

NMG @ PRAKTIKA

2019 2020 2021

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* Natasha Kadin

NEVJEROJATNO I IZAZOVNO

5

Zaista mi je nevjerojatno koliko dugo, već spremamo 11. godinu, radimo ovaj ciklus izložbi u maloj galerijici kluba Kocka, koja to u početku nije ni bila, pa smo je zajednički, uporno, strpljivo, koncizno i precizno, galerijom stvorili. I koliko je divnih, talentiranih, stručnih i posebnih ljudi u njoj radilo i stvaralo, bilo kao umjetnici, kustosi, tehničari, fotografi, stručnjaci raznih područja, ili kao publika koja postaje akter umjetnosti koja se u njoj neprestano događa, živi, raste i razvija se.

Posljednje tri godine zaista su bile izazovne na svim područjima. Uvijek su to borbe za dovoljne donacije da izguramo 9 ili 10 samostalnih ili grupnih izložbi godišnje, pa bismo i godinu započinjali prvom izložbom tek u veljači, nakon prvih rezultata financiranja, jer zacrtali smo pravilo: svi moraju biti plaćeni za svoj rad, barem simbolično, kako uglavnom i dan danas jest, za obim rada i posvećenja koji se daje, ali i dobije.

Započeli smo sa dvije prijateljice, Josipom Krolo i Almom Štrkljević, koje su obje umjetnice različitih medija, a povremeno, kao ovdje, u suživotu fotografije i slikarstva, stvaraju zajedno. Međusobno povjerenje i eklektičnost u promišljanju iznjedrili su svojevrsni intimni performans dviju umjetnica koji je napravljen upravo za ovu izložbu, naziva Crta, akt, a kurirala ga je Ivana Vukušić, pa tako uz dizajn našeg Nikole Križanca i postav Tihane Mandušić, sve ostaje u jednoj velikoj lijepoj obitelji!

Već idući mjesec, uz kuriranje Tine Vukasović predstavili smo kompleksan interdisciplinarni projekt autora Gorana Radoševića, uz suradnju Iris Klarić i Rade Crnjak, koji se sastoji se od tri dijela, serije od 10 ilustracija splitskih modernističkih objekata, proznog komentara i pseudo-stručnog opisa za svaku od ilustracija, što je sve naposljetku bilo objedinjeno u umjetničkoj knjizi naziva, kao i izložba - Metastatika. Opet splitski mladi autor, s vrlo zrelim, stručnim, ali i duhovitim i zanimljivim projektom!

Nedugo zatim posjetila nas je istarska delegacija nezavisnih umjetnika na čelu s Olegom Morovićem i njegovim duhovitim radom Porno Mix Plaža, a njemu je dovoljno citirati dio životopisa, da bi se vidjelo kako se sjajno uklopio u našu Kocku: uglavnom se bavi grafičkim dizajnom ali tu i tamo zabrije na art. Često surađuje sa Andijem Pekicom i Olegom Šuranom na za-

jedničkim projektima, vode web portal nakonjusmo.net (dizajn, interakcije, umjetnost), umjetničku organizaciju Fazan, grupu Cnjotfihter?, časopis poezije Polet i plus svatko brije svoju spiku. Ponekad vode radionice s učenicima umjetničke škole.

Nakon toga prebacili smo se kratko u Amfiteatar Doma mladih u Splitu da predstavimo performans, odnosno izvedbu još jednog Splićanina, etabliranog umjetnika koji već dugo živi i radi u Zagrebu, Nike Mihaljevića - Need Your Love So Bad. Niko trominutnu pjesmu Need Your Love So Bad fućka ne jednom, ne dvaput, nego čak 10 puta zaredom, čime zaokružuje svoj performans, propituje pažnju i koncentraciju publike i igra se atmosferom koju je stvorio, u čemu evidentno uživa, a uživala je i splitska publika.

Prije ljeta predstavili smo još i diplomski rad mlade umjetnice Nikoline Kuzmić Arhiva patoloških stakalaca, s kojim se neposredno prije Splita predstavila u Muzeju suvremene umjetnosti u Zagrebu u sklopu izložbe HT nagrade za hrvatsku suvremenu umjetnost. Fascinirana mrtvim, morbidnim dijelom ljudske prirode, Nikolina spaja dva oprečna svijeta – znanstveno medicinski i umjetnički prikazivački.

Nakon ljetne pauze, koju smo kao i svake godine iskoristili da objavimo javni natječaj za izlaganje za iduću godinu, te odaberemo umjetnike, predstavili smo izložba Tamare Sekulić kojom se prvi put kao umjetnica predstavila u Splitu. Umjetnički rad Priroda i društvo ekološke je tematike i referira se, među ostalim, na propalu poljoprivredu u Slavoniji u kojoj autorica živi, zapostavljene zanate i problem genetski modificirane hrane. Rad se sastoji od dva dijela – video instalacije Zalijevanje i niza od sedam fotografija naziva Rebus.

Nakon toga premjestili smo se u mnogo veći izložbeni prostor Galerije MKC Split da bismo predstavili dugogodišnje fotografsko istraživanje Jadranske magistrale autora Bojana Mrđenovića, koji je u Maveninoj organizaciji tijekom ljeta boravio na rezidencijalnom boravku u Splitu i dovršavao ciklus. Bojan Mrđenović obratio nam se 2017. godine sa željom da, zajedno s našim timom, produkcijski 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 novoosnovanom nagradom Marina Viculin međunarodnog festivala fotografije Organ vida. Fotografski projekt Magistrala Bojan Mrđenović razvijao je šest godina kroz koje je sakupio više od 1500 analogno napravljenih fotografija, čiji uži izbor je već predstavljen javnosti na izložbama u Zagrebu, Splitu i Dubrovniku, a ovom izložbom u prostoru galerije Doma mladih, prezentirajući čak 150 analognih fotografija, zaokružuje svoj ciklus.

Uskoro će se pokazati da ćemo programski ovu 2019. pamtiti kao najopsežniju godinu do tad, ali i u sljedećih nekoliko. Završili smo je izložbama mladih talentiranih Splićanki Ive Džaje 3.13 mph i Dajane Džafo Prirodni okoliš, te time zaokružili čak 10 projekata u toj godini.

3.13 mph označava mjernu jedinicu prosjeka ljudskog hoda – informacija koju je Iva negdje pronašla te ju prigodno odlučila iskoristiti za naslov izložbe. Radi se o seriji od petnaest fotografija od koje su prve četiri nastale analogne dok su sve ostale digitalne, tek malo obrađene. Iako diplomirana slikarica, njeno zanimanje za fotografiju je počelo kroz eksperimentiranje s očevim starim fotografskim aparatom marke Zenit, a Ivu su oduvijek zanimale kaotične lokacije bliske zbog marginalnijeg mjesta stanovanja u predgrađu Splita, iako neprivlačne jer ne sadrže nikakvu objektivnu estetiku.

Dajana Džafo, koja je specijalizirala grafiku kroz istraživanje za svoj rad došla je do NASA-inih fotografija površine mjeseca koje je odlučila koristiti kao podlogu. U sljedećoj fazi je neke od tih fotografija digitalno obradila i modificirala a potom je u njih umetala crteže. Ti crteži su digitalno skicirani i stilizirani. Zatim su te obrađene fotografije tehnikom UV-tiska otisnute na grafičke ploče koje je umjetnica dalje manualno obrađivala klasičnom grafičkom tehnikom aquatinta. Dajana ovu tradicionalnu umjetničku disciplinu vješto koristi i putem eksperimentirajući uspješno pretvara svoje ideje i umjetničke koncepte u djela.

U 2020. uspjeli smo, i to jedva, predstaviti dugogodišnje istraživanje gif formata Suvremena topografija kustosice i umjetnice Sonje Jankov iz Novog sada, kada je krenula karantena. Sonja nam je i održala predavanje o svom projektu, koji je

realizirala kao dio nezavisnog kustoskog i edukativnog projekta „GIF and Architecture: Visual Practice as Critique“.

Onda slijedi karantena koju smo provodili na zoom-u i dosjetili se načina kako da ostanemo prisutni našoj publici, kao i da ih educiramo i zabavimo u dosadnim danima ostajanja kod kuće. Polazeći od našeg godišnjeg programa izložbi mladih novomedijskih umjetnika, koji se održava od 2013. godine u Domu mladih u Splitu, odlučili smo premostiti tu pauzu tako što smo odabrali 18 mladih umjetnika među 60 koje smo dotad prezentirali u sklopu našeg ciklusa NMG@PRAKTIKA, čiji su umjetnički radovi aktualni u današnjem trenutku. Naš kustoski tim (Natasha Kadin, Tina Vukasović Đaković i Ivana Vukušić) svakog od njih upitao je na koji način je rad koji je umjetnik/ica predstavio u sklopu našeg ciklusa izložbi aktualan u današnjem trenutku, te gdje ih je zatekla i kako provode vrijeme u karanteni, kao i što bi poručio drugima iz svog stana, ateljea, dvorišta, grada. Dobili smo 18 vrlo raznolikih i zanimljivih kratkih videa, čiji vizual, zvuk i montažu napravili su naši stalni suradnici Nikola Križanac, Tihana Mandušić i Hrvoje Pelicarić, i koje ćemo u sljedećih 9 tjedana predstaviti vama putem našeg weba i društvenih mreža.

Prvi rad koji smo prezentirali nakon karantene bio je konceptualni rad kipara Vladimira Novaka, koji je već problematizirao vrijeme provedeno u izolaciji, naziva Ne/ima(m) vremena. Narav predstavljenih eksponata svojevrsan je odgovor na proteklo razdoblje pandemije u kojem smo bili prisiljeni odmaknuti se od svakodnevnog kolotečine života te zaista uhvatiti onaj, kako ga umjetnik naziva višak vremena. Lišen faktora publike koristi tu novonastalu situaciju za istraživanje vala novih mogućnosti i usmjeravanje fokusa na ono što ga najviše intrigira – sam proces kreacije. Radi se o instalacijama pomalo scenografskog karaktera koje se sastoje od željeznih konstrukcija, drvenih dasaka, papira i ostalih sirovih materijala ukomponiranim sa svjetlom i zvukom.

Program smo nastavili, i dalje u pandemijskim uvjetima i s ograničenim brojem publike, ali s mogućnošću javnog predstavljanja radova, izložbom Katrin Novaković Right Now, gdje nam ova poznata animatorica ustvari ogoljava vlastiti proces nastanka spota za bend ABOP, koji je radila s nizom suradnika. Šteta

što nismo odmah tada mogli imati i live nastup ovog benda, ali organiziran je u Kocki čim je to bilo moguće.

Uslijedila nam je kustoska škola „Kad jednom odeš, uvijek si stranac“ – istraživački projekti ekonomskih i političkih migracija u suvremenom društvu, koju smo cijelu tu godinu radili oko diplomskog projekta Ivane Papić na specijalističkom post-diplomskom studiju na Institut für Kunst im Kontext na Universität der Künste Berlin. Berlin obećani grad – izvještaj iz call centra je opsežan umjetničko-istraživački projekt u okviru kojeg je Ivana Papić intervjuirala dvadesetak bivših i sadašnjih radnika call centra u Berlinu, agenata i menadžera, mahom mladih i obrazovanih međunarodnih iseljenika. U postavu izložbe protagoniste, koje povezuje posao u call centru u Berlinu, upoznajemo krećući se stanicama instalacije gdje kroz uredske telefone oslušujemo fragmente njihovih života kao slučajni prolaznici u podzemnoj željeznici. Stanice, odn. poglavlja s kratkim pričama prate njihov dolazak u Berlin, rad u call centru i mehanizme opresije s kojima se bore, njihovo poimanje „doma“, i na koncu planove za budućnost.

Godinu smo završili gostovanjima umjetnika Bojana Koštića iz Koprivnice, koji je radom Das Unbehagen, konceptom čija je nulta točka ucrtana u prostoru matičnog Atelijera Koprivnica, dok je sljedeća bila postavljena u čakovečkom Scheieru, te prije aktualnog finala 2020. u programu Novomedijske galerije udruge Mavena, u prostoru splitske galerije kluba Kocka, također u zagrebačkoj Galeriji Prozori.

Umjetnički rad Mit, vez i Vuteks Željka Beljana kojim smo završili godinu, također nas vodi u njegov rodni grad i sjećanje na djetinjstvo odrastanja u još jednom industrijskom gradu – Vukovaru. Temama propadanja velikih tvorničkih kompleksa i tranzicijom kao društveno-ekonomskim fenomenom na našim prostorima u okviru ciklusa NMG@PRAKTIKA bavili smo se već nekoliko puta. Počevši od dokumentarno – eksperimentalnog filma Matije Debeljuha Grad od čelika – sjećanje na djetinjstvo, koji za temu uzima grad Zenicu, a predstavili smo ga 2014. godine, zatim Tvornice makedonskog umjetnika Darka Aleksovskog, projekt u kojem su sudjelovali i splitski osnovnoškolci, a koji problematizira propadanje cijelog industrijskog grada Velesa u Makedoniji, koji smo predstavili 2016.

godine, zatim istraživački projekt Grupe Borovo Kome treba poduzeće? 2017. i, nama najbliskiji, ujedno i najintimniji, fotografski projekt Nade Maleš Dalmatinka 2018. godine.

2021. godinu započeli smo radom Ivane Tkalčić Why Am I Seeing This Post? - Četiri videa Ivane Tkalčić sastoje se od velike količine sadržaja pronađenih materijala tako da se svakim novim gledanjem otkrivaju novi slojevi. Dati smisao i povezati nasumično odabrana videa moguće je donekle u kontekstu minuciozne preciznosti autorice u njihovoj sinkronizaciji. Videa komuniciraju jedan s drugim. Programirani su da odlučuju hoće li ignorirati ili odgovoriti na međusobno podijeljenu informaciju neovisno o promatraču. Promatrač je u ovom slučaju poput uljeza kojem točna informacija/istina bježi pred očima. Pojam stvarnosti i sigurnost u ispravnost čitanja poruke potpuno je anuliran. Svaki video se povremeno prelijeva u neki drugi ostvarujući komunikaciju ili namećući mišljenje. Djeluju povezani, ali ne objašnjavaju, ne govore o autorici ni o korisnicima, nisu dio cjelovitog sadržaja, izgledaju poput dogovorenog kaosa koji nudi više pitanja nego odgovora. Što vidimo kada gledamo? Što je stvarno?

Godinu smo nastavili gostovanjem osječkog kipara Roberta Fišera, pod kustoskom palicom našeg kipara Vedrana Perkova. Tamna tvar 2 je site-specific instalacija postavljena na podu galerije. Radi se o objektu razlistanih formi kojem je na neke dijelove površine nanesa specijalna boja. Ta boja postaje vidljiva tek kada je se izloži UV svjetlu (zapravo, UV zračenju). Ni pod UV svjetlom, međutim, mi ne možemo izravno vidjeti sloj boje, već samo vidljivu svjetlost reflektiranu o obližnju površinu, u ovom slučaju na pod.

Proljeće smo ispunili lokalnim snagama, mladim splitskim umjetnicima; Zela Luša prezentirala nam je fotografski ciklus 100lica, a Josip Šurlin veliku ambijentalnu instalaciju koja u mnogočemu aludira na aktualne pandemijske problematike. Sam naziv izložbe, Afterwardsness, preuzet je iz Freudove psihoanalize gdje ga nalazimo kao njemačku složenicu Nachträglichkeit, koja se odnosi na svojevrsno odgađanje traumatskih iskustava te naknadno, retroaktivno suočavanje s njima.

Pred ljetnu stanku organizirali smo gostovanje Predraga

Pavića, koji fetišistički pristupa - najlonkama. Optički šou interaktivna je svjetlosna instalacija koja predstavlja istoimeni otvoreni slučajni arhiv čarapa (najlonki), koji se trenutno sastoji od pedesetak različitih uzoraka popunjavat će se tijekom vremena. U tu svrhu izrađen je objekt / projektor koji služi kao povećalo uzoraka. Slika koju vidimo struktura je materijala i ornamenata tkanine.

Nakon ljetne stanke prezentirali smo rad Nine Kurtele u velikom prostoru Galerije MKCa. Raslojavanje je samostalna izložba Nine Kurtele koja prikazuje dva konceptualno povezana rada – 365 rutina i Dear Aki. Oba rada sastoje se od videa i svojevrsnog nusproizvoda, materijalnog dodatka koji naglašava, podcrtava i zaokružuje cjelinu. Poput Kurtelinog višeslojnog promišljanja i ovo, istovremeno supostojanje pokretnog, digitalnog prostora (filmovi) i tvrdog, „opipljivog“ postojanja (knjiga, instalacija) ukazuje na kontinuirano bavljenje različitim nivoima postojanja (digitalnog i realnog, između ostalih) koji se uslojavaju u prostor potrage, rekontekstualizacije.

U jesen 2021. posjetila nas je i Slatka konceptualna umetnica iz Novog Sada, koja je za potrebe ove izložbe postala Slatka Splitska konceptualka, kao i Adela Jušić iz Sarajeva, s izložbom o AFŽu naziva Stvarno, ali ne i istinito, koji smo onda uzeli i kao naziv Kustoske škole, koju smo organizirali oko umjetničkih radova ženskih umjetnica te ženskog pitanja kroz umjetnost, a godinu smo završili fotografskom izložbom Mitovi o ženskosti naše Glorije Lizde.

Treptaj okom, mnogo sati rada i još više druženja s preko 80 umjetnica i umjetnika, kustosa, tehničara i ostalih stručnjaka i publikom, i 9 godina ciklusa prošlo je u tren. Veselimo se vidjeti što naš sve čeka u idućih devet!

* Natasha Kadin

AMAZING AND CHALLENGING

13

It's amazing for how long (and we're already preparing for the 11th year) we've been doing this cycle of exhibitions in the small gallery of the Kocka club, which wasn't even there in the beginning. We created it as a gallery - together, persistently, patiently, concisely and precisely. And how many wonderful, talented, professional, and special people worked and created there, either as artists, curators, technicians, photographers, experts in various fields, or as an audience that becomes an actor in the art that is constantly happening, living, growing and developing in it.

The last three years have really been challenging in all areas. It's always a financial struggle to put on 9 or 10 individual or group exhibitions a year, so we would start the year with the first exhibition only in February, after the first results of funding, because we have drawn up a rule: everyone must be paid for their work, at least symbolically, as is mostly the case today, for the amount of work and dedication that is given, but also received.

We started with two friends, Josipa Krolo and Alma Štrkljević, who are both artists of different mediums, and occasionally, as here, in the coexistence of photography and painting, they create together. Mutual trust and eclecticism in thinking gave birth to a kind of intimate performance of two artists, which was made just for this exhibition, called Crta, akt, and was curated by Ivana Vukušić, so with the design by our Nikola Križanac and the setup by Tihana Mandušić, everything stays in one big beautiful family!

Next month, with the curation of Tina Vukasović, we presented a complex interdisciplinary project by Goran Radošević, with the collaboration of Iris Klarić and Rada Crnjak, which consisted of three parts: a series of 10 illustrations of Split modernist buildings, a prose commentary and a pseudo-expert description for each from illustrations, all of which were eventually united in the art book of the name, as well as the exhibition - Metastatika. Again a young artist from Split with a very mature, professional, but also witty and interesting project!

Not long after, we were visited by a delegation of independent artists from Istria headed by Oleg Morović and his witty work Porno Mix Plaža, and it is enough to quote part of his biogra-

phy to see how he fit in perfectly with Kocka: he mainly works in graphic design, but also there it fades to art. He often collaborates with Andi Pekica and Oleg Šuran on joint projects, they run the Web portal nakonjusmo.net (design, interactions, art), the art organization Fazan, the group Cnjotfilter?, the poetry magazine Polet. Sometimes they run workshops with art school students.

After that, we moved briefly to the Dom mladih (youth Center) Amphitheater in Split to present a performance by another Split native, an established artist who has been living and working in Zagreb for a long time, Niko Mihaljević - Need Your Love So Bad. Niko plays the three-minute song Need Your Love So Bad not once, not twice, but as many as 10 times in a row, thus rounding off his performance, questioning the attention and concentration of the audience and playing with the atmosphere he created, which he evidently enjoys, and the Split audience also enjoyed.

Before the summer, we also presented the graduate work of the young artist Nikolina Kuzmić Archives of Pathological Slides, with which she already presented herself at the Museum of Contemporary Art in Zagreb as part of the exhibition of the HT Award for Croatian Contemporary Art. Fascinated by the dead, morbid part of human nature, Nikolina combines two conflicting worlds – scientific, medical and artistic presentation.

After the summer break, which, like every year, we used to announce a public competition for the next year's exhibition and to select artists, we presented Tamara Sekulić's exhibition, where she presented herself as an artist for the first time in Split. The artwork Nature and Society has an ecological theme and refers, among other things, to failed agriculture in Slavonia where the author lives, neglected crafts and the problem of genetically modified food. The work consists of two parts - the video installation Watering and a series of seven photographs called Rebus.

After that, we moved to a much larger exhibition space of the MKC Split Gallery to present the long-term photographic research of the Adriatic Highway by Bojan Mrđenović, who spent the summer (in Mavena's arrangement) on a residential stay in Split and completed the cycle. Bojan Mrđenović approached

us in 2017 with the desire to complete, together with our team, an already abundant photographic cycle in which he documents the architecture, landscapes, opportunities and people on the Adriatic highway, just before he was awarded the newly established Marina Award for the same artistic project Viculin of the Organ of Vision International Photography Festival. Bojan Mrđenović developed the Magistrala photography project for six years, during which he collected more than 1,500 analog photographs, a short selection of which has already been presented to the public at exhibitions in Zagreb, Split and Dubrovnik, and with this exhibition in the Dom mladih gallery, presenting as many as 150 analog photographs, completes its cycle.

It will soon become clear that we will remember this year 2019 as the most comprehensive year up to that point, but also in the next few years. We ended it with the exhibitions of the talented young people from Split, Iva Džaja 3.13 mph and Dajana Džafić's Natural Environment, thus rounding off as many as 10 projects in that year.

3.13 mph denotes the measurement unit of the average human gait - information that Iva found somewhere and conveniently decided to use for the title of the exhibition. It is a series of fifteen photos, the first four of which are analog, while all the others are digital, only slightly processed. Although a graduate painter, her interest in photography began through experimenting with her father's old Zenit camera, and Iva has always been interested in chaotic locations close to her because of her marginal place of residence in the suburbs of Split, although unattractive because they do not contain any objective aesthetics.

Dajana Džafić, who specializes in graphics through research for her work, came across NASA photos of the surface of the moon, which she decided to use as a background. In the next phase, she digitally processed and modified some of those photos, and then inserted drawings into them. These drawings are digitally sketched and stylized. These processed photographs were then printed on graphic boards using the UV-printing technique, which the artist further processed manually using the classic aquatint technique. Dajana skillfully uses this traditional art discipline and successfully transforms her ideas and artistic

concepts into works by experimenting.

In 2020, we managed, and barely, to present the long-term research of the gif format Contemporary Topography by the curator and artist Sonja Jankov from Novi Sad, when the quarantine started. Sonja gave us a lecture about her project, which she realized as part of the independent curatorial and educational project "GIF and Architecture: Visual Practice as Critique".

Then comes the quarantine, which we spent on Zoom and thought of ways to stay present to our audience, as well as to educate and entertain them in the boring days of staying at home. Starting from our annual program of exhibitions of young new media artists, which has been held since 2013 at the Youth Center in Split, we decided to bridge that break by choosing 18 young artists from among the 60 that we have presented so far as part of our cycle NMG@PRAKTIKA, whose are works of art relevant in today's moment. Our curatorial team (Natasha Kadin, Tina Vukasović Đaković and Ivana Vukušić) asked each of them in what way the work presented by the artist as part of our series of exhibitions is relevant today, and where she found them and how they spend their time in quarantine, as well as what he would say to others from his apartment, studio, yard, city. We received 18 very diverse and interesting short videos, whose visuals, sound and editing were made by our permanent collaborators Nikola Križanac, Tihana Mandušić and Hrvoje Pelicarić, and which we will present to you in the next 9 weeks via our website and social networks.

The first work that we presented after the quarantine was the conceptual work of sculptor Vladimir Novak, who already problematized the time spent in isolation, called Ne/ima(m) vremena. The nature of the presented exhibits is a kind of response to the past period of the pandemic, in which we were forced to move away from the everyday rut of life and really capture what the artist calls excess time. Deprived of the audience factor, he uses this new situation to explore a wave of new possibilities and direct his focus to what intrigues him the most - the creative process itself. These are installations of a somewhat scenographic character consisting of iron structures, wooden planks, paper and other raw materials combined with light and sound.

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We continued the program, still in pandemic conditions and with a limited number of audiences, but with the possibility of public presentation of works, with the exhibition Katrin Novaković Right Now, where this famous animator actually reveals her own process of creating a video for the band ABOP, which she worked with a number of collaborators. It's a pity that we couldn't have a live performance of this band right then, but it was organized in Kocka as soon as possible.

We were followed by the curatorial school Once you leave, you are always a stranger - research projects on economic and political migrations in contemporary society, which we worked on for the whole year around the graduation project by Ivana Papić at the specialist post-graduate studies at the Institut für Kunst im Kontext at the Universität der Künste Berlin. Berlin, the promised city - report from the call center is an extensive art-research project in which Ivana Papić interviewed about twenty former and current call center workers in Berlin, agents and managers, mostly young and educated international expatriates. We get to know the exhibition's protagonists, who are connected by work in a call center in Berlin, moving through the stations of the installation where we listen to fragments of their lives through office phones as random passers-by in the subway. Cells or chapters with short stories follow their arrival in Berlin, work in a call center and the mechanisms of oppression they struggle with, their concept of "home", and finally their plans for the future.

We ended the year with guest appearances by Bojan Košić from Koprivnica, whose work Das Unbehagen, a concept whose starting point was drawn in the space of the parent Atelier Koprivnica, while the next one was installed in Scheier in Čakovec, and before the current final in 2020 in the program of the New Media Gallery of the association Mavena, in the area of the Kocka club gallery in Split, also in the Prozori Gallery in Zagreb.

The artwork Mit, vez i Vuteks by Željko Beljan, with which we ended the year, also takes us to his hometown and the memory of his childhood growing up in another industrial city - Vukovar. We have dealt with the topics of the decline of large factory complexes and transition as a socio-economic phenomenon in our region as part of the NMG@PRAKTIKA cycle several

times. Starting with Matija Debeljuh's documentary-experimental film *City of Steel - childhood memory*, which takes the city of Zenica as its theme, and we presented it in 2014, then Macedonian artist Darko Aleksovski's *Factory*, a project in which elementary school students from Split also took part, which problematizes the decline of the entire industrial city of Veles in Macedonia, which we presented in 2016, then the Borovo Group's research project *Who needs the enterprise?* 2017 and, the closest to us, at the same time the most intimate, photographic project of Nada Maleš *Dalmatinka* in 2018.

We started the year 2021 with the work of Ivana Tkalčić *Why Am I Seeing This Post?* - Ivana Tkalčić's four videos consist of a large amount of found material content, so that new layers are revealed with each new viewing. To give meaning and connect the randomly selected videos is possible to some extent in the context of the artist's meticulous precision in their synchronization. Videos communicate with each other. They are programmed to decide whether to ignore or respond to mutually shared information independently of the observer. The observer in this case is like an intruder to whom accurate information/truth escapes before his eyes. The notion of reality and certainty in the correctness of reading the message is completely annulled. Each video occasionally spills into another, communicating or imposing an opinion. They seem connected, but they do not explain, they do not talk about the author or the users, they are not part of the complete content, and they look like an arranged chaos that offers more questions than answers. What do we see when we look? What is real?

We continued the year with the guest appearance of Osijek sculptor Robert Fišer, under the curatorial baton of our sculptor Vedran Perkov. *Dark Matter 2* is a site-specific installation placed on the floor of the gallery. It is an object with leafy forms, some parts of the surface of which have been painted with special paint. This color becomes visible only when it is exposed to UV light (actually, UV radiation). Even under UV light, however, we cannot directly see the paint layer, but only the visible light reflected on the nearby surface, in this case on the floor.

We filled the spring with local forces, young artists from Split; Zela Luša presented us with the photographic series *100 lica*,

and Josip Šurlin presented a large ambient installation that in many ways alludes to current pandemic issues. The very name of the exhibition, *Afterwardsness*, is taken from Freud's psychoanalysis where we find it as the German compound *Nachträglichkeit*, which refers to a kind of postponement of traumatic experiences and subsequent, retroactive dealing with them.

Before the summer break, we organized a guest appearance by Predrag Pavić, who has a fetishistic approach to pantyhose. *Optical show* is an interactive light installation that presents the eponymous open random archive of socks (pantyhose), which currently consists of about fifty different samples and will be filled over time. For this purpose, an object / projector was created that serves as a sample magnifier. The image we see is the structure of the fabric's materials and ornaments.

After the summer break, we presented the work of Nina Kurtela in the large space of the MKC Gallery. This was a solo exhibition by Nina Kurtela that shows two conceptually related works – *365 routines* and *Dear Aki*. Both works consist of a video and a kind of by-product, a material addition that emphasizes, underlines and completes the whole. Like Kurtela's multi-layered thinking, this simultaneous coexistence of a moving, digital space (films) and a hard, "tangible" existence (book, installation) indicates a continuous engagement with different levels of existence (digital and real, among others) that are layered into the space of search, recontextualization.

In the fall of 2021, we were also visited by Slatka konceptualna umetnica from Novi Sad, as well as Adela Jušić from Sarajevo, with an exhibition about AFŽ called *Real, but not true*, which we then took and as the name of the Curatorial School, which focused on the artworks of female artists and the women's issue through art, and we ended the year with the photographic exhibition *Myths of Femininity* by our Gloria Lizde.

In the blink of an eye, many hours of work and even more socializing with over 80 artists, curators, technicians and other experts and the audience, and 9 years of the cycle passed in a flash. We look forward to seeing what's in store for us in the next nine years!

* Katarina Duplančić
ZAŠTO NAM
JE SVIMA
POTREBNO
STRPLJENJE

21

Mapirajući u mislima splitsku kulturnu ili likovnu scenu, mislim o institucijama poput Multimedijalnog kulturnog centra, Galerije umjetnina i muzeja sa stalnim postavima (Arheološki muzej, MHAS, Muzej Grada Splita), ali i drugih, kao što su Galerija Kula, Studio 21, Salon Galić, galerija Manus. Nižući ih tako u nekakav lanac / piramidu / amorfnu masu, primjećujem kako su prostori za kulturu danas brojniji i raznolikiji nego ikad prije. Od tipičnih galerijsko-muzejskih prostora koji rade po ustaljenim pravilima koja vrijede desetljećima, preko institucija koje teže progresivnijim metodama rada i prilagođavaju vlastite programe novim smjericama, pa do izvaninstitucionalnih prostora (fizičkih ili ne) koji zadržavaju visoku razinu autonomije i fleksibilnosti u razvoju rasporeda aktivnosti i tipova projekata koje provode.

Ovoj zadnjoj kategoriji priključujem privatne galerije, ali i one organizatore koji nisu nužno vezani za prostor, već svoje programe izmještaju ovisno o njihovim potrebama. Tu pronalazimo Mavenu, organizaciju koja od 2006. godine provodi programe namijenjene mladim umjetnicima i kustosima u vidu edukacija, izložbi, performansa... Koliko se promijenilo od 2006. do 2019. opisano je u ranijim publikacijama, a ovdje ćemo dobiti pregled posljednje tri godine, i to iz perspektive osobe koja je nekoć bila Mavenina vanjska stručna suradnica, a sad je njena zaposlenica.

Važan faktor ovog pregleda čini pojava virusa COVID-19, što je uvelike utjecalo na rad ne samo Mavene, već i čitave splitske nezavisne kulturne scene.

Vratimo se na trenutak u povijest, kako biste vi (a i ja) bolje shvatili kontekst mog odnosa i percepcije Maveninog rada. Od 2006. godine, točno u vrijeme osnivanja Mavene, započeli su moji prvi kontakti sa splitskim undergroundom. Prvi koncerti, izložbe i performansi u Domu mladih, odnosno u klubu Kocka. Nekoliko godina koje su uslijedile još sam živjela u savršenom nepoznavanju rada civilnog društva i nezavisne umjetničke scene Splita. Tek oko 2009. godine s uključivanjem u rad Kocke i inicijativu Metalpunx shvaćam kako funkcionira organizacija događanja te koliko je komunikacije, poznavanja, snalažljivosti i improvizacije potrebno za ostvarivanje kontinuiranog kulturnog programa. Daljnjim volontiranjem u

Kocki, naučila sam sve što mi je trebalo kako bih jednog dana samostalno producirala umjetničke programe. Mavena je cijelo to vrijeme bila tu, a moj profesionalni put me nakon diplomiranja na Povijesti umjetnosti 2017. godine odveo snažnoj “instituciji” (metaforička “institucija” je u navodnicima, jer ipak se radi o udruzi): zaposlila sam se u Hrvatskoj udruzi likovnih umjetnika, gdje sam još jednom potvrdila ono što sam naučila u Kocki: bez obzira na to koliko dugo tvoja udruga postoji, koliko članova ima i s koliko financija raspolaže, uvijek ćeš morati biti kreativan u osmišljavanju novih načina za rješavanje novih izazova.

