socialism and should serve to mobilize the proletarian masses. The greeting of the young pioneers in the GDR was “For peace and socialism, be ready,” and was answered by “always ready”. This “always ready” resonates in the demand of the entrepreneur – now applied to the capitalist and post-Fordist conditions of the homo economicus.

Re: REFERENDUM



# NATASHA KADIN

CROATIA

Natasha Kadin, curator, artist, producer,  
president of organization Mavena.

Natasha Kadin, kustosica, umjetnica,  
producentica, predsjednica organizacije  
Mavena.

## MISS EU

VIDEO / INSTALLATION, 2012

*Miss EU* tužno je životno putovanje jedne haljine u vremenu tranzicije, gušenja tekstilne industrije i bolnih rezova u produkciji i prezentaciji suvremene kulture i umjetnosti. Ona "kroji" svoj život, "šije" si lentu i "pegla" svoj CV ali kad jednom dođe tamo gdje je oduvijek željela biti, u EU, ona skonča poput mnogih drugih žrtava tranzicije, sama i prazna, izbrisana, potopljena, te nestaje zajedno sa svim ostalim obećanjima političkih moćnika, u odvod.

*Miss EU* is a sad life's journey of one dress in a time of transition, suppression of the textile industry and painful cuts in production and presentation of contemporary art and culture. She "tailors" her life, "sews" her sash and "irons" her CV but once she gets where she always wanted to be, in the EU, she ends like many other victims of the transition, alone and empty, deleted, flooded, and disappears together with all the promises of powerful EU politicians - down the drain.

Re: REFERENDUM



NEW MEDIA GALLERY



Alem Korkut je rođen 1970. u Travniku. Diplomirao je 1997. na ALU u Zagrebu, gdje od 2007. predaje, trenutno kao izvanredni profesor. Izlagao na brojnim skupnim i samostalnim izložbama u Hrvatskoj i inozemstvu. Dobitnik više nagrada.

Alem Korkut was born in 1970 in the city of Travnik in Bosnia and Herzegovina. He graduated at the Academy of Fine Arts in Zagreb in 1997, where he has also been employed since 2007 as associate professor. He has participated in numerous collective exhibitions, in addition to his own individual exhibitions in Croatia and abroad. He has won numerous awards for his work.

# ALEM KORKUT

CROATIA

## 2012

INSTALLATION, 2012

Sve je više strahova koji kroz medije ugrožavaju sve više ljudi. A tu su i svi oni koji su oduvijek u nama. 2012. je njihovo otjelovljenje.

Numerous fears placed through the media endanger an increasing number of people. And there are also all those fears that have always lived in us. 2012 is their embodiment/incorporation.

Re: REFERENDUM





# DALIBOR MARTINIS

CROATIA

Dalibor Martinis graduated in 1971 at the Academy of Fine Arts in Zagreb. He has been exhibiting since 1969: numerous individual exhibitions, performances, screenings, international exhibitions (Biennales in Venice, Sao Paolo, Kwangju, Dokumenta/Kassel), and video festivals (Berlin, Tokyo, Montreal, Locarno). He received numerous international awards (Tokyo Video festival in 1984, Locarno in 1984, Alpe/Adria Film Festival Trst in 1996). His works are included in collections of prestigious institutions worldwide (Museum of Modern Art in Zagreb, Museum of Modern Art in New York, Stedelijk Museum in Amsterdam, Center for Art and Media in Karlsruhe, the New York Public Library, Kontakt/Erste Bank, Vienna). He is currently employed as a lecturer at the Academy of Applied Arts in Rijeka.

Dalibor Martinis diplomirao je 1971. na ALU Zagreb. Izlaze od 1969., održao brojne samostalke izložbe, performanse i projekcije, i sudjelovao na brojnim međunarodnim izložbama. (Bijenala u Veneciji, Sao Paulu, Kwangju-u, Dokumenta/Kassel i dr.), te na videofestivalima (Berlin, Tokyo, Montreal, Locarno, i dr.). Osvojio više međunarodnih nagrada (Tokyo Video festival 1984., Locarno 1984., Alpe/Adria Film Festival Trst 1996.). Njegovi radovi nalaze se u zbirka-ma MSU Zagreb, MoMA/New York, Stedelijk Museum/Amsterdam, ZKM/Karlsruhe, New York Public Library, Kontakt/Erste Bank, Beč i dr. Trenutno predaje na Akademiji primjenjene umjetnosti u Rijeci.

