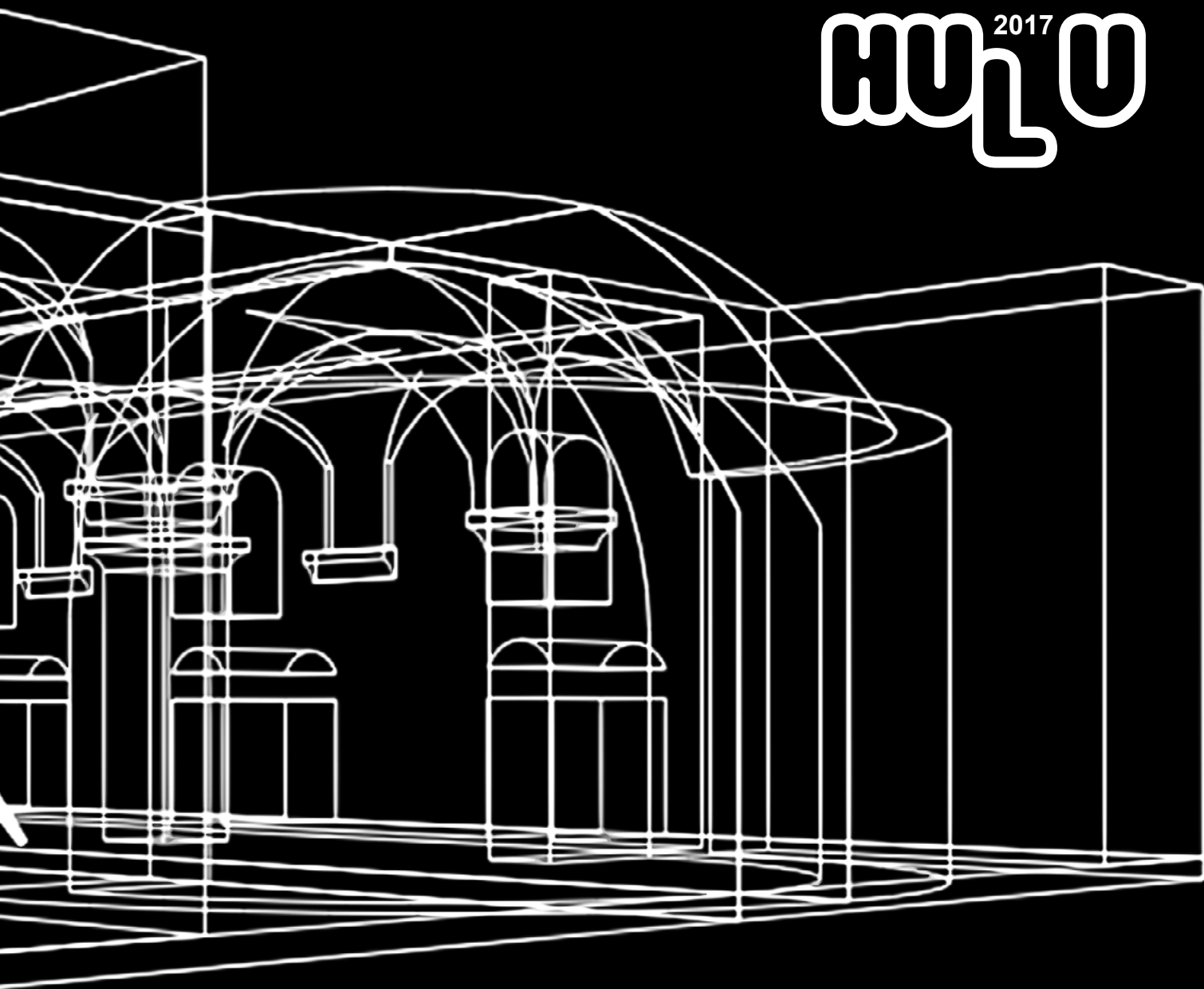


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# **YEARLY CATALOGUE**

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## **EXHIBITIONS / 2017**



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# EXHIBITIONS I.



# GALIĆ SALON



# NATAŠA LJUBETIĆ TOMIĆ

*Phantom Vibrations* (January 10th - 24th 2017.)

Nataša Ljubetić Tomić's painting oeuvre can be treated as a work-in-progress and is a result of multiple years of work, continuously upgraded with new motifs, themes and techniques. Therefore, it is appropriate to seek the roots of this exhibition among the author's earlier works. With regards to the motif of communication in general, talking about "Phantom Vibrations" exhibition may, in a certain way, be equal to talking about "Traces" (2011) or "Plehin put bb" (2008) exhibitions, both held at Salon Galić.

## On Theme and Motifs

The inception of the exhibition is actually in the photographs taken by the artist during travels, in a time when communication, due to mobility and distance from the "centre", was more difficult than today, making contemporary human obsession with technological advancements and virtual communication more prominent. The artist transferred these notions to her paintings using so called digital colour, one that cannot be found in our reality, making her landscapes seem washed out. Although one may think otherwise, her motifs were carefully chosen, and subsequently, if we carefully analyse the works, we can deduce that the aesthetic criterion is very important in this case. The motifs symbolise outside world we do not usually pay attention to because our focus lies rather on what is on the screen/screens in front of us. Because of that, exhibited exteriors are annulled, toned down, suppressed, slightly devoid of emotion. Landscapes and architecture are the main themes of this cycle, however, as opposed to the author's prior work, there are no individual objects. Her works look as if the time has stopped. Although in this cycle the author does not categorically decide in favour of one or other world, but rather, as she says, "testifies about

her own time" through her experiences, it is possible to argue that these works are not a critique of technological domination and virtual world or life, but rather its commentary.

The primary motif of this exhibition, materialised through the dichotomy of virtual world and reality, is communication. The author deals with the role of technology in individual's everyday life, both on personal, cognitive, and social level. She uses technology to experience architecture and landscapes visually, translating them onto transparencies afterwards, directly evoking social networks as one of the most widespread communication providers in the exhibited triptych. The messages it comprises are authentic, reproduced in original state and represent subtle contextualisation of alienation caused by the use of technology. Thus, the screen simultaneously becomes both an obstacle and the only means of entering the outside world, proof of the aforementioned encumbrance and obsession with technology, i.e. phantom vibration.

## Short Note on Visual Language

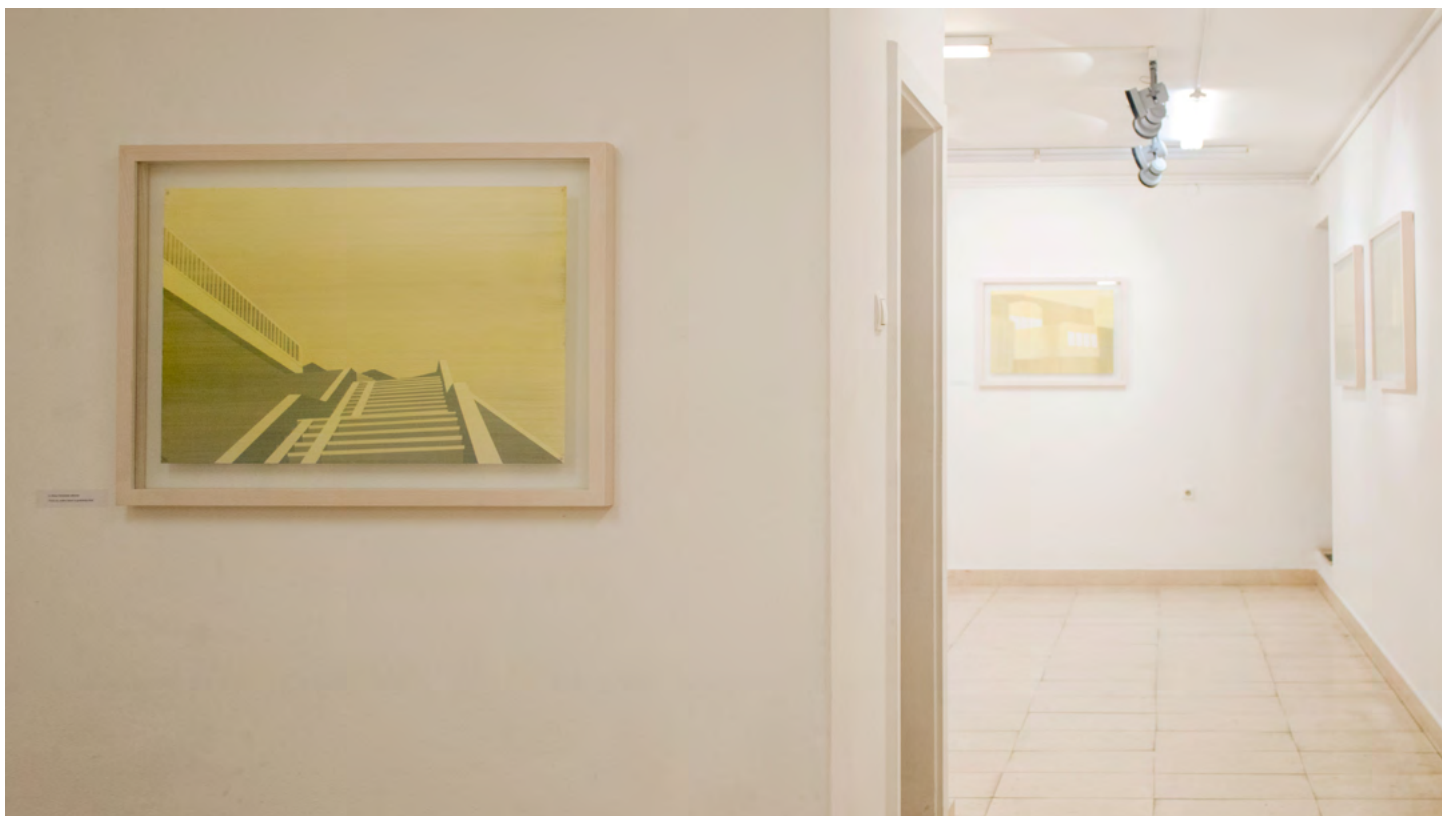
Art historians as well as other authors have already written about Nataša Ljubetić Tomić's specific artistic technique in exhibition forewords. It is a result of multiannual research and experiments, leading the author to hold several public lectures on that subject. Despite the fact that sometimes we cannot clearly recognise the movement of a paintbrush and that it often resembles some kind of print, the artist's work is painterly in every sense of the word. Works painted using liquid polish on one or two transparencies are based on detailed sketches. Afterwards, she removes some parts by "scratching" them to gain desired effects in the form of colour

