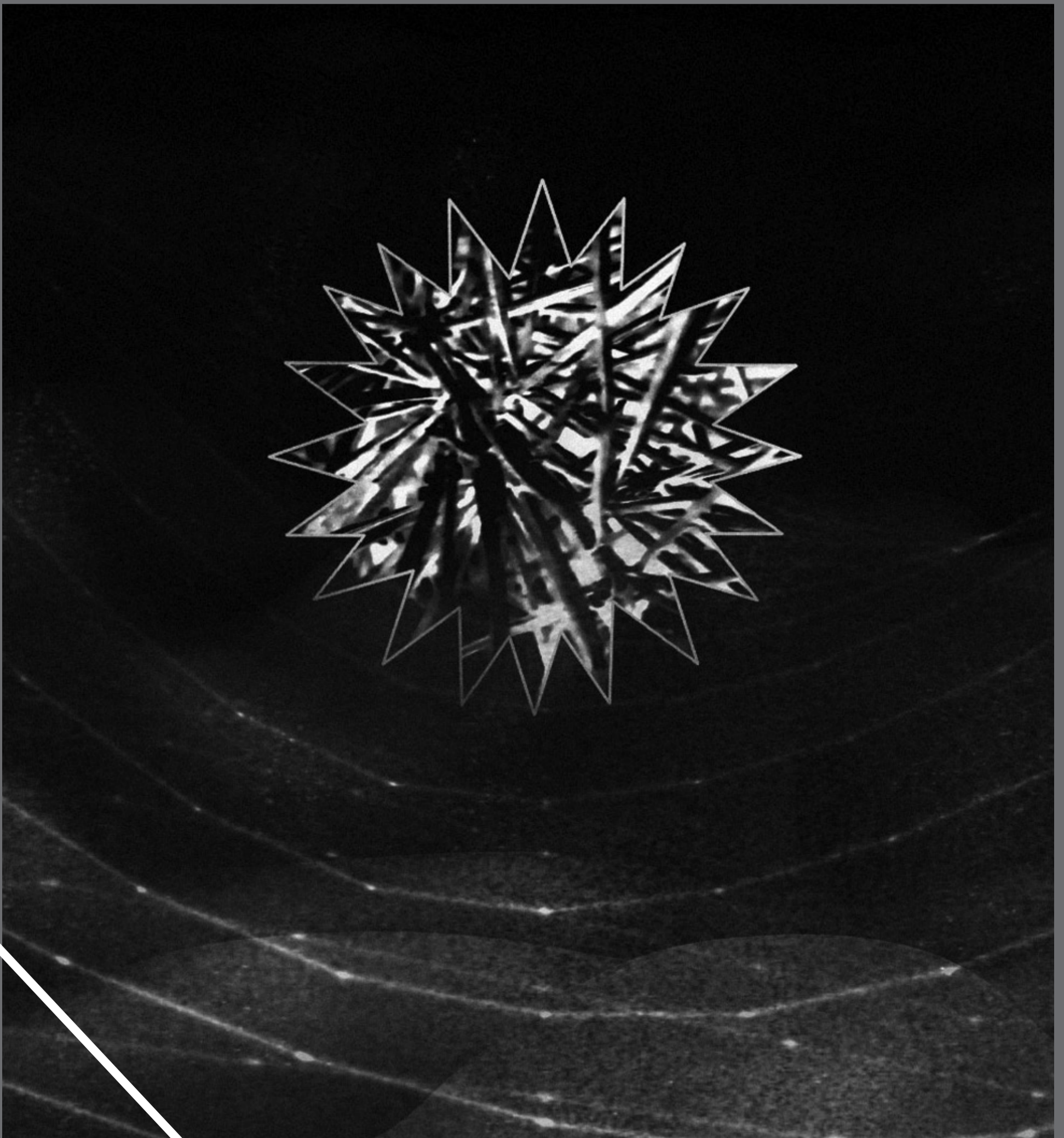


# Dobra voda

NMG@PRAKTIKA  
DOM MLADIH,  
SPLIT

**Manja Ristić /  
Aleksandar Lazar**

21. 10. 2022.  
@ 20:00



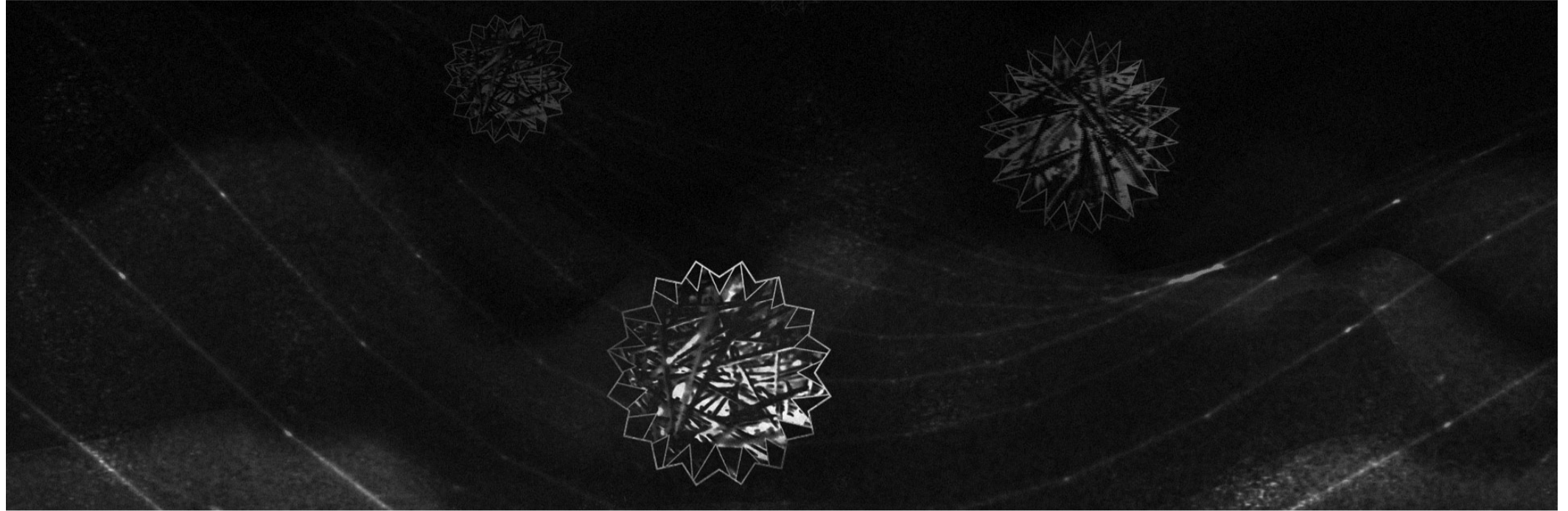
Izložba se održava u sklopu *sound art* festivala ISPOD BINE.

This activity is a part of the ISPOD BINE *sound art* festival.

Galerija kluba Kocka,  
Dom mladih Split,  
Ulica slobode 28

Klub Kocka Gallery,  
Youth Center Split,  
Ulica slobode 28

# Manja Ristić / Aleksandar Lazar: *Dobra voda*



Dobra voda je audio-vizualna kompozicija nastala od 16 snimaka podmorja magične vale na otoku Silba, poznate po umjetničkoj komuni koja je krajem 70-ih i početkom 80-ih okupljala vinovnike alternativne kulture bivše Jugoslavije. U ambijentu skrivene rajskog otoka stvarali su se temelji nove avangarde i novog vala, a 40 i više godina kasnije, Manja Ristić istražuje morfologiju okoliša Dobre vode kroz aleatoričke geste, zvučne intervencije i osluškivanje prošlosti.

Mikro-pokret bioma, salinitet, geomorfološki zapisi dalje se manifestiraju kroz magiju kimatike<sup>1</sup> - oblika generiranih tretiranjem tonoskopa (kimatičke ploče) zvučnim talasima, koji formiraju višedimenzionalne vizualne uzorke. Materija kojom se umjetnik koristi u instalaciji Dobra voda su kristali soli. Aleksandar Lazar pristupa kompoziciji tehnikom senzitivizacije zvuka vizualnim elementima, i uvodi nas u postepenu objektivizaciju sinestezije.

Dok hidrofonski snimci, kao i terenski snimci izvedeni zakopavanjem snimača zvuka u suhe naslage morske trave Posidonia oceanica (izuzetno važnog proizvođača kisika čija učinkovitost prerade ugljiko-dioksida po metru kvadratnom prevazilazi učinkovitosti Amazonskih šuma), zadiru duboko u sonični simulakrum endemskih biodiverziteta otoka Silba, palimpsesti svedene kimatike otvaraju novo psiho-senzorno polje i objelodanjuju intrinzičnu prirodu zvuka. Ta brižljivo tretirana matrica novonastale realnosti razotkriva se upravo u magijskim detaljima, poput dugo iščekivanog arhetipskog sna.