## IF YES

INTERACTIVE INSTALLATION, 1977

Rad *Ako da* se sastoji od kutije sa svijećama koje posjetelji koriste da izraze svoj stav prema tvrdnji na poklopcu iste. Ako na tvrdnju žele odgovoriti sa DA zapale jednu svijeću, ako je odgovor NE zagase jednu svijeću. Tako je broj upaljenih odnosno ugasenih svijeća pokazatelj rezultata referenduma.

The work titled *If Yes* consists of a box with candles which the visitors use to express their attitude towards the statement on the box cover. If they want to reply YES to the statement they have to light a candle, if the answer is NO they put a candle out. Thus the number of lit, that is, the number of put out candles is an indicator of the referendum result.

Re: REFERENDUM



NEW MEDIA GALLERY

# TARA NAJJD AHMADI

IRAN / USA

## MEASURING THE LEVEL OF RESISTANCE

HAND PAINTED 16 MM FILM, 4' 18", 2011

U ovom se radu Tara bavi idejom otpora kao svakodnevnih aktivnosti, pritom koristeći tri najučestalije namirnice srednjeg građanskog sloja u Iranu: rižu, jaja i krastavce. U prvoj sceni ruke obojane crnom bojom, koja simbolizira krivnju, ubacuju lutku koja čuva svjetlo u kipuću vodu u kojoj se skuha. U posljednjoj sceni sačuvani/konzervirani krastavac/lutak simbolizira nadu u promjenu.

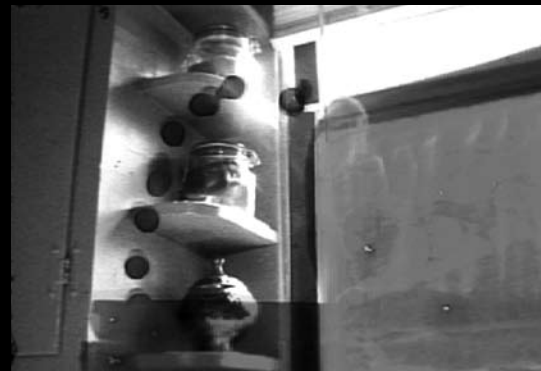
Duboko uvjerena da je zabilježavanje trenutaka otpora važan korak ka izgradnji alternativne povijesti, ova umjetnica kroz svoje radove prikazuje prožimanje intimnih pripovijesti i kolektivne borbe, i koristi stop motion animaciju i rukom bojani film kako bi zaigranošću pružila otpot brutalnoj političkoj stvarnosti.

In this piece Tara explores the idea of resistance as the every day life activity, using three of the Iranians middle class's daily meals; rice, eggs and pickles. The puppet who is the preserver of light in the first scene gets boiled and cooked with the hands that are painted black as a metaphor for guilt. In the last scene a hope for change/alternate is expressed with the preserved pickled puppet. Believing that recording the moments of resistance is an important step in building an alternate history, she creates works about the intersection of personal narratives and collective struggles, and uses stop motion animation and hand-painted films to resist brutal political reality with playfulness.

Born in 1983, Tara Najd Ahmadi is an Iranian artist who has moved to the US in 2009. She has an MFA in Media (film and video), and MA in Motion Picture.

Umjetnica Tara Najd Ahmadi je rođena 1983. u Iranu, a 2009. se preselila u SAD. Preddiplomski studij vizualnih komunikacija (BA) završila je 2005. na Sveučilištu u Teheranu, a na Sveučilištu Tarbiat Mo'ales u Teheranu stekla je magisterij iz područja filma 2009 (MA). Na Sveučilištu u Oklahomi je također stekla magisterij (MFA) iz područja medijske umjetnosti (film i video).

Re: REFERENDUM



NEW MEDIA GALLERY

Jason Nelson, umjetnik rođen u prostranim nizinama američke Oklahome, stvara čarobnu digitalnu poeziju i interaktivne priče, uvodi nas u nepregledni labirint umjetničkih igara i razne vrste zanimljivih digitalnih stvaranja. Zaposlen je kao predavač na kolegiju Mrežna umjetnost i elektronska književnost na australskom Sveučilištu Griffith. Osim što motivira svoje studente da koriste tehnologiju u stvaralaštvu, također izlaže i svoje radove u galerijama i časopisima diljem svijeta (FILE, ACM, LEA, ISEA, SIGGRAPH, ELO).