combinations in different layers. Her technique was a subject of Sandi Bulimbašić's text on the occasion of "Plehin put bb" exhibition, as well as Vedran Perković's text for the "Traces" exhibition. This specific technique is partially a result of the author's nine-year residence in Italy, where she spent her studies at the Academy of Fine Arts in Macerata and Animation School in Rome. Finally, questions raised by this cycle are not "exclusively" artistic; they concern a social problem spread

on everyday level, the one that Dario Šošić in the description of Nataša's latest Rovinj exhibition defines as, to paraphrase, an illusion that prevents us from experiencing true communication and quality relations we chronically lack.

Anđelko Mihanović







## RATKO ILIJIĆ AND TONČI BAKOTIN

*Festival* (January 27th - February 8th 2017.)

**R**eadings of Festival may and must be manifold. Similar to listening, intimate, shielded by headphones, individual, distanced from view or in tune with it.

Call to the Festival of most notable Croatian music artists, a choice coordinated vertically by eroticism, and horizontally by nationalism, call to listening to hit pop songs in Salon Galić, an inviting gesture in form of hook-shaped index finger pointed from the back of Prokurative, is a subversive provocation, lovely and clever trick, perceptive labyrinth and social experiment. Tonči Bakotin, artistic selector and producer of the Festival, alongside composer Ruzina Frankulin and video art author Ratko Ilijić, is exhibiting in the gallery audio and video works made in a process immanent to the production of electronic music dating back to Herbert Eimert and the Köln studio, however, their understanding of the phenomenon is closer to the Group for Musical Research, which preceded concrete music and John Cage; ever since, we understand sound as a subject of research and medium of music, and technology as a possibility to penetrate inner life of sound. By taking fragments, short, random samples varying in length from 10 000 to 60 000 sound parts (one second in 48k/24bit system has 48 000 such pieces) or RGB details from video clips, no longer than 10 seconds, Bakotin and Ilijić, in separate processes, in 24 hours period (figuratively speaking) containing full three 8-hours studio appointments (!), almost immediately create music and images of new meaning. Not a single fragment of sound, not one pixel exists outside of its original. To whom does this new music belong actually?

It is almost as if the artistic directors of the Festival loudly reply instead of its composer Frankulin: none of it belongs to us, it is all theirs and practically taken from them. No one believes them, though, because they completely transform the original. How can one

determine, formally, in terms of law, original authorship of Bakotin's conceptual-musical variations? He is throwing down the glove to the face of chaos caused by simultaneous non regulation and overregulation in the field of authors' rights. Fragment of one second of recorded sound is carefully viewed, enlarged, repeated, turned over, stretched, condensed and expanded, manipulated in terms of frequency, dynamic and time, structured into new continuum, into a variant of musical expression different from the one originally realised on lists featuring local hit songs and placed into new aesthetical context. By reducing these hits to shreds that shaped local musical taste at the turn of millennium and reducing production capacities of music making to the edge of unsatisfactory, Bakotin & Ilijić seem to taunt the elite production of commercial machineries with modesty, using less to make more, i.e. something more complex than what is formatted for the taste of wide audiences. Therefore, their gesture could functionally be understood as an 'undo' button, a realisation of 'reduced listening', defined by Michael Chion as listening whose purpose is focusing on the qualities of sound itself, such as pitch or timbre, independently of its origin or meaning. In this sense, the festive 'undo' may be interpreted as a pioneer action of acoustic ecology in our land, a political operation in the aesthetic field.

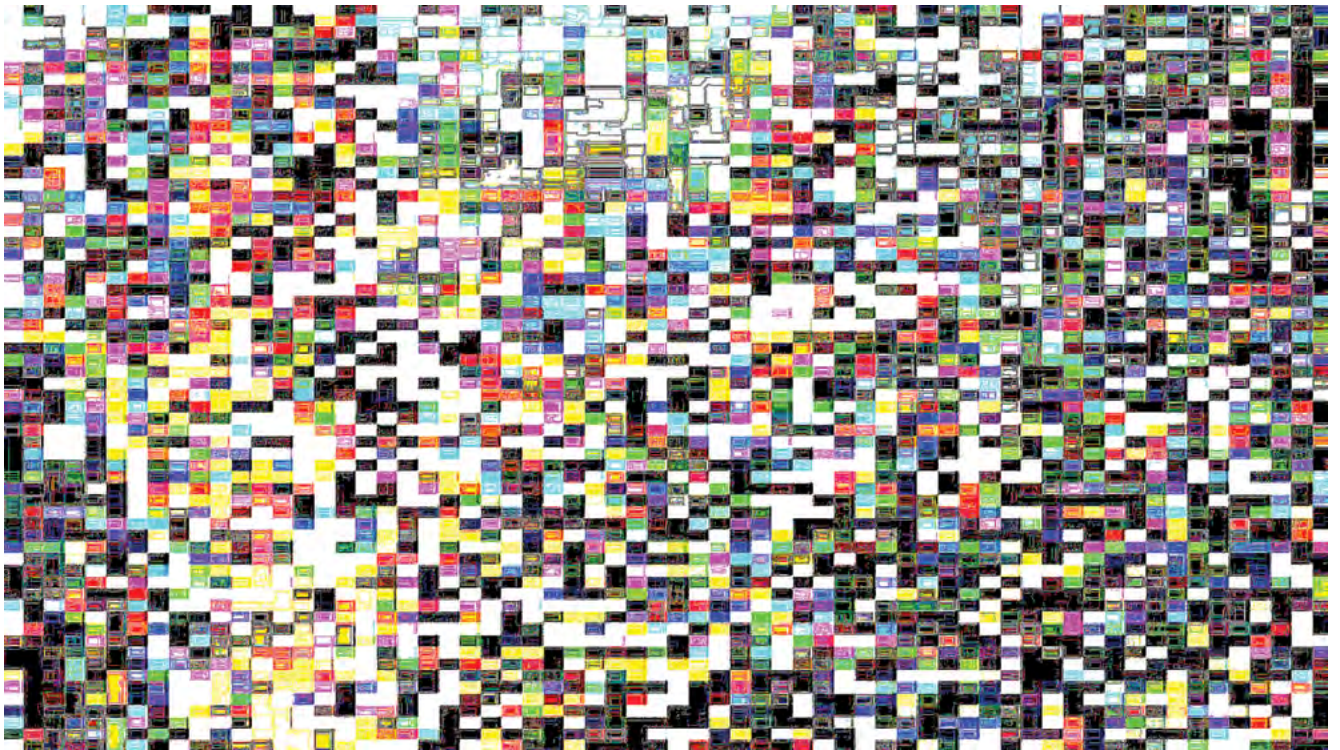
Causing ambivalence by appropriating commonplaces of mass taste, through fragments randomly chosen from semantic voids of mainstream music patterns that frequently seem as genuine noise, in a radical try to redefine acoustic context by relocating away from stadia, sport or concert halls into art gallery spaces, now with new interpretative key, authors seem to try to point to concealed quality of these, one-dimensional samples in terms of their meaning. Like a blinded and merciful man, they search for beauty even when there is none to



be found, treating template as a musical artefact, proceeding to peel layer by layer, thus revealing one spin after another. However, spin is not one of the tools this work of art offers to us in a wish to focus our attention towards content and construction elements of auditory and visual structure around us, their originals and sources, semantic ambiguity of sound, contemporary music sound vocabulary, sound art, even video art or general media production. Bakotin and Ilijić plead with independent and critically thinking listeners (and ob-

servers) united in wavy brotherhood, open towards and trained to notice samples of quality as an important part of our semantic context.

