

NMG@PRAKTIKA

OTKRIVANJE
SPOMENIKA:
STEPINČEVA 69,
15. RUJNA 2023.
U 18H

TOMISLAV HRŠAK SPOMENIK...

OTVORENJE
IZLOŽBE:
GALERIJA
KLUBA KOCKA,
DOM MLADIH
SPLIT,
16. RUJNA 2023.
U 20H

OTKRIVANJE SPOMENIKA:Stepinčeva 69,
15. rujna 2023. u 18h**OTVORENJE IZLOŽBE:**Galerija kluba Kocka,
Dom mladih Split,
Ulica slobode 28,
16. rujna 2023. u 20h**MONUMENT UNVEILING:**Stepinčeva 69,
15 September 2023 at 6pm**EXHIBITION OPENING:**Klub Kocka Gallery,
Youth Center Split,
Ulica slobode 28,
16 September 2023 at 8pm**NMG@PRAKTIKA****16 — 24/9/2023****TOMISLAV HRŠAK:
SPOMENIK... /
MONUMENT...**

How much art is it to declare a carpet dusting structure a work of art or even more - a monument?

How valuable is it - and is it worth it at all - then, to perform the act of opening a monument in some anonymous neighborhood, among some buildings, cramming between cars in an improvised parking lot?

Benevolently and with a lot of understanding, we could (re)justify everything together with the formulations that it is an established artistic practice of ready-made, appropriation is a legitimate act of artistic expression, and the act of opening can be called a happening or an event which, unlike the (exclusively aristocratic) museum- gallery promotion reaches the citizens and expands the circle of potential audience with its inclusivity.

Constructions for dusting carpets were a common, standard part of urban design among new buildings from the 1950s, 1960s, and part of the 1970s, like benches, public lighting, or trash cans. A school, a clinic, a kindergarten, or, for example, a playground were the contents of every newly created neighborhood. It can be said, without much philosophizing, that life and living were thought out and worked on in a deliberate and planned way. And then came vacuum cleaners with the possibility of deep cleaning, so the need for construction began to decrease. At the same time, the will to think about urbanism in a planned way has increasingly given way to economic demands. Neighborhoods were becoming more and more built up, and urban facilities, apart from housing, were less and less present.

Is Tomislav dealing with a nostalgic view of the past? Does he mourn the socialist social order and all the positive things it achieved? It's popular to do that nowadays, you know.

Does this place him in the circle of contemporary authors with a refined sensibility for socio-political heritage and a critic of the zeitgeist marked by consumerism? Or? Or is Tomislav just fooling around?

Let's briefly put ourselves in his situation.

A recently graduated academic sculptor, during his studies he learned about the greats of art, analyzed their works, and admired the mastery of the presentation and mastery of the materials they used. Much attention was paid to sculptures in public spaces, especially monuments. Monuments integrated into the urban environment or nature. Some of these works dominate

the space and subordinate the environment to themselves, and some are quietly, unobtrusively, integrated into their environment. In any case, it was done deliberately and planned.

Tomislav is aware that this is almost impossible today. Examples of good monumental sculpture are rare, and even rarer are the opportunities to give - especially a young author - the opportunity to test his talent and knowledge by performing a monumental work. What is left for him then?

To look nostalgically at some past times? Times that he did not live, that he knows about from stories, photographs, films, or from the mythology of others, may have been happier, more carefree, and definitely younger at that time.

Tomislav jokes in an intelligent way and at his own expense.

By declaring an unnecessary and banal construction as a monument, Tomislav opened up and asked more questions about the purpose of art, and the ways and strategies by which art is guided and directed today. About what is a sculpture and what is a monument? About aesthetics, quality, meaning, and purpose. And finally, about the attitude and position of the artist.

Imbued with humor, this work opens up a large number of serious questions and points to critical points in the state of society, art, and culture in general.

Unlike many, especially those who decide on the above from a position of power, Tomislav at least does not throw dust in our eyes.