Born from the Oklahoma flatlands, Jason Nelson creates wondrous digital poems and interactive stories, building confounding art games and all manner of curious digital creatures. Currently he lectures on Net Art and Electronic Literature at Australia's Griffith University. Aside from coaxing his students into creating with technology, he exhibits widely in galleries and journals, with work featured around globe at FILE, ACM, LEA, ISEA, SIGGRAPH, ELO and dozens of other acronyms.

# JASON NELSON

USA

## WITH LOVE FROM A FAILED PLANET

NET ART / INTERACTIVE PROSE POETRY, 2011

Jednostavno rečeno, Digitalna poezija je kombinacija tehnologije i poezije, u kojem pjesnici koriste sve multimedijalne elemente kao kritičke tekstove. Zvuci, slike, pokret, video, interface/interaktivnost i riječi kombiniraju se kako bi se stvorile nove pjesničke forme i iskustva. Interaktivni logoizirani svijet nastanjen sa 45 začudnih i fantastičnih priča o društvenom/kulturnom neuspjehu utjecajnih net portala, velikim lancima brze prehrane, novinama, avionskim prijevoznicima, proizvođačima i drugim začudnim pojavama. Ovaj se rad bavi posrnućem onih korporacija i mrežno-utemeljenih institucija koje pokušavaju dominirati našim kulturnim, političkim i ekonomskim krajolicima/društvenim oblicima. Oni stvaraju navike i napatke i vlade i zavode potrošače slikama posve neodrživog načina života.

In the simplest terms Digital Poems are born from the combination of technology and poetry, with writers using all multi-media elements as critical texts. Sounds, images, movement, video, interface/interactivity and words are combined to create new poetic forms and experiences. A interactive logoed world populated with 45 strange and fantastical stories of the societal/cultural failure of influential net portals, fast food giants, newspapers, airlines, manufacturers and other oddities. This work explores the demise of those corporations and net-based institutions that attempt to dominate our cultural, political and economic land/socioscapes. They drive the habits and directives and governments and lure consumers into entirely unsustainable lifestyles.

Re: REFERENDUM



# TANJA OSTOJIĆ

SERBIA / GERMANY

Tanja Ostojić (b. 1972, Serbia) is an independent performance and interdisciplinary artist based in Berlin. She studied art in Belgrade and Nantes. Ostojić includes herself as a character in performances and uses diverse media in her artistic researches, thereby examining social configurations and relations of power. She works predominantly from the migrant woman's perspective, while political positioning, humour and integration of the recipient define the approach in her work. Ostojić presented her work in a large number of important exhibitions and venues around the World, such as the Venice Biennale 2001 and 2011. She contributed to a number of books and has recently published a book entitled *Integration Impossible? The Politics of Migration in the Artwork of Tanja Ostojić*, M. Gržinić and T. Ostojić eds., Argobooks, Berlin 2009.

Tanja Ostojić (r. 1972., Srbija) samostalna je performance i interdisciplinarna umjetnica sa sjedištem u Berlinu. Studirala je umjetnost u Beogradu i Nantesu. Ostojić sebe uključuje u izvedbe i koristi različite medije u svojim umjetničkim istraživanjima, čime ispituje društvene konfiguracije i odnose moći. Uglavnom polazi od pozicije žena migranata, dok političko pozicioniranje, humor i integracija definiraju pristup u njenom radu. Predstavila je svoj rad na velikom broju značajnih izložbi i prostorima širom svijeta, kao npr. na Venecijanskom bijenalu 2001. i 2011. Svojim tekstovima pridoinijela je nekoliko knjiga, a nedavno je objavila knjigu pod nazivom *Memogućća inegracija? Politika migracije u radovima Tanje Ostojić*, ur. M. Gržinić i T. Ostojić, Argobooks, Berlin 2009.

## UNTITLED / AFTER COURBET (L'ORIGINE DU MONDE)

COLOUR PHOTO, 46 X 55 CM, 2004

“Dok Europska unija zaoštrava kontrolu nad ne-građanima, imigracijska policija, na primjer, nastavlja dugogodišnju praksu provjere „topline kreveta“ u miješanim brakovima između EU i izvan EU partnera.”

