

ALMISSA OPEN ART FESTIVAL



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10. — 14. 8. 2017.
OMIŠ

TOM GOTOVAC • SELMA SELMAN •
PINO IVANČIĆ • IVANA PEGAN BAČE •
JUSUF HADŽIFEJZović • KATA MIJATOVIĆ •
SINIŠA LABROVIĆ • PORNO SUICID •
GIOVANNI MORBIN • ZORAN PAVELIĆ •
TAJČI ČEKADA • EUN SU LIM

OVDJE JE TREBAO BITI VRHUNSKI PLAKAT, ALI
REKLI SU DA JE PREVIŠE PROVOKATIVAN ZA OMIŠ

09. – 14. VIII. 2017. ALMISSA OPEN ART

Ovogodišnje osmo izdanje Almisse nosilo je radni naziv Piratstvo, od kojeg se odustalo kada je prihvaćeno da za naziv festivala uzmemo pjesmu *Neka tebi kušin bude stina, pizda ti materina* koju je izvor-no izveo bend Ilija i Zrno Žita u punk verziji, a na ovogodišnjem festivalu u klapskoj verziji bend *Porno Suicid* i klapa *Utvare*. Tim piratskim činom direktno smo se i bez ograda obratili široj javnosti i stanovnicima Omiša, pozvali ih na sudjelovanje i upozorili ih da će ono što se bude događalo tih dana u programu Almis- se jasno govoriti o stvarnosti koju živimo.

Da festival ne bi postao konvencionalan i društveno prihvatljiv, morali smo napraviti gestu postavljanja novih kriterija pa smo s tvrdave odlučili sići na gradske ulice i trgo-ve bez točne najave programa i postavljanja umjetnika u prvi plan kroz predstavljanje i najavljivanje njihovih nastupa. Na taj način smo dobili publiku koju u su-protnome ne bi imali, ljude koji nisu bili sigurni što se događa i o čemu se u stvari radi. Bili smo tako u

ALMISSA JE OD POČETKA MIŠLJENA KAO FESTIVAL SUVREMENE UMJETNOSTI, ALI JE NAGLASAK STAVLJEN NA PERFORMATIVNE PROGRAME KOJI SU PRETEŽNO PREZENTIRANI NA TVRĐAVI MIRABELLI. IAKO SU SE NA FESTIVALU DO SADA RADILE I IZLOŽBE, AKCIJE, INSTALACIJE I INTERVENCIJE U JAVNOM PROSTORU, ALMISSA JE TAKO POSTALA SINONIM ZA FESTIVAL PERFORMANSA.

direktnom kontaktu s ljudima, ne s publikom, a to nam je otvorilo jednu novu dimenziju, novi doživljaj, a nadamo se i novu percepciju festivala.

Almissa nije željela biti jedna od sastavnica Omiškog kulturnog ljeta u lepezi ponude kulturnog turizma, koje uz Festival dalmatinskih klapa, Gusarske večeri, Gusarsku bitku, folklorne večeri, ribarske večeri, pučke fešte i druge manifestacije participira u proizvodnji ljetnog privida blagostanja.

Tragali smo za novim pristupom upuštajući se

u rizik, eksperiment, formu koja nije provjereni i oblikovana vrijednosnim mjerilima. Težili smo samoistraživanju i samopromišljanju mimo već ustaljenih praksi i zadanih mjerila i ideologija, odsustvu ega i samoprezentacije s namjerom da budemo jednaki s ostalima, pomi-ješani sa stanovnicima Omiša i njihovim gostima, što smo tih dana doslovno i bili.

Almissa tako nije postala folklorni relik, već je, nadamo se, otvorila jednu novu dina-

miku i ostala u sjećanju djeci koja su najprirodnije reagirala na "čudne" ljude koji su se kao gosti pojavili u njihovom mjestu. "Ovo je najluđe što se ikada dogodilo u našem mjestu", rekla je jedna djevojčica i tako nam dala najdraži komentar za ono što smo pokušali proizvesti na ulicama Omiša. Poljubac i zagrljaj, koji su dobili *Porno Suicid* i klapa *Utvare* od jednog starijeg gospodina, jedan je od vrhunaca ovogodišnjeg festivala.

Nastup *Porno Suicida* i klapa *Utvare* s obradom pjesme *Croatia, iz duše te ljubim* u pjesmu

Kušin Stina (pjesma koju je napisao i otpjevao Vinko Barić, uz pratnju Gilda Bavčevića, Marka Markovića i klapa *Utvare*) prepoznata je istovremeno od šire publike kao slika današnjeg društva i licemjernog patriotizma i "nominirana" za himnu mladih gastarbajtera.

"Neka tebi kušin bude stina, pizda ti materina. Ukra si hrpu tvornica, razjeba pet-šest bolnica, kupija BMW i Hummera, izljubija Ivu Sanadara. A želiš da spavam na stini umisto kušina, da budem domoljubna sirotinja. Ma goni se, pizda ti materina".

Omiš je poznat kao središte klapskog kruga i festivalu koji je doveo klapsko pjevanje do razine svjetske baštine pa smo se u programu Almis- se naslonili i na taj kontekst proizvo-deći glasove koji ne sadrže ništa od vještine i narcisoidnosti koja je sadržana u nastupu klapa.