Za to vrijeme, Mavena funkcionira u galeriji kluba Kocka (ex-Praktika), u galeriji MKC i u javnom prostoru. Podkapacitirani, tehnički neopremljeni i financijski nepodržani, svi akteri splitske nezavisne umjetničke scene u konstantnoj su komunikaciji i dobrim odnosima, kako zbog razvoja novih kulturnih programa, tako i zbog uzajamnog “spašavanja”, bilo to posudbom tehnike ili uzajamnom promocijom.

U 2019. godini, godini s kojim započinjemo ovaj presjek Maveninog rada, započela je moja suradnja s Mavenom, ali na minimalnoj razini: pokojim prijevodom kustoskog teksta i promocijom. Tada sam već radila u Platformi Doma mladih, kao voditeljica programskih aktivnosti na projektu Gradimo Dom zajedno, što je značilo da, zajedno s tehničarem, djelomično sudjelujem i u provedbi Maveninih programa.

Kroz 2019. godinu su tako održane izložbe kojih se vrlo dobro sjećam, poput one Josipe Krolo i Alme Štrkljević (Crta, akt), Olega Morovića (Porno mix plaža), Nikoline Kuzmić (Arhiva patoloških stakalaca), Dajane Džafo (Prirodni okoliš), ali i one koje su mi slabije ostale u sjećanju, što zasigurno nije njihovom krivicom. Naime, bilo je to razdoblje intenzivnog boom-a aktivnosti na razini cijele zgrade Doma mladih, razdoblje izgradnje novog prostora Razreda, razdoblje koje označava kraj normalnog načina funkcioniranja na koji smo svi naviknuli.

2020.

Godina promjena.

Godina prilagodbe.

Godina kemijanja.

Mavena se brzo prilagodila sveopćem gašenju kulturnih programa i osmislila nove oblike prisutnosti. Koristeći blagodati interneta, pokreće ciklus NMG@KARANTENA, čime ostaje prisutna u svijesti svoje publike. Novi format izvrsno je odgovorio na novonastalu dramu, ali svima je ipak nedostajao taj fizički kontakt, direktna komunikacija autora, rada i publike.

Na sreću (a možda i nečiju nesreću), Mavena me zaposlila u travnju 2021. godine, otkad provodim promotivne aktivnosti, komuniciram s autorima i stručnjacima, dizajnerima, tiskarima, tehničarima, radim na postavima i prevodim. Još jednom, koordinacijska uloga.

Sada zaista dobivam pogled u način funkcioniranja u Maveni, sve njene boljke, izazove i prednosti.

Paralelno s radom u Maveni, drugi dio radnog vremena provodim u Aktivistu kao voditeljica galerije kluba Kocka, čime prvi put formalno imamo projekt vezan upravo za taj prostor. Komunicirajući tako iz prve ruke sa svim organizatorima koji rade u Kockinoj galeriji, shvaćam koliko je bilo potrebno uložiti u prostor i pokrenuti zajedničko osmišljavanje programa.

Prilagodbom novoj situaciji i s novim vjetrom u leđa, kroz 2021. je Mavena održala devet izložbi u ciklusu NMG@PRAKTIKA, zajedno s kustoskom školom, školom likovne kritike te provedenim pozivom za izlaganje u idućoj godini.

Suvišno je iznova komentirati svaku od izložbi, ali ovim putem želim zahvaliti svim autorima na razumijevanju i strpljenju.

Zašto nam je svima potrebno strpljenje?

Jer kršimo rokove. Jer nakon tiska uočimo tipfelere.

Jer netko zaboravi spremiti daljinski uz media player. Jer format ne odgovara.

Jer smo nervozni i gladni. Jer nas je malo, a posla je puno.

Jer zbog kiše nema ljudi na otvorenju.

Svaki rad je težak, pogotovo kad je pošten.

Ali ja ne mogu govoriti o tome kako je raditi u laboratoriju ili na gradilištu. Ja poznajem samo splitsku nezavisnu kulturnu

scenu i samo o tome mogu govoriti.

Mnogo nas je u sektoru, ali nas se malo usudi ovome posve posvetiti jer - radno vrijeme nema kraja, oprema se brzo kvari, novca u proračunu nema dovoljno, troškovi tehnologije rastu kao i cijene namirnica...

Istovremeno, institucije moraju pratiti standarde koje nameću natječaji za kulturu pa tako u svim galerijama imamo ono čime se Mavena bavi već dva desetljeća: konceptualna umjetnost, neafirmirani autori i interdisciplinarni projekti.

Splitska umjetnička scena već je ogorčena time što “progresivna” i “konceptualna” umjetnost izguruju tradicionalnu na margine. Referirajući se na izložbe u centru grada, jedna splitska autorica je u raspravi istaknula: “...Na natječaje prolaze uvijek isti i novi koji ‘preispituju’. Sredstva i izložbe dobivaju samo dovoljno ‘progresivni’, ma šta im to značilo.”

To je dokaz kako postoje sve veća previranja u strukovnim udrugama u Splitu i drugim gradovima te kako umjetnicima nije ugodno raditi u uvjetima koje im nalažu natječaji, a Mavena je, za razliku od strukovnih udruga, ta koja je i prije tih natječajnih uvjeta radila upravo na “konceptualnim” i “progresivnim” metodama.

Pitanje je budućnosti splitske scene: hoće li se u strukovnim udrugama pojaviti nova struja koja će konceptualnu umjetnost izmjestiti iz centra grada u potpunosti, i hoće li tako Mavena iznova postati utočište za konceptualne umjetnike?



* Katarina Duplančić

WHY WE ALL NEED PATIENCE

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Mapping in my mind the cultural-art scene in Split, I think of institutions such as the Multimedia Cultural Center, Museum of Fine Arts and museums with permanent exhibitions (Archaeological Museum, MHAS, Museum of the City of Split), but also others, such as the Kula Gallery, Studio 21, Salon Galić, Manus gallery. Arranging them in a chain/pyramid/amorphous mass, I notice that the spaces for culture are more numerous and diverse today than ever before. From typical gallery-museum spaces that work according to established rules that have been valid for decades, through institutions that strive for more progressive work methods and adapt their own programs to new guidelines, to extra-institutional spaces (physical or not) that retain a high level of autonomy and flexibility in developing the schedule of activities and types of projects they implement. I place private galleries in this last category, but also those organizers who are not necessarily tied to a certain space but move their programs depending on their needs. There we can find Mavena, an organization that has been implementing programs for young artists and curators in the form of education, exhibitions and performances since 2006. How much has changed from 2006 to 2019 has already been described in earlier publications, and here we will get an overview of the last three years, from the perspective of a person who was once Mavena's external associate, and now is its employee. An important factor in this review is the appearance of the COVID-19 virus, which greatly affected the work of Mavena and the entire Split independent cultural scene.

Let's go back in history for a moment, so that you (and I) can better understand the context of my relationship and perception of Mavena's work. My first contact with Split underground began in 2006, exactly at the time of the founding of Mavena. The first concerts, exhibitions and performances in the Youth Center, i.e. in the Kocka club. For several years that followed, I still lived in complete ignorance of the work of civil society and the independent art scene of Split. It wasn't until around 2009, when I got involved in the work of Kocka and the Metalpunx initiative, that I realized how the organization of events works and how much com-

munication, acquaintances, resourcefulness, and improvisation are needed to realize a continuous cultural program. By further volunteering at Kocka, I learned everything I needed to produce art programs on my own. Mavena was there all that time, and my professional path, after graduating from History of Art in 2017, led me to a strong “institution” (the metaphorical “institution” is in quotation marks because it is an association after all): I got a job at the Croatian Association of Fine Artists artists, where I once again confirmed what I learned in Kocka: regardless of how long your association exists, how many members it has and how much money it has, you will always have to be creative in devising new ways to solve new challenges. During that time, Mavena functions in the Kocka club gallery (ex-Praktika), in the MKC gallery and in public space. Under-capacitated, technically unequipped and financially unsupported, all members of Split’s independent art scene are in constant communication and good relations, both for the development of new cultural programs and for mutual “rescue”, either by borrowing equipment or joint promotion.

In 2019, the year with which we begin this cross-section of Mavena’s work, my collaboration with Mavena began, but at a minimal level: with a few translations of curatorial texts and some promotion. At that time, I was already working with Platforma Doma mladih, as the manager of program activities on the Gradimo Dom zajedno project, which meant that, together with the technician, I partially participated in the implementation of Mavena’s programs.

Throughout 2019, exhibitions were held that I remember very well, such as that by Josipa Krolo and Alma Štrkljević (Cрта, akt), Oleg Morović (Porno mix plaža), Nikolina Kuzmic (Arhiva patoloških stakalaca), Dajana Džafo (Prirodni okoliš), but also those that I remember less, which is certainly not their fault. Namely, it was a period of intense activity boom at the level of the entire Youth Center building, a period of construction of the new space (Razred), a period that marks the end of the normal way of functioning that we were all used to.

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2020.

A year of change.

A year of adjustment.

A year of DIY.

Mavena quickly adapted to the general shutdown of cultural programs and devised new forms of presence. Using the benefits of the Internet, it launched the NMG@KARANTENA cycle, thus remaining present in the consciousness of its audience. The new format responded excellently to the new drama, but everyone still missed that physical contact and direct communication between the artist, the work, and the audience.

Fortunately (and maybe to someone’s misfortune), Mavena hired me in April 2021. Since then I have been conducting promotional activities, communicating with artists and experts, designers, printers, technicians, working on layouts, and translating. Once again, a coordinating role.

Now I’m really getting a glimpse into how Mavena works, all its pains, challenges and strengths.

In parallel with my work at Mavena, I spend the other part of my working time with the Aktivist association, as the manager of the Kocka club gallery. This marks the first time we formally have a project related to that space. Communicating first-hand with all the organizers who work in Kocka’s gallery, I understand how much it was necessary to invest in the space and start the joint design of the program.

Adapting to the new situation and with a new wind at its back, Mavena held nine exhibitions in the NMG@PRAKTIKA cycle in 2021, together with the curatorial school, the art criticism school and an open call for exhibitions.

It is redundant to comment on each of the exhibitions, but I would like to thank all the artists for their understanding and patience.

Why do we all need patience?

Because we are breaking deadlines. Because we notice typos after everything's been printed out.
Because someone forgot to put the remote with the media player.
Because the video format is wrong.
Because we are nervous and hungry. Because there are few of us, and there is a lot of work.
Because it's raining and there are no people at the opening.

All work is difficult, especially when it is honest.
But I can't talk about what it's like to work in a lab or on a construction site. I only know Split's independent cultural scene and can only talk about that.
There are many of us in the sector, but few of us dare to fully dedicate ourselves to this because - working hours are endless, equipment breaks down quickly, there is not enough money in the budget, technology costs are rising as well as food prices...
At the same time, institutions must follow the standards imposed by cultural competitions, so now all galleries are trying to do what Mavena has been doing for two decades: conceptual art, unestablished authors and interdisciplinary projects.

Split's art scene is already outraged by the fact that "progressive" and "conceptual" art pushes traditional art to the margins. Referring to the exhibitions in the center of the city, one artist from Split pointed out in a discussion: "...The attention is given to the same old and new ones who 'question'. Funds and exhibitions are only given to those who are sufficiently 'progressive', whatever that means to them."

This discussion is proof that there is growing turmoil in the professional associations in Split and other cities, and that artists are not comfortable working under the conditions imposed by the competitions, and Mavena, unlike the professional associations, is the one who, even before those competition conditions, worked precisely on developing "conceptual" and "progressive" methods.

The question for the future is: will a new trend appear in the professional associations that will displace conceptual art from the city center completely, and will Mavena once again become a refuge for conceptual artists?



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ALMA ŠTRKLJEVIĆ,
JOSIPA KROLO
* CRTA, AKT
// LINES - NUDES

KUSTOSICA * CURATOR
Ivana Vukušić

21. - 28.2.2019.



O AUTORICAMA

Alma Štrkljević rođena je 1991. u Splitu. Magistrirala je Dizajn vizualnih komunikacija na UMAS-u. Bavi se fotografijom i grafičkim dizajnom. Voli proljeće.

Josipa Krolo rođena je 1992. u Splitu. Magistrirala je Konzervaciju-restauraciju kamena na UMAS-u. Bavi se slikarstvom, kiparstvom, street artom.

BIOGRAPHY

Alma Štrkljević was born in 1991 in Split. She graduated from the Design of Visual Communication department at the Arts Academy in Split. She does photography and graphic design. She loves spring.

Josipa Krolo was born in 1992 in Split. She graduated Conservation-Restoration at the Arts Academy in Split. She does paintings, sculptures and street art.

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Fotografija. Trenutak uhvaćen u protoku vremena. Memorija. Platno za ideju. Spontanost i plan, eksperiment i znanje, igra i predanost, elegancija i kaos, svjetlost i sjena... tok misli i kontrastnih asocijacija mi se pretače na papir dok se prisjećam razgovora s Josipom i Almom. Ovaj tekst nije nastao lagano kao što sam mislila da bi mogao. Dugo sam se razmišljala kako ga započeti i složiti. Pitala sam se što je k tomu tako? I zaključila da se u pozadini krije nesigurnost da kvalitetno prenesem jačinu doživljaja i vrijednost toga što me se dojmilo slušajući njih kako poletno pričaju o procesu i nastanku ovog rada. I shvatih da sa iskrenošću nikad nisam pogriješila. Pisati ću iz duše, ne čekajući inspiraciju. Tako je i nastao ovaj uvodni pasus koji upravo čitate.

Umjetnost je u suštini jednostavna. Kao i naslov rada ove izložbe. U oku promatrača se iskra ili pojavi ili ne. Moja oba su zaiskrihla dok sam ih slušala kako nadopunjavaju rečenice jedna drugoj pričajući mi o procesu nastanka fotografija s kojima se predstavljaju prvi put u Splitu. Kažu cure da ne vole dugačke, pretenciozne i hermetičke predgovore izložbama. Oko toga smo se složile. Ne volim ni ja, zato i pišem ovo s dozom intimnosti i senzibiliteta. Dobro, možda će tekst na kraju biti nešto poduži, no pokušat ću sažeti o čemu se tu točno radi, a sam doživljaj prepuštam vama gledaocima. Serija aktova u mediju digitalne fotografije sažetih pod nazivom Crta-akt, nastala je iz ideje za ispit koji je Alma imala na fakultetu dok je bila studentica. S obzirom da su bliske prijateljice i prethodno su surađivale, zamolila je Josipu da joj pozira i iznijela ideju da ne bude samo model, već da sudjeluje u kreaciji na način da ocrta vlastito tijelo, s obzirom se Josipa bavi slikarstvom. Namjera je bila da se takvim postupkom ocrta oblik,

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A photograph. A moment in time. A memory. A canvas for an idea. Spontaneity and a plan, experiment and knowledge, play and dedication, elegance and chaos, light and shadow... a stream of consciousness and contrasting associations spill onto the paper while I reminisce about the conversation I had with Josipa and Alma. This text was not as easy to write as I thought it would be. I pondered long and hard a way to start and conceive it. I wondered why is that so. And concluded that, in the background, there is this insecurity how to genuinely depict the strength of the experience and the value of that which impressed me so much listening to them playfully describe the process of how this work came to be. I realized I never did wrong by being honest. I would thus write from the soul, not waiting for inspiration to come. That is how these opening lines you are currently reading came about. In its core, art is simple. Just like the title of the work shown in this exhibition. The spark is either present or not in the eye of the observer. Both of mine sparkled while I listened to them finish each other's sentences, talking to me about the process of creating photographs with which they are debuting in Split. The girls say they do not like long, pretentious, hermetic exhibition texts. We agreed on that. I don't either, that is why I am writing this with a dose of intimacy and sensibility. Well right, maybe the text will end up a bit longer than expected, but I will try to sum up what this is all about, and leave the experience itself to you, the observers. The idea for the series of nudes in the media of digital photography summed in the title Line-nude, came about from an exam idea Alma had in college. Considering they were close friends who worked together in the past, she asked Josipa to

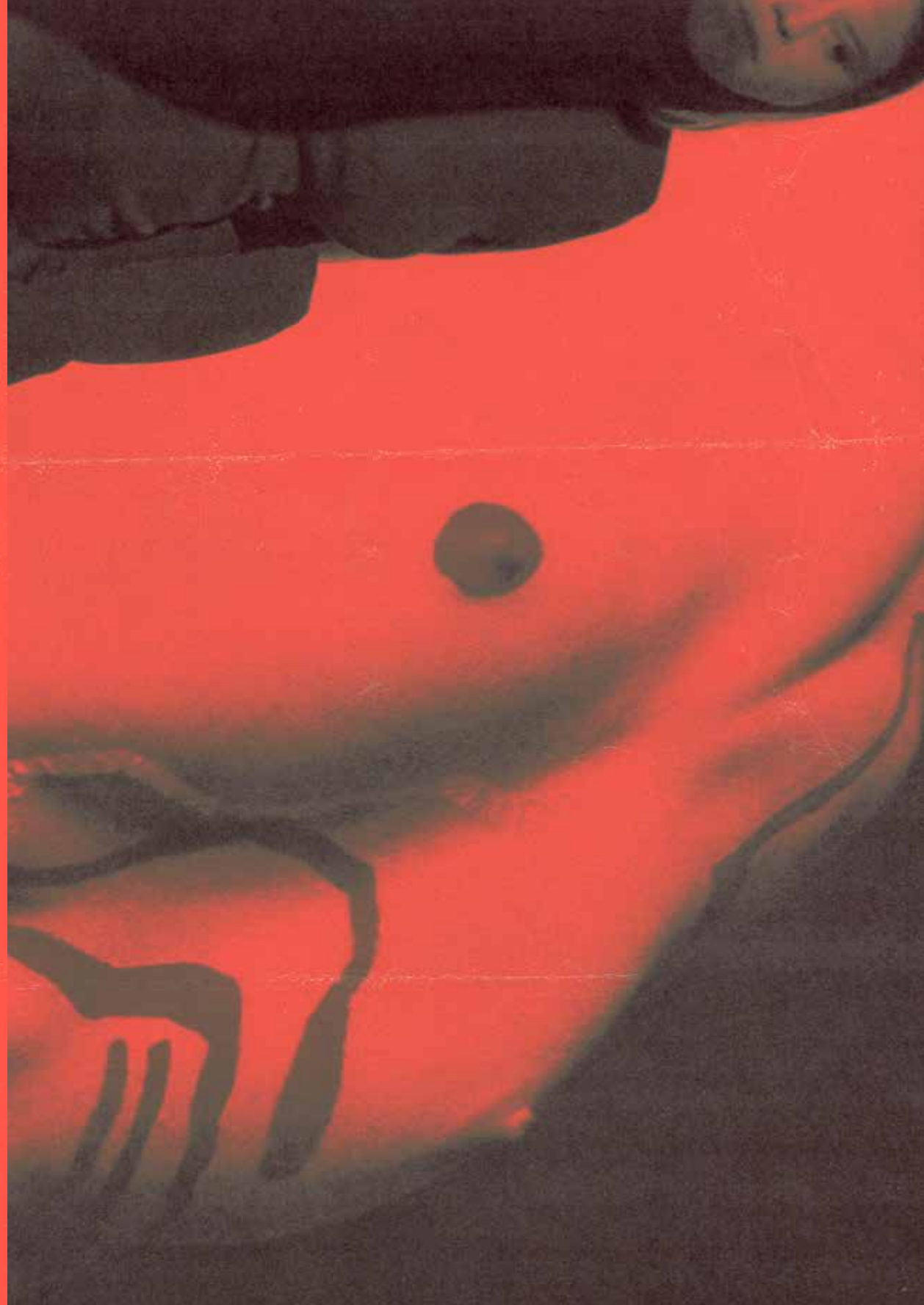
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a tijelo kao takvo neutralizira. Pronalazeći inspiraciju kod raznih umjetnika, npr. u umjetničkoj fotografiji Edwarda Westona, u „Plesnim krivuljama baziranim na plesu Palucce” Wasilly Kandinskoga, u koloritu Bauhauusa i sl., autorice su se poigrale oblicima, odnosima svjetla i sjene, kontrastima, volumenom, formom, geometrijom itd. Tijelo je postalo platno, a objektiv kist. Ono što su htjele istaknuti je linija koja mijenja oblik dok se tijelo kreće. Upravo zato su aktovi dekapitirani, kako bi se tijelo lišilo semantičkog biološkog značenja i pretvorilo u skulpturu, dok je crna pozadina dodatno naglasila oštrinu ruba i jasnoću linije. Kako autorice navode: Ispitujući mogućnosti položaja tijela hvatamo njegovu skulpturalnost čija se forma promatraču dodatno objašnjava potezima kista. Međusobno povjerenje i eklektičnost u promišljanju iznjedrili su svojevrsni intimni performans dviju umjetnica koji je postao platforma za nadogradnju i nastavak rada. Ove fotografije su trenutačan rezultat koji su polučile kroz uživanje u procesu rada bez ograničenja. Samo jedan bljesak, cilj ispunjen. No put su tek počele tabati zajedničkom koracima. Opcije za istraživanje su tek otvorene. Kako Alma kaže: “Cijeli život je istraživanje, ne bojim se da moram doći do nečega.”

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pose for her and proposed that she, besides being a model, participated in the creation in the way that she draws on her own body, since Josipa paints as well. The intention was that she used this method to draw a shape, and neutralize the body. Finding inspiration in a number of artists, for example in art photography of Edward Weston, in the “Dance Curves: On the Dances of Palucca” by Wassily Kandinsky, in the color schemes of the Bauhaus and similar, the authors toyed with shapes, the relationship between light and dark, contrasts, volume, shape, geometry, etc. The body became the canvas and the lens a paintbrush. What they wanted to express was the line that changes shapes as the body moves. That is the reason why the nudes are decapitated, to rid the body of semantic biological meaning and turn it into sculpture, while the black background emphasized the sharpness of the edge and the clarity of line. As the authors put it: By testing the possibilities of the body poses, we capture its sculpturality, and its form is additionally explained to the observer by brush strokes.

The mutual trust and eclecticism have resulted in an intimate performance by the two artists which became the platform to build on and continue working together. These photographs are the current result which they created by enjoying the process of working together without limitations. Only one spark, the goal is met. But, they have just started their journey together. The options to explore are barely just opened. As Alma puts it: “The entire life is an exploration, I'm not afraid I have to reach a conclusion.”



GORAN RADOŠEVIĆ * METASTATICA // METASTATIKA

KUSTOSICA * CURATOR
Tina Vukasović Đaković

14.-21.03.2019.



O AUTORU

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Goran Radošević rođen je 1988. godine u Splitu. Završio je preddiplomski studij vizualnih komunikacija pri Umjetničkoj akademiji u Splitu 2012. i diplomski studij animiranog filma pri Akademiji likovnih umjetnosti u Zagrebu 2016. godine. Sudjelovao je na brojnim izložbama i filmskim festivalima kao što su II-VI. Bijenale hrvatske ilustracije, DVK 07-12, Dan-D, Salon mladih – program Venientes, ZGRAF 12, Svjetski festival animiranog filma Animafest, Revija hrvatskog filmskog stvaralaštva, Međunarodni festival animiranog filma NAFF, Međunarodni festival animiranog filma Konstantinov, Tuzla Film Festival, Unseen mini film festival, Animocije, Animation goes MSU!, Festival animiranog filma Imaginaria itd. Autor je ilustracije, špice i teasera 27. Animafesta. Sudjelovao je na više studentskih radionica, te održao nekoliko radionica za djecu i mlade (npr. Dizajnerska početnica). Živi i radi u Splitu kao nezavisni ilustrator i animator.

BIOGRAPHY

Goran Radošević was born in Split in 1988. He graduated from the undergraduate department of Design of Visual Communication at the Arts Academy in Split in 2012, and the graduate department of Animated Film at the Academy of Fine Arts in Zagreb in 2016. He participated in a number of exhibitions and film festivals such as II-IV, the Biennale of Croatian Illustration, DVK 07-12, Dan-D, Youth Salon – program Venientes, ZGRAF 12, World Animated Film Festival Animafest, Revue of Croatian Film and Video, International Festival of Animated Film NAFF, International Festival of Animated Film Konstantinov, Tuzla Film Festival, Unseen Mini Film Festival, Animocije, Animation goes MSU!, Festival of Animated film Imaginaria, etc. He is the author of the illustration, trailer and teaser for the 27th Animafest. He participated in a number of student workshops, and held a few workshops for children and young designers (ex. Designer start-up). He lives and works in Split as a freelance illustrator and animation artist.

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Interdisciplinarni projekt autora Gorana Radoševića sastoji se od tri dijela, serije od 10 ilustracija splitskih modernističkih objekata (1) te prozlog komentara i pseudo-stručnog opisa za svaku od ilustracija, objedinjenih u umjetničkoj knjizi naziva Metastatika (2). Već u nazivu izložbe autor nam daje naslutiti važnost odnosa promjene i postojanosti te nas u kombinaciji s pogledom na ilustracije navodi kako nije riječ o radovima koji se primarno bave kritikom ili pohvalom, već prikazuju osoban odnos autora spram odabranih lokacija, impresiju i sjećanja. Arhitektura predstavlja odnose moći, društvenog i kulturnog poretka, interakcije, identiteta i memorije. Naš dom, naše okruženje, postaje dio našeg identiteta. Modernistička arhitektura u kontekstu Splita nas većinom asocira na nešto masivno, betonsko, razrušeno, opasno, prazno, a s druge strane evocira urednost nekog prošlog doba za koje se činilo da posjeduje strukturu, pravila, red, radna mjesta, proizvodnju, zabavu, urbanističku logiku i promišljenost. Na koji nas način takav prostor promijenjenog ili nepostojećeg sadržaja i svrhe oblikuje te kako se poistovjećujemo s takvim prostorima? Je li splitska arhitektura preslika splitskog stanja uma? Autor na arhitekturu gleda kao na organsku, živu formu koja je u suživotu s čovjekom, a kojoj pridodaje scenografski karakter uz vizualiziranje njenog novog života. Prikazuje priču o vremenu i prolaznosti, patini koja nagrizi, planovima koji nadograđuju ili nagrđuju prostor, bojaju, mijenjaju i prenose najrazličitije doživljaje i iskustva korisnika i sugrađana. Proces izrade ilustracije nalikuje na pravo zidanje, izgradnju zamišljene, osobne scenografije s realnim ishodištem. (3) To ishodište je već sada uglavnom u izmijenjenom stanju, ali nastavlja živjeti na ovaj ili onaj način u

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The interdisciplinary project by Goran Radošević consists of three parts, a series of 10 illustrations depicting Split modernist architecture objects (1), a prosaic commentary, and a pseudo-intellectual description for each illustration, compiled in an artist's book called Metastatic (2). Even in the title of the exhibition the author hints at the importance of the relationship between change and constant; combined with the illustrations he lets us believe this is not about the works which primarily deal with critique or praise, but instead chooses to depict his personal relationship with the selected locations, impressions and memories. Our home, our environment, has become a part of our identity. Modernist architecture in Split usually evokes images of something massive, concrete, destroyed, dangerous, empty – but also the organized way of living from the past which seemed to possess structure, rules, order, jobs, production, fun, urbanistic logic and prudence. In which way does this type of space, with its changed or nonexistent content, shape us, and how do we connect with it? Is architecture of Split a copy of the Split state of mind? The author views architecture as an organic, living form in cohabitation with man, adding to its scenographic character with a visualization of its new life. He depicts a story about time and transience, patina chewing away, plans which build on or destroy the space, changing color and adding diverse user and citizen experiences. The process of creating an illustration resembles real construction work; building an imaginary, personal scenography with a real outcome. (3) That outcome is now mostly in an altered state, it continues living this way or the other in Split's urbanic tissue. Radošević photographs the architecture

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splitskom urbanom tkivu. Arhitektonske objekte Radošević zabilježava fotografijom, uvodi ih u kompjuterski prostor gdje ih ne obrađuje kao takve već gradi i oblikuje ispočetka – u programima za 3D modeliranje, a onda ih 2D digitalnim tehnikama dovršava do konačne ilustracije. Zatim ih printa u forme plakata – otvorene za čitanje/interpretaciju s određenom scenom i pričom. Prikazi su to arhitekture koja je evoluirala u nepredviđenom, najčešće degradirajućem smjeru za koji nije izvorno predviđena. S dozom humora, cinizma i ironije prikazuje scene iz života koje potkrepljuje proznim tekstovima. Tekstovi su osobni izraz pojedinca, humoristični komentar, mogućnost događaja ili pak crtica iz života i svakodnevnice. Kao kontrast proznim tekstovima prilazi i tekstove o zanimljivim činjenicama i anegdotama vezanima za pojedinu lokaciju ili objekt.

Frank Lloyd Wright formulirao je mentalni zadatak arhitekture sljedećim riječima: Ono što je danas najviše potrebno u arhitekturi je upravo ono što je najpotrebnije u životu – Integritet. (4) Svi tražimo prostor slobode, prostor grada koji će biti naš, u kojem ćemo se osjećati kao kod kuće, čije ćemo kutke poznavati kao vlastiti džep i u kojem ćemo graditi nove priče. Sve je to moguće i u gradu poput Splita koji se trenutačno većim dijelom može pohvaliti samo urbanističkim i komunalnim neredom, ali u kojem još uvijek nalazimo tinjajuću pobunu, splitski dišpet pa i kroz (crni) humor u tekstu i autoironiju u ilustracijama Radoševića.

1) Brojčano najzastupljenija u Splitu, modernistička arhitektura svojim dominantnim prisustvom svjedoči periodu naglog ekonomskog, društvenog i infrastrukturnog napretka grada u drugoj polovici XX. stoljeća. Određeni objekti građeni za različite potrebe i događaje tako predstavljaju neka od značajnijih arhitektonskih ostvarenja u Hrvatskoj. Promjenom društvenog uređenja i kraha gradske ekonomije krajem XX. stoljeća, splitski urbanizam i njegova promišljena arhitektura naglo nestaju u

objects, guides them into a computer space where he does not edit them, but instead builds and models them from the ground up – in programs for 3D modelling, and then uses 2D digital techniques to produce the final illustration. He then prints them into posters – open to reading/interpretation with a specific scene and story. These are the depictions of architecture which evolved in unpredictable, mostly degrading ways, not originally planned for it. Using a dose of humor, cynicism and irony, the author depicts scenes of life which he accompanies with prosaic texts. The texts are personal expressions of individuals, a funny comment, a possibility of action, or a short scene from everyday life. Contrasting the prosaic texts, he also adds texts with fun facts and anecdotes connected to a particular location or object.

Frank Lloyd Wright formulated the mental task of architecture as so: What is needed most in architecture today is the very thing that is most needed in life- Integrity. (4) All of us search for space of freedom, a city space to call our own, where we would feel at home, whose corners we would know inside and out, and where we would build new stories. All of that is possible in a town like Split, which is now mostly known for its urbanistic and communal mess, but where we still can find rebellion, the famous Split dišpet, even in the (dark) humor in the text and self-irony in the illustrations by Radošević.

1) Most represented architecture in Split, the modernist architecture with its dominating presence witnesses a period of sudden economic, social and infrastructural progress of the town in the second half of the 20th century. Certain structures built for different needs and events represent some of the most important architecture in Croatia. With the change in social order and the crash of the town economy at the end of the 20th century, Split urbanism and its carefully designed

kontekstualnom razmišljanju arhitekata, a djelomično dovršeni kvartovi i kompleksi ostaju kao monolitni svjedoci u prostoru. Mnogi objekti nastavljaju egzistirati u svojoj izvornoj namjeni (stambena arhitektura), a drugi unatoč svom značaju u lokalnom kontekstu gube svrhovitost (poslovna, industrijska i sportska arhitektura) te se svode na kompromis dominirajućih trendova. (Goran Radošević)

2) Izraz meta koristi se u gamerskom svijetu, a znači konstantnu promjenu funkcije, reda, stanja, preokret, funkcioniranje van pravila ili pod utjecajem vanjskih faktora dok statika označava pojam iz građevine/mehanike, a upućuje na ravnotežu, postojanost, čvrstoću i stabilnost.

3) Ilustracije objekata / lokacija: Koteks, Spomenik palom pomorcima, Dalma, Dalmacijavino, bazeni Poljud, Papandopulova ulica, disco Titanic, Krstarica, stadion Poljud, apartmanizirana stambena zgrada, Dom mladih

4) Juhani Pallasmaa – The Eyes of the Skin, Architecture and the senses, 72 str.
Tina Vukasović Đaković

architecture have begun to rapidly disappear in the contextual thinking of architects, with the partially finished blocks and buildings remaining as monolith witnesses in space.

A number of objects have continued to exist in their original states (living spaces), but others, despite their significance in local context, lost their purposes (business, industrial and sports architecture), and have been reduced to a compromise of dominating trends. (Goran Radošević)

2) The expression meta is used in the gamer world and it signifies a constant change of function, work, order, turn-around, functioning outside the rules, or under the influence of outside factors, while static signifies a term originating in construction/mechanics, meaning balance, consistency, firmness and stability.

3) The illustrations of objects / locations: Koteks, The monument to the fallen sailor, Dalma, Dalmacijavino, Poljud pools, Papandopulova street, Titanic disco, Krstarica building, Poljud stadium, apartmentalized apartment building, Youth Center

4) Juhani Pallasmaa – The Eyes of the Skin, Architecture and the senses, p. 72
Tina Vukasović Đaković



OLEG MOROVIĆ

* PORNO MIX PLAŽA 2

// PORNO MIX BEACH 2

KUSTOSICA * CURATOR
Ivana Vukušić

11.-18.04.2019.