– Tanja Ostojić

Detaljnije objašnjenje rada Tanje Ostojić nalazi se pored njenog postava.

Foto: David Rych Copyright: Ostojić / Rych

“As the European Union states sharpen control over non-citizens, the immigration police, for instance, continue the long-time practice of “checking-the-warmth-of-bedsheets” in intermarriages between EU- and non-EU partners.”

– Tanja Ostojić

Detailed explanation of the work by Tanja Ostojić presented with the work.

Photo: David Rych Copyright: Ostojić/ Rych

Re: REFERENDUM



NEW MEDIA GALLERY

# KASIA PAGOWSKA

POLAND

Kasia Pagowska (born 1977 in Poland) is a Warsaw based visual artist. She has studied Philosophy at the Warsaw University, Sculpture at the Warsaw Academy of Fine Arts, and Fine Art at the Falmouth College of Fine Arts. She produces and places her installations in public spaces. She is particularly interested in the theme of social/aesthetic/economic/political/gender/racial exclusion.

Kasia Pagowska je rođena 1977. u Poljskoj, a živi i radi kao vizualna umjetnica u Varšavi. Studirala je filozofiju na Sveučilištu u Varšavi, kiparstvo na varšavskoj Akademiji likovnih umjetnosti i likovnu umjetnost na Falmouth College of Fine Arts. Ona stvara i postavlja svoje instalacije u javnom prostoru. Posebno je zanimava tema društvenog/estetskog/ekonomskog/političkog/rodnog/rasnog isključenja.

## ON THE OTHER SIDE OF THE MIRROR

DIGITALLY PRINTED COLOUR PHOTOS

Lutke (muške, ženske, dječje) su postavljene preko puta izloga, izazivajući neugodu, smetnju, nesigurnost, pitanja. Svaka nas lutka tjera da postavljamo različita pitanja, ali sve zajedno kao da pitaju: je li san savršenog grada naš vlastiti?

Mannequins (men, women, children) are placed on the other side of the shop window, provoking discomfort, inconvenience, uncertainty, questions. Each of the mannequins raises different questions, but they all seem to ask: is the dream of a perfect city ours?

Re: REFERENDUM



# GORAN RISTIĆ

BOSNIA AND HERZEGOVINA

Goran Ristić, born in Mostar in 1989. Finished Secondary art school in Mostar and the Academy of Fine Arts, Graphic department. In his work he uses media images, photos, videos and installations.

Goran Ristić, rođen u Mostaru 1989. godine. Srednju likovnu školu završio u Mostaru i Akademiju Likovnih Umjetnosti smjer Grafika. U svom radu se koristi medijima slike, fotografije, videa i instalacije.

## FREEDOM OR ANYTHING

VIDEO, 4' 27", 2011

Sloboda se odnosi u općenitom smislu na tvrdnju biti "slobodan" (neograničen, nezarobljen). Sloboda je često bila uzrok revolucijama. Biblija govori o tome da je Mojsije izbavio narod iz ropstva i odveo ga u Slobodu. U čuvenom govoru Martina Luthera Kinga "I Have a Dream", citirao je staru duhovnu pjesmu pjevanu od crnih američkih robova: Napokon slobodni! Napokon slobodni! Hvala Bogu Svevišnjem napokon smo slobodni! Nakon četveromjesečnog boravka u ljudskim institucijama, ptica upoznaje istinsku slobodu i mjesto svog pravog prirodnog staništa.

Freedom refers in a general sense to claim to be "free" (unrestricted, nezarobljen). Freedom has often been the cause of revolutions. Bible stated that Moses delivered the people from slavery and brought them to freedom. In the famous speech of Martin Luther King's "I Have A Dream", he quoted an old spiritual song sung by the black American slaves: Finally Free! Finally Free! Thank God Almighty we are free at last! After a four month stay in people's institutions, the bird meets the true freedom and true place of its natural habitat.

Re: REFERENDUM



# BENJAMIN ROSENTHAL

USA

Benjamin Rosenthal received his MFA in Art Studio at the University of California, Davis (2011), and studied briefly at the Nagoya Zokei University of Art and Design in Komaki City, Japan (2005). His work has been screened and/or exhibited at such venues as FstForward>> in Antwerp, Belgium, the Kunsthalle Basel (VIPER Basel) in Basel, Switzerland, and the National Academy of Art in Sofia, Bulgaria. His practice explores the strategies of how we perform—the systems of control we set in place, in the world at large, the negotiation between our virtual, tangible, and psychological positions.