Da bi mogli tako nastupiti na ovogodišnje izdanje festivala pozvali smo umjetnike za koje smo bili sigurni da će prihvatiti ovakav pristup i izazov, one koji svojim dosadašnjim radom i djelovanjem, ljudskim i umjetničkim, mogu svjedočiti vjeru u umjetnost i ulogu umjetnika u društvu.

Ideje Tomislava Gotovca i njegovih verbalnih

performansa punih psovki, projekcija njegovog filma *Dead Man Walking*, performans Jusufa Hadžifejzovića u kojem prodaje prazninu, klapska obrada underground hita benda *Ilija i Zrno Žita*, happening Kate Mijatović *Djevojački zbor Omiš*, s vrištanjem mladih omiških djevojaka u funkciji energetskog čišćenja prostora i potvrđivanja života, performans Josipa Pina Ivančića kojim istjeruje zlo utjelovljeno u idejama ex ministra kulture Zlatka Hasanbegovića, Giovanni Morbin obučen u kostim rimskog legionara koji na ulazu u Konzum dijeli novčiće ljudima koji se fotografiraju s njim u performansu *Ponovni pad Rimskoga carstva*, video dokumentacija potresnog performansa "COMPOSITION: BORI, NEVJESTA, BRIDE" Selme Selman, snimka sjetne vokalne izvedbe Ivane Pegan Baće, performans Ptica Siniše Labrovića koji je zviždajući čitav dan šetao po gradu noseći krletku na glavi, akcija Tajči Čekada *EkoEko-Ljudsko mlijeko* — prodavanja proizvoda napravljenih od ljudskog mlijeka, Zoran Pavelić performansom posvećenim Omišu u kojem je mantrao ime grada dok se umivao u vodi, Eun Su Lim, umjetnica iz Koreje, simbolički nabijenim samostalnim performansom i sudjelovanjem u performansu kojeg je izvela zajedno s Jusufom Hadžifejzovićem, kojeg

su posvetili preminulim umjetnicima, stopili su se s gradom Omišom na emotivan način zahvaljujući sredini koja je reagirala prirodno i angažirano na akcije svojih novih privremenih sugrađana.

Pojavili smo se u Omišu s pučkim "a capella kričanjem" kako bi izazvali reakciju i pokrenuli promjenu, a na kraju se vratili na tvrđavu Mirabella i sumirali sve što se tih dana dogodilo.

— SLAVEN TOLJ

This year's eighth edition of Almissa bore a working title "Piracy", but the title was dropped, and we accepted a new idea: the festival would be titled "May a Stone be your Pillow, Motherfucker", after a song originally performed by the punk band Ilija i Zrno Žita. This year's festival presented a *klapa* version of the song by the band Porno Suicid and the *klapa* Utvare. This act of piracy enabled us to directly address the public and the inhabitants of Omiš, inviting them to participate and warning them that the content of Almissa festival was, in fact, speaking about our reality.

To avoid making the festival conventional and socially acceptable, we had to set new criteria, so we decided to climb down from the fortress and go to the streets and squares, without any exact announcement of the program, and placing the artists in the spotlight by presenting and announcing their performances. Hence, we created a new audience – people who weren't quite sure what was happening and why.

AT ITS POINT OF INCEPTION, ALMISSA WAS A FESTIVAL OF CONTEMPORARY ART, BUT LATER ON, IT STARTED FOCUSING ON PERFORMANCE PROGRAMS, MOSTLY PRESENTED AT THE MIRABELLA FORTRESS. EVEN THOUGH THE FESTIVAL INCLUDED EXHIBITIONS, ACTIONS, INSTALLATIONS AND INTERVENTIONS IN THE PUBLIC SPACE, ALMISSA HAS BECOME A SYNONYM FOR A FESTIVAL OF PERFORMANCES.

We established direct contact with the people (not an audience), making space for a new dimension, a new experience, and, hopefully, a new perception of the festival.

Almissa didn't want to be a part of the Omiš Cultural Summer and the cultural tourism offer that takes part in creating the illusion of summer prosperity (along with the Festival of Dalmatian *klapa*, the Pirate nights, the Pirate Battle, folklore evenings, fishermen evenings, folk festivals and other manifestations). We were looking for a new

approach by engaging in risk, experiment, a form that was not yet tested or shaped by value scales. We were focusing on self-examination and self-reflection, ignoring the already established practices, standards and ideologies; the main ideas were the absence of ego and self-presentation with the intent to be equal to others, mixed with the people of Omiš and their guests, which we literally were during those days.

This way, Almissa did not become a

folklore relic, but hopefully opened up a new dynamic and remained in the memory of children, whose reactions to the "weird" people who appeared as their guests in their place were the most natural. "This is the craziest thing that ever happened in our city," a girl said, giving us the sweetest comment on our efforts in the streets of Omiš. Porno Suicid and Utvare *klapa* were kissed and hugged by an older gentleman, giving a new highlight to this year's festival. Porno Suicid and Utvare performed a cover of the song "Croatia, iz duše te ljubim" ("Croatia, I love

you from the bottom of my soul"), renaming the song to "Kušin Stina" ("Cushion-Stone"), a song written and sung by Vinko Barić, accompanied by Gildo Bavčević, Marko Marković and Utvare). The performance was recognized by the general public as an image of today's society and hypocritical patriotism, and "nominated" to become the hymn of young *gastarbeiter*.