Ljubica Letinić







## GLORIJA OREB

*Red Book* (February 10th - 21st 2017.)

**G**loria Oreb's video installation *Red Book* comprises five video works playing in loop, placed inside exhibition space according to a very rigidly devised concept. Four of them constitute a whole entitled *Book*. These are actually animated pages from the artist's book (*aBook*), *Red Book*, imbued with drawings of forest and sounds of birds singing. The fifth video, *Forest*, represents an actual forest and movement through it, accompanied by audio background and the author's voice that, similarly to birdsong, has synesthetic effect on the senses, visualising images using sound. Moreover, it is articulated as oral, poetic verbal description of spending time in nature, using words (text) in order to accompany images and emphasise their tautological relationship. In using sound, image and text, the author wanted to merge gallery space and *Red Book* with the latter's content – the forest. To transform static and one-way reading into contemporary, all-encompassing and dynamic visual experience. Here, image functions in its expanded meaning (Belting) and visual media (video) are not only means of visibility, but generators of new reality. We experience represented reality not as real, but media mediated image, therefore as transformed reality. Through video, spectator is able to physically enter a parallel reality – imaginary space of book and imaginary forest ambient.

This work is a continuation of Gloria Oreb's research in the area of multimedia approach to painting, as well as in that where book is considered a visual medium and artistic object. This problematic has been in the centre of this multimedia artist's focus since 2014, closely following contemporary strategy of interdisciplinarity, media networking and transdisciplinary approach.

So far she has completed several artist's books: *Book about the City*, *Book about the Nature*, *Book about the*

*Light*, *Green Book*, *Encyclopaedia of the Dead*, and the first version of *Red Book*, where she demonstrated her contemporary – multimedia approach to image. One that does not treat "medium simply as means of doing something (...) or a tool or a social platform. An environment where pictures (...) and embodiments live and communicate with us, and with whom we can communicate (...). From that perspective, video, speech and sound are merely different aspects of the phenomenon of image – a part of total visual iconosphere and visual content, where at one moment it (the image) embodies itself acoustically and at the other visually " (adapted according to W.J.T. Mitchell and Ž. Paić).

Based on its title – and partly its ideas and content, Gloria Oreb's *Red Book* refers to its namesake book written by Carl Gustav Jung, famous Swiss psychiatrist and psychologist, founder of analytic psychology and one of the most important thinkers of the 20th century, whose interest did not span only theoretical psychology and clinical practice, but also alchemy, mysticism, Eastern and Western philosophy, astrology and many other fields that could answers the questions about the meaning of human existence". Because of this, he also influenced art, literature, anthropology and history, especially because he defined archetypes, after studying myths and symbols. His *Red Book – Liber Novus* is one of the most intriguing, even mystical, books of new ages, written and illustrated by Jung from 1916 to 1930, and published only after his death in 2009. It contains around two hundred pages, with calligraphically and manually transcribed texts and artistically drawn illustrations that speak about Jung's internal "digging" both in words and images, about his nocturnal visions and dreams and his struggle with the subconscious. In her *Red Book*, Gloria Oreb conceptually draws upon some basic ideas from Jung's book that were close to her

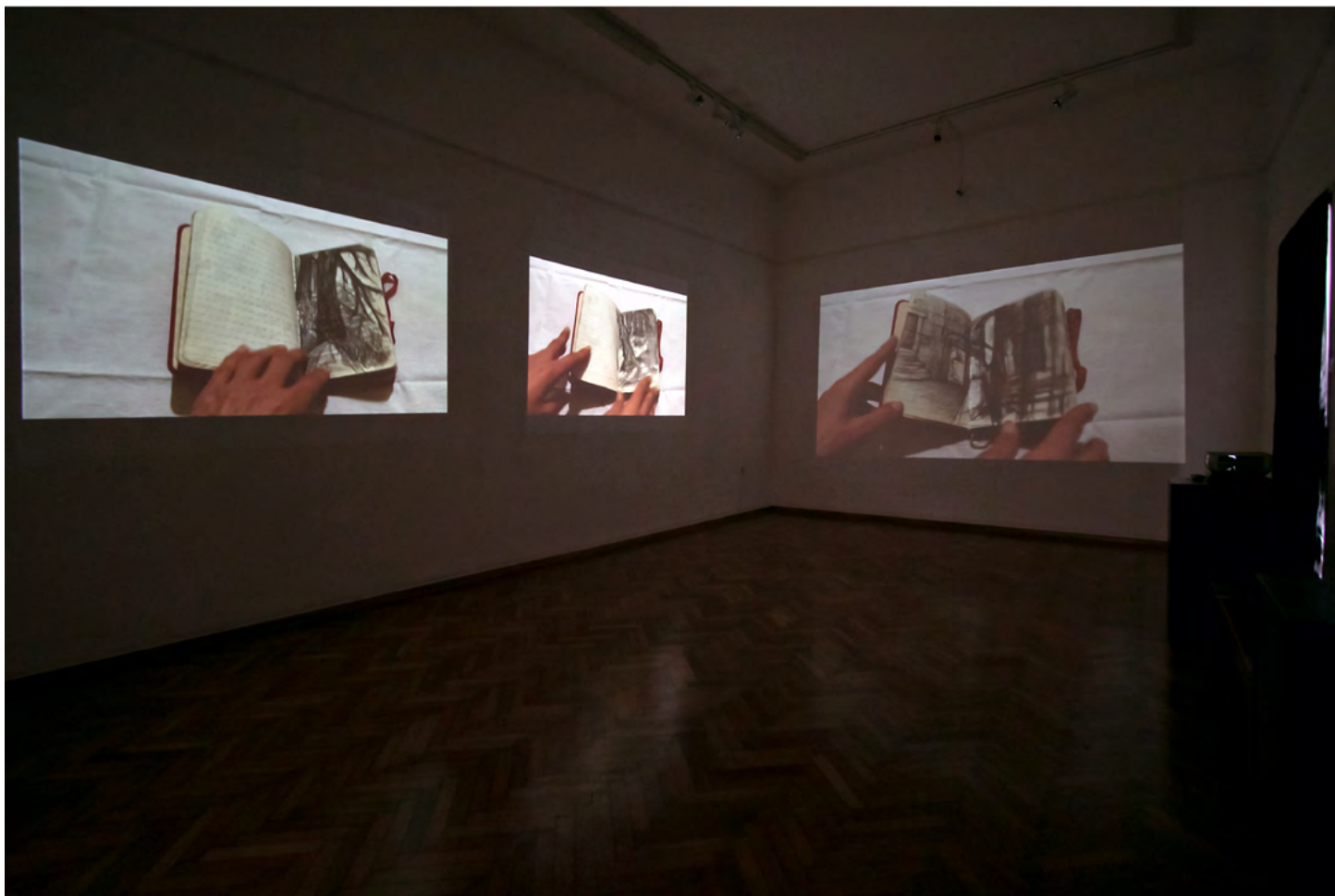


and inspired her, but she develops its contents in her own way, in harmony with her own character and artistic nerve. For example, in her book she turns Jung's introspective inspection of internal "landscape of the soul" and heavy clash with the unconscious and the subconscious into poetic recognition of the "landscape of imagination", and the motif of the forest in her work represents a metaphor of life activity – and spirituality. Still, she basically agrees with Jung and, in the same way as he, she aspires towards the balance of internal and external, towards achieving wholeness and completeness, as well as rounding of her character.

Višnja Slavica Gabout







## ANA MUŠČET

### *A Change of Air*

(February 24th - March 8th 2017.)