— Vedran Perkov

ABOUT THE ARTIST:

Tomislav Hršak was born on June 10, 1992 in Zagreb. He graduated from Sculpture at the Teacher's Department at the Academy of Fine Arts in Zagreb in 2017. He received several awards for his work (Grand Prix Award in 2022. Erste Fragmenti 18, Lauba Zagreb; The Rector's Award in 2017 for the Project Bojom do zdravlja at the Rebro Clinical Hospital Center; His work was chosen for the permanent archive of the Academy of Fine Arts in (generation of 2013/14). He has been a member of the Croatian community of independent artists since 2021. He has been a member of the Croatian Association of Fine Artists in Zagreb since 2017. He is also a member of the Natural Art Association Kružok.

Proглаšavanje konstrukcije za otprašivanje tepiha umjetničkim djelom ili još više - spomenikom, koliko je to umjetnost?

Koliko je vrijedno - i je li uopće vrijedno - potom, izvoditi igrokaz otvorenja spomenika u nekom anonimnom kvartu, među nekim zgradama, nagurujući se između automobila na improviziranome parkingu?

Benevolentno i s puno razumijevanja, mogli bismo sve skupa (o)pravdati formulacijama kako se radi o ustaljenoj umjetničkoj praksi ready-made-a, aproprijacijom kao legitimnim činom umjetničkog izražaja, a čin otvorenja nazvati happeningom ili eventom koji za razliku od elitizma muzejsko-galerijske promocije silazi među građane te koji svojom inkluzivnošću širi krug potencijalne publike.

Konstrukcije za otprašivanje tepiha bile su uobičajeni, standardni dio urbano-komunalne opreme među novogradnjama iz pedesetih, šezdesetih i dijela sedamdesetih godina prošlog stoljeća, poput javne rasvjete, klupa ili kanta za smeće. Škola, ambulanta, vrtić ili, primjerice, dječje igralište bili su sadržaj svakog novoizgrađenog kvarta. Može se, bez puno filozofiranja, reći da se o životu i življenju smišljeno te planski promišljalo i radilo.

A onda su došli usisivači s mogućnošću dubinskog čišćenja pa je potreba za konstrukcijama za otprašivanje počela bivati sve manja. Usporedno s time, volja da se o urbanizmu planski razmišlja sve više je ustupala pred ekonomskim zahtjevima. Kwartovi su postajali sve izgrađeniji, a društveni, kulturni i sportski sadržaji sve manje prisutni.

Bavi li se, onda, Tomislav nostalgичnim pogledom na prošlost? Oplakuje li socijalističko društveno uređenje i njegova pozitivna postignuća? Popularno je to danas raditi, znate.

Svrstava li ga to u krug suvremenih autora s istančanim senzibilitetom za društveno-političko nasljeđe? Čini li ga to kritičarem konzumerizmom obilježenog zeitgeista? Ili? Ili se Tomislav samo zajebava?

Stavimo se, nakratko, u njegovu situaciju.

Nedavno diplomirani akademski kipar, tijekom studija učio je o velikanima umjetnosti, analizirao njihova djela, divio se majstorstvu prikaza i vladanju materijalima koje su koristili. Veliki dio pažnje odlazio je na skulpture u javnom prostoru, posebno na spomenike. Spomenike uklopljene u urbani ambijent ili u prirodu. Neka

od tih djela dominiraju prostorom, podređuju okolinu sebi, a neka su tiho, nenametljivo, uklopljena u svoj okoliš. U svakom slučaju radilo se smišljeno i planski.

Svjestan je Tomislav da je to danas gotovo neizvedivo. Rijetki su primjeri dobre spomeničke plastike, a još rjeđe prilike da se - posebno mladom autoru - pruži prilika da okuša svoj talent i znanje izvedbom monumentalnog djela. Što mu onda preostaje?

Da s nostalgijom gleda na neka prošla vremena? Vremena koje nije živio, o kojima zna iz priča, fotografija, filmova ili iz mitologije drugih, u to doba možda sretnijih, bezbrižnijih, definitivno mladih ljudi?

Zajebava se Tomislav na inteligentan način i na svoj račun.

Činom proglašenja spomenikom jedne, za današnje vrijeme, bespotrebne i banalne konstrukcije, Tomislav je otvorio i postavio više pitanja o svrsi umjetnosti, načinima, trendovima i strategijama kojima se danas umjetnost vodi i usmjerava; o tome što je skulptura i što je spomenik; o estetici, kvaliteti, smislu i svrsi... Na kraju, o stavu i poziciji umjetnika.