"Neka tebi kušin bude stina, pizda ti materina, pizda ti materina. Ukra si hrpu tvornica, razjeba pet-šest bolnica, kupija BMW i Hummera, izljubija Ivu Sanadera. A želiš da spavam na stini umisto kušina, da budem domoljubna sirotinja. Ma goni se, pizda ti materina". ("May a stone be your pillow, motherfucker, motherfucker. You stole a bunch of factories, you fucked five or six hospitals, you bought a BMW and a Hummer, you kissed Ivo Sanader. Still, you want me to sleep on a stone instead of a cushion, you want me to be a patriotic beggar. Fuck you, motherfucker.")

Omiš is known as the center of the *klapa* milieu and the festival that brought the *klapa* singing to the level of world heritage, so with the Almissa program we also thought about this context by producing voices, containing none of the

skills and narcissism that are usually a part of the *klapa* performance. To make these performances happen, we have invited artists of whom we were certain that they would accept such an approach and challenge, those who could demonstrate their faith in art and the role of artists in society through their work and action, both human and artistic.

Tomislav Gotovac's ideas and his scornful verbal performances, his Dead Man Walking screenplay; a performance by Jusuf Hadžifejzović in which he sells emptiness; *klapa* cover of underground hits by Ilija i Zrno Žita; a happening by Kata Mijatović titled The Omiš Choir — Omiš girls screaming for energy cleansing and affirming life; a performance by Josip Pino Ivančić — expelling the evil embodied in the ideas of ex-minister of culture Zlatko Hasanbegović; Giovanni Morbin dressed as a Roman legionnaire who, at the entrance of a Konzum store, shared coins with people who took photos with him, as a part of a performance "The Second Fall of Rome"; a video documentation of the disturbing performance "COMPOSITION: BORI, NEVJESTA, BRIDE" by Selma Selman; a video of a sad vocal performance by Ivana Pegan Baće; Siniša Labrović's

performance "Bird" — walking through the city all day, wearing a bird cage on his head and whistling; an action by Tajči Čekada — "EkoEko-Ljudsko mlijeko" ("EcoEco-Human Milk"), selling products made from human milk; Zoran Pavelić's performance dedicated to Omiš, repeating the name of the city as a part of a mantra, while washing his face in the water; Eun Su Lim, an artist from Korea, made a symbolically charged performance and participated in a performance with Jusuf Hadžifejzović, dedicated to deceased artists: all of them became one with Omiš in an emotional way, thanks to an environment that reacted naturally and was interested in the actions of their temporary fellow citizens.

We came to the town with "a capella shrieks" to trigger a reaction and initiate a change and eventually, we returned to the Fortress of Mirabella and summed up all that happened these days.

—
SLAVEN TOLJ

TOM GOTOVAC

Tomislav Gotovac rođen je u Somboru u Vojvodini 9. veljače 1937. godine, a 1941. preselio se u Zagreb gdje završava osnovnu školu u Krajiškoj ulici i Petu mušku gimnaziju u Klaićevoj ulici. U Zagrebu živi od 1941. do 1967. te opet od 1975. godine sve do smrti 24. lipnja 2010. Od 1955. do 1956. studira arhitekturu na Arhitektonskom fakultetu u Zagrebu, gdje mu kao profesor crtanja predaje Josip Vaništa. Fotografijom se počeo baviti krajem 1950-ih, a eksperimentalnim filmom i multimedijским istraživanjima bavi se od 1960. godine. Godine 1954. izvodi svoj prvi performans u Mostaru, a 1962. snima svoj prvi film u Zagrebu. Iste godine završava služenje vojnog roka u JNA, u tenkovskoj brigadi na Crvenom krstu

u Nišu. Godine 1964. radi svoje prve kolaže. Godine 1967. u okviru Festivala eksperimentalnog filma (GEFF) u Zagrebu izvodi prvi happening – Naš happ. Između 1962. i 1977. snimio je dvadesetak eksperimentalnih filmova. Krajem 1967., u svojoj tridesetoj godini, odlazi u Beograd gdje upisuje filmsku režiju na Akademiji dramskih umjetnosti. Godine 1972. počinju ga politički proganjati zbog sudjelovanja u diplomskom igranom filmu Lazara Stojanovića Plastični Isus. Od 1972. godine ne dopuštaju mu da diplomira. Godine 1976. napokon je kod profesora Aleksandra Petrovića diplomirao s filmom Presuda. Iste 1976. godine vraća se u Zagreb. Godine 2005. promijenio je ime Tomislav Gotovac u Antonio G. Lauer.

Tomislav Gotovac was born in Sombor, Vojvodina, (Feb 9th, 1937), and he moved to Zagreb in 1941, where he finished elementary school in the Krajiška street and the Fifth Boys Gymnasium in Klaićeva street. He's lived in Zagreb from 1941 to 1967, and again from 1975 until his death (June 24, 2010). In 1955 and 1956 he studied architecture (University of Architecture, Zagreb) under the guidance of Josip Vaništa. He started photographing in the 50s, and in the 60s he started making experimental films and multimedia research. In 1954, he made his first performance in Mostar, and he made his first film in 1962 in Zagreb, the same year he finished his military term in the Yugoslavian People's

Army. He started making collages in 1964, and his first happening — “Naš happ” was performed in 1967 as a part of the GEFF (experimental film festival) in Zagreb. The period between 1962 and 1977 marked the creation of over 20 experimental films. He left for Beograd in 1967, where he started to study Film Direction (Academy of Drama Art). The year 1972 was when he was persecuted for participating in “Plastic Jesus”, a master's movie directed by Lazar Stojanović. Since then, he wasn't allowed to acquire his Master's degree. In 1976, he finally graduated with the film “Presuda” (“Verdict”) under Professor Aleksandar Petrović, and returned to Zagreb. In 2005, he changed his name to Antonio G. Lauer.