**M**ultimedia exhibition entitled *A Change of Air*, featuring works by young Zagreb artist Ana Mušćet, is a product of combining different media, ranging from photography, performance video documentation, landscape interventions to conceptual objects/sculptures. Primary characteristic of her work is pronounced social engagement attempting to illuminate the events related to former political prison camp founded on Goli otok (1949-1986), often suppressed and forgotten part of Croatian contemporary political history. The exhibition title comes from the video documentation of its namesake performance, showing a woman unwrapping and hoisting white flag with parole „A Change of Air“ (Mladost Stadium, Goli otok, 2015) before it keeps monotonously flying in the wind within grey and rocky Goli otok landscape. The flag is erected by Miljenka Jantolek, daughter of former political prisoner Vladimir Bobinac, on his death anniversary. The work's title comes from police vernacular, particularly from the phrase used to inform Goli otok prisoners' relatives about their family members' apprehension, which goes that the convicts went for „a change of air“— absurd parole which concealed aspirations of the former state to quell the freedom of thought and maintain control over people, especially those deemed dangerous to former Yugoslavia and socialism. Vladimir Bobinac spent two and a half years on Goli otok, and a large part of his life was devoted to telling about his experience, a way of overcoming personal trauma and direct reminder for future generations. Decades after the penitentiary was shut down, Ana Mušćet, along with Miljenka Jantolek, celebrate all kinds of freedom in a space that was devised for its suppression by hoisting the flag, and liberate parole „A change of Air“ from the mystification it once carried within itself. For this work, the artist won an award at the

7th Passion for Freedom Festival in London in 2015. Mušćet's series of photographs „Welcome“ (2015), sculpture maquette „Samantha Fox Was Here“ (2015) and her newest performance „Online“ (2016) also directly refer to the history of Goli otok. By displaying Goli otok landscapes in manner of advertisements for trips as promoted by tourist agencies, through series of six photographs with obviously misrepresentative descriptions (elegant and romantic, intimate corner, special place, VIP...), the artist ironically problematizes, referring thematically to her work „A Change of Air“, ascribed and real meaning. Spectators become aware that devastated and abandoned interiors, formerly sites of horrific crimes, do not correspond with writings such as intimate corner or special place, causing semiotic conflict and need for new investigation of the perceived. Spectators are offered printed fliers containing writings inspired by General Jovo Kapičić's public statements, all accompanied by sound of crickets, typical for Dalmatia in the summer, hinting towards the monotony and depression of the prisoners' daily routine on the isolated island, whose silence only they could break. Sculpture maquette „Samantha Fox Was Here“ relates to the same theme. The name of the popular 80's American singer was used to tag and humiliate the youngest of the prisoners, who were frequently molested by the other ones. Maquette is made of concrete and terrazzo grain, the material used by prisoners to make floor tiles. The artist uses the material for tiles in a symbolic manner. The tiles are intended for treading, and the monument is supposed to be elevated at 170 cm, in an attempt to correct injustice inflicted upon the prisoners. Also, it was designed to contrast the displayed maquette, whose letters lay in wooden crate, pointing to existing, widely spread social habit of covering up and negating



unanswered crimes. The artist wonders if there will ever be a future where it will be possible to realise one such monument and what kind of society it will be intended for. And will then be possible to receive a clear answer to the question: what kind of society led to a need for such monument? Themes of historical oblivion are conveyed by the artist in her performance "Online", which represents a final stage in the attempts to heal space and reform it through acceptance of history and creating Landscape of Memory. In addressing "invisible" being, defined within a partially damaged, coloured basketball hoop, she informs the "being" about instructed activity, with regards to that there is not another competent institution with which it can, in this case, communicate. Independent of the Goli otok theme, works "System" and "Chalk" relate to the immediate present and explore recognisable phenomena in the society around us. "Chalk" is an artistic experiment in which the artist, using 212 litres of water and the process of distillation, produces chalk that, besides clearly showing what average human injects into his organism, becomes tool for expression – transforming its original meaning and allegorically adding the possibility of a new condition, image or writing – depending on what is going to be written in chalk. The primary manifestation of the object may evoke Arte Povera works made during the '70s, especially those by artist Gilberto Zorio, who developed interest towards process of vaporisation in art as well.

"System" is shaped like a monumental dodecagon with engraved anagrams on its surface: ornament, nanometre, monetary. It is a commentary on current monetary politics. As a starting point of determining the dimensions of her sculpture, the artist picks dimensions of her own living space. According to her, these spaces are usually encumbered by loans, and monolithic and heavy construction creates a feeling of inability to escape for a man entangled in contemporary monetary mechanisms, directly depicting the nature of capitalism as a perpetuum mobile of today's consumer society, whose operation models only apparently change shape, like multiplying, never-ending anagrams written on ornament.

Finally, Ana Mušćet's exhibition creates a homogeneous concept rounded by the interest for her immediate surroundings as well as the society and its problems. Through her experimental works, she tries to explore, solve or simply display the ways of their functioning, giving to the observer the possibility of identifying with, but also reconstructing conventional social and mental conceptions, thus causing direct questioning of given historical or contemporary social themes.

Aleksandra Majstorović





## STIPAN TADIĆ

### *Bicycle Diary/Road Kill*

(March 10th - 22nd 2017.)

Stipan Tadić, considered by many to be one of the most talented painters of the Croatian art scene, represents a part of the new, young generation of artists belonging to the so-called New Croatian Realism. Their mutual characteristic is a return to figuration and realism in representation and narration despite their individual, heterogeneous visual language and use of different media and artistic methods. When Stipan Tadić speaks about his work, he always likes to say he paints in traditional sense; he wants to demystify painting and bring it closer to audience, as well as renew the dignity of realistic-representational approach. He prefers classic painterly and drawing techniques and methods, flawless composition and form in terms of *métier*, and realistic image – as it is in reality and as he sees it. This is why immediate observation of the visible of world is the question of utmost importance to him. It is the question of authentic reality and the question of truth. Yet, no matter how much he strives to represent visible world in a perfectionist and almost photographically accurate manner, he never actually imitates it, but reproduces it in the way of his own time and generation. This is because, despite insisting on thoroughly precise reality, he cannot resist including in his work other actual experiences, means and methods of the present – for example, elements of illustration and comic strips, neo pop art grotesque, paradox and irony, new aesthetic of the ugly and the repulsive as well as contemporary ethical-ecological discourse.

All of this can be seen in Tadić's intriguing cycle CYCLIST'S JOURNAL/ROADKILL – series comprising 19 small sketches based on photographs of roadkill he stumbled upon while cycling. According to him, "the images represent illustrations of dead animals found and photographed on his cycling journeys through Croatia,

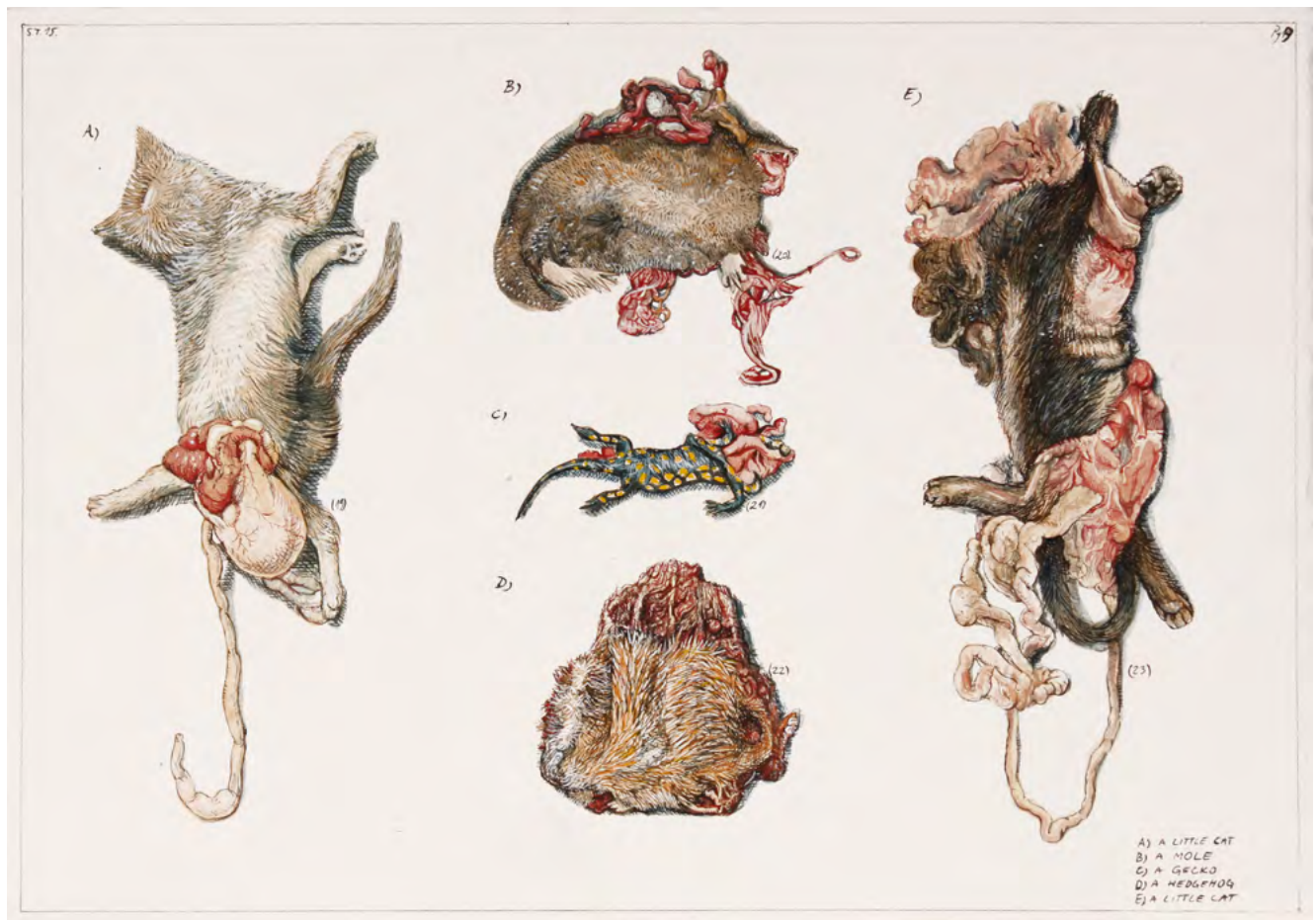
Montenegro, Albania and Italy. They are made in the style of 18th century encyclopaedic sketches, using egg tempera technique. Arranged accordingly, they compose a short narrative story in which animal corpses, from the beginning to the end, blend with soil and surrounding environment progressively, morphing into abstract shapes and becoming completely unrecognisable at the end of the process. Final illustration represents Heaven, where all animals stand alongside bicycle, most peaceful means of transport and representation of non-aggressive way of life".