Humorom prožet, ovaj rad otvara veliki broj ozbiljnih pitanja i ukazuje na kritične točke stanja u društvu, u umjetnosti i kulturi uopće.

Za razliku od mnogih, posebno onih koji iz pozicije moći odlučuju o navedenom, Tomislav nam barem ne baca prašinu u oči.

— Vedran Perkov

O AUTORU:

Tomislav Hršak rođen je 10. 6. 1992. u Zagrebu. Diplomirao je 2017. na Nastavničkom odsjeku Akademije likovnih umjetnosti u Zagrebu. Za svoj rad dobio je nekoliko nagrada (2022. Dobitnik Grand prix nagrade Erste Fragmenti 18, Lauba Zagreb; 2017. Dobitnik Rektorove nagrade za projekt Bojom do zdravlja 2014). Komisijskim odabirom najboljih studentskih radova u akademskoj godini 2013./14. izabran je rad ready-made Kofer za Fundus ALU. Član je Hrvatske zajednice samostalnih umjetnika od 2021. godine i udruge HDLU od 2016. godine kao i udruge prirodno-umjetnički Kružok.

NMG — Novomedijska galerija međunarodna je kustoska platforma usmjerena na istraživačke projekte vezane uz problematiku aktivnog sudjelovanja u suvremenom društvu koji rezultiraju kustoskim konceptima, intermedijskim događanjima, međunarodnim novomedijskim suradnjama te kreiranjem novih medijskih projekata. Unutar platforme realizira se program NMG@PRAKTIKA. Ciklus je to samostalnih izložbi mladih umjetnika iz Hrvatske i inozemstva u Galeriji kluba Kocka u Domu mladih u Splitu. Ovo je deseta godina ciklusa kroz koji je dosad realizirano više od osamdeset samostalnih i skupnih izložbi mladih umjetnika.

Kroz nove medije i eksperimentiranje s različitim formama umjetničkog izražaja izložbe problematiziraju aktualne teme suvremenog društva. Ovaj ciklus izložbi tako ne samo da pruža uvid u najnovije umjetničke prakse, već i odabirom autora aktivno sudjeluje u pozicioniranju suvremene umjetnosti kao kritičkog faktora naspram društvene stvarnosti.

The NMG — New media gallery is an international curatorial platform focused on research projects related to the issues of active participation in a contemporary society which result in new curatorial concepts, inter-media events, international new media collaborations and the creation of new media projects. NMG@PRAKTIKA is an event program within the platform. A cycle of exhibits by independent young artists from Croatia and abroad are regularly organized in the Klub Kocka Gallery located at the Youth Center in Split. The tenth such cycle is currently underway and has so far seen the successful execution of more than eighty solo and group exhibitions

by young artists. Through new media and the practice of experimentation with different forms of artistic expression, the exhibitions discuss current issues of contemporary society. This exhibition cycle, therefore, not only provides insight into recent art practices, but also actively participates, by virtue of the artist selection process, in the positioning of contemporary art as a critical factor in tension with social reality.

KUSTOSICA / CURATOR
Katarina Duplančić**KUSTOSI
PROGRAMA NMG /
NMG CURATORIAL TEAM**
Katarina Duplančić,
Natasha Kadin,
Vedran Perkov**PRIJEVOD /
TRANSLATION**
Katarina Duplančić**DOKUMENTACIJA /
DOCUMENTATION**
Glorija Lizde**POSTAV / SETUP**
Tomislav Hršak**DONATORI / DONORS**
Ministarstvo kulture i
medija RH, Grad Split**MAVENU PODRŽAVA /
MAVENA SUPPORTED BY**
Zaklada Kultura nova**DIZAJN / DESIGN**
Nikola Križanac**SPECIAL THANKS /
ZAHVALE**
KUM, MKC, PDM,
Josipa Pentić**TISAK / PRINT**
Kopiring**NAKLADA /
PRINT RUN**
50**MAVENA**
Mavena
— 36 njezinih čudaZaklada
Kultura nova**PLATFORMA
DOMA MLADIH**