Benjamin Rosenthal studirao je na Nagoya Zokei University of Art and Design u gradu Komaki u Japanu (2005), magistrirao iz umjetnosti na University of California (2011). Njegov je rad prikazan i/ili izložen na mjesima poput FstForward>> u Antverpu (Belgija), the Kunsthalle Basel (VIPER Basel) u Baselu (Švicarska), i Nacionalnoj akademiji umjetnosti u Sofiji (Bugarska). Zanimaju ga strategije s pomoću kojih nastupamo—kontrolni sistemi koje koristimo, postavljanje tih izvedbi u svijetu, postredovanje između naših virtualnih, opipljivih i psiholoških pozicija.

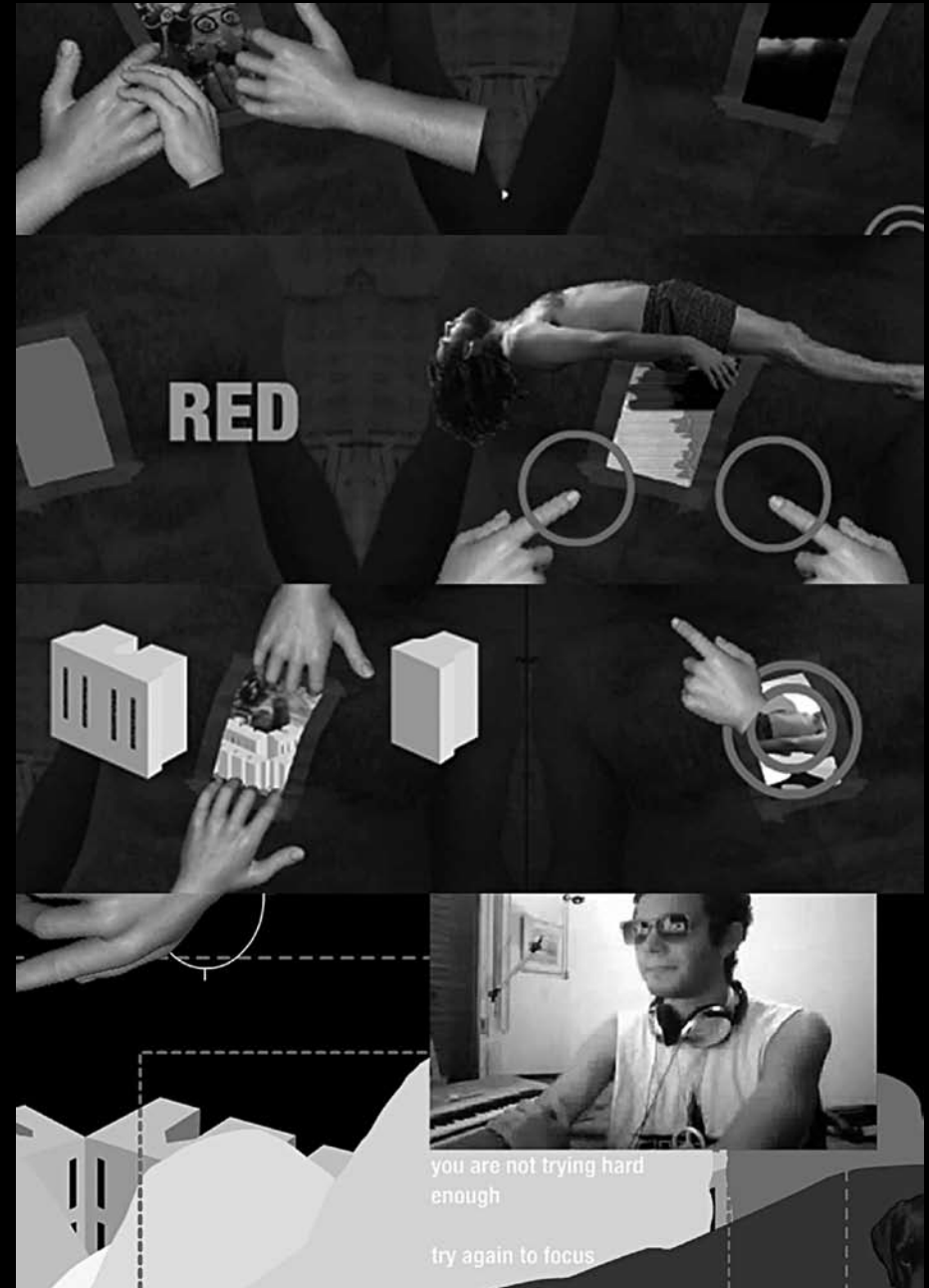
## ADMINISTRATIVE MAXIMUM: TOWARDS THE END OF BROADCAST

NET ART

*Administrativni maximum: prema kraju emitiranja je interaktivni web projekt koji se bavi kontrolom, željom za prenošenjem nasilja, i prirodom voajerističkih nagona u kulturi u kojoj tehnologija i ograničava autonomiju i pruža stopostotnu mogućnost za utopijsko djelovanje u svijetu digitalne fantazije. U agresivnoj i prezasićenoj mreža podražaja i mogućih strategija izvedbi, fantazija polako nestaje u distopijskom psihotičnom kaosu.*

*Administrative Maximum: Towards the End of the Broadcast is an interactive web project that investigates issues of control, desires for mediated violence, and the nature of the voyeuristic impulse in a culture where technology both limits autonomy and provides unmitigated possibilities for utopian agency in the world of digital fantasy. An aggressive and oversaturated network of stimuli and possible performance strategies, fantasy erodes into dystopian psychotic chaos.*

Re: REFERENDUM



Sandra Sterle (r. 1965) radi kao izvanredna profesorica na Umjetničkoj akademiji u Splitu, na polju performansa i videa. Na Akademiji likovnih umjetnosti u Zagrebu diplomirala je 1989., a studij je nastavila na Kunstakademie u Dusseldorfu, 1995-96. Živjela je u Amsterdamu od 1991. do 2000., a 2000./2001. je radila na raznim mjestima u SAD-u. Svoj rad predstavlja od 1995. kroz samostalne nastupe, performanse, međunarodne izložbe, rezidencije i festivale, te na mnogim najvažnijim retrospektivama video umjetnosti u Hrvatskoj (Frame by Frame, Personal Cinema Program i In-sert) i Nizozemskoj (A Short History of Dutch Video Art.)