Each of Stipan Tadić's works is a visual record of his biography. Same as in this case, he always uses painting and drawing to make a log of events in his life. Visual story is a result of actual perceptive experience. Images of events are compressed into non-chronological sequential frieze consisting of 19 sketches that enable detection and revelation of problematic. Author's hyper realistic visual narrative does not only reconstruct an event, but forensically takes notes of its consequences. However, Tadić's seemingly cool and extremely precise illustrations depicting roadkill are not bloodless, course book anatomical sketches showing scrupulously accurate scheme of organs but emotionally tormenting notes of road massacre, with messily scattered and dragged around gory organs and parts of animals-victims. Therefore, selected visual model is a naturalistic image, while aesthetic category falls under the field of "the ugly and the repulsive. However, it is extremely suggestive, professional and proficient in terms of medium and visual impression at the same time. In this case, the artist is a witness of events and a social subject, taking evidence of violence committed against nature, i.e. fauna, in the present, high-tech society, and questioning the state of spirit in the modern age. He

identifies insensitivity, ignorance and lack of empathy as a norm of behaviour. The images of death cause feelings of anxiety and repulsiveness, as well as experience of absurd because of conflicting opposites; grotesque scenes showing tattered animal cadavers within idyllic landscapes. There are two contrasted worlds: living and dead (killed) nature, and finally, a metaphor of contemporary life, with all of its contradictory events in midst of its two halves – Arcadia and Calvary. Encounter with death watching the spectator from its dead eyes (even if these are dead animal's eyes) al-

ways leaves some kind of trace and initiates value movements. Stipan Tadić is emotionally moved by roadkill. Unfortunately, in real life he could not invest himself in that story any further, but got involved in it via his painting. He finished it in his own way, solving injustice in form of crimes against killed animals by resurrecting them in a better and more just world, and returning them into heavenly Paradise, where they came from, according to the Bible.

Višnja Slavica Gabout









## NICK A.T. KNOTMAN

### *PROJECTION OF ALIENATED HYPOTHESIS*

*Scenes from the Life and Little Deaths of Nicolina*

*Di Groppollo, Conscious Activist*

( March 24th - April 6th 2017.)

In the exhibition entitled „PROJECTION OF ALIENATED HYPOTHESIS / Scenes from Life and Little Deaths of Nicolina di Groppollo, Conscious Activist“, Nick A.T. Knotman/Nikša Čvorović presents series of A3 size prints thematising, according to the working title of the exhibition, the author's alter ego – conscious activist Nicolina di Groppollo.

Čvorović is an artist that draws his inspiration from the hypocrisy of everyday life and that certain “YES” as the ultimate form of negation; he does not hesitate to create different alter egos, thus changing perception of himself, yet leaves his true self intact.

The author's first alter ego was Ivan Schwab, a writer who turned up in 1986. He was known for writing exhibition forewords and explaining the author's ideas about paintings. Schwab wrote concisely and clearly, and collaboration with him lasted until the onset of American economic crisis in 2008.

The author's second alter ego is the founder of Depressionism, Kašpar F./1956\*1999+/ He is a character that can be viewed as a mirror of transition. Kašpar eventually committed suicide and there is even a graduate thesis on him at the Prague fine arts academy, entitled “Reason Lost between Immanence and Transcendence”.

His third alter ego is Nick A.T. Knotman, among other things the author of this exhibition. Knotman appears on public demand in order to erase the artist's personal history. After long term abuse on behalf of Persistent Somebody (continuous devastation of the artist's studio and its glass windows and doors, destruction of artworks...), in 2000 Čvorović organises an exhibition in Salon Galić entitled “Culture Morte/Trogir UNESCO/

Kill the Croatian Artist”, where he displays photographs depicting consequences of vandalism, police decisions, court calls, verdicts, medical reports, letters to president of state, prime minister, minister of internal affairs, UNESCO etc., and the Manifest of Demoncracy. Shortly after, the case ended up in the court because he apparently overly exercised the right of self-defence, exceeding it by the sheer force of images and words as opposed to poor and weak physical and psychical violence and permanent vandalism Atelier Margo Liber was exposed to. Čvorović then got sentenced to a three months on probation. He considers most cynical the explication that states that the accused demanded some rights he thought belonged to him – basic human rights: rights to work undisturbed, peaceful sleep, human dignity... Then, in the spirit of neo-colonial culturism, Nikša Čvorović of Trogir breaks up with Deperessionism, and decides to replace his provincial artistic name with its optimistic European version, Nick A.T. Knotman.

His fourth and, at least for the time being, last alter ego is an Italian version of this name, mentioned at the beginning of the text and premiered at this event, Nicolina di Groppollo, conscious activist. Therefore, she is the alter ego of Nick A.T. Knotman, Nikša Čvorović's alter ego. Čvorović is a graduated printmaker, Knotman an engineering technician, and Di Groppollo is a lesbian and a conscious activist.

Nicolina di Groppollo creates series comprising over 30 prints in dominantly dusky tones, heavy, dark palette based on nuances of black, purple and blue colour. Background depicts the forest during sundown or dawn as a stage where the heroine experiences her big



and little successes and failures. In powerful contrast to light, yellowish bodies of naked women, it becomes a mystical, idyllic ambient, a place of imagination and dreams, a playground. Women's bodies are frequently bright – sometimes moonlit, sometimes pale like ghosts, apparitions. In some of the scenes, Nicolina Di Groppollo is completely by herself; accompanied only by her reflection in the mirror, while in other situations she can be found in the company of one or several other naked women. They are always depicted as gracious, slightly austere, yet clearly playful, simultaneously enticing spectators' interest and making them become voyeurs in this ambient. Cool tones of the forest in combination with pale, mostly naked and extremely eroticised female characters can make more sensitive spectators feel uncomfortable, which is not unusual as Nicolina Di Groppollo sometimes uses her posture unambiguously and rudely to inform us that we perhaps do not belong here, disconnecting us from the story.

The author hints at thematic interpretations of his works through their titles: Awakening of the Nation, Restoration of Feudalism is Unquestionable, Spreading Good is Merciless and Frightening, All Roads Lead, Legalisation Opens a Path Towards Appropriation, Amnesia or a Filter of Unpleasant Scents, Forensics of Innocence,

EUgenics Greet the Absentees, Everybody Satisfied But the Sheep, Slavery is the Foundation of Democracy, Lie in the User's Head, Lustration etc. The works document scenes from the life and little deaths of Di Groppollo that are, according to the artist, sacred future, same as the already accomplished unthreatening and undemanding utopia. The author deliberately makes them repeatable and uninventive, having in mind that everything new has to become old eventually, and that the old does not grow older, therefore his dead artworks cannot die anymore – mors immortalis. He states: "A paradoxical situation in simultaneous affirmation and denouncement of the positive world, a metaphysical demystification of deceptiveness typical for every culture and every positive work. Positive actions lead to a discovery of Nothing, as in the experience of uselessness of the very positivity that needs to remain with itself to bare its futility over again. There we come to the very essence of religious experience... in scenes as illustrations of the life and little deaths of Saint Nicolina Di Groppollo..."

Nina Nemec





## ALEMKO ĐIVOJE

*View with a Lag* (April 10th - 23rd 2017.)

Besides her presence, the author's focus lies on her own physical and mental transformations that are subsequently retold and commented on in the exhibition space. In this respect it is important to stress that the linear flow of her personal story is collapsed and that slices of time are mixed and contrasted between one another. The consequence of such procedure is a subtle tension, emanated by the „fragments of the story”, which takes place at aesthetic and semantic planes. One should not regard these fragments individually but approach the exhibition as a full storytelling composition comprising interpenetrating elements. The story has actually been around for a while, starting with *Reflection*, series of works and exhibitions held by the author at this exact location (Salon Galić), which problematize mirrors and symmetry, real and fictional, material space and space of reflection, and physical and semantic field. This line of discourse is present on this occasion as well, through recycling pre-existing visual units and patterns, but predominantly through building new contents and constructing unfamiliar chapters.

