NMG@PRAKTIKA
20—27/11/2025

GALERIJA
KLUBA KOCKA,
DOM MLADIH
SPLIT

VITAR DRINKOVIĆ

MEĐUSTVARNOST

INTERREALITY

Otvorenje: Četvrtak,
20. studenog 2025. u 20:00

Izložba je otvorena za
posjetitelje od ponedjeljka
do četvrtka u radnom vremenu
galerije od 17 do 20 sati.

Galerija Kluba Kocka
Dom mladih Split,
Ulica Slobode 28

OPENING: Thursday,
November 20th at 20:00

The exhibition is open to visitors
from Monday to Thursday during
the gallery's working hours
from 17:00 to 20:00

Club Kocka Gallery
Youth Center Split,
Ulica Slobode 28

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VITAR DRINKOVIĆ — MEĐUSTVARNOST • INTERREALITY

Izložba Međustvarnost istražuje kako se iskustvo suvremenog čovjeka oblikuje na granici stvarnog i virtualnog. Koristeći fotogrametriju, 3D modeliranje, računalne igre i proširenu stvarnost (XR), Vitar Drinković stvara radove u kojima tijelo, tehnologija i svakodnevne rutine ulaze u dijalog.

Umjetnik polazi od osobnog iskustva, stalne povezanosti i prekarne egzistencije, koje postavlja u kontekst digitalnog doba, propitujući produktivnost, tjelesnost, odmor i mit te oblikujući prostor novog iskustva – međustvarnost.

Računalna igra Odmor uvodi posjetitelja u virtualni prostor kretanjem kroz fotogrametrijski sken zagrebačkog Glavnog kolodvora, koji, smješten na hvarsku obalu i uronjen u more, više ne služi primarnoj svrsi putovanja. Unutar takve digitalne distopije i liminalnog prostora nalaze se 3D modeli radova koji funkcioniraju kao instalacije u igri i samostalni objekti u XR-u koji su poput hologrami vidljivi posredstvom tehnologije.

Među njima su 3D skenovi umjetnika Rad dok spavam i Rad na kompjuteru, pri čemu prvi reinterpretira kultni rad Mladena Stilinovića Umjetnik radi kroz prizmu digitalne iscrpljenosti. Produženi rad postaje osnova umjetnikovog stvaralaštva, on radi i kada spava jer mu algoritamski sustavi i mrežna prisutnost ne dopuštaju stanku, dok rad na računalu u tipičnoj pozi suvremenog stvaratelja postaje osnovni oblik tjelesnog izraza i uzrok psihofizičkog sindroma izgaranja. Motika s Hvara, 3D sken očeva alata naslijeđenog od djeda, omaž je kiparu Slavomiru Drinkoviću i tradiciji fizičkog rada koji simbolizira povezanost obiteljskih korijena i preobrazbu u kontekstu suvremenog digitalnog feudalizma – sustava u kojem pojedinac ulaže energiju u digitalne prostore bez stvarnog vlasništva, gdje je "kopanje" nematerijalno. Motika, kao oruđe teškog tjelesnog rada, postaje paradoksalni spomenik ljudskoj upornosti i mentalnom oslobođenju kroz fizički rad te simbol mentalnog opterećenja digitalnog rada, koji ne donosi "zdravi" umor i odmor svojstven fizičkoj aktivnosti.

U 3D modelu Brdo novca i animaciji Skakanje umjetnik se suočava s raskoracima digitalnog kapitalizma i kulturne ekonomije, u kojima je bogatstvo vidljivo, ali nedostupno, a beskonačno skakanje – osjećaj stalnog napora i vraćanja na početak – vodi ka sizifovskoj egzistenciji. Ona je također prožeta lebdećim 3D modelom Lopta za plažu – Zemlja i animacijom rakete Protokol – poetičnom slikom globalne neodgovornosti u vrijeme antropocena, globalne napetosti i nemoći pojedinca u kreiranju stvarnih promjena. U tom procesu, pojedinci istovremeno ulaze u Selfie zagrljaj, stanje emocionalne izolacije i samopotvrđivanja, grleći naposlijetku sami sebe. O gubitku samostalnog promišljanja i djelovanja progovara AI-generirana scena preuzeta iz filma The Holy Mountain Alejandra Jodorowskog, u kojoj 3D sken u jajolikom spremniku postaje alkemijski "pročišćen", dok figura s logom ChatGPT-a preuzima ulogu alkemičara – simbol suvremenog rituala susreta čovjeka i umjetne inteligencije.