Sandra Sterle (1965) is an artist currently working as an associate professor of Performance and Video at the Art Academy in Split, Croatia. In 1989, she graduated from the Academy of Visual Art in Zagreb and continued her studies at Kunstakademie in Dusseldorf, 1995-96. From 1991 to 2000, she lived and worked in Amsterdam. In 2000/2001, she worked in various places in U.S. She has been presenting her work in solo shows, performances, at international exhibitions, residencies and festivals since 1995. Her works have been featured in many of the most important retrospectives of Croatian video art, such as Frame by Frame, Personal Cinema Program and In-sert, as well as the Dutch retrospective A Short History of Dutch Video Art.

# SANDRA STERLE

CROATIA

## INTEGRATIONS / WHO WANTS TO PLAY?

3 CHANNEL VIDEO INSTALLATION, 2005

*Integracije / Tko će se igrati?* je trokanalna video instalacija (2005.) koja uvodi lik koji intuitivno možemo odrediti kao klauna. Po simboličkom kodu lik klana ukazuje na pravo stanje stvari obrtanjem redosljeda, značaja i posljedica vidljivog stanja stvari. On predstavlja ironičnu svijest pa će se sudbonosnost priključenja Hrvatske (ili bilo koje druge zemlje) Europskoj uniji predstaviti kao igra. Instalacija predstavlja klauna u tri simultane situacije.

*Integrations / Who wants to play?* is a three-channel video installation (2005.) that introduces a character who can be intuitively defined as a clown. According to the symbolical code the character of the clown indicates the true reality by inverting the order, significance and consequences of the visible reality. He represents the ironic awareness and so the fatefulness of Croatia's (or any other country's) accession to EU will be presented as a game. The installation presents the clown in three simultaneous situations.

Re: REFERENDUM



# JÜRGEN TRAUTWEIN AKA JTWINE

GERMANY

Jürgen Trautwein aka jtwine is an experimental artist working in a variety of forms, including new media and hypertext works, temporary interferences, installations and classical forms such as painting, drawing and photography. His web works have a strong focus on sound image interactions. He studied at the University of the arts Berlin, Germany, he lives and works in San Francisco, USA.