O AUTORU

Oleg Morović živi u Fažani (Istra), završio je školu primijenjenih umjetnosti i dizajna u Puli, uglavnom se bavi grafičkim dizajnom ali tu i tamo zabrije na art. Često surađuje sa Andijem Pekicom i Olegom Šuranom na zajedničkim projektima, vode web portal nakonjusmo.net (dizajn, interakcije, umjetnost), umjetničku organizaciju Fazan, grupu Cnjotfihter?, časopis poezije Polet i plus svatko brije svoju spiku. Ponekad vode radionice sa učenicima umjetničke škole.

BIOGRAPHY

Oleg Morović lives in Fažana (Istria). He graduated from the School of Applied Arts and Design in Pula and he mostly does graphic design, but also art now and then. He often collaborates with Andi Pekica and Oleg Šuran on joint projects. Together they run the web portal nakonjusmo.net (design, interactions, art), art organization Fazan, group Cnjotfihter?, Polet poetry magazine and everyone does their own thing. They sometimes lead workshops with art school students.

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Sigurno ste se svi zapitali zašto se ova izložba zove Porno mix plaža? E pa na to pitanje u ovom tekstu nećete pronaći odgovor jer mene to baš nije zanimalo kada smo Oleg i ja razgovarali o radovima i cjelokupnom konceptu izložbe. Ostaviti ću vama da mu to pitanje postavite sami, pozadinska priča je svakako simpatična. I ne, nema ovdje nikakve pornografije ni plaže. Pitala sam Olega voli li plaže, more i kupanje i kao pravi Istrijan odgovorio je – da, naravno! Što sve još voli, saznat ćemo neki drugi put. Ono što mi se doista dopalo kod ove kako je Oleg naziva – instalacije, jest nepredvidivost kreacije. Naime, ne radi se ovdje o nikakvim slikarskim, kiparskim ili nekim drugim umjetničkim tehnikama. Radi o stvaranju nečega iz ničega i od svačega. Logično. Ideja za izložbu nastala je kada su se Oleg, Andi i Oleg (tzv. Mračni momci) okupili i odlučili izložiti sve one zabačene, zaboravljene i nikad dovršene radove na koje su nailazili kada bi obilazili ateljee prijatelja umjetnika. Trebala je to biti putujuća izložba kojoj bi se mogli priključiti svi zainteresirani umjetnici i koja bi na svjetlo dana izvukla sve te male nebrušene bisere i dala im priliku da osvanu u nekom novom svježem ruhu. No kako ta ideja nije zaživjela zbog raznoraznih faktora od kojih su najčešći oni političke naravi, Oleg je odlučio preuzeti inicijativu i napraviti izložbu sam. Prva verzija izložbe dogodila se 2017. godine u Galeriji Rigo novigradskog muzeja Lapidarium. Bila je to zapravo skupna izložba Mračnih momaka i nazvana je Iza velikih dalekih ravnina. U sklopu nje je Oleg izložio između sto do dvjesto malih uokvirenih što skica, slika, grafika, tekstova poezije itd. To je bila prva Porno mix plaža. Velik dio radova je tom prilikom otkupljen tako da ovaj put imamo priliku vidjeti potpuno nove radove, produ-

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You must be wondering why this exhibition is titled Porno mix beach? Well you won't find the answer to that question in this texts because I was wondering the same when Oleg and I were discussing his works and the overall concept of the exhibition. I will leave it up to you to pose that question to him yourselves – the story behind it is certainly cute. And no, it doesn't involve any pornography or beaches. I asked Oleg if he liked beaches and the sea, and being true Istrian he replied – yes, of course! We will discover some other time what else he loves. What I like about this – as Oleg calls it – installation, is the unpredictability of creation. These are not the usual painting, sculpting or other artistic techniques. This is about creating something out of nothing and out of a lot of things. Logical. The idea for the exhibition came about when Oleg, Andi and Oleg (the so-called Dark boys) gathered and decided to exhibit those discarded, forgotten and never-finished works which they would encounter when visiting friends' artist studios. It was supposed to be a travelling exhibition where all interested artists could join, and which would highlight those little uncut diamonds and give them a chance to shine anew. The idea did not take hold because of various factors, most common of which are those of political nature, so Oleg decided to take initiative and create the exhibition himself. The first version of the exhibition took place in 2017 in the Rigo Gallery of the Lapidarium museum in Novigrad. It was in fact a Dark boys group exhibition called "Beyond great faraway planes". In that show Oleg exhibited between a hundred and two hundred small framed sketches, paintings, graphics, poetry, etc. This was the first Porno mix beach. A large number of works were bought then so

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cirane posebno za ovu izložbu. Zanimljivost je što okvire izrađuje Oleg sam i zapravo se tu, po meni, krije cijela tehnička vještina koja dodaje vrijednost samim umjetninama i oblikuje konačan rad. Svaki rad je prilagođen formatu okvira kojih ima u tri do četiri dimenzije. Iako je prvotna zamisao bila da okviri budu raznobojni i kičasti, ipak je odlučio da ih oboji u crno i uniformira. Dodatak su i ljestve u prostoru, postavljene pred zid s navedenim okvirima, kojima se posjetioce poziva na interaktivnost. Naime, na vrhu je izdvojen jedan okvir koji zahtijeva posebnu pažnju. Zašto, pitate se? Ni na to pitanje vam neću odgovoriti nego vas pozvati na igru i otkrivanje odgovora. Na tragu Duchampovih ready-made-ova, nalazim ovu izložbu kao divnu gestu i obol svim malim iskricama kreativnosti koje su pokretač procesa nastanka „velikih” umjetničkih djela. Okupljajući ih pod ovakvim konceptualnim okvirom, Oleg oplemenjuje te nebitne, ali ipak, zbog očite esencijalne vrijednosti nikad bačene umjetnine. Jer na koncu svega, umjetnost je kao i život, samo igra!

this is the first time we have the chance of seeing brand new works, created specifically for this exhibition. It is interesting that Oleg himself makes the frames and this is where the whole technical skill lies, adding value to the works and shaping the final product. Each work is adapted to the format which comes in three to four sizes. Although the idea in the beginning was for the frames to be multicolored and kitschy, the author decided to paint them black. The addition are the ladders in the space, set in front of the wall with the aforementioned frames, which invite the public to interact. At the top there is one frame that demands special attention. Why, you ask? I will not answer that question but instead invite you to a game and to find the answer yourselves. Building on Duchamp's ready-mades, I find this exhibition to be a wonderful gesture and a contribution to all those little sparks of creativity which are the starting points of "great" art works. By assembling them in this conceptual frame, Oleg pays tribute to those irrelevant, yet essential values of a never-discarded artwork. Because, in the end, art is like life, just a game!



NIKO MIHALJEVIĆ * NEED YOUR LOVE SO BAD

KUSTOSICA * CURATOR
Natasha Kadin

18.05.2019.



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O AUTORU

Niko Mihaljević (Split, 1985.) je konceptualni umjetnik i dizajner vizualnih komunikacija. Magistrirao je na Werkplaats Typografie (ArtEZ Institute of the Arts) u Arnhemu, Nizozemskoj. Dobitnik je Nagrade Radoslav Putar 2016 (Young Visual Artists Awards) za najboljeg mladog hrvatskog umjetnika. Njegovi recentni projekti uključuju avangardni karaoke performans "Need Your Love So Bad" (2017.) te "Circumnavigare necesse est, vivere non est necesse" (2016.), filozofski dijalog koji dokazuje da je otok Prvić uistinu kopno sa svih strana okruženo morem. U području vizualnih komunikacija proučava i dokumentira vernakularni amaterski grafički dizajn i tipografiju ("Veliki izbor talijanskih hlača: Zagrebački A4 dizajn ulice", 2016.). Osnivač je Muzeja kristalne lubanje. Komponira ezoterične recitale za sintesajzer kao Soft Temple II. Radi kao samostalni grafički dizajner te kao docent na odjelu Medijskog dizajna na Sveučilištu Sjever.

BIOGRAPHY

Niko Mihaljević (Split, 1985) is a conceptual artist and graphic designer. He graduated from the Werkplaats Typografie (ArtEZ Institute of the Arts) in Arnhem, Holland. He is the winner of the 2016 Radoslav Putar Young Visual Artists Award. His recent projects include the avant-garde karaoke performance "Need Your Love So Bad" (2017) and "Circumnavigare necesse est, vivere non est necesse" (2016), a philosophical dialogue which proves the island of Prvić is indeed a land mass surrounded by the sea from all ends. He also studies and documents vernacular amateur graphic design and typography ("A wide variety of Italian pants: Zagreb's A4 street design", 2016). He is the founder of the Crystal Skull Museum. He composes esoteric synthesizer recitals as Soft Temple II. He works as a freelance graphic designer and an associate professor at the Media Design Department at University North.

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Need Your Love So Bad poznata je blues balada prvi put objavljena davne 1955. godine, kasnije više puta obrađena, a najpoznatija je u izvedbi grupe Fleetwood Mac iz 1968., čiju verziju Niko Mihaljević u ovom performansu i uzima kao osnovu. No, njegov performans, unatoč imenu i kontekstu, ne počiva na nikakvoj patetici, ljubavnom zanosu ili nečem naročito autobiografskom, kako sam objašnjava, nego na proračunatom stvaranju artifične melankolije koja je izvorno bila produkt dokolice i neke apstraktne sentimentalnosti. Niko Mihaljević provodi dio 2017. godine u New Yorku kao dobitnik Nagrade Radoslav Putar, najvećeg priznanja za hrvatske umjetnike mlađe generacije, i u tom periodu počinje koncipirati i “uvježbavati” ovaj performans. U svom radu oduvijek je fasciniran konfekcijskom estetikom jeftine MIDI podloge koju slučajno pronalazi na Youtube-u, i koja mu je poslužila kao osnova za početne vježbe zviždanja.

Osim toga, kroz svoj umjetnički rad Niko Mihaljević vrlo često problematizira serijalnost umjetničkih avangardi i ranih konceptualnih umjetničkih radova, kroz uvijek prisutan humor i svojevršno isprobavanje koncepata, po uzoru na prve konceptualne umjetnike, vrlo često performere. Niko trominutnu pjesmu Need Your Love So Bad fućka ne jednom, ne dvaput, nego čak 10 puta zaredom, čime zaokružuje svoj performans, propituje pažnju i koncentraciju publike i igra se atmosferom koju je stvorio, u čemu evidentno uživa.

Što se tiče postavljanja scenografije, jasna je aluzija na minimalističku “karaoke estetiku”, zbog postojanja nekvalitetne matrice i osobe izdvojene iz publike koja uz nju vokalizira, čime je jedan masovni vid benigne zabave namjerno stavljen u kontekst suvremene

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Need Your Love So Bad is a famous blues ballad composed way back in 1955. Multiple covers of the tune exist, but the most famous one is by Fleetwood Mac from 1968, which Niko Mihaljević uses as a basis for his performance. Despite its name and context, this piece does not rely on anything melancholic, romantic or particularly autobiographical. As the author explains, it is a calculated creation of artificial melancholy which was originally a product of leisure and some abstract sentimentality. Niko Mihaljević spent part of 2017 in New York as a winner of the Radoslav Putar Art Award, the most prestigious award for young Croatian artists. In this period he began working on the concept and “practicing” for this performance. He has always been fascinated with the ready-made aesthetics of the cheap MIDI background he accidentally found on YouTube, which he used as a basis for the whistling exercises. Besides all this, through his work Mihaljević often questions the seriality of artistic avant-gardes and early conceptual works, with the ever-present humor and a certain trying-out of concept, just as the first conceptual artists, especially performing artists, had done. Niko whistles the three-minute song not once, not twice, but 10 times in a row, completing his performance piece, questioning the audience’s attention and focus, while playing with the atmosphere he created, evidently enjoying himself. As far as setting up the scenery, the allusion to the minimalist “karaoke aesthetics” is clear – taking into account the lack of a proper backing track and the person separated from the crowd, vocalizing – in which a form of benign popular entertainment is deliberately put into the context of contemporary art, and now the audience needs to withstand the constant repetition of the same vocal

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umjetnosti, i publika treba izdržati konstantnu repetitiju istog vokalnog obrasca. Iako je ovaj glazbeni komad formalno potpuno benignan – nije ni glasan ni disonantan ni apstraktan ni kompleksan ni pretenciozan, ničime nas ne nervira – osim repetitijom.

Niko Mihaljević rođeni je Splićanin koji je sav svoj profesionalni život proveo izvan rodno grada, a sada dolazi “otfućkati” svoju repetitivnu melodiju u nadi da će postići reakciju inače zahtjevne splitske publike. Hoće li ga izviždati, pridružiti mu se u fućkanju, ili jednostavno napustiti prostor Amfiteatra prije kraja izvedbe, ostaje nam vidjeti...

pattern.

Although this piece of music is formally completely benign – it is neither loud, dissonant, abstract, complex, nor pretentious, it does not annoy us in any way – except by repetition.

Niko Mihaljević was born in Split, and although spending his entire career outside of his hometown, he now returns to whistle his repetitive melody in hopes of prompting a reaction from the famously tough Split audience. Will they boo him, join him or simply leave the space of the Amphitheater before the end of the piece – remains to be seen.





NIKOLINA KUZMIĆ
* ARHIVA POTOLOŠKIH
STAKALACA
// ARCHIVE OF PATHOLOGY SIDES

KUSTOSICA * CURATOR
Ivana Vukušić

20.-26.06.2019.



O AUTORICI

59 Nikolina Kuzmić rođena je 1994. godine u Splitu. Diplomirala je na Odsjeku za slikarstvo pri Umjetničkoj akademiji u Splitu u klasi redovite profesorice Nine Ivančić i Blaženke Perice. Realizirala je nekoliko samostalnih izložbi i sudjelovala na nekoliko skupnih. S radom Arhiva patoloških stakalaca predstavila se ove godine na izložbi HT nagrade za suvremenu umjetnost u Muzeju suvremene umjetnosti.

BIOGRAPHY

Nikolina Kuzmić was born in 1994 in Split. She graduated Painting from the Arts Academy in Split in class of Professor Nina a Ivančić. She held a few solo shows and participated in a few group ones. She presented the Archive of Pathological Slides at this year's HT Award for Croatian Contemporary Art at the Museum of Contemporary Art in Zagreb.

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Arhiva patoloških stakalaca diplomski je rad mlade umjetnice Nikoline Kuzmić s kojim se u svibnju predstavila u Muzeju suvremene umjetnosti u Zagrebu u sklopu ovogodišnje izložbe HT nagrade za hrvatsku suvremenu umjetnost. Radi se o zidnoj instalaciji koju sačinjava šest „tapiserija“ nastalih u tehnici veza. Prikaz je to šest malignih bolesti – karcinoida, tumora ženskih spolnih organa, raka kostiju, pločastog karcinoma, tuberkuloze i trihinele začahurene u mišiću. Uz navedene tapiserije nalaze se i tri stakla na kojima se nalaze osnovne informacije nomen nescio pacijenata. Fascinirana mrtvim, morbidnim dijelom ljudske prirode, Nikolina spaja dva oprečna svijeta – znanstveno medicinski i umjetnički prikazivački. Polazišnu točku u promišljanju rada pronalazi u Foucaultovoj misli o heterotopijama, filozofskoj interpretaciji prostora kao višeslojnog, drugačijeg. U ovom slučaju radi se o arhivi kao heterotopiji koji je Nikolini poslužio kao inspiracija. Točnije arhiva patoloških stakalaca. Kako autorica sama ističe: Heterotopije groblja i muzeja bile su polazna točka. Ideje arhiviranja, spremanja, nagomilavanja i bilježenja pa čak i onoga što je groteskno, morbidno – „ružno“ – bile su izrazito interesantne.

Zahvaljujući brojnim bliskim odnosima s prijateljima medicinske struke, imala je priliku upoznati se s procesom stvaranja patohistološkog nalaza, jednog vida medicinskog nalaza u kojem se preispituje ljudsko tkivo pod mikroskopom, tzv. biopsija. Tad se pojavila želja za prikazom bolesti kao nečeg potpuno prirodnog i bliskog. Upravo tu se krije njen umjetnički izričaj, u nastojanju da spoji naizgled nespojivo, da kroz umjetnost približi sve ono što se u društvu smatra ružnim, odbačenim, nepoželjnim. Morbidnost, groteska i estetika ružnoće njeni su

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Archive of Pathology Slides is the thesis of young artist Nikolina Kuzmić, presented in May this year at the HT Award for Croatian Contemporary Art at the Museum of Contemporary Art in Zagreb. The work is a wall installation consisting of six embroidered “tapestries”. It is a depiction of six malignant illnesses – carcinoid, gynecological cancer, bone cancer, squamous cell carcinoma, tuberculosis and trichinella. Along the tapestries there are three slides containing only the basic information of nomen nescio patients. Fascinated by the dead, morbid part of human nature, Nikolina connects two opposing worlds – the scientific medical and the artistic visual one. She uses Foucault’s Heterotopia as a starting point – the philosophical interpretation of space as multitudinous and different. In this case it is the archive as the heterotopia which served Nikolina as inspiration. More specifically, the archive of pathological slides. As the author states: The heterotopias of the graveyard and the museum were the starting point. The idea of archiving, piling, collecting and recording, even that which is grotesque and morbid – “ugly” – was extremely interesting. Thanks to a number of personal connections with friends who are in the medical field, she had a chance to get to know the process of creating pathology tissue slides, a type of test where human tissue is examined through a microscope, so-called biopsy. From there arose the desire to depict the illnesses as something natural and intimate. There lies her artistic expression, in the effort to connect the seemingly opposite, to make that which is considered ugly, discarded and unwanted familiar again. Morbidity, grotesque and the aesthetics of ugliness are the focus of her interest. Although a trained painter by vocation, she decided to express herself in

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fokusi interesa. Iako po struci diplomirana slikarica, odlučila se izraziti kroz tehniku veza koju prakticira od djetinjstva kada su je tome podučavale bake krojačice. Taj hobi je oduvijek sagledavala kao medij s mnogostrukim potencijalom te joj je baš iz tog razloga bilo interesantno spojiti jedan izrazito tradicionalan izričaj i formu bilježenja s analitičkim, pomalo surovim medicinskim postupkom. Tehnikom vezenja kao vrlo zahtjevnim ali i meditativnim procesom stvarala nježne, oku ugodne i privlačne tapiserije prenoseći mikroskopske prikaze navedenih bolesti. Od materijala koristi vunu i konac na podlozi od tapisona, filca i retaksa. Bolesti su potpuno nasumično odabrane (bez ikakvih sentimentalnih ili traumatskih pozadinskih razloga odabira).

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the technique of embroidery which she has been practicing since childhood, when she was taught by her seamstress grandmothers. She always viewed the hobby as a medium with vast potential, and it was for that reason interesting to her to combine traditional expression and the form of recording with an analytical, almost cruel process. Using embroidery as a challenging, yet meditative process, she created gentle, aesthetically pleasing and attractive tapestries, transforming the microscopic depictions of the aforementioned illnesses. She used wool and thread on the background of carpet, felt and retex. The illnesses were selected at random (without any sentimental or traumatic reasons for their choosing).





TAMARA SEKULIĆ

* PRIRODA I DRUŠTVO

// NATURE AND SOCIETY

KUSTOSICA * CURATOR
Ivana Vukušić

05.-12.09.2019.



O AUTORICI

65

Tamara Sekulić rođena je 1991. g. Završila je školu za tekstil, dizajn i primijenjene umjetnosti u Osijeku, a 2017. diplomirala na odsjeku likovne kulture – modul kiparstvo, Umjetničke akademije u Osijeku. Aktivno djeluje na raznim područjima vizualne i primijenjene umjetnosti. Uz umjetnički, bavi se još i likovno-pedagoškim radom. Također sudjeluje u raznim umjetničkim projektima, kiparskim kolonijama te radionicama, od kojih je neke kreirala i vodila. Članica je HDLU Osijek. Živi i radi u Osijeku.

BIOGRAPHY

Tamara Sekulić was born in 1991. She graduated from the School of Art and Design in Osijek and in 2017 graduated sculpting from the Visual Culture Department at the Arts Academy in Osijek. She is active in various fields of visual and applied arts. Additionally, she also works in art pedagogy. She is a participant in a number of art projects, sculpting colonies and workshops, some of which she created and led. She is a member of the Croatian Association of Artists in Osijek. She lives and works in Osijek.

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Kako sam naslov implicira, izložba Tamare Sekulić kojom se prvi put predstavlja u Splitu, ekološke je tematike i referira se, među ostalim, na propalu poljoprivredu u Slavoniji u kojoj autorica živi, zapostavljene zanate i problem genetski modificirane hrane. Rad se sastoji od dva dijela – video instalacije Zalijevanje i niza od sedam fotografija naziva Rebus. Na ideju rada autorica je došla sasvim spontano, u jednoj šetnji s psom obratila je pažnju kako obližnju ionako opustošenu zemlju obrađuju uglavnom stariji ljudi dok su mladi većinom ne zainteresirani naučiti poljoprivredne zanate. Iako je danas IT sektor u porastu i kao struka je izuzetno zahtjevan, primjećuje i čudi je kako mladi vrsno barataju tehnologijom dok osnovna znanja o obrađivanju zemlje nemaju. Upravo se rad Zalijevanje osvrće na taj problem. Radi se o instalaciji koja se sastoji od živih i plastičnih biljaka postavljenih u galerijski prostor dok se na zidu iznad njih nalazi ekran na kojem se u loop-u prikazuje video snimka zaljevače iz koje neprestano teče voda. No naravno ništa se ne događa i prave biljke ne mogu opstati, s vremenom počinju venuti dok su plastične i dalje postoje. Tamara je htjela na sarkastičan način prikazati apsurdnost tehnološkog napretka koji bez obzira na sve mogućnosti koje tehnologija nudi ne može polučiti rezultate bez ljudskog inputa i utjecaja. Npr., možemo osmisliti najbolju aplikaciju za zalijevanje biljaka, no ako ne uzmemo zaljevaču u ruke i zalijemo ih, one neće preživjeti. Drugi dio rada čini serija od sedam fotografija koje čine vizualni rebus i čija je asocijacija jasna. Prikazane su injekcije s bojom te voće i povrće koje je na prvotnoj fotografiji blijedunjavu a na zadnjoj poprima čiste, jasne nijanse zelene, žute i crvene boje. Referenca je to na genetski modificiranu hranu kojom smo sve više okruženi.

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As the title implies, Tamara Sekulić's first exhibition in Split deals with the topic of ecology while referring to lost trades, the problem of genetically modified foods and the failed agriculture of Slavonia, where the artist lives. The work consists of two parts – a video installation titled Watering and a series of seven photographs called Rebus. The artist conceived the idea spontaneously; while walking her dog, she noticed how there a mostly older people working in the nearby lands, while the younger generations are not interested in learning the agricultural trade. Although the demanding IT sector is currently on the rise, the artist notes and is surprised by the fact that young people today handle technology so well but lack the basic knowledge about farming. The work Watering deals with this issue. The installation consists of live and artificial plants set around the gallery space while the screen above them shows a video of a watering can pouring water in a loop. Of course, there is nothing going on and the real plants cannot survive, so they start to die over time, while the plastic ones remain. Tamara wanted to show the absurdity of technological growth in a sarcastic way; regardless of all the opportunities technology provides, it cannot reach desired results without human interference. For example, we can design the best app for watering plants, but unless we pick up a watering can and water them ourselves, they will not be able to survive. The second part of the work is a series of seven photographs which make up a visual puzzle with a clear association. Depicted are syringes containing color, and fruits and vegetables which are pale in the first photograph, but gain clear shades of green, yellow and red in the last photograph. This is a reference to genetically modified foods

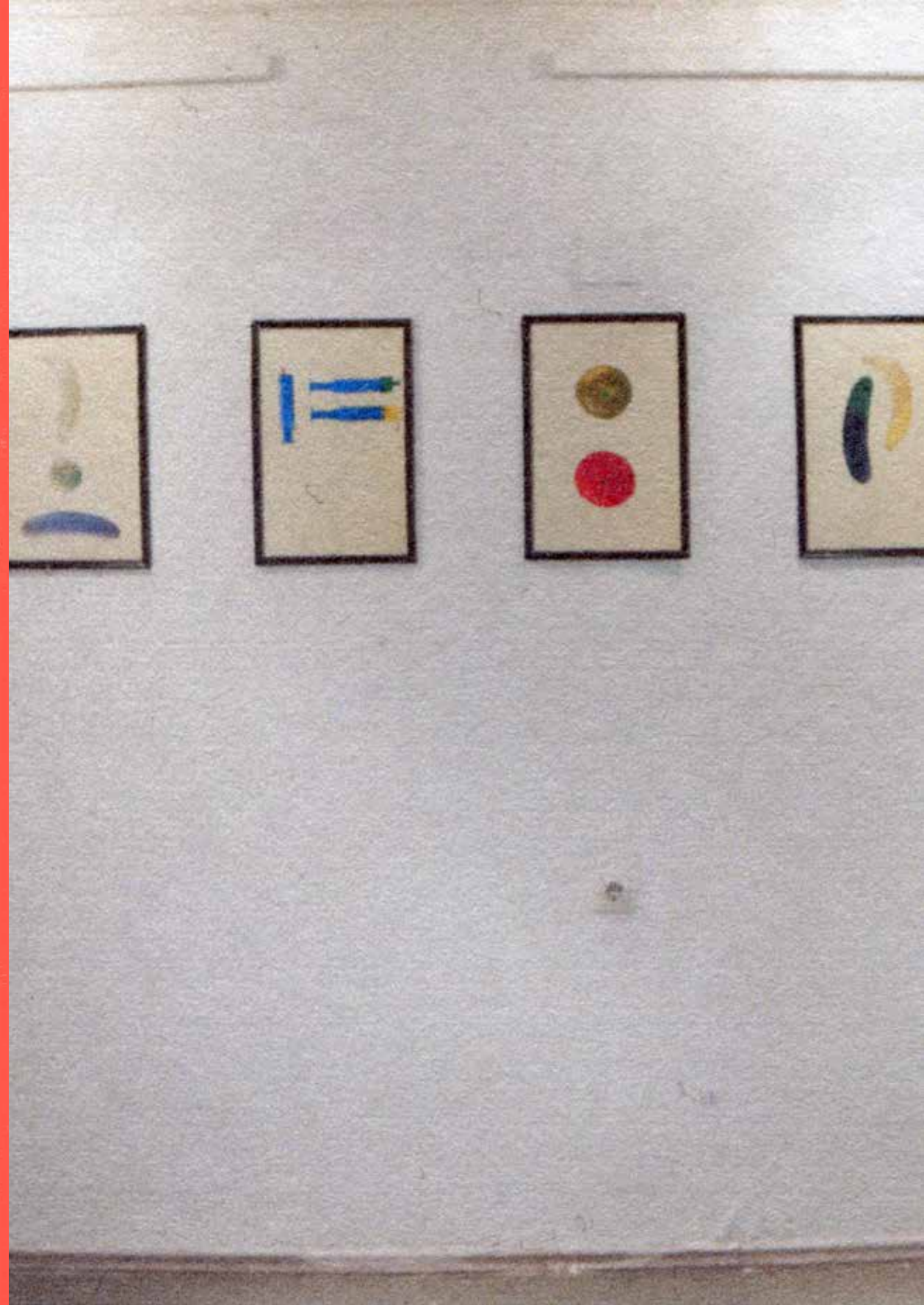
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Kako bi hrana mogla biti kupcu privlačna i što duže opstati na tržištu u prodaji, u nju se ubrizgavaju raznorazne kemikalije koje potom unosimo u organizam. Nažalost, danas je sve teže pronaći ekološki uzgojenu hranu i već smo naviknuti na ovakvu vrstu gotovo artifičijelne hrane, no ipak skoro ništa ne poduzimamo po tom pitanju. Kako Tamara kaže – što brže i jednostavnije, a nezdravije. Kroz ovu izložbu autorica želi ukazati na navedene problematike te je za nju ovo jedan vid borbe za očuvanjem prirode i zdravog načina života.

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in our environment. In order to remain attractive to the customer and retain a longer shelf life, our food is being injected with all sorts of chemicals we then ingest. Unfortunately, it is increasingly difficult to find organic food nowadays and we are used to this type of almost artificial food, yet we do not do anything about it. As Tamara states – the quicker and simpler, the unhealthier it is. With this exhibition the author's goal is to point to the aforementioned issues because for her, this is one of the ways to fight for the protection of our environment and a healthy way of life.





BOJAN MRĐENOVIĆ * MAGISTRALA // ADRIATIC HIGHWAY

KUSTOSICA * CURATOR
Natasha Kadin

26.09.-10.10.2019.



O AUTORU

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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. 2015. godine diplomirao je 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.

BIOGRAPHY

Bojan Mrdenović was born in 1987 in Virovitica. He graduated from 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 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.

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Bojan Mrđenović obratio nam se 2017. godine sa željom da, zajedno s našim timom, produkcijski zaokruži tada već obilan foto-grafski ciklus u kojem dokumentira arhitekturu, krajolike, prilike i ljude na Jadranskoj magistrali, neposredno prije nego je za isti umjetnički projekt nagrađen novoosnovanom nagradom Marina Viculin međunarodnog festivala fotografije Organ vida. Foto-grafski projekt Magistrala Bojan Mrđenović razvija već šest godina kroz koje je sakupio više od 1500 analogno napravljenih fotografija, čiji uži izbor je već predstavljen javnosti na izložbama u Zagrebu, Splitu i Dubrovniku, a ovom izložbom u prostoru galerije Doma mladih, prezentirajući čak 150 analognih fotografija, zaokružuje svoj ciklus.

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, kupcima, turistima i prodavačima, zimi je sablasno prazni zavojiti podsjetnik na činjenicu da sveprisutni fenomen masovnog turizma rapidno mijenja demografsku strukturu domicilnog stanovništva koji 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 mjesta za apartmane. Mrđenović sve ove mjene dokumentaristički, objektivno uočava i one postaju predmet ovog foto istraživanja, kako Bojan Krištofić, u jednoj od

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Bojan Mrđenović reached out to us in 2017 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 Adriatic Highway project for six years now, in which he managed to collect more than 1500 analogue photographs – a selection of which he represented to the public in exhibitions in Zagreb, Split and Dubrovnik, and with this exhibition in the big gallery space of the Youth Center, presenting 150 analog photographs, he completes its cycle.

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 of 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. Mrđenović spots these changes in a documentary, objective way, and they become the theme of his photo research, as Bojan Krištofić, in one

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kritika zagrebačke 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 foto-grafskih ciklusa, a svaki se zasniva na višegodišnjem istraživačkom radu i mnogo vremena provedenog na terenu u potrazi za najboljim svjetlom 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 preobučeni u nakaradne kostime kojima dodatno naglašavaju sav kič suvremene turističke ponude naše obale, ljude u svakodnevnim poslovima ili u okolici koja je karakteristična bivanju uz plažu za ljetnih mjeseci, 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 do-

of his 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 on the field in search of 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. Those 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 tourist offer, people doing everyday jobs or leisure, concept characteristic for spending time by the beach during summer months, gridlocks, endless 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.

meni analognog, kako sam kaže, stoga što je kroz analogne 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.

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.





IVA DŽAJA

* 3.13 MPH

KUSTOSICA * CURATOR
Ivana Vukušić

17.-24.10.2019.



O AUTORU

Iva Džaja rođena je 1992. godine u Splitu. Godine 2012. upisuje studij slikarstva na Umjetničkoj akademiji u Splitu, a 2017. odlazi na Erasmus + semestar u Muthesius Kunsthochschule u Njemačkoj. Završila je filmsku školu u Kino klubu Split. Diplomirala je 2018. u klasi profesora Viktora Popovića na Umjetničkoj akademiji u Splitu. Do sada je sudjelovala na jednoj samostalnoj i nekoliko grupnih izložbi u Hrvatskoj i inozemstvu.

BIOGRAPHY

Iva Džaja was born in 1992 in Split. In 2012 she started her studies at the Arts Academy in Split (Painting) and in 2017 she studied at the Muthesius Kunsthochschule in Germany via Erasmus+. She graduated from Kino klub Split's film school and she received her MA in Painting in 2018 (class of Professor Viktor Popović) at the Arts Academy in Split. So far, she exhibited her work in one solo and several group shows in Croatia and abroad.

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Iz simboličkih u apstraktne, mlada umjetnica Iva Džaja nas potpuno neopterećeno vodi u šetnju kroz prizore koji su okupirali njeno fotografsko u periodu od oko posljednje dvije godine dok je besciljno lutala urbanim prostorima. Iako su dio naše svakodnevice, često ne primjećujemo putanje i okruženje kojima se krećemo. Iva je upravo tom dijelu života – putevima kojima svakodnevno prolazi, posvetila pažnju i odlučila bilježiti zanimljivosti i motive koje donose. Bez ikakvog polazišnog koncepta i teme, spontano i nepretenciozno, počela je kroz eksperimentalni proces prikupljati fotografije koje u ovoj izložbi objedinjuje pod zajedničkim nazivnikom i time zaokružuje cjelinu koja ujedno određuje kraj jedne njene životne faze. Inače, 3.13 mph označava mjernu jedinicu prosjeka ljudskog hoda – informacija koju je Iva negdje pronašla te ju prigodno odlučila iskoristiti za naslov izložbe. Radi se o seriji od petnaest fotografija od koje su prve četiri nastale analogne dok su sve ostale digitalne, tek malo obrađene. Iako diplomirana slikarica, njeno zanimanje za fotografiju je počelo kroz eksperimentiranje sa očevim starim fotografskim aparatom marke Zenit, a Ivu su oduvijek zanimale kaotične lokacije bliske zbog marginalnijeg mjesta stanovanja u predgrađu Splita, iako neprivlačne jer ne sadrže nikakvu objektivnu estetiku. Sve te nepravilnosti, nedovršeni objekti, napušteni prostori, pomalo distopijski prizori, kontrastni detalji i taman kolorit dio su narativa kojeg iščitavamo na njenim fotografijama.