Fokus na tijelo i prolaznost vraća Mjerač vremena efikasnosti koji odbrojava 20 godina optimalne radne sposobnosti umjetnika i podsjeća da, bez obzira na beskrajne digitalne simulacije, ljudsko vrijeme ostaje ograničeno i neponovljivo.

Međustvarnost je pejzaž današnjeg doba u kojem se digitalno i fizičko prožimaju do točke nerazdvojivosti u kojoj tehnologija kao medij introspekcije i ogledalo društva oblikuje mozaik suvremenog post-digitalnog života. U tom vrtlogu stalne prisutnosti, Ležaljka za sunčanje nudi simbolični trenutak predaha i kratki odmor potreban za preživljavanje.

– Karla Čudina i Vitar Drinković

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Suradnici
Ognjen Kuharić, programiranje, Unreal Engine
Format C, umjetnička organizacija koja se bavi DIY kulturom, tehnologija proširene stvarnosti
Branimir Štivić, programiranje rada Mjerač efikasnosti

Vitar Drinković magistrirao je kiparstvo na Akademiji likovnih umjetnosti u Zagrebu 2008., a tijekom studija boravio je semestar na Indiana University of Pennsylvania, SAD. Magisterij animacije i novih medija završava na istoj akademiji 2014., uz studentsku razmjenu na London Metropolitan University, UK. Ostvario je više od 20 samostalnih izložbi, 8 skulptura u javnom prostoru i sudjelovao na 14 umjetničkih radionica. Izlagao je na 60 skupnih izložbi u Hrvatskoj i inozemstvu (Njemačka, Nizozemska, Bugarska, Austrija, Češka, UK, SAD, Kanada i Francuska). Dobitnik je više nagrada, priznanja i stipendija te je bio finalist nagrade Radoslav Putar 2001. godine. Djeluje na sjecištu tehnologije, znanosti i umjetnosti, stvarajući interaktivne naprave, izume i instalacije koje posreduju u komunikaciji među ljudima, s namjerom istraživanja i stvaranja novog konteksta, "uvjeta" za drugačiju osjetilnu i misaonu spoznaju svakodnevnice. Član je HDLU-a i HZSU-a. www.vitar-drinkovic.com.

The exhibition Interreality explores how modern human experience is shaped on the boundary between the real and the virtual. Using photogrammetry, 3D modeling, video games, and extended reality (XR), Vitar Drinković creates works in which the body, technology, and everyday routines engage in dialogue.

The artist draws on personal experience of constant connectivity and a precarious existence, contextualizing them within the digital age. In doing so, he questions productivity, physicality, relaxation, and myth, thus shaping the space for a new experience – interreality.

The video game Relaxationerses visitors in a virtual space, allowing them to traverse a photogrammetric scan of Zagreb's main railway station, relocated on the sea at the coast of Hvar and stripped of its original purpose. This digital dystopia and liminal space contain 3D models of artworks that function both as in-game installations and as standalone XR objects accessible through holographic technology.

Among them are Working While I Sleep and Working on a Computer, 3D scans of the artist himself. The first reinterprets Mladen Stilinović's cult work Artist at Work through the lens of digital exhaustion. Prolonged work becomes the foundation of the artist's creativity: he works even while sleeping, as algorithm-driven systems and constant online interconnectivity do not allow time for rest. Simultaneously, sitting in front of a computer – a pose typical for a contemporary creator – becomes the basic form of bodily expression and a source of psychophysical burnout. The Hoe from Hvar, a 3D scan of a tool the artist's father inherited from his grandfather, is a hommage to sculptor Slavomir Drinković and to the tradition of physical labor which symbolizes the connection to family roots and transformation within the context of contemporary digital feudalism – a system in which individuals invest energy into digital spaces without realizing ownership, with their "digging" becoming immaterial. As a tool for hard physical labor, the hoe turns into a paradoxical monument to human persistence and mental liberation through physical work, while also symbolizing the mental burden of digital labor, which brings neither "healthy" fatigue nor rest.