Although the author and her presence remain the main subject of the story, the exhibition induces time as important agent in the space of tension. Dislocated from the linear section view, it is placed within the practice of postmodern perspectives based on labile, cross-foundations. It seems the collapse of time and “unexpected” confrontations are present in all segments of the exhibition. From poetically imbued and aesthetically seducible scenes depicting windmills, which suggest anthropomorphic measure of rhythmic circulation and comprehension of time, as well as attempt to destabilise it, to the images showing the author's biological age with a “lag”. The author seems to be staging Foucault's heterotopies, located far away from organised and do-

minantly visible spatial and temporal configurations. These images are embedded into the author's identity, but, all of the sudden, they become parallel, simultaneously visible. Composed together, they construct representations of CURIOSNESS.

Particularly interesting fragments of the story are the documentary photographs selected by the artist from her family photo album. All of them show the places in which the author grew up and matured. The sites are authentic, as well as the analogue photographs, however, digital interventions are fictional. The author upsets the system of identification by intervening into the physiognomy of her mother's face, attributing it some of her own features. The description of thus amalgamated space states: in her own arms she sits by herself. These interventions are extremely brimming and penetrate into the cyclic change of life, creating an uncomfortable sound, a kind of MUTENESS.

Although this is a deeply intimate story, its outline, staged and constructed by the author, is common and tells about humane individuals and their complex presence. It is a story about existence and being exposed that turns observers towards the field of introspection, leading them to analyse their inner selves. The author evokes memories of growing up in her birthplace Lastovo and extracts specific places and her own connection to their past. She analyses family memories, picks some of the photographs and comments on them using interventions. They are supplemented by the images displaying present state of these places. However, without people in these photographs, it looks as if they are losing their historical consciousness and become ahistorical, because they question reflective relations between space and communication, and not exact

historical relicts and documentarist reconstructions. A procedure resembling autopsy of one's identity, it was started by the author around ten years ago and will continue in regular rhythm throughout her walk of life.

Dalibor Prančević









## ŽELJKO BADURINA

*Like and Share* ( April 26th - May 9th 2017.)

Željko Badurina exhibition 'Lajk end Šer' comprises 100-odd works made during the last five years. These are digital prints (PC screenshots) on A3 Kapa Fix boards, works relocated from virtual space of social network Facebook (for which they were made) to physical, gallery space. For the exhibition, the author selected 7 % of his several thousand Facebook posts from 2012 to present. Prints are most suitable for screenshots as they represent the original most faithfully, and the exhibition display features the artist's favourite and most liked or shared posts. Viewed in the context of consumer society and mass media culture, Badurina's works are focused towards strategies of digital reproduction and ready-mades. They point toward disappearance of boundaries between true and false, real and imaginary, positive and negative meaning. They are sort of a model of intertwined simulacra, developing and pointing to, among other things, subtle relations and interactions of good and bad taste in the society of spectacle. They criticise anomalies and dogmas found in the society that projects images striving to function as alphas and omegas of all individual viewpoints, beliefs, notions and emotions. Ironically, individual perspective is frequently called upon, but no one in the post-transitional position of low economic effectiveness and significance cares for them. Badurina refers to the reality where grotesque is a dress code attracting attention and followers in situation in which it seems that leaders of all domains compete for the popularity award and goals justify the means. Željko Badurina registers these deviations and comments them via digital photo collage, making use of contemporary technologies in the good spirit of Dadaism. His comments are smart, clear and revealing. I would dare to add, therapeutic, because laughter caused by satire is very much sought for by the Facebook audience

in this society of strong words and weak promises. Laughter is the final safe place and ultimate bastion of freedom. It is important to stress that Badurina and his works never slipped into pathetic moralising or directing to the 'right path'. He does not take sides within all-encompassing entropy he is a witness of. Although no one is spared of criticism and there are no sanctities in his oeuvre, Badurina follows personal principle in elementary appreciation of differences and basic humanity and tries to make sure that his works are gender, religiously or nationally inoffensive. No one will activate a hell machine or cause a lethal explosion on account of these works, but perhaps we should let them cause implosion within us that will cause us to become better people. People laughing and enjoying life. In spite of unheroic time.

Toni Horvatić





***Blanka Vlašić & Mick Jagger***





## TANJA RAVLIĆ

*Irrational Structure of Discovery*

*Sketches of a Plot ( May 12th - 25th 2017.)*

In one determined moment of its existence man becomes aware of his finality. Just at that moment, he discovers the meaning of being present in the world around him. This emotional state opens us to the authentic existence in which we can, finally, reflect ourselves, understanding it as a string of important signs of personal identity and personal plot. Tanja Ravlić is already having one such clew coiled, in both neat and messy interlacements, in an effort not to trick herself. What is clear to her is that fibrous forming of an object must be absolutely independent of surmises, it must be concrete, so its attention (the artist's attention) is directed from abstractly universal to the individual. Concrete individual!

Deciding on the institution, deciding on the meaning of life, deciding not to accept extortion, are the three generic traces that in the sequence of several images are questioning the choices of several generations (mother, daughter, grandmother). The insignia that is used by Tanja Ravlić in the process of founding intimate elements, witnesses upon the historical and poetic reconstruction of life, one dialogue of fragments structured in pan-geometric" image, so just in this relationship of fragments (but by no means by themselves) will the definition of artistic solutions be depended upon.

In the dimensions of Salon Galić, reconstructed for some of the previous presentations, Tanja Ravlić will manage without any personalization of space. By following her own questioning, architectural preconceptions become superpositions to the landscape that can be traced in the cognitive role of continuous and systematic research, and formats and dimensions of "moving pictures" should leave the influence on the points of view.

Tre video works – "The Arrival", "Jadra", "Continue", have been created in the last two years, of which the last was finished only a few days before the before their premiere in Salon Galić, by simple method of self-recording by a semi-professional camera and without any post-productive operations, are making the ambiance in which are perpetually crisscrossing all the moments of artistic time animated by the mobility of experience. Therefore the thesis of J. Babić that "her work is gaining its finishing form only by its placement in exhibition space" is confirmed in this newest interactivity with the audience.

The hug with the mother on a road, the physical and emotional edge with which the parent, in constructed situation of women artist, is finally meeting face to face atavistic inheritance of undisplayed past; is the robust author's sidling through trail filled with reddish earth and by three stone stairs, to the doors of her grandmother's house where she untangles the braid previously formed by the squares of the ordinary white canvas, these elements of maturity symbols (motifs of ethnographic heritage which Ravlić repeats in the rituals of her anthropological expressions in various media) are heading to the doorstep in cathartic structuring of artistic and emotional sense; by sitting on the bow of the sailing boat that is heading somewhere, the author's back is the only element in camera focus that she set in a manner that her body isn't interfering the possible drama of leaving or continuing or lasting.

By such possible readout of minimal actions for video camera, installed separately in the successive gradation of format that follows the volume of exhibitive spaces, is preceded (or concluded?) by installational form from the materials (white canvas entangled in braid,

the circle of red pigment in which the necklace of canvas knots is set upon) and non-materials (the curators text, which seals the integration with artist, started on the same place 18 years ago): newly created value between creative existence and provocative time of social attraction creates nearness from one side, and firm distance from other, in which the parallelism of mutual dependence and influences can be recognised.

And as conclusion to the “feeling of place” of one discovery, in a relationship by empowered visual examples, fragments-elements are followed and are followed by, thus they, witnessing the proclamations that the author is choosing from her personal plot, so she installs in the objects of memory a mounted ambiental painting(made specifically for the exhibition in acrylic on canvas method, the work gallery table covered by ordinary lace from maidens storage rooms, quasicrystal cup filled with fruits...), that pompously symbolise a possible salon proposition. Maybe the one which the people from her family environment have aspired upon (in past and present). By placing it in the almost auxiliary room, in front of gallery storage, as if that possibility is thus terminated, by finally reflecting upon the experiences of autonomous decisions.

Dragica Čakić









## DUŠKA BOBAN

Split \*\*\* Three stars

(May 29th - June 11th 2017.)

In his 2000 guide to Venice, Tiziano Scarpa, contaminated by the beauty of the city, discovers radium pulchritudinis of the cityscape. A Blind man sees it due to the bad weather; the density of the downpour, its deflection gives hint to the outlines of the city: there is a high palace, and a café sunshade. In 1932, in his walks through Split, Ljubo Karaman, treating the city as a piece of art, frequently spoke of the need to preserve the ambient of the medieval town within Diocletian's Palace as a whole, advocating the unity of that very space, 'sposalizio dei secoli'. Today, let us take a walk and experience the amalgam of Split's historical layers and a 'marital harmony of its centuries'. We will take the route from the west, from the point of interruption – Vila Dalmacija's wall placed on the section of the Marjan hill imaginary sea promenade (in reality it is negated by the restricted access to the Vila's marine area, beyond the city's processes; this 'amputation' is marked by the wall) – towards the east, Gripe.