Inspirirana likom iz filma Paris, Texas njemačkog redatelja Wim Wendersa koji se također bavio fotografijom, Iva u vlastitom opisu izložbe navodi: “Kad pričamo o hodanju uvijek se sjetim one prve scene iz Wendersovog filma Paris, Texas gdje glavni

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Iva Džaja, a young artist, takes us for a completely unstressed walk through symbolical and abstract scenes that have occupied her photographic eye in the past two years, as she strolled aimlessly through urban spaces. Although they are a part of our everyday lives, we often oversee the paths and environments we stumble upon. It is that exact part of her life – the paths that she crossed – that Iva decided to observe, marking their motifs and specificities. Without any starting points or thematic concepts, spontaneously and unpretentiously, she started her experimental process of collecting photographs, uniting them in this exhibition and thus marking the end of one of her life phases. Namely, 3.13 mph is the average walking speed – a piece of information found by Iva and smartly used as the title for this exhibition. It is a series of 15 photographs (first four of them are analog, the rest is digital), just slightly retouched. Although she has an MA in Painting, her interest in photography appeared when she started experimenting with her father's old Zenit camera and she was always fascinated by chaotic locations that seem devoid of any objective aesthetic. All these imperfections, unfinished objects, abandoned spaces, somewhat dystopian scenes, contrasting details and dark nuances are all parts of a narrative read from her photos, from those scenes that she witnesses during her daily walks through Split's suburbs.

Inspired by Wes Wenders' Paris, Texas and its characters, Iva describes her exhibition saying: “When we speak about walking, I always remember the initial scene from Wenders' Paris, Texas, with the main character Travis strolling aimlessly through the endless desert. In that moment, he is a character with no name and no story. I

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lik Travis luta naizgled beskrajnom pustinjom. U tom trenutku on je lik bez imena i s neispričanom pričom. Pokušavam krenuti u šetnju kao istoimeni lik; bez plana, bez destinacije, bez prenaplašene točke interesa. Motivi se otkrivaju u svojoj neposrednosti; nearanžirani, savršeni u nesavršenosti i ponekad izrazito začudni u svojoj običnosti. (...) Kroz fotografije ne pokušavam kritizirati niti komentirati određene društvene promjene i tematike objektivnim prikazom postojećeg stanja već koristeći manipulativnost fotografskog medija pokušavam uputiti na određenu diskretnu poetiku i estetsku vrijednost naizgled estetski bezvrijednog ili siromašnog prizora.”

am trying to take a similar walk; without a plan, destination or a point of interest. My motifs are appearing naturally: unarranged, perfect in their imperfection and sometimes rather odd in their mundaneness. (...) I am not using these photographs to criticize or comment on certain social changes or themes by objectively displaying the current state; instead, using the manipulative photographic medium, I am trying to point out the discrete poetics and aesthetic values of a seemingly worthless or barren scene.”



DAJANA DŽAFO

* PRIRODNI OKOLIŠ

// NATURE AND SOCIETY

KUSTOSICA * CURATOR
Ivana Vukušić

12.-18.12.2020.



O AUTORICI

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Dajana Džafo rođena je 1988. godine u Splitu. Po završetku srednje Škole likovnih umjetnosti u Splitu upisuje Filozofski fakultet u Splitu, a 2013. stječe titulu prvostupnice Povijesti umjetnosti i Filozofije. Iste godine upisuje Umjetničku akademiju u Splitu gdje 2019. diplomira sa zvanjem Magistra edukacije Likovne kulture i likovne umjetnosti sa specijalizacijom iz grafike u klasi profesora Edvina Dragičevića. Od 2019. godine članica je Hrvatske udruge likovnih umjetnika. Voditeljica je nekoliko umjetničkih projekata i radionica. Do sada je realizirala jednu samostalnu i sudjelovala na nekoliko skupnih izložbi.

BIOGRAPHY

Dajana Džafo was born in 1988 in Split. After graduating from the School of Fine Arts in Split, she enrolled in the Faculty of Humanities and Social Studies in Split, and in 2013 she obtained the title of Bachelor of Art History and Philosophy. In the same year, she enrolled at the Arts Academy in Split, where she graduated in 2019 with the title of Master of Visual Culture and Fine Arts with a specialization in graphic arts, in the class of Professor Edvin Dragičević. Since 2019, she is a member of the Croatian Association of Visual Artists. She is the manager of several art projects and workshops. So far, she has realized one solo exhibited and participated in several group exhibitions.

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Iznimna je radost i čast imati priliku pratiti nečiji umjetnički razvoj dugi niz godina, usudila bih se reći od samih početaka stvaralaštva, a potom i pisati predgovor za jednu od prvih samostalnih izložbi, pogotovo kada je taj isti razvoj utjecao na vlastito poimanje umjetnosti i utabao put za djelovanje kojim se i sam danas bavim. Dajana je moja bliska prijateljica posljednih više od petnaest godina. Ako uzmemo u obzir da se ja ovom strukom profesionalno bavim tek zadnjih nekoliko godina, razumjet ćete emotivni značaj ove suradnje.

Dajana Džafo je umjetnica koja se izražava u mediju grafike. Grafika kao umjetnička disciplina zaintrigirala ju je tokom studija na Umjetničkoj akademiji u Splitu. Ova iznimno kompleksna i zahtjevna vještina iziskuje mnogo vremena, posvećenost i predanost, no pruža veliki prostor za eksperimentiranje, modifikaciju i na neki način je neizvjesna što je autoricu ponajviše i privuklo kada se njome počela baviti. Izložba Prirodni okoliš dio je njenog diplomskog rada i sastoji se od niza grafika napravljenih kombinacijom suvremenih i tradicionalnih grafičkih tehnika podijeljenih u dvije cijeline. Istraživanje prostora koji nas okružuje bilo je polazišna točka za koncipiranje ovog rada. Prirodni okoliš prema definiciji, skup je svih živih bića i nežive prirode koji se pojavljuju na nekom prirodnom staništu. Ono što autoricu posebno fascinira i privlači jest prostor lišen ljudskog utjecaja i ikakvog estetskog predznaka, zapušteni pejzaži, neživa priroda i praznina, svojevrsna tabula rasa, koje vidi kao temelj i podlogu za kreativno izražavanje i nadograđivanje. U prvoj cjelini pronalazimo pozadine s motivima iz biljnog i životinjskog svijeta te svakodnevice dok se u drugoj cjelini ističu arhitektonski prikazi. Sam proces rada tekao je u nekoliko

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It's an exceptional joy and honor to have the opportunity to follow someone's artistic development through the years – I'd dare say since the beginning of their efforts – and to write a preface to one of their first solo exhibitions, especially when that same development affected my own understanding of art and paved the way for my own activities. Dajana has been a close friend of mine for the last fifteen years. Considering that I have only been dealing with this profession for the last few years, you will understand the emotional importance of this collaboration. Dajana Džafo is an artist who uses graphic art as a medium for her expression. She got interested in graphic art during her studies at the Art Academy in Split. This extremely complex and demanding skill takes a lot of time and dedication, but it provides much space for experiment, modification and is in some ways uncertain, which attracted the author most when she began to work with it. The Natural Environment exhibition is part of her thesis and it consists of a series of prints made by combining contemporary and traditional graphic techniques, divided into two parts.

Exploring the space that surrounds us was the starting point for conceiving this work. The natural environment, by definition, is the set of all living and non-living beings that exist in a natural habitat. What particularly fascinates and attracts the author is the space devoid of human influence and any aesthetic, neglected landscapes, inanimate nature and emptiness, a sort of a tabula rasa, which she sees as the basis for creative expression and upgrading. In the first part we find backgrounds with motifs from the flora, fauna and everyday life, while architectural representations are emphasized in the second part.

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faza: prva je bilo prikupljanje fotografija „praznih“ prostora. Kroz istraživanje došla je do NASA-inih fotografija površine mjese- ca koje je odlučila koristiti kao podlogu. U sljedećoj fazi je neke od tih fotografija digitalno obradila i modificirala a potom je u njih umetala crteže. Ti crteži su digitalno skicirani i stilizirani. Zatim su te obrađene fotografije tehnikom UV-tiska otisnute na grafičke ploče koje je umjetnica dalje manualno obrađivala klasičnom grafičkom tehnikom aquatinta. Zahtjevnost, preciznost, i vremenska posvećenost su pojmovi kojima možemo opisati grafiku kao praksu, a čistoća i jednostavnost ono što krajnjem produktu daje vrijednost i što ga krase. Dajana ovu tradicionalnu umjetničku disciplinu vješto koristi i putem eksperimentirajući uspješno pretvara svoje ideje i umjetničke koncepte u djela.

The work process itself went through several stages: the first was collecting photographs of “empty” spaces. Through the research, she came up with NASA's photos of the Moon's surface that she decided to use as a background. In the next phase, she digitally processed and modified some of these photographs and then inserted drawings into them. These drawings are digitally sketched and styled. Later, these processed photographs were UV-printed upon graphic plates, which were then manually processed by the artist with the classic graphic technique of aquatint. Demand, precision, and time-consuming commitment are concepts that can be used to describe graphic art as a practice, while purity and simplicity give value and beauty to the final product. Dajana uses this traditional artistic discipline skillfully and – through experimentation – successfully transforms her ideas and artistic concepts into artworks.





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SONJA JANKOV

* SUVREMENA TOPOGRAFIJA

// CONTEMPORARY

TOPOGRAPHY

KUSTOSICA * CURATOR
Sonja Jankov

12. - 20.03.2020.



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O AUTORICI

Sonja Jankov (1985) nezavisna je likovna kritičarka i kustosica, trenutno doktorantica na Interdisciplinarnim studijama Teorije umetnosti i medija. Kao kritičarka, surađuje sa Savezom udruženja likovnih umetnika Vojvodine (od 2018), a prije toga je pisala za mjesečnik *Kultura* (2018), onlajn časopis za arhitekturu *Pogledaj.to* (2016-17), časopis *Nova misao* (od 2010) i portal *B92* (2012-2015). Volontirala je i radila u Muzeju savremene umetnosti Vojvodine (2012-2015), surađivala je sa brojnim institucijama u regiji, kao i sa nezavisnom scenom. Imala je do sada devet samostalnih izložbi (Bukurešt, Zagreb, Beograd, Novi Sad, Užice) i četiri samostalne kustoske izložbe: *Suvremena topografija* (Pogon, Zagreb), *Post-arhiva savremene umetnosti* (Remont, Beograd), *GIF i gradovi* (KCB, Beograd) i *GIF i javni urbani prostori* (Muzej moderne i suvremene umjetnosti, Rijeka). Njena praksa i istraživanje se fokusiraju na odnos između modernističke arhitekture i suvremenih umjetničkih praksi. Objavila je nekoliko znanstvenih radova na tu temu. Živi u Novom Sadu.

BIOGRAPHY

Sonja Jankov (1985) is an independent art critic and curator, currently a PhD candidate in Interdisciplinary Studies in Art and Media Theory. As a critic, she has worked with the Association of Fine Artists of Vojvodina (since 2018), and has previously written for *Kultura* (2018), the online architecture magazine *Pogledaj.to* (2016-17), magazine *Nova misao* (since 2010) and web portal *B92* (2012-2015). She volunteered and worked at the Museum of Contemporary Art in Vojvodina (2012-2015), collaborating with numerous institutions in the region as well as with the independent scene. She has had nine solo exhibitions so far (Bucharest, Zagreb, Belgrade, Novi Sad, Užice) and four solo curatorial exhibitions: *Contemporary Topography* (Drive, Zagreb), *Post-Archive of Contemporary Art* (Remont, Belgrade), *GIFs and Cities* (KCB, Belgrade) and *GIFs and Public Urban Spaces* (Museum of Modern and Contemporary Art, Rijeka). Her practice and research focus on the relationship between modernist architecture and contemporary artistic practices. She has published several scientific papers on the subject. She lives in Novi Sad.

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Fokus topografskih istraživanja proteže se od najvećih obilježja površine Zemlje do onih najmanjih koji utjelovljuju lokalnu povijest i kulturu. Kao takav, odnosi se na promjene gradova, njihov rast, smanjenje, rušenje, zelenilo. Izložba Suvremena topografija odnosi se na ove najmanje jedinice, koje se privremeno protežu od rušenja Pruitt Igoe 1972. godine, preko zemljovida koji prikazuju ISIS teritorijalnu kontrolu od siječnja 2014. do najnovijih djela arhitekata i umjetnika. Osim dva arhivska rada, izložba uključuje 15 sudionika_ica, prikazujući animirane GIF-ove koji su u većini slučajeva vizualni segmenti njihovih većih projekata. Izložba se fokusira na ovaj format, jer se radi o dokumentarnoj fotografiji i manipuliranoj slici, koja može predstavljati promjene prostora i istovremeno je vezana za kibernetički prostor.

Zemljopisno, izložba se okreće Maldivima, Meksiku, Siriji i gradovima Berlinu, Kairu, Yerevanu, St Louisu, Rijeci (Europskoj prijestolnici kulture 2020.), Novom Sadu (Europskoj prijestolnici kulture 2021.), Splitu, Beogradu. Trg Tahrir u Kairu vidljiv je prije, tijekom i nakon prosvjeda 2011. godine koji su smaknuli egipatskog predsjednik Hosnija Mubarak. Ove slike javnog prostora se sažimaju u GIF-u koje je izradio urednički tim Creative Time Reports. Javni prostor kao mjesto demonstracije ideologija i borbi ponovno je u fokusu s animiranim GIF-om koji predstavlja intervencije u Peristilu, središnjem trgu Dioklecijanove palače koja je nakon pada Rimskog carstva postala grad Split u Hrvatskoj. GIF je izradio tim Vizkulture, portala za vizualnu umjetnost i kulturu, i prikazuje preklapanje Crvenog Peristila (1967.), Crnog Peristila Igora Grubića (1998.), Žutog Peristila koji je pokazao kako je Split kapitaliziran i monopoliziran

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The focus of topographic studies spans from the largest features of the surface of the Earth to the smallest ones which are embodying local history and culture. As such, it relates to changes of cities, their growth, shrinking, demolition, greenery. Exhibition Contemporary Topography relates to these smallest units, temporarily extending from demolition of Pruitt Igoe in 1972, over the maps which show ISIS territorial control since January 2014, to the most recent works by architects and artists. Apart from two archival works, the exhibition includes 15 participants, depicting animated GIFs which are in most cases visual segments of their larger projects. The exhibition focuses on this format, because it is between documentary photography and manipulated image, capable of presenting changes of space and at the same time bound to the cyber space. Geographically, the exhibition turns to Maldives, Mexico, Syria, and cities Berlin, Cairo, Yerevan, St Louis, Rijeka (European Capital of Culture 2020), Novi Sad (European Capital of Culture 2021), Split, Belgrade. Cairo's Tahrir Square is seen before, during and after the 2011 protests that overthrew Egyptian president Hosni Mubarak. These images of public space are juxtaposed within a GIF made by editorial team of Creative Time Reports. Public space as place for demonstration of ideologies and struggle is once again in focus with animated GIF that presents interventions in Peristil, the central square of Diocletian's palace which after the fall of the Roman Empire became the city Split in Croatia. GIF made by Vizkultura, portal for visual art and culture, illustrates overlapping of Red Peristil (1967), Black Peristil by Igor Grubić (1998), Yellow Peristil that stated how Split is capitalised and monopolised (2009) and Green Peristil when the square

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(2009.) i Zelenog Peristila kada je trg lokalni zeleni pokret prekrpio umjetnom travom (2015.). Dva animirana GIF-a su specifične kritike urbanističkog planiranja i kulturne politike u Beogradu. Nikola Silić je pretvorio pročelje Narodnog muzeja u video igricu, budući da su institucija i zgrada tada 15 godina bile pod rekonstrukcijom, a Muzej je tek nedavno otvorio svoja vrata javnosti. Luka Tilinger mijenja grb grada Beograda, zamjenjujući tvrđavu s kućom karata i animirajući vodu kao referencu na projekt Belgrade Waterfront.

Osim masovnih prosvjeda, rušenja gradova i njihove spektakularizacije, Suvremena topografija tematski uključuje tri djela iz povijesti arhitekture. Berlinski Bierpinsel toranjski restoran, jedan od najprepoznatljivijih brutalističkih orijentira u Njemačkoj, 1976. godine sagradili su arhitekti Ursula i Ralph Schuler, a 2010. godine ga je nekoliko umjetnika slikalo povodom ponovnog otvaranja. Sovjetski modernizam u Yerevanu Nineveh Khachatryan i Levona Kirakosyana obuhvaća nekoliko povijesno važnih zgrada / kompleksa, od kojih je jedna Palača mladih koja je izgrađena krajem 1960-ih i srušena 2006. godine kako bi se stvorio prostor za hotel s pet zvjezdica. Željeznički kolodvor u Novom Sadu (1964.) bio je mjesto gdje građani mogu napisati svoje haiku pjesme inspirirane arhitekturom. Igor Vukičević je u užujku 2018. stvorio GIF za otvoreni poziv za ovaj događaj koji je bio referenca na događaj iz 2014. godine kada je kolodvor proslavio 50. rođendan i kada je jedna od čekaonica pretvorena u galeriju za haiku pjesme, crteže i fotografije.

Izložba također uključuje dva projekta promjenjive arhitekture – modularno priuštivo stanovanje Tatiana Bilbao studija i Flexible Bauhaus Penda arhitekata. Dva su djela koncipirana u sklopu programa EPK 2020. u Rijeci – Asimilacija Ide Križaj Leko i Dječja kuća Saše Randić koja je dio reanimacije starog tvorničkog kompleksa Rikard Benčić.

was covered with artificial grass by local green movement (2015). Two animated GIFs are specific critiques of urban planning and cultural politics in Belgrade. Nikola Silic turns the façade of the National Museum into video game, since the institution and the building were under reconstruction for 15 years and the Museum has just recently opened its doors to the public. Luka Tilinger alters coat of arms of the city Belgrade, replacing the fortress with the house of cards, and animating the water as reference to the Belgrade Waterfront project.

Apart from mass protests, demolition of cities and their spectacularization, Contemporary Topography thematically includes three works related to history of architecture. Berlin's Bierpinsel (beer brush) tower restaurant, one of the most recognisable Brutalist landmarks in Germany was built in 1976 by architects Ursula and Ralph Schuler and painted in 2010 by several artists on the occasion of the restaurant's reopening. Soviet Modernism in Yerevan by Nineveh Khachatryan and Levon Kirakosyan includes several historically important buildings/complexes, one of which is the Youth Palace which was constructed by the end of 1960s and demolished in 2006 to make a space for a five star hotel. The Central station in Novi Sad (1964), was venue where citizens could write their haiku poems inspired by architecture. Igor Vukičević created a GIF for the open call for this event in March 2018 which was a reference to event in 2014 when the Station celebrated 50th birthday and when one of the waiting rooms was transformed into a gallery for haiku poems, drawings and photographs.

The exhibition also includes two projects of changeable architecture – modular affordable housing by Tatiana Bilbao studio and the Flexible Bauhaus by Penda Architects. Two works were conceptualised within the ECoC 2020 programme in Rijeka – Ida Križaj Leko's Assimilation and Saša Randić's Children

Bureau Spectacular (Spektakularni ured) i Joseph Henry Kennedy Jr. usredotočili su se na teoriju arhitekture. Još jedna primitivna koliba Spektakularnog ureda je unutarnja „kućica na drvetu” koja odražava pojam primitivne kolibe koju je 1753. predložio francuski filozof Marc-Antoine Laugier. Vjerovao je da bi se arhitektura trebala vratiti na svoje podrijetlo i utjeloviti osnovne, prirodne osobine, koje su u to vrijeme bile u suprotnosti s dominantnim baroknim stilom. Konceptualni projekt Joseph Henry Kennedy Jr. „nije ni crtež ni model, već hibridni medij prikazivanja koji kombinira detaljne konvencije crteža, planova, dionice i nadmorske visine s tjelesnošću modela prezentacije.” Plivati ili potonuti: plutajuća budućnost Maldiva Mayanka Thammalle daje rješenje za očuvanje staništa koje je osuđeno na uništenje rastom razine mora u 21. stoljeću.

Izložba na taj način uključuje djela arhitekata, umjetnika i urednika, od kojih su svi koristili animirane GIF-ove za prezentaciju svojih djela vezanih za prostorne probleme. Animirani GIF je medij koji je simptom de-teritorijalizacije kada se brišu granice između vremena i prostora. Istodobno, ima sposobnost dokumentiranja promjena u povijesti, utjelovljenja progresivnih arhitektonskih koncepta i daje kritičko razmišljanje o društvenoj stvarnosti. Ukratko, on ima sposobnost predstaviti promjene u topografiji, one najmanje promjene koje mogu uveliko utjecati na život.

House that is part of the reanimation of old factory complex Rikard Benčić. Bureau Spectacular and Joseph Henry Kennedy Jr. focus on theory of architecture. Bureau Spectacular's Another Primitive Hut is an “indoor tree-house” that reflects a concept of Primitive Hut proposed in 1753 by French philosopher Marc-Antoine Laugier. He believed that architecture should return to its origins and embody basic, natural qualities, which was at the time in contrast to dominant Baroque style. Conceptual project by Joseph Henry Kennedy Jr. is “neither drawing nor model, but a hybrid medium of representation that combines the detailed conventions of plan, section and elevation construction drawings with the physicality of a presentation model.” Mayank Thammalla's Swim or Sink: Maldives Floating Future gives solution for saving habitation which is doomed by a one meter rise in sea level in the 21st Century.

The exhibition in this way includes works by architects, artists and editors, all of which used animated GIFs to present their works related to spatial issues. Animated GIF is medium which is symptom of de-territorialisation when boundaries between time and space are erased. At the same time, it has capacity to document changes in history, to embody progressive architectural concepts and to give critical reflection on social realities. In short, it has capacity to present changes in topography, those smallest changes that can greatly affect living.

The exhibition is realised as one in series within the project „GIF and Architecture: Visual Practice as Critique“.





VLADIMIR NOVAK

* NE/IMA(M) VREMENA

// I HAVE/THERE IS (NO) TIME

KUSTOSICA * CURATOR
Ivana Vukušić

04.-11.06.2020.



O AUTORU

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Vladimir Novak diplomirao je kiparstvo 2017. godine na Akademiji likovnih umjetnosti u Zagrebu. Dobitnik je Nagrade Goranske kiparske radionice u Lokvama na 13. Trijernalu hrvatskog kiparstva, HPB Grand Prix na 34. Salonu mladih – Panoptikon 2018. godine, te Rektorove nagrade za samostalni projekt 2015. godine. Izlagao je na više samostalnih i skupnih izložbi te boravio na rezidenciji Cité Internationale des Arts u Parizu. Radovi mu se nalaze u Fundusu ALU u Zagrebu i Galerije Antuna Augustinčića u Klanjcu, privatnim kolekcijama te kao javne plastike u Vrsaru i Bjelovaru. Živi i radi u Zagrebu.

BIOGRAPHY

Vladimir Novak received his MA in Sculpture in 2017 at the Academy of Fine Arts in Zagreb. He received several awards: Goranska Sculpture Workshop in Lokve (13th Triennial of Croatian Sculpture), HPB Grand Prix at the 34th Youth Salon – Panoptikon 2018 and Rector's Award for his independent project in 2015. He participated in numerous group and solo exhibitions as well as the Cité Internationale des Arts residence (Paris). His works can be found at the Academy of Fine Arts (Zagreb), in Antun Augustinčić Gallery (Klanjec), in private collections as well as in public spaces in Vrsar and Bjelovar. He lives and works in Zagreb.

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Polazeći od postavke da je improvizacija ključan faktor u stvaranju te da djelo nikad nije gotovo, Vladimir Novak oblikuje umjetnički narativ iz kojeg nastaju dojmive ambijentalne instalacije. No umjetnik nema namjeru dovesti posjetitelje pred gotov čin već ih pozvati na dodatnu interpretaciju koja potom nadograđuje sam rad. Upravo iskustvo posjetitelja Vladimiru je veoma bitna točka polazišta u stvaralaštvu. Snažan poriv za eksperimentiranjem oblikovao je umjetnikov izričaj u kojem kombinira različite medije. Iako je njegov dosadašnji rad prepoznatljiv po monumentalnim skulpturama od raznih materijala poput trstike, drva, željeza, betona i sl., posljednje vrijeme napravio je odmak ka reduciranim formama uz koje kolažira svjetlo, zvuk i projekcije. Posljedica je to i lanjskog boravka na rezidenciji u Parizu (koju mu je omogućila nagrada Grand Prix osvojena na 34. Salonu mladih) kada je napravio preokret u pristupu radu, otvorio se ka drugim materijalima i uveo nove metodologije.

Radovi koje nam ovom prilikom prezentira nastali su u periodu izolacije u sklopu rezidencije CreArt i s obzirom da su producirani u prostorima umjetnikova boravišta ovo je njihova prva javna prezentacija. Narav predstavljenih eksponata svojevrsan je odgovor na proteklo razdoblje pandemije u kojem smo bili prisiljeni odmaknuti se od svakodnevne kolotečine života te zaista uhvatiti onaj, kako ga umjetnik naziva višak vremena. Lišen faktora publike koristi tu novonastalu situaciju za istraživanje vala novih mogućnosti i usmjeravanje fokusa na ono što ga najviše intrigira – sam proces kreacije. Radi se o instalacijama pomalo scenografskog karaktera koje se sastoje od željeznih konstrukcija, drvenih dasaka, papira i ostalih sirovih materijala ukomponiranim sa

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Starting from the premise that improvisation is a key factor in creation and that a work of art is never finished, Vladimir Novak forms an artistic discourse from which impressive ambient installations emerge. Still, the artist does not intend to introduce visitors to the finished act, but to invite them to create additional interpretation, which then upgrades the work itself. The visitor experience is a very important starting point in creativity for Vladimir. A strong impulse for experimentation shaped the artist's expression, in which he combines different media. Although his work as yet included recognizable monumental sculptures made of various materials such as reed, wood, iron, concrete, etc., recently he has shifted towards reduced forms with which he collages light, sound and projections. This is a consequence of his last year's stay at a residence in Paris (which was made possible by the Grand Prix he won at the 34th Youth Salon), when he made a twist in his approach to work, opening up to other materials and introducing new methodologies.

The works he is presenting to us now were created during the period of isolation within the CreArt residence, and since they were produced in the artist's residence, this is their first public presentation. The nature of the exhibits is a sort of a response to the past period of the pandemic, in which people were forced to distance themselves from the daily rut and really capture that – as the artist named it – time surplus. Without the audience, he uses this new situation to explore a wave of new possibilities and to focus on what intrigues him the most – the process of creation. These installations are resembling of scenography, consisting of iron structures, wooden planks, paper and other raw materials combined with light

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svjetlom i zvukom. Mračna atmosferičnost i industrial dojam kojom odišu ove instalacije u prostoru odražava se kroz odabir svjetlosnih efekata i audio pozadine. Konačno, u njih uklapa svoje dugogodišnje afinitete spram instrumentalne eksperimentalne glazbe uživajući u procesu fragmentiranja i kolažiranja istih. Postavljanje preciznih okvira pri samom početku razrade ideje dopušta mu da se unutar njih prepusti polju potpune entropije. A taj, mogli bismo ga nazvati, kaotičan ali smislen proces vođen instinktom jest srž njegova radnog elana. Naglasak nije na završnom produktu već na samoj procesualnosti. Bez ograničavajućeg koncepta, neopterećen finalizacijom, intuitivno asemblira eklektične kompozicije uvijek spremne na daljnju improvizaciju.

and sound. Both the dark atmosphere and an industrial impression that these installations exude in space are reflected through the choice of light effects and audio background. Finally, Novak joins with them his long-standing inclination towards experimental instrumental music, enjoying the process of fragmenting and collaging them. At the very beginning of elaborating an idea, he sets precise frameworks which allow him to indulge in a field of complete entropy. And that – we might call it – chaotic but meaningful process driven by instinct is the core of his work ethic. The emphasis is not on the final product but instead on the process itself. Without a limiting concept, unencumbered by finalization, he intuitively assembles eclectic compositions that are always ready for further improvisation.





KATRIN NOVAKOVIĆ * RIGHT NOW

KUSTOSICA * CURATOR
Natasha Kadin

24.09.-01.10.2020.



O AUTORICI

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Katrin Novaković (1989, Stuttgart) diplomirala je na Umjetničkoj akademiji u Splitu, odsjek Film i video, te magistrirala Animirani film i nove medije na Akademiji likovnih umjetnosti u Zagrebu. Stručnu praksu je odradila u studiu za animaciju Trikk17 u Hamburgu u Njemačkoj. Sa svojim studentskim filmovima osvaja nekoliko nagrada, u distribuciji Bonobo studia i Zagreb filma. Radila je u studiu 3D2D Animatori i povremeno za Hrvatsku radioteleviziju. Godine 2018. članica je žirija na Europskom Festivalu Animiranog Filma Balkanima u Beogradu. Na Baltic trail rezidenciji u Latviji u sklopu EU projekta Future DiverCities počinje se baviti i vizualnim performansom. Godine 2020. je u selekcijskoj komisiji studentskih filmova za Animafest Zagreb.

BIOGRAPHY

Katrin Novaković (1989, Stuttgart) graduated from the Arts Academy in Split (Film and Video department) and holds a Master's degree in Animated Film and New Media from the Academy of Fine Arts in Zagreb. She did her internship at the Trikk17 animation studio in Hamburg, Germany. Her student films won several awards and were distributed by the Bonobo studio and Zagreb film. She worked in the 3D2D Animators studio and occasionally for the Croatian Radio-television. In 2018, she became a member of the jury at the European animated film festival „Balkanima“ in Belgrade. During her Baltic trail residence in Latvia (as part of the EU project Future DiverCities), she started to work with visual performance art. As of 2020, she was chosen to be on the selection committee of student films for „Animafest Zagreb“.

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“Love me and love me right now”, but beware of who’s watching! / „Voli me i voli me upravo sad“, ali pazi tko gleda!

Right Now je glazbeni spot napravljen kombinacijom stop motion animacije i video snimaka za bend ABOP (After je Bolji Od Partija). Za izradu spota napravljene su scenografije i objekti koji putuju kroz razne dimenzije i svjetove. Stop motion animacija je tehnika u kojoj su nepokretni objekti fizički manipulirani u minimalnim razmacima između individualnih fotografija. Zbog tromosti oka, pri projekciji tih fotografija dobiva se privid pokreta. Pretapanjem video snimaka plesa i oživjelih objekata stvara se odnos između vremena, prostora i pokreta, preispitujući svjesnost ljudske percepcije. Katrin Novaković jedna je od najzanimljivijih mladih animatorica, koja svakom svom projektu pristupa interdisciplinarno i igra se pretapanjem i kolaboracijom različitih medija, od videa i video performasa, koreografije, skulpture i animacije, te je video spot koji predstavljamo rezultat umjetničkog istraživanja u različitim novim medijima. Uz to, Katrin sama radi instalacije i skulpture za potrebe svojih video radova, koje onda snima i animira, te tako na neki način predmetima “udahnuje život”, daje karakterne osobine i vodi ih kroz odnos vrijeme – prostor u uvijek izmišljenim ili izmaštanim dimenzijama. Ovaj video spot tako predstavlja umjetnički rad suradnje benda i umjetnice, uz suradnju mnogih mladih stručnjaka iz različitih disciplina, a na izložbi će, osim samog rezultata, odnosno video spota, biti prikazani i objekti korišteni u procesu izrade te „making of“ video.

Katrin Novaković ovim je projektom pokazala širinu vlastitih umjetničkih interesa i mogućnosti kombiniranja istih, te uspješnu suradnju umjetnika raznih disciplina na

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“Love me and love me right now”, but beware of who’s watching!

„Right Now“ is a music video made by combining stop motion animation and videos made for a band named ABOP. Scenographics and objects that travel through various dimensions and worlds were made in order to create this video. Stop motion animation is a filmmaking technique in which objects are physically manipulated in small increments between individually photographed frames so that they will appear to exhibit independent motion or change when the series of frames is played back. By merging videos of dance and animating objects, a relationship between time, space, and thus movement is created, questioning the awareness of human perception.

Katrin Novaković is one of the most interesting young animators, who takes an interdisciplinary approach to each of her projects and plays by merging different media: from film and video performances to choreography to sculpture and animation. The video that we are presented with is a result of her artistic research in various new media. Additionally, Katrin herself makes all of the installations and sculptures for her video works, which she then records and animates, “breathing life” into these objects, giving them specific character traits and guiding them through the time-space relationship in fantastic or imaginary dimensions. This video represents the collaboration between the band and the artist, with the cooperation of many young experts from different disciplines, and the exhibition will – in addition to the result (the video) – showcase the very objects used in the process as well as a “work-in-progress” video.