SELMA SELMAN

Selma Selman (r. 1991.), dolazi iz Bosne i Hercegovine i romskog je podrijetla. Njen rad utjelovljuje njene životne borbe, kao i borbe njene zajednice, a pritom se koristi paletom medija poput performansa, slikarstva, fotografije i video instalacija. Selman definira sebe kao umjetnicu romskih korijena, a ne romsku umjetnicu — suptilna ali značajna razlika u njenom radu. Njen cilj je razložiti predrasude koje obilježavaju njenu zajednicu čiji pripadnici nemaju pravo na samo-isražavanje. Selman koristi

njenu osobnu priču kao leću kroz koju se može sagledati univerzalno stanje civilizacije i njenih značajki. peddiplomski studij Likovne umjetnosti završila je na Slikarskom odjelu banjalučkog sveučilišta 2014. godine u klasi Vese Sovilja te je radila s priznatim bosanskohercegovačkim performerom Mladenom Miljanovićem, koji je predstavljao BiH na 55. Venecijanskom bijenalu 2013. Trenutno je na diplomskom studiju na sveučilištu u Syracuseu, gdje i predaje umjetnost.

Selma Selman (b. 1991) comes from Bosnia and Herzegovina and is of Romani origin. Her work embodies the struggles of her own life as well as her community, employing a plethora of media such as performance, painting, photography and video installations. Selman defines herself as an artist of Roma origins, and not a Romani artist, a subtle, yet critical distinction in her work. Her aim is to break down the prejudice which denies her community of the right to self-expression. Selman utilizes her personal

background as a lens through which she can understand the universal human condition and its idiosyncrasies. She earned her Bachelor of Fine Arts in 2014 from Banja Luka University's Department of Painting, where she studied under the supervision of Veso Sovilj, and worked with renowned Bosnian performance artist Mladen Miljanovic, who represented Bosnia and Herzegovina at the 55th Venice Biennial in 2013. She is currently pursuing her MFA at Syracuse University where she is also teaching art.





PINO J. IVANČIĆ

Pino J. Ivančić, rođen u rodilištu, Pula. Kreće se posvud. Novčেকে je zarađivao va neposrednoj proizvodnji u Tvornici cementa "Giulio Revelante" i Servis—TESU—Uljanik, ideje pos-v-ud. Nakon racionalizacije postaje klijent u najrespektabilnijem HR brandu "HZZ-r-vacki zavod za zaposlitev" uz "plaću-naknadu" od 1200 (milijardi dvisto) kn... imate li neKaj za "isFušarit" ??? 60ih, veselih godina, konkretnije se počinje baviti ARTom, skulpturom (pa radnik je va trlizu) a kasnije kad mu se sve promiješa i granice medija postanu uske ulazi u konceptualni krug i performance vode. 80ih je član alter/punk grupe GNjDD, industrial SubVersiv a producira i dosta novih

grupa na dolazećoj sceni. U okružju specifične soc-pol-kult situacije i pod uticajem Beuysa otvara proces «Socijalne skulpture» kojoj se vraća nakon «balkanise derneka». Najpoznatiji i jedini AvantPopArtist va Istre, i malo šire. Ponosni vlasnik rekorda o posjećenosti jednom događanju/performanceu (cca. 40000 posjetilaca, "Theater like a Life/Life like a Theater ili Život je feferon...") a sve ostale stupidece i stupidadine mogu se otčitati i iščitavati u dnevnim, tjednim i periodičnim tiskovinama ovih prostora...

Pino J. Ivančić, born in Pula, in a maternity hospital. Been all around. He made his \$\$\$ working in a cement factory „Giulio Relevante and the Servis-TESU-Uljanik — ideas all-a-round. Following the rationalization, he became a client of the most respectable Croatian brand "HZZ – Croatian Employment Bureau", with a "payment-reimbursement" of 1200 (billion 2 hundred) kuna...got something that needs "fixing"??? In the 60s, the happy years, he started doing ART more seriously, especially sculpture (he is working in a work suit after all), and later, when all is mixed and the borders of media become too tight for him, he enters the circle of concept and

performance arts. He used to be a member of an alternative/punk band GNjDD in the 80s, as well as the industrial SubVersiv and he produces numerous new bands. Within a specific socio-polity-cult situation and influenced by Beuys, he initializes a process „Social sculptures“, to which he returns after the „balkanise dernek“. The most popular, and the only AvantPopArtist in Istria and further. He proudly holds the record in performance attendance (circa 40 thousand people, „Theater like a Life/Life like a Theater or Life is a hot pepper...“), and all his other stupidities and stupidnesses can be found in the daily, weekly and periodical press in the area.