Following this (mental) path we shall pass by the (neo) historical vacation home Vila Dalmacija, and, in the port area, the modernist building of Dalmacijavino winery; after half an hour we will get to the postmodern, polyvalent building Koteks-Gripe, which includes the public space shaped by the project. In our walk through Split, we notice (at least) three wills of the epoch, three forms; there is no neutral shape or discourse. 'A thing is neutral only in relation to some other thing (Intention? Expectation?)' In conceiving the city of Split as a scene, buildings are being appropriated in two ways, through usage and perception. If the relation between culture and its respective form is built through the regulation of the relationship between people and their environment, the relationship between the society (the City) and its 'recent', 20th architectonic heritage may be seen as

as de-regulative, considered too recent to be preserved for the future, subjected to the terror of time, (intentionally) neglected by the society, forgotten (in the collective consciousness), taken away (Vila Dalmacija – closed, i.e. confined space; Dalmacijavino – shut down, emptied of workers; Koteks complex, inclusively public space built on levels-terraces, a public squares and streets sublimated – mostly used in an inadequate manner, constantly seeking for a new content, suffering from the functional crisis caused by invisible social changes). In its renouncing of 'society', or it being renounced by the 'society' (20th architectonic heritage) we cannot help but notice a social gesture. Vila Dalmacija, Dalmacijavino and Koteks-Gripe in that sense are spaces of silence, as in the cessation (of communication). Silence, however, ends by gaining the right to speak. According to Juhani Pallasmaa, the central theme of the modern architectural theory was to point towards spatial-temporal continuity. Architecture was regarded as the image of the world and expression of spatial-temporal structure belonging to a physical and empirical reality. Spatial-temporal dimension was a central point in all considerations and activities of human kind, from the hidden geometry of language to the forms of production and politics. Today, can architecture itself set social and cultural goals? Can it be so deeply rooted in culture, as in create an experience of place and identity? Can it recreate tradition, a common surface where the criteria of authenticity and quality can be built? For Gadamer, destruction of an (art)work for us still possesses something of a religious blasphemy; a basic setting of anxiety.

Through the history of photographic image, photographic phantoms have been used to (re)construct history by manipulating mechanisms of memory. Since



2000, however, Duška Boban, in her walks through Split uses the camera to record changes in the cityscape and in the states of its identity. Although these photographs focus on the so-called neuralgic places in the city, they simultaneously record its melancholic beauty. However, in the photographs from 2002 to 2017, she focuses her attention towards the 'three stars': Vila Dalmacija, Dalmacijavino winery, and sport-commercial complex Koteks-Gripe, using the exhibition title to address the mediocrity of the city's tourist offer. In using conceptual strategies included into (intellectual-) photographic experiment, and employing the methods of mapping and archiving, she cautions that an alternative, 'happy' destiny is still possible for these places. An example of the former, inscribed into the history of contemporary culture, Hiroshi Sugimoto in his 1976 photography series Theatres uses tripod camera to shoot and extract from the video footages large format photographs, empty cinemas and drive-in theatres. He uses a specific way of recording to compress time, simultaneously exploring the theme of time flow. In order to recreate the original atmosphere of these objects and urban entities (definition), documenting their current state of crisis (distinctive definition), Duška Boban uses analogue photography, technology of modernist eras. Photographs show eventless spaces, 20th century architecture and urbanist heritage, social confirmation of a value yet to be achieved as in the level of previous, pre-modernist, historic styles, so that formal and cultural features of the newer city history would not be excluded from its developmental strategy. As established before, exhibition photographs (three stars within three sections of Salon Galić) in their mediality follow the principles of analogue media typical of the modern period. In that manner, Duška Boban took photographs of Dalmacijavino in 2002, while the building still teemed with productive and collective (on a roof terrace, with a view of the city) life, using leica film (35 mm) and then in 2017, diapositives, currently forgotten photographic medium, viral, rhythmically switched, with the sound of projection device spinning. Vila Dalmacija and Koteks

were shot, besides leica film, with a Hasselblad camera on a medium format film, 6 x 6 cm. Photographs, some of them in frames reflecting modernism (modernity of modernism), occasionally juxtaposed – moved into diptychs, triptychs and polyptychs, in the context of other photographs open the narrative of the rotation of the view, re-focusing of the author's eye. They were made over the course of fifteen years, revealing the phases in which the 'stars' were transformed, as well as their adaptations (re-semantisation), following the logic of changes in ownership. Ultimately the spaces of silences, such as tourist apartments during off-season, these are spaces waiting for a new eventfulness, which is to make them a part of the city's life once again. There are no people on the photographs, not even on those where we feel possible domination of the human element, merely the traces of their previous actions and former lives; on the other hand, they may be passers-by, the city's mis-en-scene 'staffage', pointing towards the significance of the public space as a common interest. Photographs were taken from a personal perspective, into confrontation between the reality of the city and the author's own intimate reality, focusing towards the field of her civilian ideal and activism. So far, Duška Boban mostly worked in expanded media of photography, for example photo collage and site-specific photographic references to specific locations. On the other hand, this exhibition presents autonomous photographic images, directed towards the exploration of the communicative power of 'silent photography'. For Bourriaud, an artwork does not create some imaginary or utopian reality, but constitutes the ways of existence and models of engagement within pre-existing reality.

Villa Dalmacija located in Marjan Forest Park was named while still a residence of Yugoslavia's president; its inventory is frozen in Tito's time, comprising details such as sailing boat figure on the commode or the analogue television. Ambient value of the villa's park on the littoral side of Marjan, as well as its transitional (shore-oriented) patio with a little-known fountain and arches opening the walls of warm, ochre colour, evoke

the time when it served as a first boarding house in Split, in 1903. Here, a new field of a phenomenon, i.e. the term of visibility opens up. Temporal delay in the perception of artwork results in questioning of the edges of the temporal segment in which the potential of an artwork is communicative, in which it has possibilities for direct public reception, as a historically alive form of communication. Duška Boban's intention is, within the socially engaged part of the exhibition project and in collaboration with a wide network of Croatian and Split-based culture-artistic associations, to focus the attention of citizens towards Vila Dalmacija as the space with unfulfilled culture and identity potential, recommending its new (alternative), public use in culture, such as its potential role as an art residency accessible to citizens. Therefore, as a part of the exhibition she tried to organise a tour around the complex, with professional guidance through the lavish Villa Dalmacija interior, as well as its "il giardino incantato". As a measure of ambient value worth, she notices with anxiety the tendency to manipulate the boundaries of Marjan Forest Park, and conservational protection level on a wider city area in general; for example, a failure to extend the so called temporary conservational protection over Vila Dalmacija and to take care of its avenue as a part of Park Forest Marjan, which is something that suggests exclusion; Also, governing-political structures are appealing for a hotel to be situated at the Stanko Fabris's winery building, a protected cultural heritage, while, on the other hand, the author fervently advocates the contemporary Museum of Sea instead; its essential museological layer would be the industrial history of the building in situ, an important identity mark of society. The Three stars, standing before the invisible, but solid wall built upon social amnesia, burned out; in a city whose physiognomy is shaped by the will of tourist industry. City as a brand requires virtual continuation of extinct traditions, illusion of their further existence, instead of its new and different life. Tourist cities' historic cores thus remain empty, although preserved, shells, restored as symbols – elegant and devoid of their orig-

inal, animate content. Their former inhabitants moved to less attractive urban areas and out of town, allowing tourists to reside in prestigious historical buildings with 'depilated' facades'. However, the tourist market and unlimited real estate transfers ideologists apparently intentionally overlook the fact that without people who actually live and work in them, these picturesque remains of the past remain just naked symbols inside a dead landscape, where, through invisible direction, the history is 'produced anew' and tourists inevitably start to seek out other destinations. Duška Boban's exhibition Split \*\*\* Three stars therefore conjoins three projects: preservation and reanimation of the 20th century architectural heritage; affirmation of classic photography aesthetics and terminology in time of digital image; protection of all living layers in the city memory; addressing of the importance of including the public into developmental plans of the city, through almost extinct practice of public discussion which the exhibition releases. The central exhibition theme, photography behind the regime of visibility, truly poses the question of 'irreparability' or 'neocreation' that is inherent to the ideas of 'repair' and 'revitalisation'. Historic processes can sometimes be oxymoronic in relation to rationality; alternating processes of injuries (of destruction, through the force of power) and ultimately, healing (restitution, through the force of order), but occasionally, they are defined by the impossibility of return, for example, into state of rationality/wisdom, on the level of people, city and society. Can art reply to the rhetoric of power, or it merely recognises the state of affairs? Since the emergence of activist art in the '70s, artistic engagement is often confused with politic activity, and the vision of a new artist is undeniably politic, because they try to 'oppose the reality of politic action through illusions of art locked down in museums', and communicate with local community through collaboration, providing it with its own substance, as well as with its desire for radical normality.

Silva Kalčić



## HRVOJE MARKO PERUZOVIĆ

### *Psychograms*

(June 23rd - July 6th 2017.)