With this project, Katrin Novaković is showing the breadth of her artistic interests and

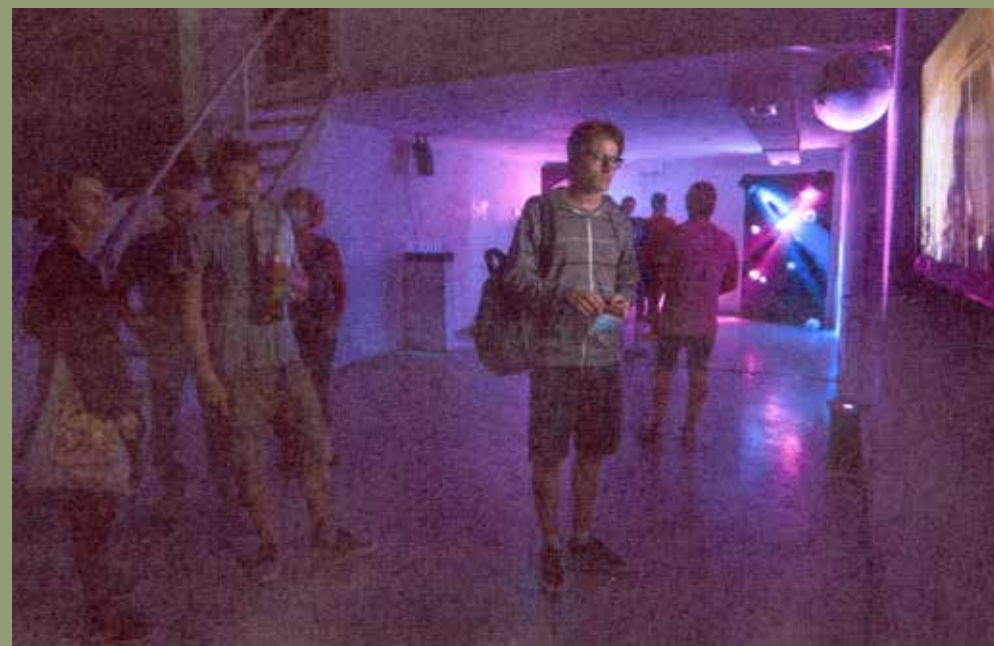
zajedničkom projektu, a rad je prepoznao i prestižni berlinski međunarodni festival Berlin Music Video Awards, koji ga je 2019. godine uvrstio u svoju selekciju najboljih prošlogodišnjih spotova iz cijelog svijeta.

the possibilities of combining them, but also the successful cooperation of artists from various disciplines. The work was recognized by the prestigious Berlin International Festival „Berlin Music Video Awards“, which included the project in its 2019 selection of best videos from around the world.

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IVANA PAPIĆ

* BERLIN OBEĆANI GRAD -
IZVJEŠTAJ IZ CALL CENTRA +
KUSTOSKA ŠKOLA
// THE PROMISED CITY - A
REPORT FROM A
CALL CENTER + CURATOR
SCHOOL

KUSTOSICA * CURATOR
Natasha Kadin

1. - 8.10.2020.

O AUTORICI

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Ivana Papić (Split, 1987.) magistrirala je na Akademiji likovnih umjetnosti Sveučilišta u Splitu, na Odjelu za restauraciju i konzervaciju 2011. godine. Od 2018. studira na specijalističkom postdiplomskom studiju na Institut für Kunst im Kontext na Universität der Künste Berlin. Izlagala je na nekoliko grupnih izložbi u Berlinu, a ovo je njena prva samostalna izložba. Živi i radi u Berlinu te je članica udruge međunarodnih umjetnika u atelier kompleksu WerkStadt.

BIOGRAPHY

Ivana Papić (Split, 1987) acquired her master's degree in 2011 at the Arts Academy of the University of Split, with the Department of Restoration and Conservation. In 2018 she began her postgraduate studies at the Institut für Kunst im Kontext (Universität der Künste Berlin). She has participated in a number of group exhibitions in Berlin, this being her first solo show. She currently lives and works in Berlin, and is a member of the international artists' association at the WerkStadt studio complex.

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Kroz svoj participacijsko-umjetnički rad istražujem životne i radne uvjete radničke klase u suvremenom digitaliziranom društvu. I sama sam bila dio radničke klase posljednjih nekoliko godina života u inozemstvu. U procesu umjetničkog istraživanja koristim fotografiju i biografske intervjuje koje kasnije kolažiram u složenu zvučnu instalaciju koja posjetitelje*ice poziva na kretanje i interakciju. Zvuk, priča i prostor su osnovni elementi rada. Prikupljeni narativi odnosno glasovi, njih 13, govore o opresiji radnika*ca, migracijama, identitetu i pripadnosti.

“Berlin obećani grad – izvještaj iz call centra” je opsežan umjetničko-istraživački projekt u okviru kojeg je Ivana Papić intervjuirala dvadesetak bivših i sadašnjih radnika call centra u Berlinu, agenata i menadžera, mahom mladih i obrazovanih međunarodnih iseljenika. U postavu izložbe protagoniste, koje povezuje posao u call centru u Berlinu, upoznajemo krećući se stanicama instalacije gdje kroz uredske telefone oslušujemo fragmente njihovih života kao slučajni prolaznici u podzemnoj željeznici. Stanice, odn. poglavlja s kratkim pričama prate njihov dolazak u Berlin, rad u call centru i mehanizme opresije s kojima se bore, njihovo poimanje „doma“, i na koncu planove za budućnost.

Berlin je mističan grad, simbol slobode i „boljeg života“, dok je Call Centar simbol kapitalističkog sistema rada i digitalizacije, dvaju svijetova koji se svojim različitim vrijednostima sudaraju i isprepliću. Plodno tlo za call centre korporacije pronalaze u Berlinu zbog velikog priliva expata odnosno imigrantske radne snage koja je zbog velike konkurencije, nedostatka poslova i režima viza često prisiljena prihvatiti niskokvalificirani i uglavnom minimalno plaćeni posao

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Employing a participation-based approach to my art, my aim is to evaluate the living and working standards of the working class in contemporary digital society. In the past few years living abroad, I found myself a part of this same working class. In my artistic explorations, I make use of photography and biographical interviews, which I subsequently assemble in the manner of a collage into a layered sound installation designed to encourage observers to interact and move through it. Sound, Story, and Space form the building blocks of the work. The collection of stories, numbering 13 different narrators, speak of the oppressed status of the working class, of the nature of migrations, of identity and belonging.

“Berlin, The Promised City – A Report From A Call Center” is a comprehensive art-research project wherein Ivana Papić conducted interviews with around twenty former and current employees of a Berlin call center – the group consisted of agents and managers, all young and well-educated immigrants from abroad. The exhibit is set up in such a way that by progressing from one “station” to the next we become acquainted with the different protagonists, the common thread among them being the aforementioned call center. Using office phones, we are able to listen in on fragments from their lives, like passers-by overhearing conversations in the subway. The “stations” of the exhibition, corresponding to different chapters comprising a number of short stories, tell the tale of the narrators’ arrival in Berlin, their time working at the call center, the systems of oppression that they have struggled against, their notions of “home”, and finally their plans for the future.

Berlin is a magical city, a beacon of freedom and a “better life”, whereas the Call Center

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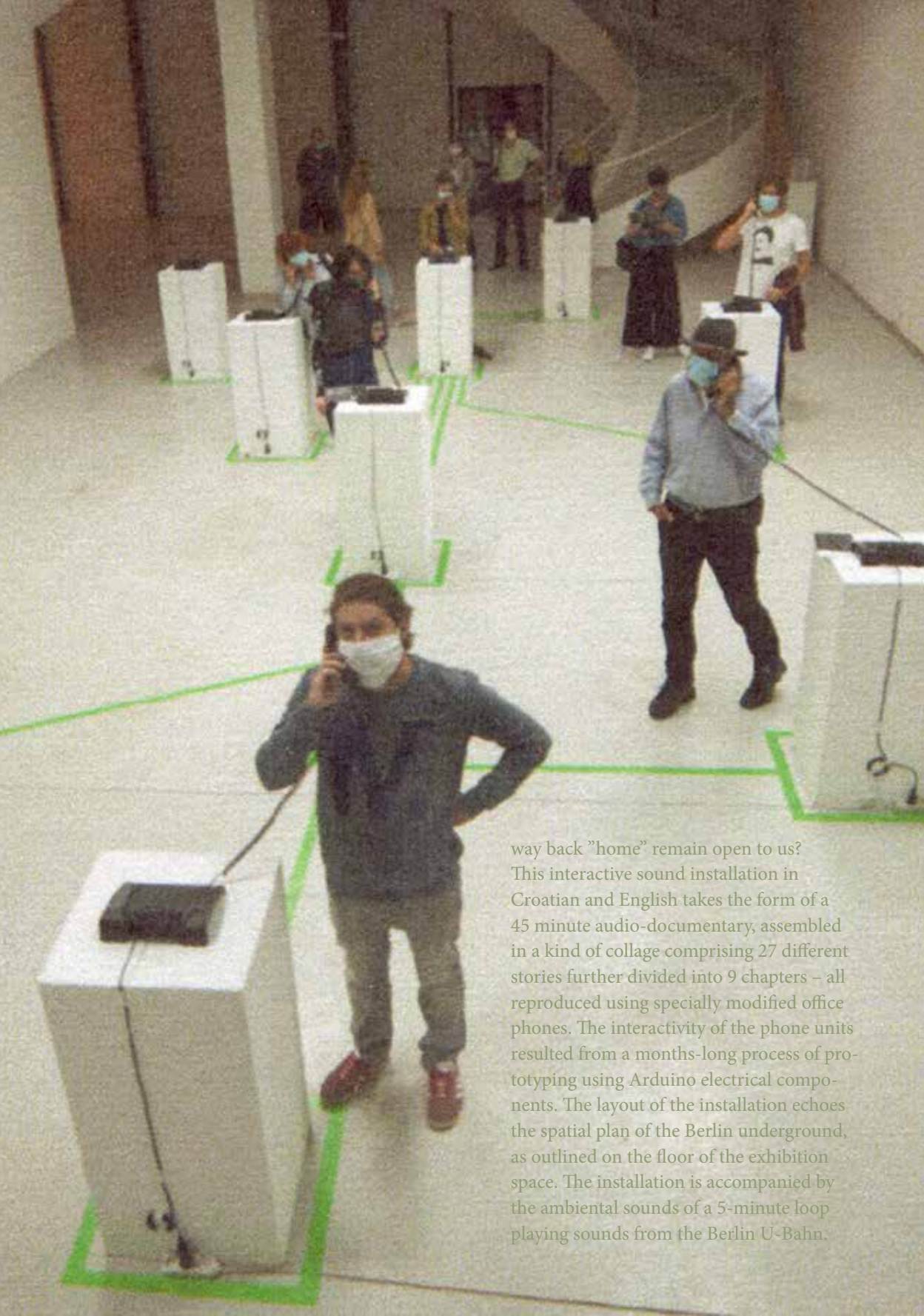
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agenta na telefonu. Za većinu protagonista posao u call centru predstavlja stanicu života u Berlinu, zamku i mukotrpno iskustvo koje su prošli da bi u tom gradu ostali i ostvarili svoje snove. Istovremeno postoji konotacija moderne verzije gastrabajtera gdje se radnici call centra uspoređuju s imigrantima koji su u prošlosti odlazili raditi na nisko plaćene fizičke i građevinske poslove u Njemačku. Među ostalim Ivana Papić ovim istraživačkim radom želi se kritički osvrnuti na takav kapitalistički sistem rada jer call centri nisu pitanje prošlosti, štoviše pojedini rastu u vrijeme COVID19-a s ubrzanom digitalizacijom i automatizacijom. Kriju se iza online platformi, iza kulise atraktivnih šarenih ureda sa “start up”-ovima, prividnim osjećajem „obitelji“ i “ravne hijerarhije”, dok se u pozadini nalazi ista korporacijska piramidalna struktura moći.

Što smo spremni napraviti da bi ostvarili svoje snove? Kakav je otpor radničke klase moguć prema sadašnjim korporacijskim strukturama moći? Postoji li granica između života individualca i bivanja u tkivu radničkog kolektiva, pogotovo u ulozu imigranta? Ostati u rodnoj zemlji ili otići u inozemstvo kao radnik imigrant, te možda i najvažnije pitanje: možemo li se nakon odlaska uopće više vratiti “doma”?

Interaktivna zvučna instalacija na hrvatskom i engleskom jeziku je 45-minutni audio-dokumentarac, kolaž pomalo šaljivih 27 priča podijeljenih u 9 poglavlja i dostupnih za preslušavanje na 9 za ovu priliku adaptiranih uredskih telefona. Interaktivni dio telefona je rezultat višemjesečnog prototipiranja sa Arduino elektroničkim komponentama. Instalacija prostorno ponavlja shemu Berlinske podzemne željeznice koja je iscrtana na podu izložbenog prostora, dok ambijentalni zvuk čini 5-minutni loop sa zvukovima iz berlinskog U-bahna.

serves as a symbol for the capitalist work model and digitalization: two disparate worlds that nevertheless collide and intertwine with respect to the various values they uphold. Different corporations see Berlin as an appropriate homebase for their call centers due to the substantial influx of expats, that is to say work-capable immigrants, into the city. Upon arrival, this class of newcomers is often forced to settle for low-skilled underpaid positions such as that of call operator, owing to high competition, a shortage of jobs, and unfavorable Visa regulations. For the majority of our protagonists, the job at the call center represents a station in their life’s journey, a trap of sorts, and an overall arduous experience that they each had to endure in order to stay in Berlin and be able to continue pursuing their dreams. Among other things, Ivana Papić uses her research in an attempt to critically reexamine this type of capitalist work model, seeing as call centers are not yet a thing of the past. On the contrary, a number of centers are seeing a marked growth in this Covid-19 epoch, fuelled on by ever-increasing digitalization and automation. They persist under the ruse of online platforms, often putting forward a façade of appealing colorful startup office spaces, cultivating an ostensible air of “family” and “flat hierarchy” – all this to conceal the all-too-familiar pyramid-shaped power structure typical of big corporations that continues to operate in the background. What are we prepared to do in the pursuit of our dreams? What forms of resistance are available to the working classes in their struggle with corporate power structures? Is there a clear dividing line between the life of an individual and a life inextricably tied to the fabric of the working masses, especially as it pertains to immigrant lives? The choice between remaining in one’s homeland and moving abroad to become an immigrant worker is compounded by possibly the most crucial of questions: once we’ve left, does the



way back "home" remain open to us? This interactive sound installation in Croatian and English takes the form of a 45 minute audio-documentary, assembled in a kind of collage comprising 27 different stories further divided into 9 chapters – all reproduced using specially modified office phones. The interactivity of the phone units resulted from a months-long process of prototyping using Arduino electrical components. The layout of the installation echoes the spatial plan of the Berlin underground, as outlined on the floor of the exhibition space. The installation is accompanied by the ambient sounds of a 5-minute loop playing sounds from the Berlin U-Bahn.



BOJAN KOŠTIĆ * DAS UNBEHAGEN

KUSTOS * CURATOR
Bojan Krištofić

26.11.-04.12.2020.



O AUTORU

Negdje, nekada, već sam posegnuo za tom paralelom. Trauma, riječ koja na hrvatskom jeziku ima uglavnom zabrinjavajuće značenje, na njemačkom naoko podrazumijeva nešto posve drugo: san. Bilo da se radi o doslovnoj ozljedi ili prenesenoj, potisnutoj rani na duši, u jeziku ovog teksta trauma je zlokobna pojava. Njemački traum može biti skup ugodnih, bezbrižnih slika, no i noćna mora, sjećanje koje proganja čovjeka, duboko pounutreno prilazeći mu u snovima. Metaforički viđeno, rekao bih da je to ključna veza između dvije riječi iste zvučnosti i različitog značenja – poput sna što ga se jedva sjećamo nakon buđenja, ali nastavljamo s danom uz raspoloženje koje nam je ostavio, bilo ono lijepo ili ružno, slatko ili bolno, davno iskušani traumatski događaj postupno, što se tiče pamćenja činjenica, postaje dalek i nejasan, no emocije kakve je uzrokovao se zadržavaju kao pečati. Tvrdi i teški. Ukratko, strukture traume i sna, a moglo bi se reći i: traume sna, slične su fragmentarne su. Ovdje me zadivljuje protočnost značenja između dva jezika, fluidnost riječi kao označitelja isprepletenih stanja, no ponajviše ideja da, kad se određeni sadržaj sasvim ogoli i zadrži u polju jezika kao izvornom sloju bilo kakvog sporazumijevanja, što ne uključuje samo i jedino govor, opreke i veze među snovima i traumama i dalje su suptilno kompleksne, istodobno intrigantne i uznemirujuće. Znana ograničenja govorenog i pisanog jezika pri izražavanju svega što mislimo i osjećamo prilično usložnjavaju priču, što proces prisjećanja sna ili traume čini još izazovnijim, još presudnijim u čitavoj ljudskoj potrebi suočavanja s podsvjesnim. Ili, bolje rečeno, njegovog prihvaćanja. I, kao što se smisao jezika otkriva i doslovno i preneseno, spoznaja da govorna ograničenja također mogu biti takva, dvojaka, isto je tako znanje

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BIOGRAPHY

Somewhere, at some point, I have already grasped at this analogy before. “Trauma”, a word which in Croatian bears such a disquieting meaning, seems to indicate something else entirely in German: a dream. Whether it be a literal injury or a figurative one, a repressed blight of the soul, the language of this text sees trauma as a malicious occurrence. The German traum can denote a collection of pleasant, carefree images, but it can also stand for a nightmare, or a haunting memory, deeply internalized and encroaching upon one’s dreams. Metaphorically speaking, I would say this is the crucial connection between these two words of similar form and divergent meaning — much like a dream that we can barely recall upon waking, though our day is marked by the mood it leaves behind, whether pleasant or vile, sweet or painful, so does a past traumatic event gradually become distant and shrouded in regard to remembering the facts of it, yet the emotions it stirs up linger like signets. Hard and weighty. In short, the structure of trauma and that of dream, or of “the dream trauma”, are similar — they are fragmentary. I am struck by the permeability of meanings between the two languages here, by the fluidity of words as signifiers of these interwoven states, but even more by the idea that, once the substance of the concepts in question are entirely pared down and viewed purely through the lens of language as the grounds of communication (which entails more than mere speech), the tension and connection between dream and trauma remains subtly intricate, intriguing and disturbing at the same time. The well-known limitations of spoken and written language, with regard to expressing our thoughts and emotions fully, further complicate matters, which makes the process of recalling dreams and traumas all the more challenging, and all the more vital to our common need to face the subconscious. Or rather, the need to embrace it. And just as meanings in language are revealed as both

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literal and figurative, the realization that speech impairments too share this dual nature represents knowledge which can be employed creatively and channeled according to its spiritual value. This is precisely what Bojan Koštić, a young artist from Koprivnica, has achieved with his ongoing work titled *Das Unbehagen*, a concept that originated at the Koprivnica Atelier, before being exhibited at the Scheier building in Čakovec and, prior to its final 2020 installment as part of Mavena's New Media Gallery, it was shown also at the Praktika gallery in Split's club Kocka, and at the Prozori gallery in Zagreb (the Silvija Strahimir Kranjčević Library in the Peščenica-Volovčica borough). Some years ago Koštić, a self-taught artist, and Croatian and Latin scholar by profession, had attracted attention (much like his senior Siniša Labrović) at juried group exhibitions such as the Drava Art Biennale, the Istrian Lipa pamti project, and the finalists' exhibition for the Radoslav Putar Award in 2020 (he had similar success in Split as well, at the Galić salon and the joint exhibition put together by HULU ST and the Zagreb Institute for Contemporary Art). He also stood out with his solo performances, his preferred artform up to now, which he used in order to individualize various social problems and frame them in terms of individual responsibility, but also in order to broaden them and to articulate straightforward, impactful and effective messages for a wide audience. Koštić also works as a freelance video producer and photographer for his own studio, Kontraliht. Additionally, he is office manager for the Koprivnica Atelier, where he has curated exhibitions alongside Tanja Špoljar and Petra Travinić since 2015. He is also co-founder of the Koprivnica Forum for Independent Cultural Organizations, as well as co-founder and program manager for the Koprivnica Performance Art and Theater Festival (2014-2019), and the Pod Galgama

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jalne probleme individualizirao u smjeru odgovornosti pojedinca za zatečeno stanje društva, ali i uopćavao s ciljem artikulacije jednostavnih i upečatljivih, djelotvornih kolektivnih poruka. Također radi kao freelance snimatelj i fotograf unutar vlastitog obrta Kontraliht te kao voditelj ureda galerije Atelijera Koprivnica, čiji program priređuje skupa s Tanjom Špoljar i Petrom Travinić od 2015. godine. Ujedno je suosnivač kopriivničkog Foruma udruge nezavisne kulture, suosnivač i programski voditelj Festivala izvedbenih umjetnosti i kazališta (2014. 2019.) te udruge Pod galgama, u sklopu koje je režirao kazališnu predstavu *Krležin ljubavni kviz*, uz druge programe. U usporedbi sa svim tim, moglo bi se reći vrlo ekstrovertnim aktivnostima, među koje se ubrajaju i svojedobno sviranje bas-gitare u art-core kolektivu Moskau, pa i povremeno grafičko oblikovanje, izložbeni koncept *Das Unbehagen* je veoma intimna priča. Koštić ovdje u potpunosti polazi iznutra, iz sebe, preciznije od govorne mane dugogodišnjeg mucanja koje mu nije urođeno, nego je proizašlo iz traumatskih događaja proživljenih u djetinjstvu, povezanih s disfunkcionalnom obiteljskom situacijom. Drugim riječima, njegovo je ponovno i stalno ishodište jezik kao takav, što je i sam potvrdio u intervjuu za Glas Podravine studenoga 2018: "Ističe da svaki njegov performans počinje od jezika, igre riječima ili ideje koja je utjelovljena u nekoj jezičnoj frazi. Smatra da jezik koji pričamo zapravo uvjetuje naš način razmišljanja." Koštićevo shvaćanje i korištenje jezika u radu *Das Unbehagen* je, dakako, višedimenzionalno, ali se konceptom razlaže na nekoliko namjerno jednostavnih, lako razumljivih i suštinski komunikativnih objekata, što jasno pokazuje autorovo osvježavajuće opiranje bilo kakvoj mistifikaciji njegove, kako bi rekao Damir Bartol Indoš, zaslužene teme. Uopće, vrijedi istaknuti da se Koštićev rad, više nego kod drugih kolega njegove generacije, ned-

organization, as part of which he directed the play *Krležin ljubavni kviz*, among others. When compared to all these, one might say, extroverted activities, which also include playing bass guitar for a time in the art-core collective Moskau, and occasional graphic design work, the underlying story of the *Das Unbehagen* concept is a rather intimate one. On this occasion, Koštić draws inspiration entirely from within, from his own inner world. Namely, from a long-standing struggle with an acquired speech impediment – stuttering, born out of traumatic childhood experiences related to a dysfunctional family environment. In other words, his starting point here is, as it has always been, language as such, which he himself confirmed in an interview for Glas Podravine in November 2018: "[Koštić] emphasizes that his every performance begins with language, with wordplay or an idea embodied by some linguistic phrase. He believes our way of thinking is actually predicated on the language we use." Koštić's understanding and use of language in *Das Unbehagen* is, of course, multifaceted. However, it is laid out through a number of intentionally simple, easily understood and essentially communicative objects, which is evident in the artist's resistance to any form of mystification when it comes to his well-earned subject matter, in the words of Damir Bartol Indoš. In general, it is worth noting that Koštić's work, more than that of his contemporaries, relies unambiguously and consciously on the artistic heritage of the neo-avantgarde and of conceptual and post-conceptual art, i.e. on the legacy of the New Art Practice, and the work of the Group of Six Authors – a reliable and direct source of inspiration. In doing so, however, Koštić does not merely refer back to this legacy or imitate it, but rather draws inspiration from the explicitly do-it-yourself spirit of their so-called poor art, hearkening back to the Arte Povera movement of the 60s and 70s, which is in line with his experience growing up in the 2000s, themselves marked by the DIY ethics of post-punk and the independent music scene from which he hails. When considering artists and

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performers born in the 80s and influenced by their respective regional contexts, these types of ethical and aesthetic choices can be subsumed under a common denominator: a reliance first and foremost on one's self, one's immediate local community (at the very least a band), on the resources at one's disposal, and the idea that one is following one's desires using only what is readily available, thus transforming limitations into one's advantages. The emphasis is therefore on the content, which then informs the shape the work will take, and not the other way around. In the prevailing project-based system of cultural politics and production, this kind of outlook all too often fades out of view.

How does Koštić materialize his artistic vision, what procedures does he employ in order to embody his well-earned subject matter, in what way does he transform his individual trauma into a universal and agentive one? Consider first the specific properties of the Praktika gallery, situated underground as part of club Kocka, beneath Split's Youth Center and Multimedia Cultural Center building. These properties certainly had an effect on the layout of the exhibition, which Koštić in any case varies from place to place, from presentation to presentation. On this particular occasion, the set-up extends beyond the gallery space itself, out onto the steps leading from the ground-floor courtyard outside club Kocka down into the Praktika gallery. It is down these steps that the artist laid out pieces of white bread inscribed with large letters spelling out the word KRUH (Croatian for "bread"), but in random order, so as to convey the limitations, difficulties, and even traps of a sort, that arise in speech and writing, i.e. in language. Just like in children's tales of old, these "breadcrumbs" lead visitors down underground, into the unknown, symbolizing the subconscious and repressed, only to be coaxed into the Praktika gallery to face the origin of the trauma, or the subject matter of the exhibition, represented by a mound of jumbled up pieces of bread, or letters, or disconnected words, juxtaposed with a

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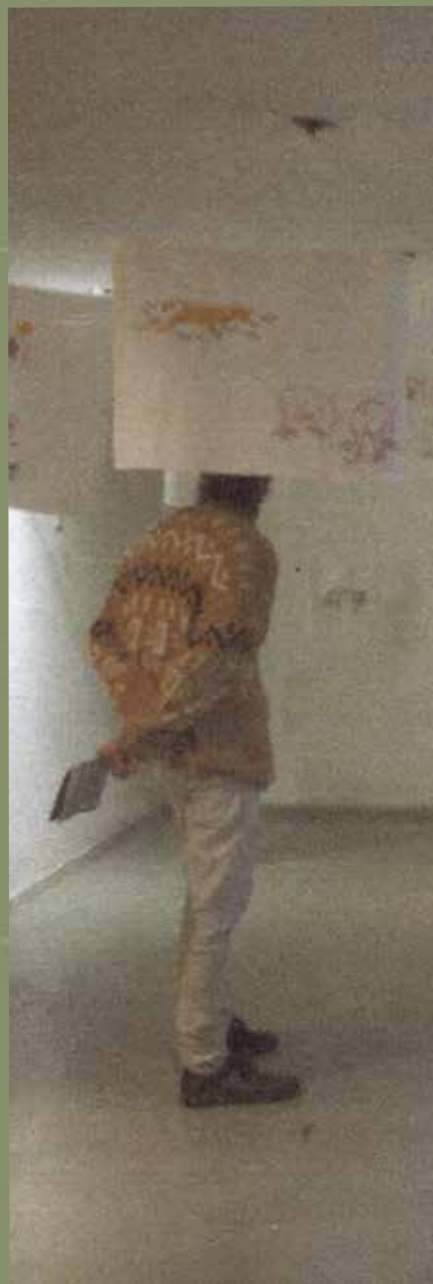


ŽELJKO BELJAN

* MIT, VEZ I VUEKS

KUSTOSICA * CURATOR
Natasha Kadin

12.-18.12.2020.



O AUTORU

Željko Beljan rođen je 1984. godine u Vukovaru. Od 2016. godine studira na Odsjeku za animirani film i nove medije Akademije likovnih umjetnosti u Zagrebu. Ilustracijom, stripom i izradom plakata bavi se od 2010. Prvu samostalnu izložbu imao je 2016. godine u Osijeku. Autor je brojnih plakata za razne zagrebačke klubove i druge umjetničke inicijative i bendove kojima je član ili suradnik.

BIOGRAPHY

Željko Beljan was born in 1984, in Vukovar. He has been a student at the Academy of Fine Arts in Zagreb, department of Animated Film and New Media, since 2016. He has worked with illustration, comics, and poster design since 2010. He had his first solo exhibition in Osijek, in 2016. He has authored numerous posters for various clubs in Zagreb, as well as other art initiatives and musical bands that he is either part of or works with.

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Temama propadanja velikih tvorničkih kompleksa i tranzicijom kao društveno-ekonomskim fenomenom na našim prostorima u okviru ciklusa NMG@PRAKTIKA bavili smo se već nekoliko puta. Počevši od dokumentarno – eksperimentalnog filma Matije Debeljuha Grad od čelika – sjećanje na djetinjstvo, koji za temu uzima grad Zenicu, a predstavili smo ga 2014. godine, zatim Tvornice makedonskog umjetnika Darka Aleksovskog, projekt u kojem su sudjelovali i splitski osnovnoškolci, a koji problematizira propadanje cijelog industrijskog grada Velesa u Makedoniji, koji smo predstavili 2016. godine, zatim istraživački projekt Grupe Borovo Kome treba poduzeće? 2017. i, nama najbližiji, ujedno i najintimniji, fotografski projekt Nade Maleš Dalmatinka 2018. godine.

Umjetnički rad Mit, vez i Vuteks Željka Beljana također nas vodi u njegov rodni grad i sjećanje na djetinstvo odrastanja u još jednom industrijskom gradu – Vukovaru. Mnogi su se umjetnici i znanstvenici na različite načine i putem raznih pristupa bavili ovim „gradom slučajem“ koji je zaista doživio tragičnu priču propadanja urbaniteta i sve strahote rata, ali Beljanov rad nam, za razliku od patosa koji uvijek prati priču o Vukovaru, donosi jedan razigran i poprilično humorističan pristup. Naime, Beljan pokušava iscrtati mit o propasti tvornice tekstila i trikotaže Vuteks, koja je u svojim najboljim danima zapošljavala oko 1500 Vukovaraca, a nakon mnogih promjena u 90-tima potpuno je propala 2000. godine. Umjetnik u svome statementu navodi kako je htio izbjeći stalno ponavljanje priče o propasti koja je na području Slavonije već gotovo postala dio folkloru te se može primijeniti na bilo koju granu industrije, već je pokušao napisati mit o samom uništenju in-

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The deterioration of large industrial complexes and the socioeconomic phenomenon of transition in our corner of the world are issues we have previously addressed multiple times within the scope of the NMG@PRAKTIKA exhibition cycle. Starting with Matija Debeljuh's experimental documentary Steel City – Memories of Childhood, focusing on the city of Zenica, which we featured in 2014, followed by Macedonian artist Darko Aleksovski and his project Factories in 2016, a project even elementary school students took part in, dealing with the desolation of the entire industrial city of Veles, Macedonia; In 2017, there was the Borovo Combine's research project titled Who Needs the Enterprise? and finally in 2018 a photography project which hit closest to home, literally and emotionally – Dalmatinka by Nada Maleš.