IVANA PEGAN BAĆE

Ivana Pegan Baće, rođena je 1971. u Doboju. Odrasla i živjela u Banja Luci do 1992. Godine 1990. upisuje kiparski smjer ALU u Sarajevu. Godine 1992. prebacuje se na ALU u Zagrebu gdje diplomira 1996. na kiparskom odsjeku, u klasi prof. Šime Vulasa. Članica je HZSU-a od 1997. god. Od 1998. živi u Dubrovniku, članica je HDLU Dubrovnik, ARL, te suosnivačica Galerije Let 777. Realizirala je niz samostalnih i sudjelovala na brojnim skupnim izložbama. Stipendije, kiparski simpoziji/izbor:

2002. SAD, Omi / New York, Art Omi International Artists' Residency, 2002. Njemačka, Zarentin, Burst, 2001. SAD, Johnson Vermont, Artslink / Vermont Studio Center, 2001., Finska, Kemijarvi, Fullness, 2000., Češka, Plasy, Thanksgiving, 2000., Italija, Asiago, Streem, 2000., SAD, Brookline NH, E/motions, 1999. Italija, Nanto, Streem, 1999., Njemačka, Arnbruct, Terra Sancta, 1998., Litva, Vilnius, Europos Parkas, 1997., Slovačka, Komarno, Mercy of water.

Ivana Pegan Baće, b.1971 in Doboju. She grew up and lived in Banja Luka up until 1992. In 1990, she enrolled in Sarajevo's Academy of Fine Arts (Sculpture). In 1992, she transferred to the Academy of Fine Arts in Zagreb, and she graduated in 1996 in the class of professor Šime Vulas. She has been a member of the Croatian Community of Independent Artists since 1997. She moved to Dubrovnik in 1998, and she is a member of the Croatian Association of Artists Dubrovnik, ARL, and a

co-founder of the Let 777 Gallery. She held numerous individual and group exhibitions. Scholarships, symposiums: 2002 USA, Omi/ New York, Art Omi International Artists' Residency, 2002 Germany, Zarentin, Burst, 2001 USA, Johnson Vermont, Artslink / Vermont Studio Center, 2001, Finland, Kemijarvi, Fullness, 2000, Czech Republic, Plasy, Thanksgiving 2000, Italy, Nanto, Streem, 1999, Germany, Arnbruct, Terra Sancta, 1998, Lithuania, Vilnius, Europos Parkas, 1997, Slovakia, Komarno, Mercy of water.





JUSUF HADŽIFEJZOVIĆ

Jusuf Hadžifežević je bosanskohercegovački umjetnik s internacionalnom reputacijom koji posljednjih godina živi i stvara u Sarajevu. Poznat je kao performans umjetnik, bavi se instalacijom i "depografijom", a u proteklih par godina, gotovo opesivno, i "celebrativnim analitičkim slikarstvom". U Sarajevu je završio Srednju školu primijenjenih umjetnosti (1971.—1976.). Diplomirao je na Akademiji likovnih umjetnosti u Beogradu (1976.—1980.), u klasi profesora Stojana Čelića. Postdiplomski

studij (1980.—1982.)
završio je u Düsseldorfu
(Njemačka) na Državnoj
akademiji umjetnosti, u
klasi profesora Kluaa
Rinkea. Osnivač je
projekta "Jugoslovenska
dokumenta" i jedan od
osnivača kolekcije Ars
Aevi. Kao voditelj galerije
suvremene umjetnosti
Charlama Depot
2009. godine je upričio
SubDokumenta u pro-
storima privrednog grada
Skenderija gdje i danas
vodi galeriju i Centar kul-
turnih aktivnosti CeKa
Charlama. Izlagao je
široim svijeta od Berlina
do Južne Koreje.

Jusuf Hadžifežević is an internationally known artist from Bosnia and Herzegovina, living and working in Sarajevo. He is known as a performance artist, he does installations and "Depography", and in the past years, he has been obsessive about "celebratory analytical painting". He finished the School of Applied arts in Sarajevo (1971—1976), and he graduated in 1980 (Academy of Fine arts, Belgrade) under professor Stojan Ćelić. His post-master's study (1980—1982) was

finished in Dusseldorf, Germany, at the State Academy of Arts, under Professor Klaus Rinke. He founded the "Jugosavenska dokumenta" project, and co-founded the Ars Aevi collection. He is the leader of the Gallery of Contemporary Arts Charlama Depot, he hosted the SubDokumenta in 2009 in Skenderija, where he still leads the gallery and the Center of Cultural activities CeKa Charlama. He exhibited all around the globe, from Berlin to South Korea.





KATA MIJATOVIĆ

Kata Mijatović, multi-medijalna umjetnica, rođena je 1956. u Branjini. Godine 1981. diplomirala je pravo na Pravnom fakultetu u Osijeku. Od 1988. do 1991. članica je neformalne umjetničke grupe Močvara/ Baranja. Od 1991.—1993. studira slikarstvo na Accademia di belle arti Firenze, a potom nastavlja studij slikarstva na ALU Zagreb gdje je diplomirala 1997. Od 2005.—2010. članica

je Umjetničkog odbora Baranjske umjetničke kolonije, a od 2005 vodi- teljica Galerije AŽ Atelieri Žitnjak Zagreb. Od 2007. članica je Umjetničke grupe PLEH. Godine 2013. sudjelovala je na 55. Venecijanskom bijenalu, kao predstavnica Hrvat- ske s projektom "Između neba i zemlje" (kustos Branko Franceschi). Živi i radi u Zagrebu kao samostalna umjetnica.

