

**Marko  
Dajak**

NMG@PRAKTIKA  
KLUB KOČKA  
DOM MLADIH,  
SPLIT

**Garnitura  
pokreta**

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Kada su braća Lumière 1896. prvi put prikazali film *Arrival of a Train at La Ciotat*, publika je u panici krenula bježati iz dvorane, vjerujući kako pravi vlak dolazi prema njima.

Nitko tada nije ni slutio koliko će se uloga vlakova izmijeniti kroz sljedećih stotinu godina.

Iz strašnih mašina koje prevoze ljude i sirovine preko cijelih kontinenata, vlakovi su danas postali zadnje prijevozno sredstvo koje ćete izabrati. Ipak, njihova moć je i dalje postojana. Vlakovi su sveprisutni u urbanim sredinama u smislu podzemnih željeznica, ali također i u smislu materijalizacije ideja i poruka...

Od druge polovine dvadesetog stoljeća, s razvojem urbane, popularne i ulične kulture, ljudi s iverice društva (beskućnici, buntovnici) svoje poruke prenose putem grafičkih poruka na vlakovima, postajama, vagonima. Ostavljaju svoj rukopis i, poput špiljskih ljudi, plemena i antičkih grafitera, šalju poruku: „Ja sam tu, prisutan sam.“

Iako se subkulture scene sve više aktualiziraju i prepoznaju čak i u umjetničkim institucijama, iako ministarstva i zaklade financiraju nastanak *street arta*, mnogi autori i danas ostaju enigme, a posebno *writeri* grafiti na vlakovima.

Radeći to pod okriljem noći, koristeći kredu, sprej i druge materijale, gerilci svoje radove stvaraju brže od umjetnika u ateljeima, a njihove poruke dolaze do šire publike nego što bi došle u galeriji ili muzeju.

Marko Dajak u multimedijalnoj izložbi *Garnitura pokreta* prati odnos između tradicionalnih ustanova, suvremenih galerija, kolekcionara, publike i *writera*.

Koristi interdisciplinarnu metodu i različite medije (fotografija, grafika, žica, *lightboxevi*, umjetnička knjiga...) kako bi istražio utjecaj „umjetnosti na vlakovima“ na društvo općenito, ali konkretno na suvremene umjetničke prakse.

Rad je prvenstveno zamišljen u formi *artist booka* - knjige umjetnika koja je dio većeg rada prostorne instalacije promjenjivog postava.

Između svega što je predstavljeno izložbom (a postav se uvijek prilagođava prostoru), knjiga umjetnika je tu u ulozi prezentacije svih popratnih pojava koje dolaze uza scenu grafiti na vlakovima te obuhvaća Dajakovu višegodišnju umjetničko-istraživačku praksu, podsjećajući na težinu i vrijednost analognih medija, koji za razliku od digitalnih medija imaju tendenciju bolje zadržati sjećanje, otvarajući tako još jednu temu - onu vezanu za prolaznost i kratkotrajnost pisanog traga, života, ideala.

Prostorna instalacija *Garniture pokreta* sadrži izvorne radove i dijelove prisvojene s vlakova, okupljajući tako niz predmeta: električni vodovi, originalni natpisi, uniforma i drugo.

*Garnitura* uključuje i panel, odnosno metalnu ploču koja predstavlja vlak, a na kojoj su izložene grafičke matrice izrađene na predlošcima fotografija koje približavaju atmosferu željeznice.

Prozori vlaka prenamijenjeni su u lightboxeve s fotografijama writera u akciji, čime dobivamo ekskluzivni pristup tim gerilskim trenucima brzog djelovanja i anksioznog iščekivanja.

Promišljajući o grafitima na vlakovima, nameće se sljedeći zaključak: bilo da se radi o statičnim radovima, kao na primjer na zidovima željezničkih postaja ili o mobilnim grafitima na tramvajima, činjenica je da umjetnost u javnom prostoru (pogotovo pomičnom) dopire do svih slojeva društva i tipova ljudi. Dok će u galeriju na izložbu doći isključivo akademska zajednica, prijatelji autora ili ljudi koji žive u blizini, ilegalni rad na vagonu će vidjeti svi prolaznici i putnici: od direktora hotela preko čistačice do prosjaka.

Iako svoje radove ne mogu prodati, autori grafiti na vlakovima - ironično - svoju poruku mogu bolje plasirati kao ilegalni rad u javnom prostoru nego što bi to mogli u izložbenom prostoru, čime se aktualizira tema dostupnosti umjetnosti svim slojevima društva.

Slijedeći svoje istraživanje, Dajak postavlja pitanje: „Postoji li bolji i direktniji način da tvoja umjetnost bude vidljiva? Postoji li bolja izlagačka praksa?“

Marko Dajak (1990.), rođen u Splitu, završio je nastavnički smjer na Akademiji likovnih umjetnosti u Zagrebu pod mentorstvom prof. Ines Krasić i prof. Sonje Vuk. Magistrirani je nastavnik likovne kulture i likovne umjetnosti, a glavno polje interesa mu je grafika i primijenjena grafika. Amaterski se bavi analognom fotografijom koju nerijetko kombinira s grafičkim tehnikama te istražuje mogućnosti grafičkog procesa i prikaza. Fasciniraju ga i zaokupljaju napušteni prostori, odbačene stvari, izmahnuti ljudi i njihovi životi, stare tehnike i tehnologije, subkulture i margine društva. U slobodno vrijeme prati i dokumentira aktualnu grafiti scenu i njene aktere. Povećano se bavi scenografijom i ilustracijom. Samostalno izlagao u Hrvatskoj i sudjelovao na skupnim izložbama u državi i inozemstvu. Trenutno radi kao stručni suradnik grafičkog odsjeka Akademije likovnih umjetnosti u Zagrebu, radionica za visoki i duboki tisak.