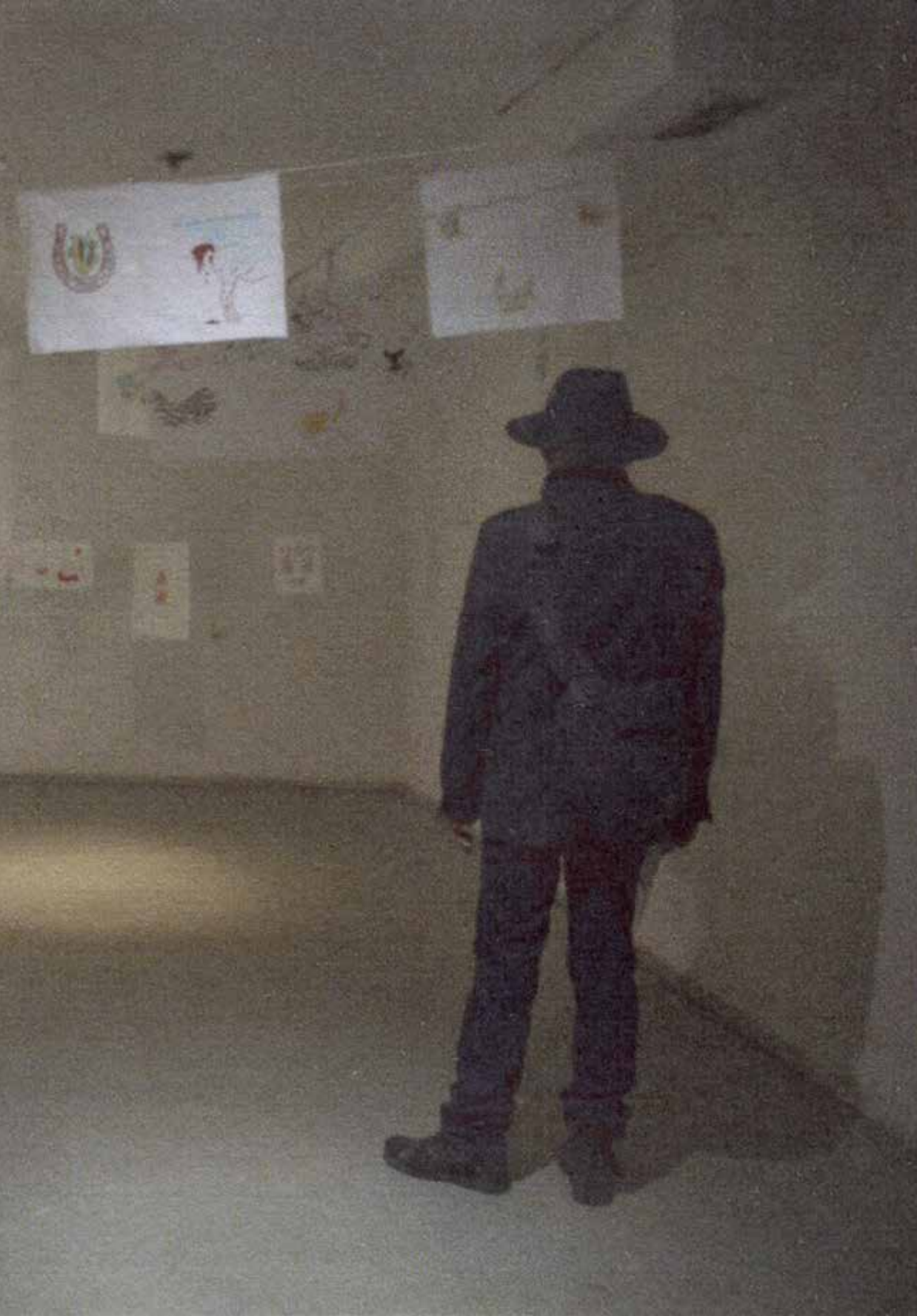
In his work Myth, Embroidery and Vuteks, Željko Beljan takes us to his own hometown and through his memories of growing up in yet another industrial city – Vukovar. Numerous artists and scholars have in various ways and through different approaches dealt with this “case study” of a city – a city which undeniably tells a tragic tale of the decline of urban life and the atrocities of war. Beljan's work, however, in contrast to the usual pathos that accompanies stories of Vukovar, brings a playful and notably humorous approach to the matter. In effect, Beljan attempts to outline the myth behind the decline of the Vuteks textile and knitwear factory, which in its heyday employed around 1500 locals, but following a series of changes in the 90s eventually completely ceased functioning in 2000. In his statement, the artist emphasizes that he did not wish to contribute to the oft-told story of decline that has by now become almost a part of Slavonian folklore and is applicable to any branch of the economy. Rather, he attempted to forge a myth centered on the decline of industry particularly as it

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dustrije na primjeru tvornice Vuteks. Beljan je u svom radu, koji se sastoji od 25 vezova na bijelim platnima različitih formata slobodno postavljenih u prostor dekonstruirao gotovo sve; osobnu mitologiju, autobiografske elemente, klasične prizore kuhinjskih vezova, kult hrane i pitomog – ravničarskog krajobraza, obiteljsku povijest i fiktivni (fantastični) imaginarij. Tako na njegovim naizgled nevjesticima vezovima (a vezenju ga je naučila majka) nalazimo cijelu paletu likova i prizora klasičnih za ondašnje krajeve, kao što su beskrajni slavonski i podunavski krajolici, stripovski kadrovi pataka, letećih svinja i izmaštanih dupina, neizbježni kotao za rakiju te suptilno povremeno postavljeni znakovi za tretiranje odjeće koji postoje na svakom tekstilnom proizvodu, a sve zajedno ne može izbjeći usporedbi sa starinskim vezovima s natpisima o “dobroj domaćici” koje je svaka kuća tada imala uz ognjište, a danas ih možemo naći u postavima etnografskih muzeja tih krajeva. Obzirom da se umjetnik u svom radu bavi ilustracijom, stripom i izradom plakata, iako naznake svakog od ova tri medija vidimo kroz rad Mit, vez i Vuteks, zanimljivo je da je umjetnik posegao baš za ovim davno zaboravljenim ručnim radom, kako bi na vrlo jedinstven, specifičan i netraumatičan način ispričao osobnu priču i traumu, ali i sasvim drugačiju uspomenu na jedan grad i njegovu povijest.

pertains to the Vuteks plant. In his work, comprising 25 white canvas embroideries in varying formats and arranged freely in the exhibition space, Beljan has deconstructed nearly everything: his personal mythology, autobiographical elements, classic scenes typical of kitchen embroideries, the cult of food and the tame landscape of the plains, his family history, and a fictitious (fantastical) imaginarium. His seemingly unrefined embroideries (a skill taught to him by his mother) exhibit a plethora of characters and settings typical of his homeland, such as the unbounded Slavonian and Danube valley landscapes, comic book-style depictions of ducks, flying pigs, imagined dolphins, and the indispensable rakija (schnapps) cauldron. All this is subtly interspersed with clothing treatment symbols, of the kind you would find on any textile product. The entire composition is unmistakably reminiscent of old-fashioned embroideries with adages describing “the good housewife” – embroideries which in times gone by could be found in any household, right next to the hearth or stove. Today, one might find them in the collections of ethnographic museums in the area. Given that the artist normally works with illustrations, comics, and poster design, and despite all three of these mediums leaving a mark on Myth, Embroidery and Vuteks, it is interesting to note that the artist opted for this long-forgotten form of handicraft in order to convey a personal memory and a trauma, as well as a different kind of reminiscence about a city and its history, but in a highly unique, distinct and nontraumatic manner.



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IVANA TKALČIĆ

* WHY AM I SEEING THIS POST?

KUSTOSICA * CURATOR
Tina Vukasović Đaković

28.01.-05.02.2021.



O AUTORICI

Ivana Tkalčić (1987.) suvremena je multimedijalna umjetnica. Magistrirala je na Ekonomskom fakultetu u Zagrebu 2012. godine, nakon čega je upisala Akademiju likovnih umjetnosti u Zagrebu gdje je završila preddiplomski studij. Edukaciju nastavlja na Akademiji likovnih umjetnosti u Munichu, Njemačkoj, a potom i stiče magistrarsku titulu na ALU Zagreb 2016. godine. Sudjelovala je na više samostalnih izložbi u Hrvatskoj i Europi te brojnim grupnim izložbama u svijetu.

135 Dobitnica je više nagrada: Erste fragmenti 12, Austrija; Rektorove nagrade za najbolje studente, Zagreb; RCAA – young European art award, Austrija te HPB Grand Prix award na 35. Salonu mladih, Zagreb. Sudjelovala je na više rezidencija u Zagrebu, Italiji, Nizozemskoj, Poljskoj, Norveškoj Austriji i Grčkoj. Rad Why am I seeing this post? rezultat je umjetničkog istraživanja provedenog u suradnji sa Zajedničkim istraživačkim centrom Europske komisije u Ispri.

BIOGRAPHY

Ivana Tkalčić (born in 1987) is a contemporary multimedia artist. She obtained her master's degree in 2012 from the Faculty of Economics and Business at the University of Zagreb and later went on to study at the Academy of Fine Arts Zagreb (ALU), where she achieved the title of Bachelor of Arts. She continued her education at the Academy of Fine Arts in Munich, Germany, before proceeding to complete her master's degree at Zagreb's ALU in 2016. She has exhibited independently a number of times in Croatia and Europe, as well as taken part in group exhibitions abroad.

She has received numerous awards: Erste Fragments 12 (Austria), The Chancellor's Award for Student Excellence (Zagreb), RCAA – young European art award (Austria), and the HPB Grand Prix award at the 35th Youth Salon (Zagreb). She has participated in multiple residencies in Zagreb, Italy, The Netherlands, Poland, Norway, Austria, and Greece. Why am I seeing this post? is a piece that resulted from art research conducted in collaboration with the Joint Research Center of the European Commission headquartered in Ispra, Italy.

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Četiri videa Ivane Tkalčić sastoje se od velike količine sadržaja pronađenih materijala tako da se svakim novim gledanjem otkrivaju novi slojevi. Dati smisao i povezati nasumično odabrana videa moguće je donekle u kontekstu minuciozne preciznosti autorice u njihovoj sinkronizaciji. Video komuniciraju jedan s drugim. Programirani su da odlučuju hoće li ignorirati ili odgovoriti na međusobno podijeljenu informaciju neovisno o promatraču. Promatrač je u ovom slučaju poput uljeza kojem točna informacija/istina bježi pred očima. Pojam stvarnosti i sigurnost u ispravnost čitanja poruke potpuno je anuliran. Svaki video se povremeno prelijeva u neki drugi ostvarujući komunikaciju ili namećući mišljenje. Djeluju povezani, ali ne objašnjavaju, ne govore o autorici ni o korisnicima, nisu dio cjelovitog sadržaja, izgledaju poput dogovorenog kaosa koji nudi više pitanja nego odgovora. Što vidimo kada gledamo? Što je stvarno? (1) Nekoliko dana nakon što smo Ivana i ja razgovarale o izložbi putem online aplikacije te nakon što sam pretraživala ključne podatke vezane uz njezin rad (2), na stranici Novosti mog Facebook računa, zahvaljujući algoritmima, među predloženim člancima iskače vijest. Naslov The Guy Who Built The World Wide Web Is Building A 'New Internet', Where You Control Your Data (3) odmah mi je ukrao pogled i naveo me na razmišljanje koliko su stvari krenule po krivu kada ni Tim Berners – Lee, otac Interneta, nije zadovoljan načinom sakupljanja podataka te želi dominirati novom verzijom wild and free Interneta. Je li Novi Internet rješenje za povratak kontrole nad našim podacima i nad onim što vidimo? Ono što vidimo, čujemo i doživimo može se preoblikovati ovisno o dostupnosti informacija i tehnologija što utječe na novo

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Employing a participation-based approach to my art, my aim is to evaluate the living and working standards of the working class in contemporary digital society. In the past few years living abroad, I found myself a part of this same working class. In my artistic explorations, I make use of photography and biographical interviews, which I subsequently assemble in the manner of a collage into a layered sound installation designed to encourage observers to interact and move through it. Sound, Story, and Space form the building blocks of the work. The collection of stories, numbering 13 different narrators, speak of the oppressed status of the working class, of the nature of migrations, of identity and belonging.

"Berlin, The Promised City – A Report From A Call Center" is a comprehensive art-research project wherein Ivana Papić conducted interviews with around twenty former and current employees of a Berlin call center – the group consisted of agents and managers, all young and well-educated immigrants from abroad. The exhibit is set up in such a way that by progressing from one "station" to the next we become acquainted with the different protagonists, the common thread among them being the aforementioned call center. Using office phones, we are able to listen in on fragments from their lives, like passers-by overhearing conversations in the subway. The "stations" of the exhibition, corresponding to different chapters comprising a number of short stories, tell the tale of the narrators' arrival in Berlin, their time working at the call center, the systems of oppression that they have struggled against, their notions of "home", and finally their plans for the future.

Berlin is a magical city, a beacon of freedom and a "better life", whereas the Call Center

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ljudsko stanje, svijest i percepciju. Postoji li naša stvarnost ili svatko od nas živi u svom vlastitom balonu tzv. bubble vision-u u ugodnoj iluziji? Izuzimanjem iz stvarnosti ulazimo u svijet virtualne stvarnosti u kojem smo u centru, okruženi bilo kojom lokacijom ili informacijom koja je ispred nas postavljena za naše dobro ili za naše interese. Naše ja u tom svijetu nije stvarno, izolirani smo i gledamo u nešto što je konstruirano i programirano, pretpostavljajući da je to što vidimo koherentno i ekvivalentno stvarnosti. Problem takvog pogleda je u tome što se nalazimo u intelektualnoj izolaciji, u tzv. paralelnom informacijskom svemiru, koji se hrani samim sobom. Kao rezultat izoliramo se u vlastite kulturne i/ili ideološke balone. Informacije i slike kojima smo okruženi postaju dio naše percepcije svijeta, naše točke gledišta, razumijevanja stvarnosti – temelj za razmišljanje i djelovanje. U personaliziranom obraćanju korisnicima velike digitalne platforme koriste probrane riječi: kontrola, iskustvo, akcija, interesi, ugoda, omogućavanje, interakcija, popularnost, odabir, spajanje, a kojima u suštini maskiraju dozvole za praćenje, pohranu podataka i kontrolu nad odabranim sadržajem. Živimo u svijetu prividne kontrole sadržaja koji nam je dostupan i naš utjecaj na slike i informacije koje će nam biti vidljive je minimalan, a granica između online i offline života je nestala. Je li svrha čovjeka u novom digitalnom dobu da bude samo dijelom statistike i izvorom podataka? Na dan završavanja teksta za izložbu algoritmi na mojim Facebook Novostima u rubrici Također bi Vam se moglo svidjeti izbacuju stranicu s prigodnim člankom sljedećeg naslova: After You Die, Microsoft Wants to Resurrect You as a Chatbot. (4) Kakva bi to nova verzija mene bila i želim li uopće postojati na takav način? Mislim da je preporuka bila namijenjena nekom drugom. Ako nam i nije jasno ili smo zabrinuti za potencijalnu zloupotrebu osobnih podataka uvijek se možemo osloniti

serves as a symbol for the capitalist work model and digitalization: two disparate worlds that nevertheless collide and intertwine with respect to the various values they uphold. Different corporations see Berlin as an appropriate homebase for their call centers due to the substantial influx of expats, that is to say work-capable immigrants, into the city. Upon arrival, this class of newcomers is often forced to settle for low-skilled underpaid positions such as that of call operator, owing to high competition, a shortage of jobs, and unfavorable Visa regulations. For the majority of our protagonists, the job at the call center represents a station in their life's journey, a trap of sorts, and an overall arduous experience that they each had to endure in order to stay in Berlin and be able to continue pursuing their dreams. Among other things, Ivana Papić uses her research in an attempt to critically reexamine this type of capitalist work model, seeing as call centers are not yet a thing of the past. On the contrary, a number of centers are seeing a marked growth in this Covid-19 epoch, fuelled on by ever-increasing digitalization and automation. They persist under the ruse of online platforms, often putting forward a façade of appealing colorful startup office spaces, cultivating an ostensible air of "family" and "flat hierarchy" – all this to conceal the all-too-familiar pyramid-shaped power structure typical of big corporations that continues to operate in the background. What are we prepared to do in the pursuit of our dreams? What forms of resistance are available to the working classes in their struggle with corporate power structures? Is there a clear dividing line between the life of an individual and a life inextricably tied to the fabric of the working masses, especially as it pertains to immigrant lives? The choice between remaining in one's homeland and moving abroad to become an immigrant worker is compounded by possibly the most crucial of questions: once we've left, does the

na odgovore Službe za česta pitanja koja će nas umiriti: Zašto vidite ovu objavu? Jer počevši od danas imat ćete još više informacija i kontrole nad svojim iskustvom kako bi bolje razumjeli i lakše kontrolirali ono što vidite. (5)

(1) Mitchell, W.J.T. (2005) What Do Pictures Want?, University Of Chicago Press, Chicago: Slike su oduvijek bile s nama, uključujući sliku svijeta. U različitim razdobljima i na različitim mjestima postojale su različite slike svijeta. One mogu promijeniti percepciju preokrećući logično, zamagljivanjem razlike između stvarnosti i reprodukcije. Prirodno vjerujemo u njihovo postojanje, no one samo naizgled podsjećaju na stvari, događaje i osobe.

(2) Ovaj rad nastaje u suradnji s Europskim istraživačkim centrom, Europske komisije. Osnova za razvoj koncepta su istraživanja znanstvenika Iana Vollbrachta koji se bavi temom “društvenih mreža i bubble internet”, Nicole Dewandre koja istražuje “što znači biti čovjekom u hiperpovezanom dobu” i istraživanje Stephane Chaudroue o “Identitetu u digitalnom dobu”.

(3) [HTTPS://WWW.THEARIZONATELEGRAPH.COM/THE-GUY-WHO-BUILT-THE-WORLD-WIDE-WEB-IS-BUILDING-A-NEW-INTERNET-WHERE-YOU-CONTROL-YOUR-DATA/](https://www.thearizonatelegraph.com/the-guy-who-built-the-world-wide-web-is-building-a-new-internet-where-you-control-your-data/)

(4) [HTTPS://WWW.POPULARMECHANICS.COM/TECHNOLOGY/ROBIBERECKA@GMAIL.COMOTS/A35165370/MICROSOFT-RESURRECTS-THE-DEAD-CHATBOTS](https://www.popularmechanics.com/technology/robiberecka@gmail.comots/A35165370/microsoft-resurrects-the-dead-chatbots)

(5) Vaše Novosti su uvijek personalizirane za vas – i počevši od danas imat ćete i još i više informacija i kontrole nad svojim iskustvom. Predstavljamo vam “Zašto vidim ovu objavu” kako bi vam pomogli da bolje razumijete i lakše kontrolirate što vidite od svojih prijatelja, Stranica ili Grupa u vašim Novostima. (Facebook)

way back ”home” remain open to us? This interactive sound installation in Croatian and English takes the form of a 45 minute audio-documentary, assembled in a kind of collage comprising 27 different stories further divided into 9 chapters – all reproduced using specially modified office phones. The interactivity of the phone units resulted from a months-long process of prototyping using Arduino electrical components. The layout of the installation echoes the spatial plan of the Berlin underground, as outlined on the floor of the exhibition space. The installation is accompanied by the ambient sounds of a 5-minute loop playing sounds from the Berlin U-Bahn.



ROBERT FIŠER

* TAMNA STVAR

// DARK MATTER

KUSTOS * CURATOR
Vedran Perkov

25.02.-05.03.2021.



O AUTORU

Rober Fišer rođen je u Osijeku 1976. godine. Diplomirao 2012. na Umjetničkoj akademiji u Osijeku. Aktivno izlažem od 2008. godine, te je do sada ostvario više samostalnih i skupnih izložbi. Za svoj rad nekoliko puta nagrađivan. Član Hrvatskog društva likovnih umjetnika u Osijeku i jedan od osnivača Popup projekta. Bavi se slikarstvom i multimedijom. Živi, radi i djeluje u Osijeku.

BIOGRAPHY

Robert Fischer was born in Osijek in 1976. He graduated in 2012 at the Academy of Arts in Osijek and have been actively exhibiting since 2008, so far he has had several solo and group exhibitions. Awarded several times for his work. Member of the Croatian Society of Fine Artists in Osijek and one of the founders of the Popup project. He is engaged in painting and multimedia. He lives and works in Osijek.

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Nedavno sam pročitao zanimljivu priču. Skupina znanstvenika, uglavnom astronoma, trebala je vladinom odboru, odnosno financijerima, predstaviti rezultate svojih istraživanja u okviru kojih su podatke prikupljali pomoću radioteleskopa. Za razliku od klasičnog, optičkog teleskopa, koji kroz leću prikuplja vidljivu svjetlost omogućujući nam da svojim okom vidimo nebeska tijela i pojave, radioteleskop prikuplja i mjeri svemirske radiovalove. Pomoću radioteleskopa prikuplja se velika količina matematičkih podataka koje znanstvenici kasnije interpretiraju, prema njima donose zaključke ili na njima grade različite teorije. Znajući da suhoparan niz brojeva, grafova i izračuna neće ništa značiti ne-stručnjacima iz komisije, znanstvenici su odlučili predočiti im podatke u obliku slika. Radilo se, dakle, o vizualizaciji, odnosno vizualnoj interpretaciji znanstvenih izvještaja. Kao osnovu za izradu slika upotrijebili su pejzaže engleskog slikara Williama Turnera. Pojedininim skupinama podataka dodijeljene su određene boje koje nalazimo na Turnerovim slikama. Varijacije u podacima posljedično su mijenjale tonove boje, način „slikanja“, „poteze“... Dobivene slike komisija je mogla razumjeti. Bile su im familijarne i bliske. Znanstveni podatci postali su im jasni(ji) jer su u njima vidjeli likovnu kvalitetu. Znanstvenici su na ovaj način uspjeli članovima komisije prenijeti rezultate svoga rada i opravdati troškove provedbe istraživanja. Radovi Roberta Fišera također imaju korijen u znanosti, točnije u teorijama kvantne fizike. No, za razliku od dovitljivih znanstvenika iz priče, Fišer ne poseže za ilustriranjem znanosti. On uzima osnovne pojmove kvantne teorije (hiperprostor, tamna tvar, crna rupa, horizont događaja itd.) kao polazište za promišljanje, kao teorijsku podlogu u umjetničkom

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I came across an interesting story recently. A team of scientists, mostly astronomers, was tasked with presenting the results of their research, involving data collection using radio telescopes, to a government-appointed committee of finance planners. In contrast with the classic optical telescope which utilizes a lens to gather visible light, thereby allowing us to observe celestial bodies and phenomena with our own eyes, the radio telescope gathers and measures cosmic radio waves. Radio telescopes facilitate the collection of large quantities of mathematical data, which is subsequently interpreted by scientists and used as a foundation for further inferences and all manner of theoretical advances. The team of scientists, knowing fully well that a tedious sequence of numbers, graphs and calculations would not mean a thing to the laypeople appointed to the committee, decided therefore to present their data in pictorial form. In other words, this was a visualization, or visual interpretation, of scientific articles. To serve as the basis for the production of this imagery they had settled on the landscape paintings of English painter William Turner. Certain collections of data were assigned distinct colorings, all sampled from Turner's work. The variability in the data was, consequently, expressed through shifts in color tone and changes to the modes of "painting", the "brushwork"... The images thus obtained could be understood by the committee. They felt familiar and immediate to them. The scientific data was made clear(er) by virtue of the visual quality imparted to it. This approach enabled the scientists to successfully convey the results of their work to the members of the committee, and to justify their research costs. Robert Fišer's work is also rooted in science, more specifically in quantum

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ijsku podlogu u umjetničkom istraživanju likovnog, vizualnog jezika. Kao što same pojmove ogoljuje do njihove suštine, vrlo često ekscesom uspostavljajući ili ukazujući na pravilo, Fišer i svoj vizualni izričaj svodi na najmanju moguću mjeru. Redukcijom likovnosti iznosi svoja razmišljanja o osnovnim terminima likovnog jezika kao što su slika, prostor ili medij.

Redukcija likovnih elemenata, dakako, ne rezultira redukcijom u značenjskom, konceptualnom smislu. Svi radovi Roberta Fišera duboko su promišljeni. Znanstvena podloga, prema kojoj nastaju, nije dovedena na nivo banalnosti ili dosjetke. U svojim objašnjenjima o konceptualnom porijeklu radova Fišer je (znanstveno) egzakatan i jasan. Budući da radovi prikazani na ovoj izložbi imaju ključ po kojemu se čitaju i interpretiraju, najbolje ih je objasniti citiranjem ili parafraziranjem samog autora.

U radu Tamna tvar 2 Fišer promišlja o vidljivom i nevidljivom; o segmentima stvarnosti koji su vidljivi samo po posljedicama koje ostavljaju. Tamna tvar 2 je site-specific instalacija postavljena na podu galerije. Radi se o objektu razlistanih formi kojem je na neke dijelove površine nanosena specijalna boja. Ta boja postaje vidljiva tek kada je se izloži UV svjetlu (zapravo, UV zračenju). Ni pod UV svjetlom, međutim, mi ne možemo izravno vidjeti sloj boje, već samo vidljivu svjetlost reflektiranu o obližnju površinu, u ovom slučaju na pod.

10-44 sekundi matematički je logaritam koji predstavlja kratak period koji je uslijedio nakon Velikog praska, kada su nastali vrijeme i prostor, odnosno osnovne dvije vrijednosti našeg poimanja stvarnosti koje Fišer otjelovljuje u radu 10-44 sec. Umjetnik projicira bijeli šum na objekt u prostoru, pretvarajući ga tako u vrijeme, prostor i materiju. Većinu bijelog šuma, koji inače vidimo kao snijeg na TV zaslonu kada nema programa, uzrokuje pozadinsko kozmičko zračenje.

Crvotočina je site-specific instalacija.

theory. However, unlike the inventive scientists from our story, Fišer does not venture into the visualization of science. Rather, he takes certain basic concepts from quantum theory (hyperspace, dark matter, black hole, event horizon, etc.) and uses them as the foundation for further reflection, or as a theoretical backdrop to his artistic explorations of pictorial or visual language. Just as he strips these concepts down to their bare essences – his frequent use of excess serving only to better establish or point to this more general rule – Fišer pares down his own visual language to the bare necessary minimum. This reductionist approach allows him to put forth his musings on the nature of fundamental visual vocabulary items such as image, space, or medium. Of course, the resulting reduction of visual elements does not entail a reduction at the level of meaning or concept. All of Robert Fišer's work is deeply deliberate. The scientific bedrock which supports his work is never so austere as to become banal or anecdotal. His own elaborations relating to the conceptual provenance of his work display considerable (scientific) exactness and clarity.

Seeing as the pieces being exhibited on this occasion come with a unique key by which to read and interpret them, it is probably best to allow the author's own words, or at least a handful of paraphrases thereof, to elaborate on the exhibit further:

Dark Matter 2 represents Fišer's meditations on the nature of visibility and invisibility; on the existence of elements of reality that are visible only by virtue of the effects they leave in their wake. A site-specific installation, Dark Matter 2 makes use of the floorplan of a given gallery. It is an object comprised of unfurling forms, parts of which have been treated with a special coating of paint. This paint is only visible when exposed to UV light (or rather UV radiation). But even under UV light we cannot actually perceive this paint layer directly, we may only ob-

Horizontalne i vertikalne linije na zidovima predstavljaju prostorno-vremenski kontinuum. Povremeno prekidanje linija, njihovo izmještanje u prostor ili nadomještanje u drugom materijalu, djeluju poput ekscesa, nepravilnosti. U isto vrijeme one naglašavaju i potvrđuju red, poredak. Takvi odmaci u isto vrijeme povezuju prostor u jedinstvenu cjelinu. Djeluju poput crvotočine koja spaja udaljene elemente tvoreći ambijent, odnosno prostor i hiperprostor.

Poliptih Horizont događaja izrađen je od dvije površine čiji rubovi reflektiraju svjetlost na prostor koji ih razdvaja i odjeljuje. U općoj teoriji relativnosti termin horizont događaja je uopćeni naziv za vremensko-prostornu granicu koja dijeli prostor na dva dijela između kojih je nemoguća komunikacija. Najčešće taj termin vezujemo uz fenomen crne rupe. Ulaskom u prostor unutar horizonta događaja prestaju važiti uobičajena pravila i zakoni fizičkog svemira. Materija, energija, pa niti svjetlost, ne mogu izaći iz takvog prostora. Prije ili kasnije svaka će se stvar unutar horizonta sabiti do točke singulariteta. Takav je i princip rada i stvaranja Roberta Fišera: elemente od kojih gradi djelo on fizički i teorijski sažima do krajnje točke mogućega.

Cijelu ovu izložbu doživljam kao svojevrsni horizont događaja. S jedne strane imamo fizički, „normalni“, svijet – svemir – prostor, onaj kojega proučavaju znanstvenici s početka ovog teksta, dok je s druge strane svijet umjetnosti kojim se Fišer bavi. Na jednoj strani je moguće, dok je na drugoj strani sve moguće.

Jer upravo u umjetnosti, za razliku od stvarnosti, sve je moguće.

serve the visible light reflected off of nearby surfaces, such as the floor in this case.

10-44 seconds: a logarithmic mathematical expression that denotes the scale of the brief time period directly after the Big Bang, when time and space came into being – the two fundamental attributes of our perception of reality. It is these two attributes that are given form in Fišer's 10-44 sec. The artist projects an overlay of white noise onto an object in the exhibit space, and in doing so transforms the object into raw time, space and matter. White noise, of the type one might find on a TV screen after scheduled programming hours, consists for the most part of cosmic background radiation.

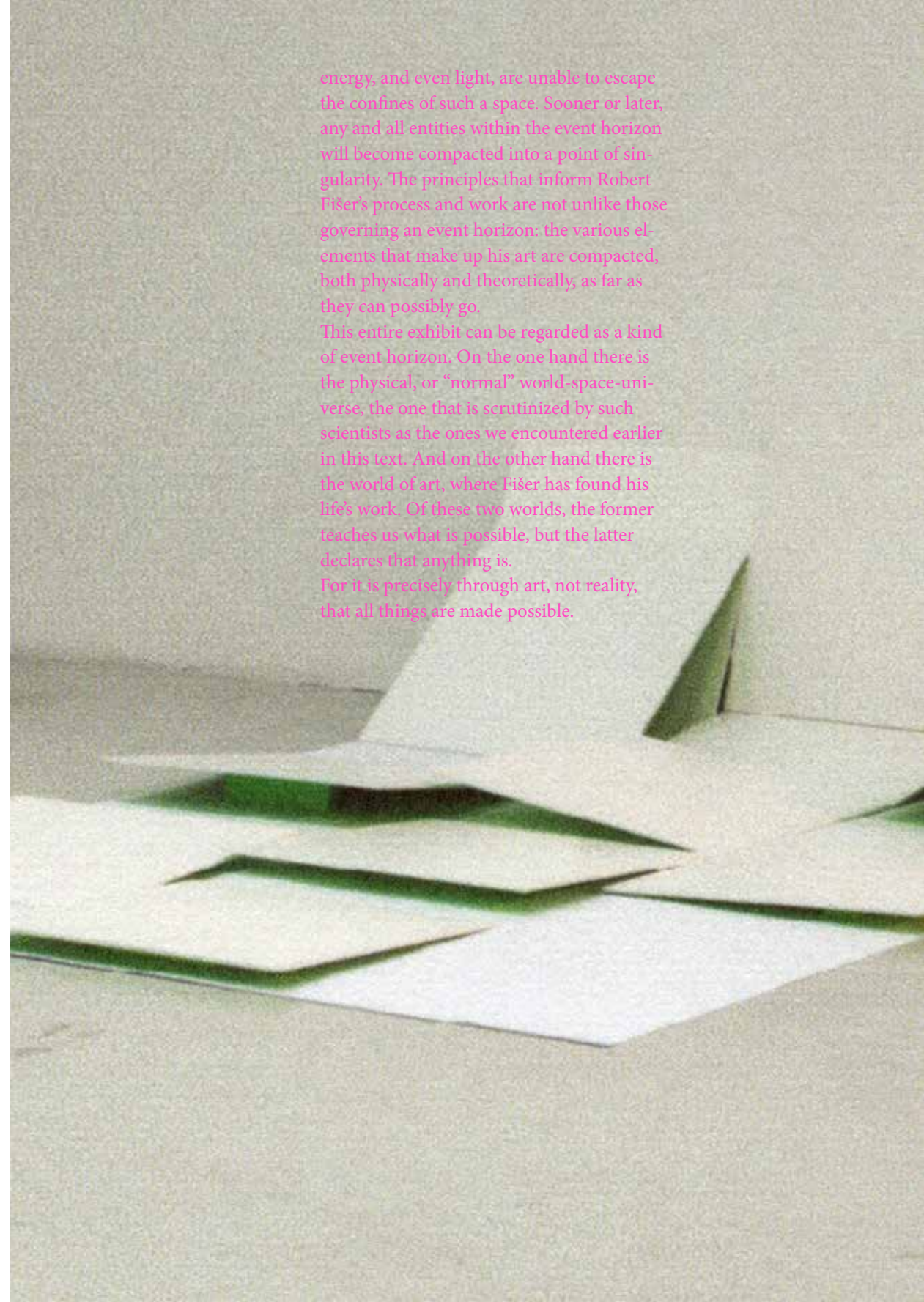
Wormhole is a site-specific installation. The horizontal and vertical lines on the walls represent the spacetime continuum. The intermittent breaking of these lines, as well as their displacement or transitions between different materials, amount to a sense of eccentricity and irregularity. But at the same time these transgressions both accentuate and affirm an underlying order. It is precisely the departures from that order that exert a unifying effect on the entire space. They function as wormholes connecting distant elements in the space, giving rise to a general ambience – a space as well as a hyperspace.

Event Horizon is a polyptych composed of two surfaces that reflect light along their boundaries, illuminating the space which divides and separates them. Within the general theory of relativity, the term event horizon, in its most general sense, is used to describe a spatiotemporal boundary between two regions, such that the two regions are unable to establish any kind of communication with one another. The term is most often associated with the phenomena of black holes. Upon traversing the event horizon of a black hole and entering the region within, all conventional rules and natural laws cease to function. Matter,

energy, and even light, are unable to escape the confines of such a space. Sooner or later, any and all entities within the event horizon will become compacted into a point of singularity. The principles that inform Robert Fišer's process and work are not unlike those governing an event horizon: the various elements that make up his art are compacted, both physically and theoretically, as far as they can possibly go.

This entire exhibit can be regarded as a kind of event horizon. On the one hand there is the physical, or "normal" world-space-universe, the one that is scrutinized by such scientists as the ones we encountered earlier in this text. And on the other hand there is the world of art, where Fišer has found his life's work. Of these two worlds, the former teaches us what is possible, but the latter declares that anything is.

For it is precisely through art, not reality, that all things are made possible.





ZELA LUŠA

* #100LICA

KUSTOSICA * CURATOR
Mirta Lučin

11. - 19.03.2021.



O AUTORICI

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Zela Luša (Split, 1982.) odrastala u umjetničkoj obitelji s ocem koji je bio fasciniran afričkim glazbenim korijenima pa je predškolske dane provela u Zimbabweu zajedno sa starijim bratom i majkom. Pri povratku u Split upisuje osnovnu školu i odrasta na istočnom dijelu grada u neboderu popularno nazvanom „Kineski zid”. Nakon osnovnoškolskog obrazovanja upisuje Školu likovnih umjetnosti, smjer fotografski dizajner. Studira Film i video interes usmjerava ka animaciji, pokretnoj slici i crtežu, te kao završni rad izabire animirani film. Pri završetku treće godine rodila je djevojčicu i nakon pauze upisuje diplomski studij Filma, medijske umjetnosti i animacije na istoj akademiji, koji završava 2016. godine. Za vrijeme studiranja izlaže na grupnoj izložbi u Multimedijalnom kulturnom centru i samostalnoj izložbi u Galeriji umjetnina u Splitu u sklopu projekta Fast Forward. Sudjeluje u raznim umjetničkim projektima.