Kata Mijatović, a mul- timedia artist born in Branjina in 1956. In 1981 she graduated from Law (University of Law, Osijek). She's been a member of an informal artists' group Močvara/ Baranja from 1988 to 1991. She studied painting at Accademia di belle arti Firenze (1991—1993), and proceeds with her studies in Zagreb, graduating in 1997. She's been a member of the

Artists Committee of the Artist Colony of Baranja since 2005 to 2010, and since 2005 she's been the leader of the AŽ Gallery (Žitnjak Ateliers, Zagreb). Since 2007, she has been a member of the PLEH Artists' group. Her work was presented at the 55th Venice biennale in 2013 ("Between the Sky and the Earth", curator: Branko Franceschi). She lives and works in Zagreb as an independent artist.





SINIŠA LABROVIĆ

Siniša Labrović rođen je u Sinju 1965. godine. Hrvatski je umjetnik koji se izražava kroz pristup performansa, body arta, videa i fotografije, a kroz takve medije pokušava uspostaviti kontakt s društvenom zajednicom ili kritiku na nju. Diplomirao je hrvatski jezik i književnost na Filozofskom fakultetu u Zagrebu 1997. godine te povremeno radi kao profesor. Status umjetnika, kojeg nije stekao akademskim obrazovanjem, istaknuo je brojnim samostalnim i skupnim izložbama, te nagradama, među kojima

treba istaknuti treću nagradu za scenarij Srce na natječaju Imaginarne akademije Grožnjan i Centra za dramsku umjetnost Zagreb 2000. godine. Iste godine izvedena je prva izložba u Dubrovniku. Radove u stalnom postavu čuvaju Muzej suvremene umjetnosti u Zagrebu i Galerija umjetnina u Splitu. Izlagao je na brojnim samostalnim i skupnim izložbama u zemlji i inozemstvu te je izvodio akcije, performanse, grafite i urbane intervencije. Živi i radi kao slobodni umjetnik u Zagrebu.

Siniša Labrović was born in Sinj in 1965. He is a Croatian artist who expresses himself through performance, body art, video and photography; using different media, he established a contact with the community or its critique. He graduated in Croatian language and literature in 1997 (University of Zagreb, occasionally working as a lecturer. His artist status was not made by formal education, but rather through numerous solo and group exhibitions and awards (3rd place — scenario for „Srce“

— Imaginary Academy Grožnjan and Drama art Center Zagreb's contest in 2000). He had his first exhibition in Dubrovnik in 2000. His works are kept in the Museum of Contemporary Art in Zagreb and the Gallery of Fine Arts in Split. He exposed at numerous solo and group exhibitions and actions, performances, graffiti and urban interventions in Croatia and abroad. He lives and works as an independent artist in Zagreb.



KONZUM

UPLAVO
PEČENO

KONZUM
NIŽE
LJETNE
CIJENE

OD POLJA
DO STOLA



PORNO SUICID

PORNO SUICID je elektro punk band iz Splita nastao je 2014. iz bivše postave punk- rock benda ILIJA I ZRNO ŽITA te elektro formacije istog benda pod nazivom ILIJA I ZRNO ŽITA SOUND SYSTEM. Protagonisti ove grupe angažman i djelovanje u poljima glazbe, umjetnosti i društvene osviještenosti opisuju kao borbu pod geslom "kretlenizmom protiv kretlenizma". Članovi grupe aktivni su u poljima slikarstva, performansa, happeninga, videa i filma. U svojim nastupima kroz glazbeno scenske izvedbe i vrlo angažirane tekstove govore o općem stanju u društvu te na neozbiljan način propitkuju ozbiljne i aktualne teme. Ovak

nadasve subverzivan bend možemo opisati kao post avangardnu grotesku što i doliči njihovim izvrnutim nastupima. Postavu benda tvore: LIJA SHEWARNADZE – Vinko Barić – frontmen, ZRNO ŽITA – Marko Marković – vokal, DIGITAL BUREK – Gildo Bavčević – synth, semplovi i ritam mašina koja razara.

Klapa Utvare – nije klapa u punom smislu jer ima samo tri člana. Nastala je za samo zbog izvedbe pjesme Porno Suicida – "Kušin stina" u klapskom aranžmanu, specijalno za Almissa Open Art festival. Članovi „klape“ su profesionalni klapski izvođači kojima identitet skriven sunčanim naočala.

PORNO SUICID is an electro punk band from Split, formed in 2014 as a child of the punk-rock band Ilija i Zrno Žita and the electro-group Ilija i Zrno Žita SoundSystem. The protagonists of this group describe their activity in music, art and social awareness as a fight under a motto "fight idiocy with idiocy". The group members are active within the field of painting, performance, happening, video and film. Their musical-scenic performances and texts speak about the overall state of the society and use humor to question serious and popular themes. This subversive band can be described as

post-avantgarde grotesque, which fits well with their twisted shows. Members: LIJA SHEWARNADZE – Vinko Barić (front man, vocals), ZRNO ŽITA – Marko Marković (vocals), DIGITAL BUREK – Gildo Bavčević (synth, samples, rhythm machine of destruction).

The Utvare klapa – not really a klapa, it has only 3 members. It was formed just for the purpose of performing the Porno Suicid's song „Kušin-Stina“, in a klapa arrangement, just for the Almissa Open art Festival. The members are professional klapa artists, whose identities are concealed by sunglasses.