Jürgen Trautwein aka jtwine je eksperimentalni umjetnik koji se bavi novim medijima i hipertekstom, web smetnjama, instalacijama, a proučava i klasično slikarstvo, crtanje i fotografiju. Njegovi web radovi temelje se na poveznicama zvuka i slike. Studirao je na u Umjetničkom sveučilištu u Berlinu, živi i radi u San Franciscu.

## nois\_pix\_bombs

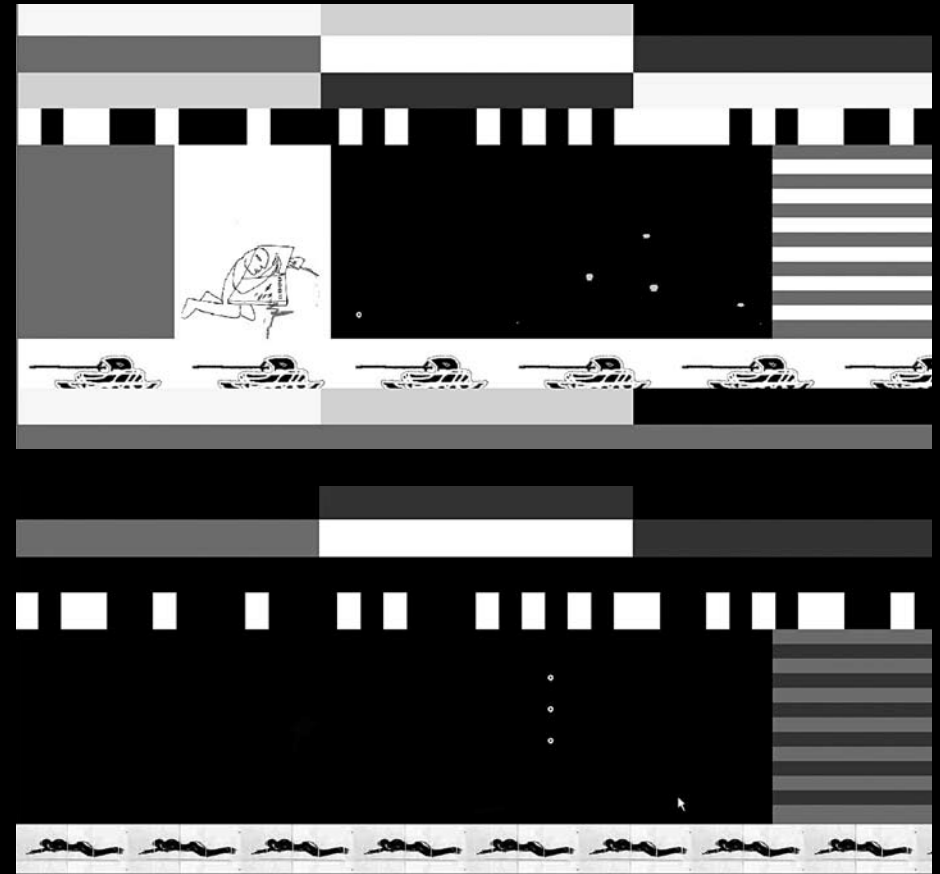
NET ART

*noise-pix\_bombs* je net umjetnički projekt, eksperimentalna, virtualna pseudo igra u kojoj se prožimaju zvuk i slika. Ovaj projekt propituje opetovanu predodžbu destrukcije s mogućnostima manjih izmjena, dok se ponavljaju iste radnje. Referendum, ili neuspjeh direktne demokracije. Ovaj projekt progovara o neodrživom razvoju u globalnim političkim sustavima, ne-prirodnosti društva u kojem je čovječanstvo podvrgnuto za-glupljivanju i manipulacijama, u beskrajnim petljama okrutne, naizgled neprestane destrukcije.

*noise-pix\_bombs* is a net art project, an anti war, experimental, virtual interactive sound-image-composition pseudo game. The *n\_p\_b* project questions repetitious perception of destruction with the option of minute modifications, while repeating the same actions.

Referendum, or the failure of direct democracy. The project refers to unsustainable developments within global political systems, the un-nature of society, where humanity is victimized in endless loops of brainwash attacks, manipulations and repetitions of cruel, seemingly perpetual destruction.

Re: REFERENDUM



NEW MEDIA GALLERY