BIOGRAPHY

Zela Luša (Split, 1982) Growing up in an artistic family with a father who was fascinated by African musical roots, she spent her preschool days in Zimbabwe together with her older brother and mother. When returning to Split, she enrolled in elementary school and grew up in the eastern part of the city in a skyscraper popularly called the “Great Wall of China”. After primary school education she enrolled in the School of Fine Arts, a photographic designer. Studying Film and Video she directs her interest towards animation, moving image and drawing, and chooses an animated film as hers final work. At the end of her third year, she gave birth to a girl and after a break enrolled in postgraduate studies in Film, Media Arts and Animation at the same Academy, ended in 2016. During her studies, she exhibited at a group exhibition at the Multimedia Cultural Center and at solo exhibition at the Art Gallery in Split as part of the Fast Forward project. She participates in various art projects.

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#100lica. Sto lica. Stolica. Naziv izložbe može se interpretirati na više načina što umjetnica ostavlja promatraču na odabir. No činjenica je da su predmet njezinog interesa upravo stolci, odnosno na dalmatinski – stolice. Zbog čega stolice i zašto baš stotinu istih? Odgovor leži u samom naslovu izložbe. Upravo zbog toga što svaka stolica može imati sto lica u očima umjetnika pa tako i promatrača. Baš kao što model mijenja svoja lica pred fotografom tako i stolice koje su u ovom slučaju u ulozi modela. Stolice su predmet koji svakodnevno koristimo, neki manje a neki više, ovisno o stilu života, posla, itd. Zanimljivo je kako su to predmeti koje ne zamjećujemo toliko često, uzimamo ih zdravo za gotovo, ali kad ih nema u blizini osjetimo koliko su nam potrebne i koliko nam nedostaju. Pogotovo u Splitu. U Splitu je važan odmor. Splitom vlada fjaka i ubrzo čovjek nauči kako život umori, bio on došljak ili fetivi. Upravo u tom istom Splitukoji je vječno umoran, događa se da javne gradske površine imaju premalo urbane opreme koja služi odmoru i oporavku umornog splitskog naroda nakon duge šetnje ili sličnih radnji. Zadnjih nekoliko godina počele su se uređivati te javne površine ali nažalost većina ih je u samom centru grada dok su okolni kvartovi i dalje prepušteni sami sebi. Upravo tim kvartovima umjetnica prolazi i dokumentira snalažljivost građana i njihove vlastite intervencije kao odgovor na nedostatak mjesta za odmor. Stolice pronalazi u svakakvim pozicijama, u grupama ili pojedinačno, ali u većini slučajeva one služe svojoj svrsi. Ona u svakoj stolici prepoznaje drukčiji karakter (lice) koji odgovara karakteru njenog korisnika. Od stolice koja je odbačena zbog toga što je izgubila svoju funkciju i nalazi se pored kontejnera, preko šaroliko uređenih

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Stolica – eng. chair,
When you split the word chair in Croatian you get two words stolica which means a hundred faces.
#100lica. Sto lica. Stolica. The name of this exhibition can be interpreted in many ways, and this interpretation is up to the audience. The focus of the artist's interest are chairs. Why chairs and why a hundred of them? The answer can be found in the name of this exhibition. A chair can have a hundred faces in the eye of the artist and the observer. These chairs take on the role of a model, a model who changes his/her face when facing a photographer.
Chairs are an object which we use in our daily life, some more some less, depending on our lifestyle. The interesting thing is that they are an object which we don't notice that often, we take them for granted, but when they aren't near us we feel that we need them and miss them. Especially in Split. It's important to rest in Split. Split is in a state of fjaka and a person can quickly learn that life is exhausting, weather you're a local or a newcomer. In the city of Split, which is constantly tired, public spaces don't have enough adequate urban mobiliar which serves as a resting place for the citizens after long walks. In recent years those public spaces have been redesigned, but unfortunately most of them are in the city center, which means that the fate of the surrounding neighborhoods is in their own hands. Passing through those surrounding neighborhoods, the artist photographs the resourcefulness of its inhabitants and their own intervention as an answer to the lack of resting places. She finds chairs in all kinds of positions, in groups or individually, but in most of the cases they serve their purpose. According to her, every chair has its own

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eksterijera splitskog pazara, pa sve do pomno osmišljenog gledališta balotaškogzoga Visokoj. Obračajući pažnju na količinu stolica koje su građani sami postavili, umjetnica započinje svoj fotografski ciklus sasvim slučajno, no tu slučajnost pretvara u potragu za svojim modelima kada nastaje svojevrsni chairhunting. Iako nesvjesno sudjeluju u tome, umjetnica građane navodi kao sudionike u javnim instalacijama svog novonastalog projekta. Koristeći se isključivo kamerom pametnog telefona napravila je niz od preko 150 fotografija stolica. Njezin izložbeni prostor su društveni mediji, ponajviše Instagram odakle i dolazi naziv ove izložbe, zbog nužnosti da se približi publici koja sve više umjetnost doživljava kroz ekrane svojih pametnih telefona. Za potrebe Instagrama, osmišljava vlastiti hashtag koji će njene pratitelje vrlo brzo povezati sa željenim sadržajem. Pošto je Instagram poznat po raznim algoritmima za manipuliranje fotografijama, umjetnica naglašava da je pri objavljivanju fotografija koristila tek pokoji filter kako bi naglasila boje ili nešto drugo. Sve stolice na fotografijama su u pozicijama u kojima su pronađene, bez intervencije umjetnice. Iz razgovora s umjetnicom saznajem da je ovaj ciklus među ostalim i kritika na kulturu influencanija kao stila života te priznaje kroz šalu kako je i ona sama postala influencerica i lokalni cyber celebrity jer su joj se na račun fotografija stolica počeli javljati na ulici nepoznati ljudi. Umjetnica je za izložbu odabrala stotinu stolica kako bi opravdala postojanje svog hashtaga te kako bi promatračima pružila priliku pronalaženja ljepote i iskrenosti u tim odbačenim, ali prijeko potrebnim predmetima.

character (face) which suits the character of its user. She finds all kinds of chairs, from the deserted ones which lost their function and were placed by the dumpster, to the ones at the vividly arranged exterior of the local market place, all to the carefully planned seats surrounding the local ballot court in the Visoka neighborhood. Noticing the number of chairs placed by citizens, the artist begins her photographic cycle by accident and only later turns it into a devoted chair hunt. Although they are completely unaware, citizens are introduced as creators of this public installation. Using only her smartphone camera the artist took over 150 photographs of chairs. Her galleries are social media, mostly Instagram, because of the need to attract an audience who experiences art exhibitions through the screens of their smartphones. Because of Instagram she created her own hashtag which will guide her audience directly to her content. Although Instagram is well known by its numerous photo-manipulative algorithms, the artist says that she only used several filters just to emphasize the color of the photograph. All of the chairs are photographed in a state that they were found in, the artist didn't intervene in any way. During my interview with the artist I found out that this cycle criticizes the culture of influencing and that she became a sort of an influencer and a local cyber celebrity, as she says jokingly, because strangers have started to greet her on the street and ask her about her work. The artist has chosen a hundred chairs to justify the existence of her hashtag and to give the opportunity to find beauty and honesty in these deserted but very needed objects.



JOSIP ŠURLIN * AFTERWARDSNESS

KUSTOSICA * CURATOR
Natasha Kadin

09.-16.04.2021.



O AUTORU

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Josip Šurlin (Split, 1993.) završio je Školu likovnih umjetnosti u Splitu, 2012. godine, kada upisuje Umjetničku akademiju u Splitu, smjer slikarstvo. Studirao je u klasi prof. Gorkog Žuvele te, 2017. godine, diplomirao slikarstvo pod mentorstvom prof. Viktora Popovića i prof. Neli Ružić. Sudjelovao je na nekoliko skupnih izložbi i prezentirao radove na sedam samostalnih izložbi. Na Prvom studentskom bijenalu osvaja i pismeno priznanje za rad. Godine 2018. postaje članom Hrvatske udruge likovnih umjetnika (HULU, Split). Živi i radi u Splitu.

BIOGRAPHY

Josip Šurlin (born in Split, 1993) graduated from the School of Fine Arts in Split in 2012. That same year he proceeded to join the Arts Academy of the University of Split, with a focus on painting. He studied under professor Gorki Žuvela and in 2017 obtained his degree under the mentorship of professors Viktor Popović and Neli Ružić. Šurlin has participated in a number of group exhibitions, in addition to presenting his work independently in seven solo exhibits so far. At the Arts Academy's First Student Biennial he received a written commendation for his work. In 2018, Šurlin joined the Croatian Association of Visual Artists (HULU, Split). He continues to live and work in Split.

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Mladi splitski umjetnik Josip Šurlin predstavlja se u sklopu ciklusa NMG@PRAKTIKA svojim novim radom naziva Afterwardsness, ambijentalnom instalacijom koja u mnogočemu aludira na aktualne pandemijske problematike. Sam naziv izložbe preuzet je iz Freudove psihoanalize gdje ga nalazimo kao njemačku složenicu Nachträglichkeit, koja se odnosi na svojevrsno odgađanje traumatskih iskustava te naknadno, retroaktivno suočavanje s njima. Preciznije, ukoliko memorija postane trauma te ostane potisnutom od strane pojedinca, njezino značenje razotkrit će se tek u kasnijem psihološkom razvoju kroz određenu vrstu introspekcije. Iako govorimo o traumatologiji čovjeka, umjetnik kroz ovaj rad isti pojam „odgođene traume“ primjenjuje i na širi društveni kolektiv. Trauma trenutnog življenja uzrokovana COVID-19 epidemijom započeta je u trenutku prvih vijesti o virusu te prvog lockdown-a, a prisjećanje na takvu situaciju odvija se upravo u ovom trenutku, godinu dana od pojave pandemije, kada društvo retroaktivno analizira pojedine događaje na osobnom i kolektivnom nivou, ponavljajući time odgođene vizije o nepoznatom, neizvjesnom i smrtonosnom, retroaktivno se vraćajući u traumatu, kojoj ni danas nije vidljiv završetak.

Instalacija koja čini ovu izložbu prikazuje fiktivni prostor koji jasno aludira na interijer zdravstvene ustanove, bolnice ili laboratorija. Prožet ultraljubičastim zračenjem, ovaj fiktivni ambijent čini se izdvojenim iz vremena i efemernim te postaje indirektna referenca na nepostojani, nezdravi odnos između društva i stvarnih prostora za liječenje te posljedično i općeg povjerenja u zdravstveni sustav, što trenutno itekako doživljavamo, posebno sa mnoštvom različitih, često vrlo kontradiktornih, vijesti o „spa-

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With his latest work, an ambient installation titled Afterwardsness, the young Split-born artist Josip Šurlin makes his first appearance as part of the NMG@PRAKTIKA exhibition cycle. For this occasion he has produced a piece which in many ways alludes to ongoing pandemic-related issues. The name of the exhibit originates in Freudian psychoanalytic theory, appearing originally as the German compound Nachträglichkeit, here referring to a form of suspension of traumatic experiences and delayed retroactive reckoning with such experiences. More specifically, the theory posits that if a memory becomes a trauma and is left suppressed by the individual, its meaning will eventually be uncovered, via introspection, at a later stage in the individual's psychological development. Though the preceding theoretical sketch attempts to interpret trauma as it pertains to one individual, in the project before us the artist takes the concept of "suspended trauma" and applies it to broader social realities as well. The current trauma caused by the ongoing Covid-19 epidemic began as soon as initial news reports of the outbreak came in and the first stage of lockdown was announced. The delayed reckoning with said trauma is taking place right now, a year after the outbreak, as society begins to retroactively analyze certain events both on an individual and collective level. This is effectively a reliving of previously shelved visions of the Unknown, of uncertainty and mortality, a retroactive immersion in that trauma, even as its resolution remains out of sight to this day.

The installation that makes up this exhibit depicts a fictional space which clearly alludes to the interior of a medical facility such as a hospital or laboratory. Under

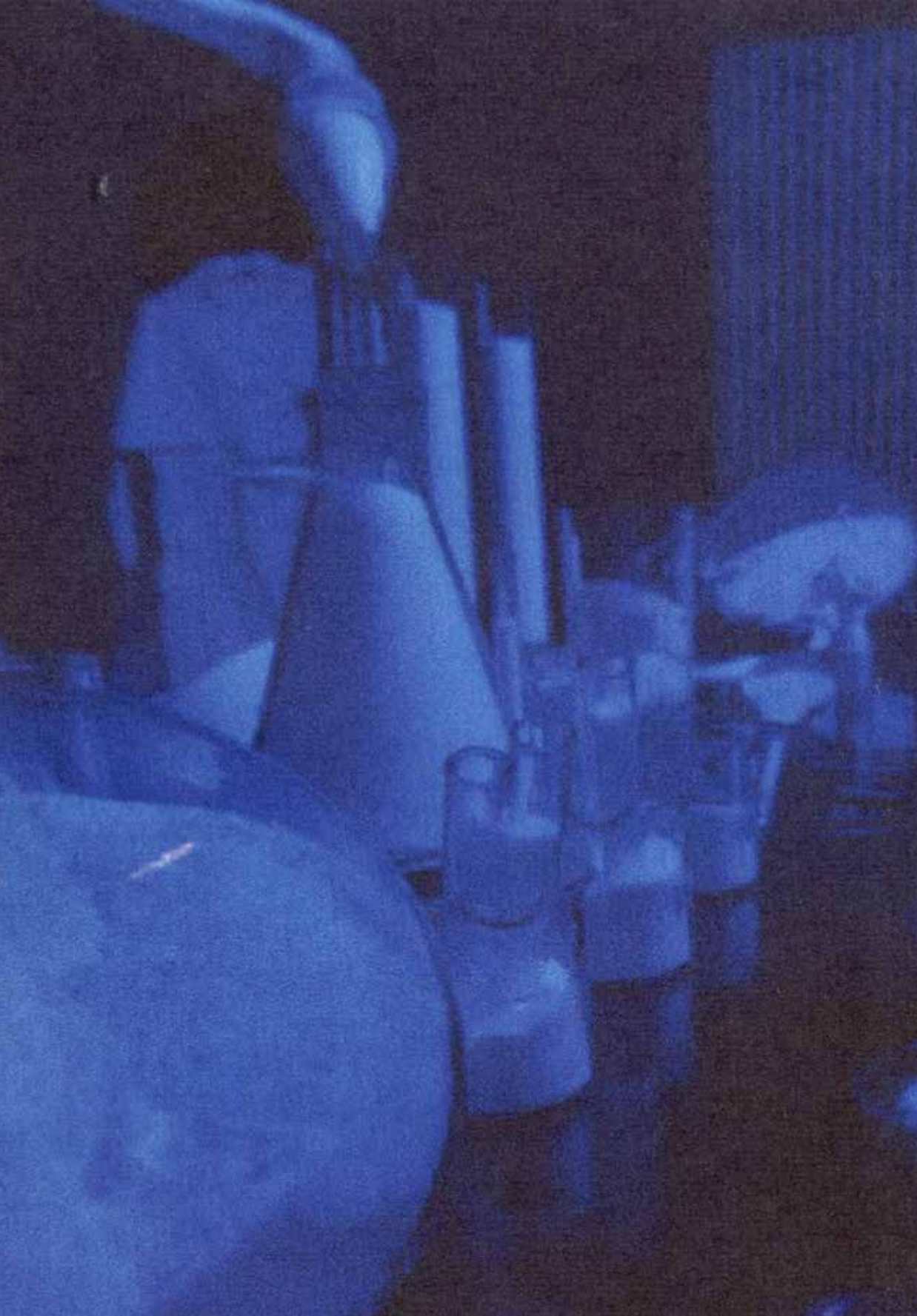
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„spasonosnom“ cjepivu. Prostori za zdravstvenu ili socijalnu skrb slika su opće organizacije društvene brige i odnosa spram bolesti, a ukoliko ostaju zapostavljeni i zapušteni, kao što u Hrvatskoj nerijetko jesu, tada zasigurno svjedočimo o prije spomenutom „traumatskom iskustvu kolektiva“. Nadalje, kada govorimo o zdravstvenoj skrbi ili osiguranju, pojmovi „socijalnog“, „univerzalnog“, „dostupnog svima“ jednako su daleke fantazije kao i snovi o čistim, dezinficiranim, bijelim ordinacijama. Struktura instalacije stoga je suptilna alegorija stvarnih socijalnih i socioloških problema koje bismo mogli objediniti pod pojmom jedne „kulturološke neuroze“ današnjeg života koji je neminovno i direktno ovisan o psiho-fizičkom zdravlju pojedinca, ali i kolektiva, kao i sustavu koji to zdravlje osigurava, a bolesti sustavno liječi. Postavlja se pitanje ima li kolektiv povjerenja u taj sustav te ima li pojedinac izbora?

Josip Šurlin o svom radu zaključuje: „Cilj ovog socijalnog komentara postavljenog izložbom Afterwardsness nije isključivo kritiziranje stvarnih institucija, već polemiziranje životnih imperativa zdravlja počevši od prostora za liječenje ka pitanju: Koliko je opći odnos društva i njege svakodnevnog zdravlja zapravo nestabilan, podložan psihološkom strahu i ovisan o državnoj moći koja mu neprestance narušava imunitet?“

ultraviolet rays, this imaginative ambience appears as though dislodged from time in its ephemerality, indirectly calling attention to the unstable and unhealthy relationship between society and its spaces of healing, and consequently shedding light on the more general issue of trusting the health-care system – an issue which has in recent times become markedly prominent, especially with the proliferation of various, often contradictory, reports of a “miracle vaccine”. Healthcare facilities and social service centers reflect, more broadly, the state of a given society's level of organization with respect to social care, while also revealing general attitudes towards illness. When such spaces are left untended and in disrepair, as indeed they commonly are in Croatia, it is a clear indication that the aforementioned kind of “collective traumatic experience” is under way. Furthermore, when it comes to healthcare and health insurance, descriptors such as “social”, “universal”, “available for all” remain, in our case, as distant as our dreams of pristine, hygienic, white-walled doctor's offices. The structure of the installation thus embodies a subtle allegory of actual social or sociological issues – ones that may be subsumed under the larger notion of a “cultural neurosis” in our modern way of life, marked as it is by an inevitable and direct dependence both on the psychophysical well-being of the individual and of the community at large. The question then becomes whether or not the collective trusts its own system, and whether the individual person in such circumstances really has a say in the matter? Reflecting on his own work, Josip Šurlin surmises: “It was not merely with a view to criticizing existing institutions that Afterwardsness, as a vector of social commentary, was conceived. There was also, namely, an impetus to stimulate discourse around the social prerequisites for the preservation of health. Foremost among them are the previously mentioned spaces of healing,



PREDRAG PAVIĆ * OPTIČKI ŠOU // OPTICAL SHOW

KUSTOS * CURATOR
Vedran Perkov

21.-28.05.2021.



O AUTORU

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Predrag Pavić rođen 1982. god. u Zagrebu, diplomirao je 2011. godine na Akademiji likovnih umjetnosti Sveučilišta u Zagrebu. Izlagao je na više skupnih i samostalnih izložbi u Zagrebu, Splitu, Puli, Osijeku, Geteborgu, Cataniji, Sofiji, Dusseldorfu, Gdanjsku te je nagrađivan za svoj rad: Velika nagrada 10. Trijenala kiparstva, nagrada za najboljeg diplomanta ALU u 2011. godini, Velika nagrada Emanuel Vidović na 38. Splitskom salonu, nagrada hrvatske sekcije AICA na 12. Trijenalu kiparstva, dobitnik nagrade Radoslav Putar 2019. Živi i radi u Zagrebu.

BIOGRAPHY

Predrag Pavić was born in 1982 in Zagreb, Croatia. He graduated (2011) at the Academy of Fine Arts (ALU) in Zagreb. He has exhibited in group and solo shows in Zagreb, Split, Pula, Osijek, Gothenburg, Catania, Sofia, Düsseldorf, Gdansk, and was awarded for his work: Grand Prix at the 10th Triennial of Croatian sculpture, Grand Prix Emanuel Vidović at the 38th Split salon, award for the best graduate of ALU in 2011, Croatian AICA association award at the 12th Sculpture Triennial and the Radoslav Putar Award in 2019. He is a member of the Croatian Freelance Artist Association. He lives and works in Zagreb.

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MALE PODVALE I VELIKE STRASTI

Predrag Pavić je čovjek s tisuću strasti. Prema svemu što radi, misli ili osjeća, prilazi beskrajno gorljivo. Ide do ekstrema. Ako nešto voli, onda to voli bez zadržke. Ako nešto ne podnosi, jasno daje do znanja svoje mišljenje. Brutalno i iskreno. Između ta dva stava nema mjesta suptilnom nijansiranju. Rijetko kada je prema nečemu indiferentan. Stvari koje mu nisu od interesa mogu jednostavno prestati postojati. U stvari, za njega ne postoje.

Posebno su zanimljive rasprave s njim. U obranu svojih stajališta neće koristiti samo argumente. Živo gestikuliranje, mahanje rukama, podizanje glasa, nadglasavanje ili utišavanje oponent(a)ta dio su igre u kojoj hedonistički uživa. Kao kod većine igara, pobjeda je ultimativni cilj. Predragu poraz jednostavno nije opcija. Često i na vlastitu štetu, neće odustati od svog stava. Time bi poništio samu bit igre. Neriješen rezultat ionako nikoga ne zadovoljava.

Strast i igra u njegovim radovima stapaju se u jedno. Bez obzira koliko su zamisli i ideje naizgled nemoguće za izvesti, on od njih neće tek tako odustati. Potencijalni fijasko neće ga odvratiti. Pokoja prilagodba stvar je svjesnog rizika. Želja da se rad napravi je veća.

Poput svakog pravog majstora igre, Predrag se koristi trikovima, podvalama i smicalicama kako bi uhvatio protivnika nespremnog. Podvalit će tako falsifikat umjesto rada kojega je otuđio iz muzeja, da bi taj ukradeni rad kasnije izložio na svojoj samostalnoj izložbi. Koštalo ga je to jednog prijateljstva, ali i zaradilo nagradu. Drugom prilikom, bez da je ikoga pitao ili obavijestio, probio je rupu u podu galerije, spojio prizemlje i kat, jer je to bilo najpraktičnije rješenje da se rad izvede. Dovedena pred svršen čin, ravnatel-

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LITTLE PRANKS AND BIG PASSIONS

Predrag Pavić is a man of a thousand passions. Everything he does, thinks or feels, he approaches with immense ardour. He takes it to the extremes. If he loves something, he loves it without holding back. If he can't stand something, he expresses it clearly. Brutally and honestly. There is no room for subtle nuances between these two attitudes. Rarely does he see something with indifference. Things that don't matter to him can simply stop existing. As a matter of fact – for him, they are non-existent.

Discussions with Predrag are especially interesting. When defending his points, he won't stop at reasoning. Wild gesticulation, raising his voice, out-talking and silencing his opponent(s) are all part of his hedonistic play. Just as in any other game, victory is the final goal. Predrag doesn't even consider losing. He'll always defend his opinions, even when it's to his own detriment. Giving up would deny the very essence of the game. Stalemates never satisfied anyone.

In his work, passion and play become one. Even if his ideas are seemingly impossible to achieve, he won't drop them as easily. Possible fiascos won't keep him down. Some adjustments are only a part of the risk, but his will to create is much larger than this risk. Just like any other game master, Predrag will use tricks, pranks and gimmicks in order to catch his opponent unprepared. He is the type of person who will take a piece from a museum and then plant it as his work in his solo exhibition. This cost him a lost friendship, but also earned him an award. In another instance, he (without asking or noticing anyone) drilled a hole in a gallery in order to connect the ground floor with the first floor, because that was the most practical solution for his exhibition. Facing this fait accompli,

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jica galerije je mogla samo dopustiti da nastavi s radom. Njeno mišljenje, situacija u kojoj se našla, Predragu nisu značili bog zna što. Zadovoljno je na otvorenju konstatirao: Pobjeda!

Neke strasti i slasti prerastaju u obožavanje. Predmet su glorificiranja. Fetiš.

A Pavić ih ima pregršt.

Svjedočio sam, jednom prilikom, Predragovom slavljenju komada slanina. Ta interpretacija o savršenstvu; tu količinu adoracije i ljubavi upućenu komadu mesa nikada do tada nisam vidio. U svom tom idealiziranju, slanina je postala leteći tepih, jer joj letenje sklad dopušta. Do te mjere je perfektna. Nije bilo teško zamisliti ga kako sjedi na tom tepihu prekrivenih nogu, s velikim turbanom na glavi, u stanju blažene nirvane dok se sile kozmosa – prirode, čovjeka i pancete – stapaju u Jedno.

Optički šou interaktivna je svjetlosna instalacija koja predstavlja istoimeni otvoreni slučajni arhiv čarapa (najlonki). Kako je taj, gotovo proziran i nevidljiv materijal, toliko zamaman? Što ga čini toliko primamljivim? Arhiv koji se trenutno sastoji od pedesetak različitih uzoraka popunjavati će se tokom vremena. U tu svrhu izrađen je objekt / projektor koji služi kao povećalo uzoraka. Slika koju vidimo struktura je materijala i ornamenata tkanine.

Publika izložbe pozvana je da sama prouči različite uzorke. Slutim da se u toj ponudi interakcije s publikom krije Predragova mala podvala. Poziv na sudjelovanje i pristanak na njega učinit će nas predmetom bihevioralnog eksperimenta. Hoćemo li se ponašati i djelovati u skladu s predviđanjima? Hoćemo li s istom strasti i ugodom rukovati uzorcima? Ima li sličnosti i koje su razlike u ophođenju prema ovim predmetima?

Ne znam do kojeg će zaključka Predrag doći,

the gallery director couldn't do anything but let him finish. Her opinion and the whole situation didn't mean much to Predrag. At the opening, he happily stated: Victory!

Some passions and delights become adoration – an object of glorification – a fetish.

He has a great number of those.

Once, I witnessed Predrag's celebration of a piece of bacon. This interpretation of perfection; this amount of adoration and love for a piece of meat was something I'd never seen before. In this idealization, bacon became a flying carpet, because its perfect harmony allows it to fly. It's that perfect. It wasn't hard to imagine him sitting on that carpet with his legs crossed and a big turban on his head, in the state of nirvana as the forces of cosmos – nature, man and bacon – become One.

Optical show is an interactive light installation that is showcasing an open accidental archive of socks (pantyhose). How is this transparent and almost invisible material so enticing? What makes it so appealing? The archive currently includes over fifty different samples and new additions will be included over time. For this purpose, Predrag created an object/projector in order to see the samples in larger scales. The image that we see is the structure of the materials and ornaments of pantyhose.

He invites his audience to participate in this research. We are free to choose the samples we want to examine more closely. I suspect that there is a little prank hidden in this interaction. The invitation to participate and our compliance will transform us into subjects of a behavioral experiment. Are we going to behave and act according to his predictions? Are we going to handle the samples with passion and pleasure too? What is similar or different between our approaches to these objects?

I am not sure what conclusion Predrag could draw from this experiment, I don't even care. I will simply use this opportunity to explore some pantyhose-related thoughts that have been bothering me for a long time.



NINA KURTELA * RASLOJAVANJE // DELAYERING

KUSTOSICA * CURATOR
Natasha Kadin

16.-30.09.2021.



O AUTORICI

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Nina Kurtela je vizualna umjetnica i plesačica čiji se rad zasniva na koreografskim i site-specific praksama. Izlagala je i prezentirala radove u različitim kontekstima – od muzeja i galerija do filmskih, kazališnih i plesnih festivala te javnih prostora: KW Berlin, MUMOK Beč, MSU Zagreb, HKW Berlin, 104 Paris, Tokyo Opera City Gallery, Royal Albert Hall London, Ars Aevi Sarajevo, Tanz Im August Berlin, Transmediale Berlin, Oberhausen Film Festival, Survival Kit Riga, X-border Art Biennial Sweden etc. Kroz svoju umjetničku praksu bavi se metodologijama slučajnosti, prisutnosti, izvedbenosti, rituala, ustrajnosti i izdržljivosti dok propituje pojmove identiteta, pripadnosti, intimnosti i položaja žene u umjetnosti i društvu.

BIOGRAPHY

Nina Kurtela is a visual artist and a dance maker who works with choreographic and site-specific practices. She exhibited and presented her work in different contexts – from museums and galleries, to film, theatre and dance festivals to public spaces: KW Berlin, MUMOK Vienna, MSU Zagreb, HKW Berlin, 104 Paris, Tokyo Opera City Gallery, Royal Albert Hall London, Ars Aevi Sarajevo, Tanz Im August Berlin, Transmediale Berlin, Oberhausen Film Festival, Survival Kit Riga, X-border Art Biennial Sweden etc. She uses her art practice to explore methodologies of coincidence, presence, performativity, ritual and persistence, while researching concepts such as identity, belonging, intimacy and the position of women in art and society.

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Raslojavanje je samostalna izložba Nine Kurtela koja prikazuje dva konceptualno povezana rada – 365 rutina i Dear Aki. Oba rada sastoje se od videa i svojevrsnog nusproizvoda, materijalnog dodatka koji naglašava, podcrtava i zaokružuje cjelinu. Poput Kurtelinog višeslojnog promišljanja i ovo, istovremeno supostojanje pokretnog, digitalnog prostora (filmovi) i tvrdog, „opipljivog“ postojanja (knjiga, instalacija) ukazuje na kontinuirano bavljenje različitim nivoima postojanja (digitalnog i realnog, između ostalih) koji se uslojavaju u prostor potrage, rekontekstualizacije. Uvijek između tranzitornog, imaginarnog i stabilnog i materijalnog, Kurtela postavlja vlastito tijelo, iskustvo, osobnu povijest i identitet u kontekst globaliziranog prostora, zakrčenog socio-ekonomskim domenama, svjesno i promišljeno se pozicionirajući unutar tih često istovremeno nijemih (kada se radi o uvažavanju osobnosti) i rječitih (pri zahtjevanju svojevrsne „poslušnosti“ hijerarhiji, pozicioniranjima unutar hranidbenog lanca) sustava. Izlaže vlastito tijelo/identitet i iskustvo prostoru i njegovim višeslojnim kontekstima, pri tome utjelovljujući „historijsko tijelo“. Japanski filozof Kitarō Nishida koristi ovaj termin kako bi pojasnio interakciju tijela i prostora, pri čemu podrazumijeva da je tijelo duboku uronjeno u prostor i u njemu neprestano nastaje upravo zahvaljujući prostornim, materijalnim, političkim, povijesnim, ekonomskim ali i energetske slojevima, u neprestanoj povratnoj sprezi. Nishida tvrdi kako „djelovati putem ‘historijskog tijela’ podrazumijeva uranjanje sebe u historijski svijet. Uroniti u svijet ne znači izgubiti tijelo niti stvoriti univerzalno tijelo. Upravo suprotno, sebstvo se produbljuje ili još bolje, ono se spušta u samu osnovu tijela”.

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Delayering is a solo exhibit by Nina Kurtela in which she is showcasing two of her works that are conceptually linked to one another: 365 Routines and Dear Aki. Both of these works consist of a video and a certain by-product, a physical addition which emphasizes, underlines and completes the whole. Just like Kurtela’s multi-layered thinking, this simultaneous coexistence of moving, digital space (films) and hard, “tangible” existence (book, installation) indicates a continuous engagement with different levels of existence (digital and real, among others) that are then layered in a space of searching and recontextualization. Always stuck between the transient, imaginary and the stable, material, Kurtela places her own body/experiences, personal history and identity in the context of a globalized space, clogged with socio-economic domains, consciously and thoughtfully positioning herself within these [often silent (when it comes to personality) and eloquent (in demanding a kind of “obedience” to the hierarchy and to the positioning within the food chain)] systems. She is exposing her own body/identity and experience to the space and its multi-layered contexts, embodying thus the “historical body”. A Japanese philosopher, Kitarō Nishida, used this term to explain the interaction between body and space, implying that the body is deeply immersed in space and is constantly being created inside of this space thanks to spatial, material, political, historical, economic and energetic layers, with constant mutual feedback. Nishida argues that “acting through the ‘historical body’ implies immersing the Self in the historical world. Immersion in the world does not mean losing the body or creating a universal body. On the contrary, the Self deepens – better yet – it descends to the very

Oba rada odražavaju karakterističnu umjetničinu odanost kontinuitetu, upornost i otpornost, oba se razvijaju kroz dugi protok vremena, nekoliko etapa, zahtijevaju staminu, izdržavanje, potragu i pažljivo pozicioniranje, umetanje vlastitog tijela u zadani prostor, zauzimanje mjesta, blagu izmjenu konteksta, rekontekstualizaciju istovremeno vlastitog identiteta i prostora u kojemu se nalazi/koji je odabrala. (...)

foundation of the body.”

Both works reflect the artist’s characteristic devotion to continuity, persistence and resilience, both of the works were developed over a long period of time, going through several stages, requiring stamina, endurance, search and careful positioning, inserting one’s own body into a given space, taking up the space, slightly changing context, recontextualizing one’s own identity as well as the space in which she is located /which she’s chosen.

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SLATKA SPLITSKA KONCEPTUALKA
NUDI RJEŠENJE: RUŽIČASTI PERISTIL
BOMBON OD PAMUKA ZA
VAŠU OBITELJ BANANA
SPLIT



SWEET SPLIT CONCEPTUAL
ARTIST OFFERS A SOLUTION
PINK PERISTYLE COTTON CANDY
FOR YOUR FAMILY BANANA SPLIT

KUSTOSICA * CURATOR
Natasha Kadin

23.09. - 04.10.2021.