GIOVANNI MORBIN

Giovanni Morbin rođen je u Vicenzi u Italiji 1956. godine. Diplomirao je na Akademiji likovnih umjetnosti u Veneciji u klasi profesora Emilija Vedove. Nakon svog prvog nastupa, svoje istraživanje usmjerava na ljudsko ponašanje i performans, a u kiparstvu problematizira predmete kao funkcionalne alate. Njegova djela dotiču pojedine elemente estetike, što nam uz društveni aspekt radova otkriva snažne poetske ideje. Njegovi objekti i

performansi izlagali su se u sljedećim muzejima i galerijama: Museo Marino Marini, Firenca (2014.), Centrale Fies — Ambienti per la produzione di Performing Arts, Trento (2013.), Museo d'Arte Contemporanea Villa Croce, Genova (2013.), Museo MaGa, Gallarate (2011.), Artericambi, Verona (2010.), galeriji Gregor Podnar, Ljubljana (2010.), Istituto Svizzero, Rim (2010.), Mart, Rovereto (2010.), ViaFarini, Milano (2009).

Giovanni Morbin was born in Vicenza, Italy in 1956. He graduated from the Academy of Visual Arts, Venice, under Professor Emilio Vedova. Following his first performance, he shifted his exploration to behavior and performance and he uses objects that may be utilized as functional tools. His works deal with certain elements of aesthetics which (combined with the social aspect of his works) reveal a strong poetic idea. His works

and performances were exposed in: Museo Marino Marini, Florence (2014), Centrale Fies — Ambienti per la produzione di Performing Arts, Trento (2013), Museo d'Arte Contemporanea Villa Croce, Genoa (2013), Museo MaGa, Gallarate (2011), Artericambi, Verona (2010), Gregor Podnar gallery, Ljubljana (2010), Istituto Svizzero, Rome (2010), Mart, Rovereto (2010), ViaFarini, Milan (2009).



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ZORAN PAVELIĆ

Zoran Pavelić rođen je 1961. u Osijeku. Godina 1988./1991. osnivač neformalne umjetničke grupe Močvara / Baranja. Godine 1998. diplomirao slikarstvo na Akademiji likovnih umjetnosti u Zagrebu. Član umjetničkog odbora BUK-a/ Baranjske umjetničke kolonije od 2004. do 2010. Član umjetničke organizacije Atelieri Žitnjak od 2005. Član Savjeta Galerije proširenih medija PM od 2000. do 2007. Umjetnički voditelj i član umjetničke organizacije PLEH od

2007. Osnovna obilježja umjetničkog djelovanja Zorana Pavelića problematiziranje je uloge umjetnika, umjetnosti i umjetničkih institucija u društveno-političkom kontekstu vremena i prostora, komunikacija s umjetničkim i kulturnim slojevima nasljeđa, tendencija konceptualnog objedinjavanja pojedinih segmenata vlastitog umjetničkog rada, te utjecaj različitih geo-političkih i medijskih čimbenika na poziciju umjetnika i umjetnosti u društvu.

Zoran Pavelić was born in Osijek, 1961. He was one of the founders of the art group Močvara / Baranja. He graduated painting in 1998 from the Zagreb Academy of Fine Arts. He has been a member of the artist Committee of BUK (Baranjska umjetnička kolonija) since 2004 to 2010. He joined the artist organization Atelieri Žitnjak in 2005. From 2000 to 2007, he has been a member of the Extended Media Gallery / Gallery PM Council. He is the art leader and

a member of the art organization PLEH. His art is characterized by speaking about the role of the artists, art and art institutions within the socio-political context of time and space, communicating with the art and culture layers of heritage, tendencies of conceptual unification of certain segments of his own work, and also the influence of diverse geo-political and media factors upon the position of artists and art.





TAJČI ČEKADA

Tajči Čekada djeluje na području kostimografije, dizajna i oblikovanja odjeće, performansa, fotografije i videa. Svojim radom započinje 2003. u prostorima tadašnjeg kluba Palach. Godine 2006. godine u suradnji s tvrtkom M.M.C. pokreće ciklus modnih manifestacija pod nazivom Modne novosti. U periodu od 2004. do 2013. aktivno sudjeluje u radu MMC-a i Galerije O.K. Često u osmišljavanju zajedničkih projekata u suradnji s raznim umjetnicima, osobito na području performansa. Od početka rada redovno ostvaruje i razne angažirane, konceptualne i

ili avangardne kolekcije koje uglavnom predstavlja na nekonvencionalnim modnim performansima i lokacijama. Dizajnira i izrađuje kostime za brojne koncertne nastupe i potrebe snimanja spotova raznih glazbenih skupina i samostalnih izvođača, za igrane filmove, razne kazališne i plesne predstave. U novije vrijeme ostvaruje i niz fotografskih projekata iako performans odnosno video performans posljednjih je godina primarno područje njezinog djelovanja. Izlagala na mnogim skupnim i samostalnim izložbama u zemlji i inozemstvu.

Tajči Čekada is a designer, costume designer, performer, photographer and a video-maker. She started her work in 2003 at the former club Palach's spaces. Collaborating with the M.M.C. firm in 2006, she initiated a cycle of fashion manifestations, titled "Fashion news". Since 2004 until 2013, she has been active in MMC and Galerija O.K., often working on projects of collaboration with various artists, especially performers. Since the beginning, she has often made many ENGAGED, concept or avant-garde collections, presenting them at

unconventional fashion performances and locations. She designs and makes costumes for concerts and music videos, films, theater and dance plays. Recently, she has made several photo projects, although performance (especially video performance) is her main medium. She had many solo and group exhibitions in Croatia and abroad.