— Natasha Kadin

Manja Ristić diplomirala je na Fakultetu muzičkih umjetnosti u Beogradu (2001) te magistrirala na londonskom Royal College of Music (2004). Nastupala je diljem Europe i Sjedinjenih američkih država kao izvođač komorne i klasične glazbe te kao improvizator. Ostvarila je suradnju s brojnim renomiranim dirigentima, multimedijским umjetnicima, pjesnicima, kazališnim i filmskim redateljima. Manjin zvuk istražuje prostor onkraj suvremene glazbe. Posvećena je interdisciplinarnom pristupu umjetnosti zvuka, field recordingu, instrumentalnoj elektroakustici te eksperimentalnim radijskim formama. Živi i radi na otoku Korčula.

Aleksandar Lazar je multidisciplinarni umjetnik koji se bavi umjetničkom grafikom, muzikom, video artom i audio-vizualnim performansom (live-cinema). Osnovne i master studije je završio na Fakultetu likovnih umjetnosti u Beogradu gdje trenutno završava doktorat na temu "Načulji oči, protrljaj uši - Vizualna muzika". Njegov rad istražuje strukturalne paralele zvučnih umjetnosti i vizualnih medija inzistirajući na sinestezijским procesima i psiho-senzornom izričaju.

Manja Ristić i Aleksandar Lazar aktivno surađuju od 2019. godine.

1 nova znanstvena disciplina koja proučava utjecaj vibracija i stojnih valova na formiranje materije

Dobra voda is an audio-visual composition created from 16 underwater recordings of a magical wave on the island of Silba, known for the artistic commune that gathered protagonists of the alternative culture of the former Yugoslavia in the late 70s and early 80s. The foundations of the new avant-garde and the new wave were created in the ambiance of the hidden paradise island. 40 years later, Manja Ristić explores the morphology of the Dobra voda environment through aleatoric gestures, sound interventions, and listening to the past.

Biome micro-movement, salinity, and geomorphological records are further manifested through the magic of cymatics<sup>1</sup> - shapes generated by treating the tonoscope (cymatic plate) with sound waves, which form multidimensional visual patterns. The material used by the artist in the Dobra voda installation is salt crystals. Aleksandar Lazar approaches the composition using the technique of sensitization of sound with visual elements and introduces us to the gradual objectification of synaesthesia.

While hydrophone recordings - as well as field recordings made by burying sound recorders in dry deposits of seagrass Posidonia oceanica (an extremely important oxygen producer whose efficiency of processing carbon dioxide exceeds the efficiency of the Amazon forests) - penetrate deep into the sonic simulacrum of the endemic biodiversity of the island of Silba, palimpsests of reduced cymatics are creating a new psycho-sensory field and revealing the intrinsic nature of sound. This carefully treated matrix of newly created reality is revealed precisely in magical details, like a long-awaited archetypal dream.

— Natasha Kadin

Manja Ristić graduated from the Faculty of Music Arts in Belgrade (2001) and received her master's degree from the Royal College of Music in London (2004). She performed throughout Europe and the United States as a performer of chamber and classical music and as an improviser. She has collaborated with numerous renowned conductors, multimedia artists, poets, theater and film directors. Manja's sound explores the space beyond contemporary music. It is dedicated to an interdisciplinary approach to the art of sound, field recording, instrumental electroacoustics and experimental radio forms. She lives and works on the island of Korčula.

Aleksandar Lazar is a multidisciplinary artist who deals with artistic graphics, music, video art and audio-visual performance (live-cinema). He completed his undergraduate and master's studies at the Faculty of Fine Arts in Belgrade, where he is currently finishing his doctorate on the topic "Načulji oči, protrljaj uši - Vizualna muzika". His work explores the structural parallels of sound arts and visual media, insisting on synesthetic processes and psycho-sensory expression.

Manja Ristić and Aleksandar Lazar have been actively collaborating since 2019.

1 The science of visualizing audio frequencies

NMG — Novomedijska galerija međunarodna je kustoska platforma usmjerena na istraživačke projekte vezane uz problematiku aktivnog sudjelovanja u suvremenom društvu koji rezultiraju kustoskim konceptima, intermedijским 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.

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Natasha Kadin

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