NMG — Novomedijska galerija međunarodna je kustoska platforma usmjerena na istraživačke projekte vezane uz problematiku aktivnog sudjelovanja u suvremenom društvu koji rezultiraju kustoskim konceptima, intermedijjskim događanjima, međunarodnim novomedijskim suradnjama te kreiranjem novih medijskih projekata. Unutar platforme realizira se program NMG@PRAKTIKA. Ciklus je to samostalnih izložbi mladih umjetnika iz Hrvatske i inozemstva u Galeriji kluba Kocka u Domu mladih u Splitu. Ovo je deseta godina godina ciklusa kroz koji je dosad realizirano više od osamdeset samostalnih i skupnih izložbi mladih umjetnika. Kroz nove medije i eksperimentiranje s različitim formama umjetničkog izražaja izložbe problematiziraju aktualne teme suvremenog društva. Ovaj ciklus izložbi tako ne samo da pruža uvid u najnovije umjetničke prakse, već i odabirom autora aktivno sudjeluje u pozicioniranju suvremene umjetnosti kao kritičkog faktora naspram društvene stvarnosti.

The NMG — New media gallery is an international curatorial platform focused on research projects related to the issues of active participation in a contemporary society which result in new curatorial concepts, inter-media events, international new media collaborations and the creation of new media projects. NMG@PRAKTIKA is an event program within the platform. A cycle of exhibits by independent young artists from Croatia and abroad are regularly organized in the Klub Kocka Gallery located at the Youth Center in Split. The tenth such cycle is currently underway and has so far seen the successful execution of more than eighty solo and group exhibitions by young artists. Through new media and the practice of experimentation with different forms of artistic expression, the exhibitions discuss current issues of contemporary society. This exhibition cycle, therefore, not only provides insight into recent art practices, but also actively participates, by virtue of the artist selection process, in the positioning of contemporary art as a critical factor in tension with social reality.

# Marko Dajak: Garnitura pokreta

When the Lumière brothers first showed the film *Arrival of a Train at La Ciotat* in 1896, the audience panicked and fled the hall, believing that a real train was coming towards them.

No one at the time had any idea how much the role of trains would change over the next hundred years.

From scary machines transporting people and materials across entire continents, trains have today become the last means of transportation you would choose. However, they still retained a certain amount of power. Trains are omnipresent in urban areas in terms of subways, but also in terms of the materialization of ideas and messages...

Since the second half of the twentieth century, with the development of urban, popular and street culture, people from the margins of society (the homeless, rebels) convey their messages through graphic messages on trains, stations, wagons. They leave their traces and, like cavemen, tribes and ancient graffiti artists, send the message: “I am here, I am present.”

Although subcultural scenes are becoming more relevant and recognizable even in art institutions, although ministries and foundations are funding street art, many artists remain enigmas today, especially graffiti writers that work on trains.

By doing so under the cover of night, using chalk, spray and other materials, these undercover artists create their works faster than artists in studios, and their messages reach a wider audience than they would in a gallery or museum.

In his multimedia exhibition *Garnitura pokreta*, Marko Dajak examines the relationship between traditional institutions, contemporary galleries, collectors, audiences and writers.

He uses interdisciplinary methods and various media (photography, printmaking, wire, lightboxes, art book...) to explore the impact of “art on trains” on society in general, but specifically on contemporary art practices.

The work is primarily conceived in the form of an artist book that is part of a larger work - a spatial installation with an adjustable setup.

Among all that is presented in the exhibition (and the exhibition is always adapted to the space), the artist book presents all the phenomena that come with the graffiti scene on trains and includes Dajak's many years of artistic research. Unlike digital media, artist books tend to retain memory better, thus opening another topic - transience of written trace, of life, of ideals.

The spatial installation contains original works and parts appropriated from trains, thus gathering a number of items: power lines, original inscriptions, a uniform and more.

The set also includes a panel, i.e. a metal plate representing the train, with graphic matrices made on photo templates displaying the atmosphere of the railway.

Train windows have been converted into lightboxes with photos of writers in action, giving us exclusive access to those moments of quick action and anxious anticipation.

Thinking about graffiti on trains, one can conclude: be it a static work (such as on the walls of railway stations) or mobile graffiti on trams, the fact is that art in public space (especially mobile) reaches all walks of life and types of people. While exhibitions in a gallery space attract only the academic community, friends of the artist, or people living nearby, illegal work on trains will be seen by all passers-by and passengers: from hotel directors to cleaning ladies to beggars.

Although they cannot sell their works, writers that work on trains - ironically - can better present their message as illegal work in public space than they could in exhibition space, which questions the issue of accessibility of art to all segments of society.

Following his research, Dajak wonders: “Is there a better and more direct way to make your art visible? Is there a better exhibition practice?”

Marko Dajak (1990), born in Split, graduated from the Academy of Fine Arts in Zagreb under the mentorship of prof. Ines Krasić and prof. Sonja Vuk. He has a master's degree in art culture and fine arts, and his main field of interest is graphics and applied graphics. He is an amateur in analog photography, which he often combines with printmaking techniques, and explores the possibilities of the graphic process and display. He is fascinated and occupied by abandoned spaces, discarded things, people and their lives, old techniques and technologies, subcultures and margins of society. In his spare time, he documents the current graffiti scene and its actors. He occasionally deals with scenography and illustration. He has exhibited independently in Croatia and participated in group exhibitions in the country and abroad. He is currently working as an expert associate of the graphic arts department of the Academy of Fine Arts in Zagreb, a workshop for letterpress and gravure printing.

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