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EUN SU LIM

Eun Su Lim rođena je 1966. u Chungcheongbuk-dou u Južnoj Koreji. Nakon završene srednjoj školi u Cheongu, diplomirala je umjetnost na Chungbunk nacionalnom sveučilištu u Cheongju u Južnoj Koreji. Umjetnica je koja se bavi crtežima, instalacijama i performansima. Njene radove odlikuje snažan feministički pečat i specifičan

autorski senzibilitet. Trenutno se bavi teorijom i praksom rekonekcije životne energije. Uz brojne nastupe i izložbe u Koreji, Kini i Japanu aktivna je i u Europi, od čega je posebno zapažen njen nastup na Istanbulskom bijenalu 2017. godine. Do sada je održala sedamnaest samostalnih izložbi te brojne performanse.

Eun Su Lim was born in Chungcheongbuk-do, South Korea in 1966. After finishing high school in Cheong, she graduated from the Chungbunk national university (Art). She makes drawings, installations and performances. Her works are sealed with feminism and a specific sensibility. Currently, she's working on theory and practice of

life energy reconnection. Aside from many performances in Korea, China and Japan, she is very active in Europe, where she performed her most prominent performance at the Istanbul biennale in 2017. Up until then, she had 17 solo exhibitions and numerous performances.





**JUSUF
HADŽIFEJZović
+
EUN SU LIM**





HOMAGE TO:
STILINOVIĆ
MLADEN

HOMAGE TO:
EDITA
ŠUBERT

+ SLAVEN TOLJ

Slaven Tolj rođen je u Dubrovniku 1964. godine. U svojoj umjetnosti koristi se fotografijom, instalacijama, umjetnosti ready-madea i performansa kako bi ukazao na probleme u političkoj, društvenoj i kulturnoj sferi. Zagovornik je jezgrovitosti, materijalne oskudnosti, zbijenog znaka; izbjegava svaku izražajnu raskoš, šarenilo, brbljavost. Misao koja ga vodi daleko je od dekorativne plošnosti ili larpurlartističke nebrige za svijet koji ga okružuje. Naprotiv, prisutnost u vlastitom prostoru iskazat će angažiranim

promišljanjem, imanentnom kritičnošću, ali i emocijom, naklonošću prema predmetu svoga interesa. Diplomirao je na Akademiji likovnih umjetnosti u Sarajevu 1987. godine u klasi profesora Petra Waldega. Osnovao je i duго godina vodio Art radionicu Lazareti u Dubrovniku u kojoj je organizirao izložbe, performanse, projekcije i umjetničke prezentacije. Bio je hrvatski povjerenik za 51. Venecijanski bijenale 2005. godine. Godine 2012. je otišao iz Dubrovnika u Rijeku, gdje je postao ravnatelj Muzeja moderne i suvremene galerije.

Slaven Tolj was born in Dubrovnik in 1964. He uses photography, installation, ready-made and performances to point out the problems of the political, social and cultural spheres. He advocates conciseness, material asceticism, condensed symbols; he avoids any expressive abundance, colorfulness, chattiness. His leading idea is far from decorative flatness or the l'art-pour-l'art ignorance within his surroundings. Au contraire, his presence in his own space is expressed through engaged thinking, immi-

nent critique, but also emotion, fondness of the subject of his interest. He graduated in 1987 (Academy of Fine arts, Sarajevo) under Professor Petar Waldeg. He founded and led the Art Workshop Lazareti in Dubrovnik, organizing exhibitions, performances, screenings, and art presentations. He was the Croatia's confidant for the 51st Venice biennale in 2005. He left Dubrovnik and moved to Rijeka in 2012, where he works as the director of the Modern Museum and the Contemporary Gallery.





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**NAKLADNIK PUBLIKACIJE /
PUBLICATION PUBLISHER:**

HRVATSKA UDRUGA LIKOVNIH
UMJETNIKA - SPLIT /
CROATIAN ASSOCIATION OF
VISUAL ARTISTS
OBALA HRVATSKOG NARODNOG
PREPORODA 24 / 1
21000 SPLIT, HRVATSKA

**ZA NAKLADNIKA /
FOR THE PUBLISHER**

VICE TOMASOVIĆ

**PREDGOVOR /
FOREWORD:**

SLAVEN TOLJ

**PRIJEVOD /
TRANSLATION**

KATARINA DUPLANČIĆ

**FOTOGRAFIJE /
PHOTOGRAPHS**

DANICA BUŠKAIN
JOSIP OSTOJIĆ

**TEHNIČKI POSTAV /
TECHNICAL SET-UP:**

FILIP KEKEZ

**LOGISTIKA /
LOGISTICS:**

MOIRA ORLIĆ
ANA ŠEGER WILHELM
KATARINA DUPLANČIĆ
IVOR IGREČ

**OBLIKOVANJE /
GRAPHIC DESIGN**

NIKOLA KRIŽANAC

**TISAK /
PRINT**

KERSCHOFFSET, ZAGREB

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ISBN

978-953-7740-15-3

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ISBN

978-953-7740-15-3