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O AUTORICI

Slatka Konceptualna Umjetnica je virtualni umjetnički identitet koji nastaje 2013. godine kao hibridna konstrukcija i performativni tekstualni iskaz. Ona dalje djeluje kao otvorena dijaloška platforma i kolektivni identitet, gradeći svoje karakteristike i umjetnički opus u interakciji sa promatračima_cama – sudionicima_ama. U Splitu predstavlja dosadašnjih osam faza svog razvoja te započinje devetu fazu: Slatka Splitska Konceptualka nudi rješenje. Projekt djeluje na relaciji umjetnost – anti-umjetnost – ne-umjetnost – suvremeno reklamiranje, postavljajući niz pitanja koja preispituju poziciju umjetničkog identiteta, status i položaj umjetnika_ce u suvremenom društvu, granice prostora umjetničke aktivnosti i odnosa umjetničko djelo – umjetnik_ca – promatrač_ica. Slatka Konceptualna Umjetnica problematizira pojam autorstva i originalnosti, time subverzirajući institucionalni sistem umjetnosti – ona je istovremeno umjetnica i kritički subjekt, angažirani participativni projekt, grupni identitet, reklamna kampanja i brend. Inspirirana kako idejama Jozefa Beuysa o socijalnoj skulpturi i njegovom tezom o umjetnosti za sve, tako i grotesknim kolektivizmom Situacionističke internacionale, Slatka Konceptualna Umjetnica se dosljedno nadovezuje na tradiciju antiumjetničkih intervencija, koristeći se metodama apropiacije i samoproklamacije, te autoironijom kao svojim primarnim diskursom. Naizgled parodirajući svaki svoj novi umjetnički istup, ona kao zrcalo zbivanja na suvremenoj umjetničkoj sceni, ali i izvan nje, potencira kontradiktornosti na kojima gradi svoj cjelokupni opus. Tijekom proteklih godina Slatka Konceptualna Umjetnica, povremeno mijenjajući svoj (fiktivni) nacionalni identitet, realizira svoje djelovanje kroz 8 faza, koje se međusobno

BIOGRAPHY

Sweet Conceptual Artist is a virtual artistic identity created in 2013 as a hybrid construction and a performative textual expression. It proceeded to act as an open dialogue platform and a collective identity, building its features and its artistic opus by interacting with observers/participants. In Split, you will be presented with its previous eight phases of development and the beginning of the ninth phase: Sweet Split Conceptual Artist Offers a Solution. The project is focusing on the relation: art – anti-art – non-art – contemporary advertising, while questioning the position of artistic identities, status and position of artists in contemporary society, the boundaries/reach of artistic activity as well as the relationship between a work of art – artist – observer. Sweet Conceptual Artist is exploring the notion of authorship and originality, thus subverting the institutional system of art: she is both the artist and the critical subject, an engaged participatory project, a group identity, an advertising campaign and a brand. Inspired by Jozef Beuys' ideas about social sculpture and his thesis on "art for all", as well as the grotesque collectivism by the Situationalist International, Sweet Conceptual Artist is consistently building on the tradition of anti-artistic interventions, using methods of appropriation and self-proclamation as well as auto-irony as her primary means of discourse. Seemingly parodying each of her new artistic appearances, she – as a mirror of events in (and beyond) the contemporary art scene – is emphasizing the contradictions on which she builds her entire opus. Over the past years, Sweet Conceptual Artist, occasionally changing her (fictitious) national identities, realized her work through 8 phases which are interconnected, each of

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nadovezuju, a svaka od njih započinje novim javnim pozivom na tumačenje i interakciju:

- (1) Slatka Konceptualna Umjetnica traži posao (2013),
- (2) Slatka Konceptualna Umjetnica traži umjetničke radove (2014/2015),
- (3) Slatka Konceptualna Umjetnica traži podršku (2016),
- (4) Slatka Konceptualna Umjetnica traži razumijevanje (2016),
- (5) Werde Süße Konzeptkünstlerin / Süße Konzeptkünstlerin sucht Videos (2017),
- (6) Werde Süße Konzeptkünstlerin / Süße Konzeptkünstlerin sucht Unterstützung (2017),
- (7) Sweet Conceptual Artist looking for texts (SCA website),
- (8) Slatka Konceptualna Umjetnica nudi rješenje / Budi i ti Slatka Konceptualna Umetnica (2018)

22. ožujka 2017. godine, svečanom inauguracijom u umjetničkom prostoru Kulturdrogerie u Beču, Slatka Konceptualna Umjetnica promovirana je u novorođenu austrijsku umjetnicu Süße Konzeptkünstlerin. U najnovijoj, splitskoj, fazi Slatka Splitska Konceptualka pokušava se prikazati ne samo aktivnom sudionicom splitske scene, već i preuzeti ulogu liderice, savjetnice i iscjeliteljice svojim uobičajenim metodama samoproklamacije. Nakon perioda izolacije, koji je istovremeno utjecao na dvostruko odgađanje planirane izložbe u Splitu, ideja Slatke Splitske Konceptualke o mogućim rješenjima također se transformirala, prikazujući u svojoj novoj fazi jedan izrazito eskapistički pristup koji kombinira meditativne prakse i glitch estetiku društvenih mreža, ovog puta isključujući stvarnu i dvosmjernu interakciju i participaciju.

Ideju o Ružičastom Peristilu od šećerne

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them beginning with a new public call for interpretation and interaction:

- (1) Sweet Conceptual Artist Looking For a Job [Slatka Konceptualna Umjetnica traži posao (2013)],
- (2) Sweet Conceptual Artist Looking For Works of Art [Slatka Konceptualna Umjetnica traži umjetničke radove (2014/2015)],
- (3) Sweet Conceptual Artist Looking For Support [Slatka Konceptualna Umjetnica traži podršku (2016)],
- (4) Sweet Conceptual Artist Looking For Understanding [Slatka Konceptualna Umjetnica traži razumijevanje (2016)],
- (5) Become a Sweet Conceptual Artist / Sweet Conceptual Artist Looking for Videos [Werde Süße Konzeptkünstlerin / Süße Konzeptkünstlerin sucht Videos (2017)],
- (6) Become a Sweet Conceptual Artist / Sweet Conceptual Artist Looking for Support [Werde Süße Konzeptkünstlerin / Süße Konzeptkünstlerin sucht Unterstützung (2017)],
- (7) Sweet Conceptual Artist looking for texts (SCA website)
- (8) Sweet Conceptual Artist Offers a Solution / Become a Sweet Conceptual Artist [Slatka Konceptualna Umjetnica nudi rješenje / Budi i ti Slatka Konceptualna Umetnica (2018)]

On March 22, 2017, with a ceremonial inauguration at the Kulturdrogerie art space in Vienna, Sweet Conceptual Artist was promoted to the newborn Austrian artist Süße Konzeptkünstlerin. In the latest, Split phase, Slatka Splitska Konceptualka (Sweet Split Conceptual Artist) is trying to present herself not only as an active participant in the Split scene, but also to take on the role of leader, advisor and healer with her usual methods of self-proclamation. After a period of isolation, which at the same time caused

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vune (bombon od pamuka) kao mogućem rješenju, prati krajnje simplificirana efemerna kolažna forma koja podražava instagram story estetiku, nudeći instant realizaciju i konzumaciju predložene ideje. Kritički tretman Peristila kao neospornog simbola, kako splitske konceptualne scene tako i turističkog Splita i neprekidnog izvora umjetničke inspiracije, ispoljava se ovoga puta kroz njegovu prenaglašenu banalizaciju, koja podrazumijeva i samobanalizaciju autorske intervencije.

Drugim riječima, Slatka Splitska Konceptualka postaje raj za sladokusce, ukazujući na to da bi ritualno-meditativna terapija slatkišima mogla biti ultimativno rješenje u kriznim vremenima.

the double postponement of her exhibition in Split, the Sweet Split Conceptual Artist's idea about possible solutions was also transformed. In its new phase, it's showing an extremely escapist approach, combining meditative practices and glitch aesthetics of social media, this time excluding the two-way interaction and participation.

Her idea of Pink Sugar Wool Peristyle (cotton candy) as a possible solution is accompanied by an extremely simplified ephemeral collage that mimics the Instagram story aesthetics, offering instant realization and consumption of the proposed idea. The critical treatment of Peristyle as an indisputable symbol (of the Split conceptual scene, of massive tourism in Split, of an uninterrupted source of artistic inspiration) is manifested this time through its overemphasized banalization, which implies self-banalization of the author's intervention. In other words, Sweet Split Conceptual Artist is becoming a paradise for gourmands, pointing out that ritual-meditative candy therapy could be the ultimate solution in times of crisis.





ADELA JUŠIĆ

* STVARNO, ALI NE I ISTINITO // REAL BUT NOT TRUE

KUSTOSICA * CURATOR
Natasha Kadin

14.-22.10.2021.



O AUTORICI

Adela Jušić rođena je u Sarajevu, Bosna i Hercegovina, 1982, gdje živi i radi. Diplomirala je na Akademiji likovnih umjetnosti u Sarajevu 2007 i magistrirala Ljudska prava i demokraciju u Jugoistočnoj Europi, Univerzitet u Sarajevi i Bologni 2013. Osnivačica je, a do 2019. godine koordinirala je i bila aktivno uključena u kulturne projekte Udruženja za kulturu i umjetnost CRVENA. Jedna je od dvije autorice online arhiva Antifašističke borbe žena Bosne i Hercegovine i Jugoslavije (www.afzarhiv.org). Izlagala je na brojnim međunarodnim izložbama kao što su: Frestas – Trijenale umjetnosti, Sorocaba, Sao Paolo, Manifesta 8; Murcia, Videonale Kunstmuseum Bonn; Image Counter Image, Haus der Kunst, Munich; Ja više nikada neću pričati o ratu, Färgfabriken, Stockholm, Balkan Insight, Pompidou Centar, Paris, itd. Bila je na brojnim rezidencijalnim programima za umjetnike/ce (ISCP, New York, Kulturkontakt Vienna, itd.) i dobitnica je nagrada YVAA 2010, Henkel Young Artist Price CEE 2011 i Specijalne nagrade Oktobarskog salona 2013.

Njen rad nerijetko polazi od osobnog iskustva i memorije, te je izrazito feministički i političan. Adela Jušić se bavi videom, video performansom koristeći se narativom i svojim glasom kao glavnim elementom izražavanja. Radi i instalacije, kao i feminističke didaktičke radove u javnom prostoru koji se uglavnom sastoje od teksta.

BIOGRAPHY

Adela Jušić was born in 1982 in Sarajevo, Bosnia and Herzegovina. She graduated at the Academy of Fine Arts, University of Sarajevo in 2007, and holds MA in Democracy and Human Rights in South East Europe from Sarajevo and Bologna Universities, since 2013.

She founded and coordinated the Association for Culture and Art CRVENA, being involved in cultural projects until 2019.

She is one of the two creators of an online archive of the Antifascist struggle of women of Bosnia and Herzegovina and Yugoslavia (www.afzarhiv.org).

Jušić has exhibited in many international exhibitions: Frestas – Art Triennial, Sorocaba, Sao Paolo, Manifesta 8; Murcia, Videonale Kunstmuseum Bonn; Image Counter Image, Haus der Kunst, Munich; I will never talk about the war again, Färgfabriken, Stockholm, Balkan Insight, Pompidou Centar, Paris etc. She participated in numerous artist-in-residence programs (ISCP, New York, Kulturkontakt Vienna etc.) and she won the YVAA in 2010, Henkel Young Artist Price CEE in 2011, and the Special award of October Salon in 2013.

Her work often emerges from personal experience and memories, and its goal is being feminist and political. Adela Jušić uses video/video performance, narration and her voice as her main elements of expression. She also makes installations, feminist didactic works in public spaces which are mainly comprised of texts.

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Adela Jušić u svom se umjetničkom radu već dugi niz godina bavi istraživanjem ostavštine Antifašističkog fronta žena Bosne i Hercegovine i Jugoslavije, a već smo 2016. godine imali priliku predstaviti njen didaktički kolaž na izvanjskom staklu Doma mladih, pod nazivom „Eto nam žena“. Razdoblje koje najviše zaokuplja Adelinu pažnju je kratki povijesni period kad su žene bile aktivne članice društveno-političkih zbivanja, u i neposredno nakon Drugog svjetskog rata. Naime, nakon rata, politički vrh je smatrao kako se uspostavljanje pravne jednakosti između muškaraca i žena riješilo i “žensko pitanje”. Naredbom CK KPJ AFŽ se na svom posljednjem Kongresu 1953. samoukinuo, upravo pod izlikom da je dostignuta jednakost muškaraca i žena te da revolucionarna organizacija (što je AFŽ bio) u postrevolucionarnom periodu više nema razloga za djelovanje. Pedesetih godina 20. stoljeća žene su pozvane da uz ulogu udarnice-radnice na sebe preuzmu i “prirodne” uloge majke, domaćice, odgajateljice i njegovateljice. Ovim se pitanje opće emancipacije društva zaustavilo na pragu procesa ženske emancipacije, čime je nepovratno, barem u Jugoslaviji, žene iz aktivnih revolucionarnih subjekata pretvorilo u pasivne subjekte lišene političke moći, konzumentice i potrošačice uglavnom suštinski patrijarhalnih sadržaja. Izložba i projekt Stvarno, ali ne i istinito nastao je 2017. te je tada prezentiran u Ljubljani i Sarajevu, a sada ga u nešto izmijenjenom obliku predstavljamo u Splitu. Opsežni projekt obuhvaća radove u različitim medijima, baveći se relativno kratkim vremenskim razdobljem od početka Drugog svjetskog rata do sredine pedesetih godina prošlog stoljeća, u kojem je došlo do drastične promjene u politici prema ženama.

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Adela Jušić has been researching the legacy of the Women's Antifascist Front of Bosnia and Herzegovina and Yugoslavia for many years, and in 2016 we had the opportunity to present her didactic collage on the outer glass of the Youth Center, entitled “Here come the women”. Adela is focusing on a short historical period when women were active members of socio-political events, during and immediately after the Second World War. Namely, after the war, the political leadership believed that the establishment of legal equality between men and women solved the “women's issue”. By order of the Central Committee of the Communist Party of Yugoslavia, the Anti-Fascist Women's Front abolished itself at its last Congress in 1953, under the pretext that equality between men and women had been achieved and that the revolutionary organization (WAF) no longer had a reason to act in this post-revolutionary period. In the 1950s, women were called upon to take on the more “natural” roles of mother, housewife, educator and caregiver, in addition to the role of udarnica-radnica (strike worker). This caused the process of general emancipation of society to stop on the threshold of women's emancipation. This irreversibly, at least in Yugoslavia, transformed women from active revolutionary subjects into passive subjects deprived of political power, consumers of mostly patriarchal content. The exhibition and project Real but Not True were created in 2017 and were then presented in Ljubljana and Sarajevo, and now we are presenting it in a slightly modified form in Split. The extensive project covers works in various media, dealing with a relatively short period of time from the beginning of World War II to the mid-1950s, in which there was a drastic change in poli-

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Izložba u Splitu predstaviti će nekoliko recentnih radova kojima se Jušić aktivno bavi u posljednjem desetljeću i konstantno ih nadopunjuje novim radovima, istovremeno radeći na Online arhivu AFŽ-a, zajedno s kolegicama iz CRVENE – udruženja za kulturu i umjetnost iz Sarajeva.

Riječ je o radovima:

- Ako zatreba, svi smo armija, serija umjetničkih intervencija na fotomonografiji Sutjeska 1943-73;
 - Nepoznata Partizanka, foto i video dokumentacija skulpture i akcije u javnom prostoru u Sarajevu;
 - Heroizam rada, veliki poster nazvan po krilatici kojom su se tada nazivali veliki fizički naponi žena u popravku države nakon rata;
 - Bijela suknja, crvena suknja, nastao na temelju pripovijesti o Ravijojli Janković i Mariji Bursać iz knjige Žene heroji (1967) u kojoj su ženske ličnosti prikazivane u duhu glorifikacije antifašističke borbe. Postavljen u vitrinu, rad dobiva muzejski kontekst i upozorava na nedostatak takvih svjedočanstava u povijesnim institucijama;
 - Opsada, digitalni crtež printan na svili, baziran na pravoj mapi opsade Sutjeske iz Drugog svjetskog rata;
 - Volja za moć, dvije fotografije gdje prva prikazuje sastanak AFŽa u selu Hrastovac, Banija, a na drugoj je prva vlada Demokratske Federativne Jugoslavije.
- Adela Jušić već dugi niz godina u svojim radovima problematizira sudjelovanje žena u NOB-u i s tim povezane politike sjećanja, kao i ključni period nakon samog Drugog svjetskog rata u kojem su žene, nakon što su rame uz rame s muškarcima obnovile razrušenu domovinu, politički i manipulatorski bile „vraćene“ nazad u dom, kuću, kuhinju i ložnicu. Jušić smatra kako je time emancipacijski proces žena na području bivše Jugoslavije uvelike umanjeno, na neko vrijeme čak i zaustavljen, te je njen umjetnički i aktivistički fokus usmjeren na načine

tics when it comes to women. The exhibition in Split will present several recent works that Jušić has been actively working on in the last decade. She is constantly expanding her research with new works, while working on the WAF Online Archive, together with colleagues from CRVENA – Association for Culture and Art from Sarajevo.

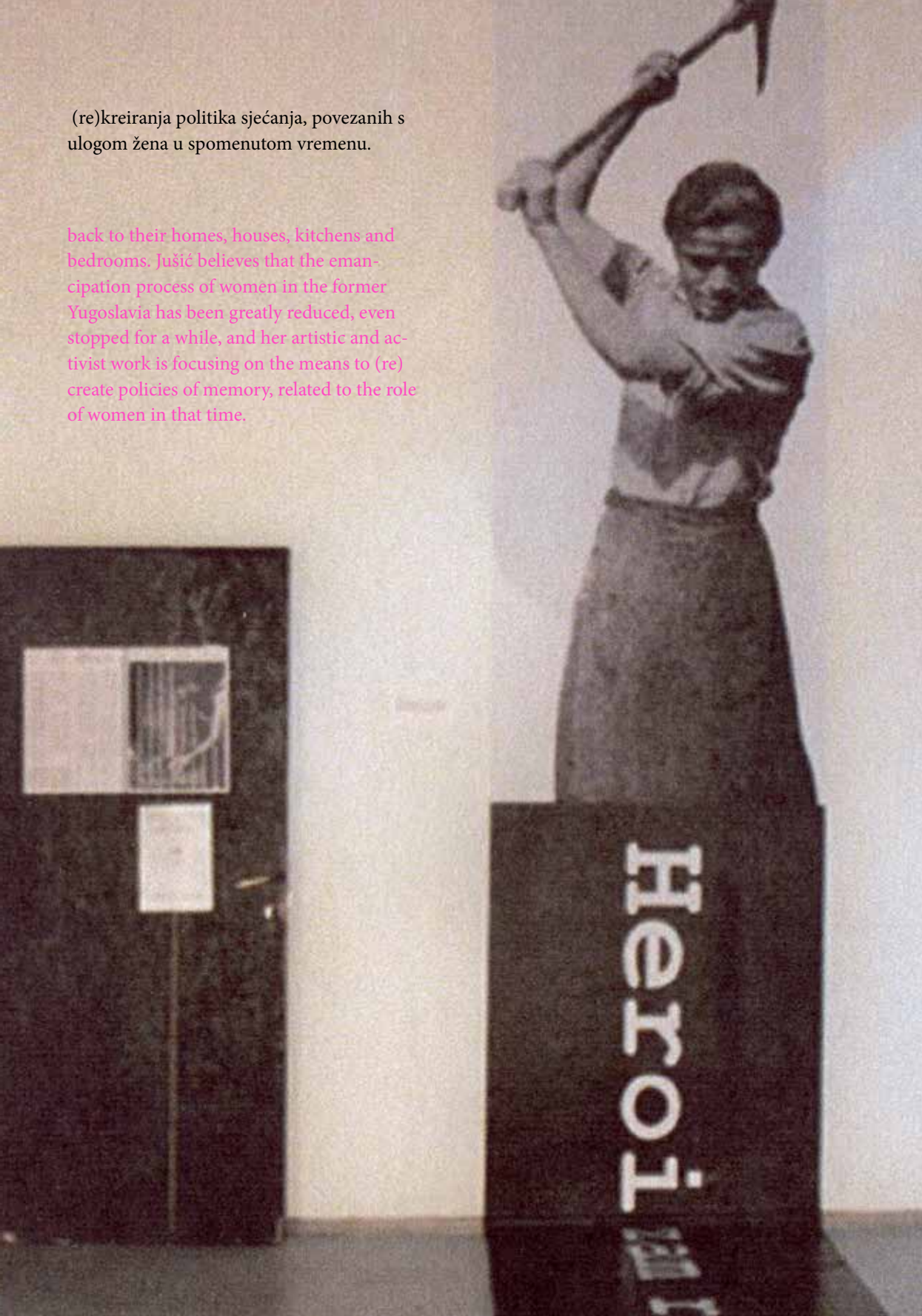
Works included:

- If needed, we are all soldiers, series of artist interventions on the photo-monograph Sutjeska 1943-73;
- Unknown Partisan Woman, photo/video documentation of sculpture-action in Sarajevo's public space
- Heroism of labor, a big poster named after a motto for women's physical labors meant for the revitalization of the post-war Yugoslavia;
- Skirt: red / Skirt: white – based on a story about Ravijojla Janković and Marija Bursać from the book “Žene heroji”/“Women heroes” (1967), which glorifies the antifascist struggle and women's roles during the struggle. Places in a glass box, the work is placed in a museum context, warning us about the lack of such testimonies within historical institutions;
- The Siege, digital drawing printed on silk, based on a true map of the Sutjeska siege (WW2);
- The Will to Power, two photographs, one of them showing a WAF meeting in Hrastovac, Banija, and the other shows the first government of the Democratic Federal Yugoslavia.

For years, Adela Jušić has been exploring the participation of women in the National Liberation War and the related politics of remembrance. She is especially interested in the key period after the Second World War in which women, after fighting side by side with men, rebuilt their destroyed homeland. Then, they were manipulatively “placed”

(re)kreiranja politika sjećanja, povezanih s ulogom žena u spomenutom vremenu.

back to their homes, houses, kitchens and bedrooms. Jušić believes that the emancipation process of women in the former Yugoslavia has been greatly reduced, even stopped for a while, and her artistic and activist work is focusing on the means to (re) create policies of memory, related to the role of women in that time.



GLORIJA LIZDE
* POSTOJANJE: MITOVI O
ŽENSTVENOSTI
BECOMING: MYTHS ABOUT
FEMININITY

KUSTOS * CURATOR
Vedran Perkov

25.10. - 02.11.2021.



O AUTORICI

Glorija Lizde rođena je 1991. godine u Splitu. U svom fotografskom radu istražuje teme obiteljskih odnosa, genetskog naslijeđa i sjećanja koristeći dokumentarnu i insceniranu fotografiju.

Završila je preddiplomski studij Filma i videa pri Umjetničkoj akademiji u Splitu te diplomski studij Fotografije pri Akademiji dramske umjetnosti u Zagrebu. Ostvarila je nekoliko samostalnih izložbi te sudjelovala na brojnim skupnim izložbama u Hrvatskoj, Engleskoj, Njemačkoj, Francuskoj, Portugalu itd.

Dobitnica je Dekaničine nagrade za rad na seriji fotografija F20.5. Njeni radovi (Ne) stalno te F20.5 otkupljeni su u sklopu 14. i 16. Erste fragmenata. Nominirana je za prestižni World Press Photo Joop Swart Masterclass 2020. te je jedna od izabranih fotografkinja u međunarodnom programu za nadolazeće umjetnike Parallel – European Photo Based Platform 2018. i 2021. godine.

BIOGRAPHY

Glorija Lizde was born in 1991 in Split. In her photographic work, she is exploring the themes of family relationships, genetic heritage, and memory, using documentary and staged photography. She completed her undergraduate studies in Film and Video at the Academy of Arts in Split and her graduate studies in Photography at the Academy of Dramatic Arts in Zagreb. She has had several solo exhibitions and participated in numerous group exhibitions in Croatia, England, Germany, France, Portugal, etc. She won the Dean's Award for her work on a series of photographs F20.5. Her works (Ne) stalno and F20.5 were purchased as part of the 14th and 16th Erste fragments. She was nominated for the prestigious World Press Photo Joop Swart Masterclass 2020, and is one of the selected photographers in the international program for upcoming artists Parallel – European Photo Based Platform 2018 and 2021.

*

Polazeći od maksime Simone de Beauvoir: „Ženom se ne rađa. Ženom se postaje.“, u radu „Postajanje: Mitovi o ženskosti“ Lizde preispituje pojmove ženskog i ženstvenog kroz inscenirane fotografije koje se temelje na društveno prihvaćenim mitovima, legendama i općenitim vjerovanjima o tome tko, odnosno, što je žena.

Ta maksima je preuzeta iz najpoznatije knjige Simone de Beauvoir: „Drugi spol“, prvi put objavljene 1949. godine, koja je prevedena na 40-ak jezika i smatra se jednim od kapitalnih djela 20. stoljeća. Knjiga se bavi identitetom i drugošću žene te ih predstavlja kroz brojne perspektive: biološku, psihoanalitičku, marksističku (...). Autorica se bavi proživljenim iskustvom žene, njezinim formativnim godinama, položajem i preporučenim putem oslobođanja kroz obrazovanje i rad. Ova knjiga je temelj razvoja rodnih studija jer, kako kaže Judith Butler – Beauvoirina formulacija „Ženom se ne rađa, nego postaje ženom“ prvi put u povijesti razdvaja pojmove ‘spola’ i ‘roda’. Tom čuvenom izjavom Beauvoir je ukazala na činjenicu da je ženski spol određen ne biološkom već društvenom definicijom te da se shvaćanje sebe kao žene formira pod utjecajem okoline. Simone de Beauvoir je smatrala da su žene definirane kao ‘drugi spol’ od strane patrijarhata pripisivanjem lažne aure ‘misterije’, a stereotipiziranje u društvu uvijek provodi dominantna grupa. Ona kritizira klasifikaciju prema kojoj je muškarac apsolutan i transcendentan, a žena nedovršena i osakaćena. Prema Elizabeth Wright možemo govoriti o ženskom (ukazujući na prirodu) ili o ženstvenom (ukazujući na kulturu) pa prema tome možemo razmišljati što je dio našeg identiteta, a što je naučeno, društveno i kulturno uvjetovano. Danas, skoro stoljeće kasnije, mlada umjet-

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Starting with Simone de Beauvoir’s maxim – “One is not born, but rather becomes, a woman.” – Lizde is here exploring the concepts of female and feminine, using staged photography based on socially accepted myths, legends, and general beliefs about who, or rather, what is a woman.

This maxim was taken from Simone de Beauvoir’s most famous book: „Second Sex“, published in 1949 and translated to 40 languages and considered to be one of the most important works of the 20th century. The book deals with the identity and otherness of women, exploring them through various perspectives: biological, psychoanalytical, Marxist (...). Lizde is exploring women’s experiences, their formative years, positions, and recommended paths to liberation through education and work. „Second Sex“ is the basis for developing gender studies because, as Judith Butler said – Beauvoir’s formulation „One is not born, but rather becomes, a woman“ differentiated sex and gender for the first time in history. With this statement, Beauvoir highlighted the fact that the female sex is determined not by a biological but rather by a social definition, and that the understanding of one’s self as a woman is formed under the influence of our surroundings. Simone de Beauvoir believed that women were defined by the patriarchal society and its fake aura of ‘mystery’ as the ‘second sex’, and all stereotypes come from the dominant groups in the society. She criticized the classification of men as absolute and transcendent and women as unfinished and crippled. According to Elizabeth Wright, we can talk about the female (nature) or the feminine (society, culture), so we can reflect on what is part of our identity, and what has been taught and culturally/ socially conditioned.

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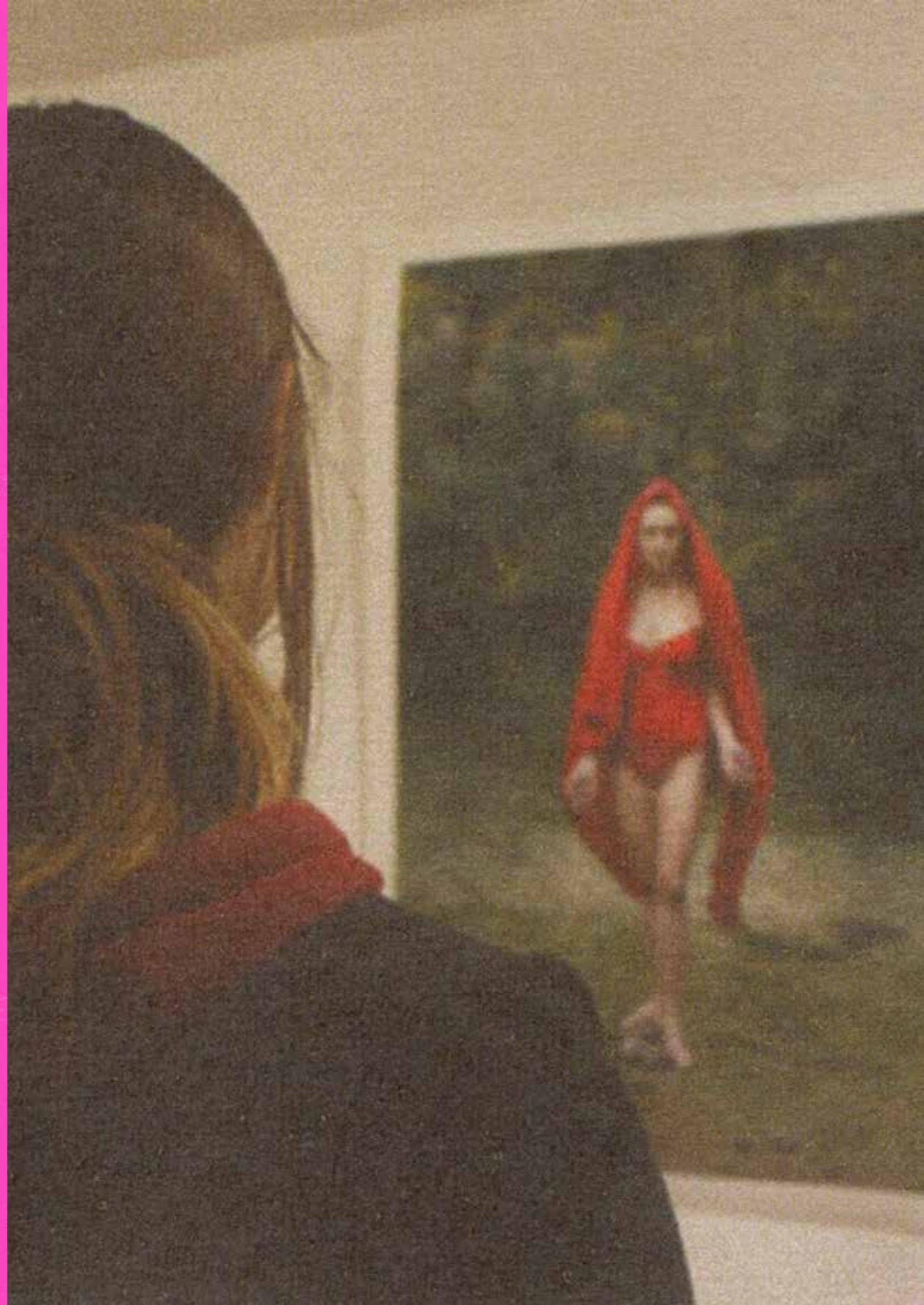
nica Glorija Lizde fotografira mlade žene u dobi kada njihov rodni identitet sazrijeva te nastoji obuhvatiti iskustvo odrastanja u ženu, ali i odbaciti mitove o “prirodi” žene kako bi razjasnila te osvijestila razliku između onog što je prirodno uvjetovano (žensko) i onog što je društveno konstruirano (ženstveno). Arhetipski simboli uneseni u scene u formi objekata ili položaja tijela protagonistkinja služe kako bi upozorili na dugovječnu praksu tretiranja žene kao mitskog bića.

Ovim fotografskim ciklusom Lizde želi ukazati na stalnu (ako ne i vječnu) potrebu da se principe i konstrukte ženskosti reinterpretira i iznova analizira, u odnosu na društvene i osobne obrasce razvoja ženskog identiteta, kako bi žene ponovno i zauvijek priskrbile autonomiju nad vlastitim tijelom, nad svojom plodnošću, seksualnošću, majčinstvom i svim drugim životnim izborima. Jer, ženom se ne rađa, ženom se postaje!

Today, almost a century later, a young artist Glorija Lizde is photographing young women at an age when their gender identity matures and is seeking to encompass the experience of growing up into a woman and to dispel myths about the “nature” of women, to clarify and raise awareness of the difference between what is naturally conditioned (female) and what is socially constructed (feminine). The archetypal symbols that are introduced into these scenes (in the form of objects or body positions of the protagonists) are used to draw attention to the long-standing practice of treating women as mythical beings.

With this photographic cycle, Lizde is trying to highlight the constant (if not eternal) need to reinterpret and reanalyze the principles and constructs of the female, concerning social and personal patterns of the female identity development – for women to regain autonomy over their bodies, fertility, sexuality, motherhood, and all other life choices. Because – one is not born, but rather becomes, a woman!





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