In the 3D model Mountain of Money and the animation Jumping, the artist confronts the contradictions of digital capitalism and cultural economy, in which wealth is visible, but unattainable, while endless jumping – a feeling of investing continuous effort, but still getting back to where you started – leads to a Sisyphean existence. This is further accompanied by the floating 3D model Beach Ball – Earth and the animation of the Protocol rocket – a poetic image of global irresponsibility in the age of the Anthropocene, global tension, and the individual's helplessness in creating real change. In this process, individuals enter the Selfie Hug, a state of emotional isolation and self-affirmation, in which they ultimately end up embracing themselves. The AI-generated scene taken from Alejandro Jodorowsky's The Holy Mountain speaks of the loss of independent thought and action: in it, a 3D scan inside an egg-shaped container becomes alchemically "purified", while a figure with the ChatGPT logo takes on the role of the alchemist – a symbol of the modern ritualistic encounter between humans and artificial intelligence.

The Efficiency Timer returns our focus to the body and transience, counting down the 20 years of the artist's peak productivity and reminding us that, despite endless digital simulations, human time remains limited and irretrievable.

Interreality is a landscape of the present age, where digital and physical intertwine to the point of inseparability. Technology, as a medium of introspection and a mirror of society, shapes the mosaic of contemporary post-digital life. In this vortex of constant presence, the Sun Lounger provides a symbolic moment of rest – a brief pause necessary for survival.

– Karla Čudina and Vitar Drinković

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Collaborators
Ognjen Kuharić – programming, Unreal Engine
Format C – art organization engaged in DIY culture, augmented reality technology
Branimir Štivić – programming of Efficiency Time

Vitar Drinković earned his Master's in Sculpture at the Academy of Fine Arts in Zagreb in 2008, spending a semester at Indiana University of Pennsylvania, USA. He completed his Master's in Animation and New Media at the same academy in 2014, and spent time at the London Metropolitan University, UK, as part of a student exchange program. He has held more than 20 solo exhibitions, authored 8 public sculptures, and participated in 14 art workshops. His work has been presented in over 60 group exhibitions in Croatia and abroad (Germany, the Netherlands, Bulgaria, Austria, the Czech Republic, the UK, the USA, Canada, and France). Drinković has received several awards, recognitions, and scholarships, and was a finalist for the Radoslav Putar Award in 2021. He works at the intersection of technology, science, and art, creating interactive devices, inventions, and installations that mediate human communication, with the goal of exploring and creating new contexts – "conditions" for different sensory and intellectual experiences of everyday life. Member of HDLU (Croatian Association of Artists) and HZSU (Croatian Freelance Artists Association). www.vitardrinkovic.com

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NMG — Novomedijska galerija međunarodna je kustoska platforma usmjerena na istraživačke projekte vezane uz problematike 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 trinaesta godina godina ciklusa kroz koji je dosad realizirano više od osamdeset samostalnih i skupnih izložbi mladih umjetnika.

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

The NMG — New media gallery is an international curatorial platform focused on research projects related to the issues of active participation in a contemporary society which result in new curatorial concepts, inter-media events, international new media collaborations and the creation of new media projects. NMG@PRAKTIKA is an event program within the platform. A cycle of exhibits by independent young artists from Croatia and abroad are regularly organized in the Klub Kocka Gallery located at the Youth Center in Split. The thirteenth 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
Karla Čudina
Vitar Drinković

KUSTOSI PROGRAMA NMG / NMG CURATORIAL TEAM
Karla Čudina
Natasha Kadin
Vedran Perkov

PRIJEVOD / TRANSLATION
Karla Čudina

DOKUMENTACIJA / DOCUMENTATION
Vanessa Barač

POSTAV / SETUP
Vitar Drinković
Karla Čudina

DONATORI / DONORS
Ministarstvo kulture i medija RH, Grad Split
Grad Zagreb

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Mladen Luketić

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