**M**arko Peruzović's new painting cycle entitled 'Psychograms' comprises thirty-odd medium and large format monochrome paintings made with acrylic paintings on paper. These are largely abstract paintings composed using smudges or signs. Most of the paintings were created as in Rorschach's symmetrical projective test, a diagnostic method used in psychoanalysis to reveal unconscious parts of the consciousness. Some of them are fairly clearly defined shapes and recognisable motifs, while the others rely on observers to define their meaning. In an interactive relationship with the audience, the painter (using minimal means of visual communication) experiments with psychological mechanism of associations. In the context of Peruzović's painting oeuvre, these paintings represent a step further from his usual painting practice. Imposing calligraphic drawing is still a firm foundation of the composition, and the scene is still a remarkable symbolic image on the verge of an undiscovered galaxy; however, the distance between the observers and the observed is reduced significantly (almost negated) in comparison to Marko's previous painting cycles.

Psychograms (Greek psyche, gramma – description of properties of the human soul) are mirrors; focus is moved from the viewed to the viewer. Everyone looks at their reflection – their 'image'. The works initiated five or six years ago were created on the pages of the bedding plant supply company filing folder, SM-R pattern. This is not without significance for paintings underpainted with self-analysis, revealing the suppressed layers and processes ended by the observers 'dragged into the scenes', mainly because the filing folders date back to Hrvoje's student days, when he discovered them as

office waste, saving and keeping them for future drawing. This seemingly unimportant detail reveals the author's interest for discarded, insignificant, expendable materials, ones that alongside their 'poverty' may seem liberating as there is no fear of damage or error in using them. Arte Povera. To break free and paint without restrictions. Everything. Without pretensions and with as little conditions as possible. To surrender to oneself by one's current self, to the joy of creation initiated by the investigation of one's own shadow. In silence, which is sometimes the only oasis of meaningful content – a kaleidoscope of meaning.

Toni Horvatić









## EMILIJA DUPAROVA, ROBERT MALOIĆ AND MIRNA KUTLEŠA

*Network/ Multimedia trilogy*  
(July 10th - 23rd 2017.)

At a superficial level, three authors jointly exhibiting at Salon Galić do not have a single thing in common except for their personal acquaintanceship that came as a result of their geographic, professional and academic coordinates gravitating towards the city of Rijeka. With regard to the selection of individual artistic expressions, Emilija Duparova mostly works with multimedia installations and projections, Mirna Kutleša's spatial works derive from her painting experience, and Robert Maloić deals with applied art, installation and photography, using only organic materials. Given the fact that these painters have long been affirmed in their original medium, and the conceptual foundation of their works, it is impossible to deny the existence of mutual common places evident in their inherent organic, ambivalent, spatial and transcendental poetics. The exhibition becomes a convergent point of three intertwining personalities and artistic expressions that shape a unique ambient experience. Network refers to a system within which individual and universal physical, associative, mental and metaphorical categories are located. Its fundamental characteristic is the fluidity felt in dialogic approaching and distancing of the cognitive levels of the organic (Maloić), mental (Kutleša) and energetic (Duparova); in the comparison of descriptive physiological attributes of works, for instance capillaries (Maloić), plasma (Kutleša) and membrane (Duparova); in the duality of interpreting space as an ambient or a place of critical discernment between the inner and the outer; in the complementary relationship between different media, including drawing (Maloić), painting (Kutleša) and technology (Duparova). The complexity of relations within this multimedia trilogy creates an illusion of constant flowing, growing, branching, moving, twitching,

titration and circling. The function of the integrating darkness (almost an independent medium at the level of the exhibition) is to be disturbed, primarily by the 'movement' of Maloić's ramose, site-specific installation, made up of broken, accumulated and wedged organic materials, which are outlined all the way from the entrance to the depth of the exhibition space. It is a scenographic process that, despite being physically static, gives the impression of conscious and active penetration of the installation into the space, establishing adhesive contact with other works. Always using natural material anew, in a practice reminiscent of Italian Arte Povera conceptual artists, Robert Maloić creates a series of associations, reminding on the categories of ephemerality, i.e. (non) durability and the very value of physical phenomena, whose significance and usefulness is estimated through a human perspective. Mirna Kutleša's experimental laboratory is a continuation of the author's recent practice based on the extension of two-dimensional media such as paintings and drawings into spatial installations, resulting in the creation of an unusual and ambivalent ambient comprising multi-layered shapes and meanings. The author builds a system resembling a conundrum or a trap, simultaneously leaving and concealing evidence useful for possible interpretation, and creates a sense of certain mobility and tension. Work In the Eyes of the Spider (2017) consists of several objects placed in the central gallery area. They are used to project shades and reflections via simple optical systems of light, lens and mirrors. Projections on the walls are partially static and partly dynamic images (the reflection of the water on the wall is the result of a constant, slow dripping of the water from the bottle on the ceiling to the vessel

through which the light is directed). Mostly abstract, with sporadic allusions on figuration, they also evoke the mental process and the principle of viewing through elements of contradiction. Furthermore, they undermine their own logic and explore the notion of an image through its semantic complexity, which, as the author herself says, takes on different levels of meaning where it can act as a reflection, image, afterimage, or shadow. At the very end of the gallery space, the exhibition is rounded off by video works and sound installation collectively entitled *Autopoiesis* (2017) by Emilija Duparova, a multimedia author who has been preoccupied in recent exhibitions by the loop as the basic 'method and motif' of her personal artistic expression. *The Hat* (2017) is a snapshot showing the remarkable motif of a summer straw hat with dots of light breaking through its surface layer. Duparova uses an extremely simple process in the form of continuous rotation of the photograph to achieve the effect of peculiarity and distance the viewers from direct references to the motif shown. The video work belonging to its namesake group, *Autopoiesis* (2017), is a horizontal projection of a continuous circular motion represented in an auto-therapeutic abdominal massage process. This area of the body, along with its own centre in the navel, is an important point in viewing the body as a set of energy

forces and a bearer of many spiritual meanings, especially in Eastern cultures. Along with physicality and intimacy, which occupy a special place in Duparova's entire oeuvre as the semantic upgrading point towards the transcendental, sound installation *The Impassable Thought* (2015) in a seemingly monotonous rhythm of the author's voice interprets the concentric flow of spatial-temporal loop through continuous arrangement of the mental categories of concepts and syntagms. Finally, although the very phenomenon and symbolic nature of the loop represent an essential key to the interpretation of each of Duparova's recent works, at the same time, thanks to its continuous circular 'logic', it causes a tautological emptiness that 'centrifuges' the observer's position towards reflecting on the whole exhibition. If we add to this the spatial impressiveness of Maloić's organic structures that are in capillary and uncontrollable movement disappearing between the inner and outer aspects of space and Kutleša's visual experiments as a virtual space between reality and its projection, the exhibition is finally revealed as a fluid system of diverse meanings in which the individual author's artistic entities determine and are being determined by space.

Božo Kesić







# LANA STOJIĆEVIĆ

## *Inventing Space*

(July 26th - August 8th 2017.)

Lana Stojićević's pronouncedly socially engaged artistic activity is usually inspired by problems and issues detected in her immediate environment, for instance, gender implications or ecological issues actively questioning preservation and sustainability of natural habitats, as well as responsible management of the public urban space. The artist's interests are directed towards continuities of tradition and heritage constructs, however, not without a critical sensibility, especially if they reflect oppressive character of social conventions and depreciations. Despite being impregnated by criticism, her works sometimes breathe passionate "sweetness". Such dichotomous impostation of the artist's production is deliberate and in great measure provocative. These works can be irresistibly attractive and literally edible and tasty, as well as frightening in the moment when the discourse shifts from the symbolic space of a gallery into an actual one. Enticed by the phenomenon or practice of new and generically produced kitsch architecture, and competitively ambitious façade colours that often move into socially tagged feminine field, Lana Stojićević's works warn about the final consequence, a hypertrophy of buildings constructed without communication and valid lines of discretion. It may be allowed to entertain oneself with a thought it is the affirmation of some kind of "hyper-postmodern" architectural pun, analogous to building residential conglomerates from differently coloured Lego bricks or piles of "edificatory" marzipan sweets. However, we are talking here about an architectural situation that is fragmentarily noted in reality and is not a mere consequence of a temporary simulation or a ludic procedure. And this is when the thing ceases to be funny. Discourse framework of Lana Stojićević's exhibition is a responsibility deficit recognised in the practice of (re)

shaping space and urban landscapes, becoming an actual experience for every human walking through the streets of the cities and places alongside Adriatic coast, as well as in the country. Architectonic symbioses are almost mesmerising, at the same time funny and absurd, regardless of whether we are talking about a kind of traditional local architecture or typically socialist architecture whose original architectonic tissue is merged with contemporary, inadequate "prosthetics". On this occasion it would be appropriate to mention British sociologist Chris Jenks and his effort to revitalise flâneur as the methodological figure exploring a city. It may be possible to talk about alternative cartographies of specific places and documenting of remarkable "aesthetic" choreographies that should be spatially labelled and their focuses clearly interpreted, along with their expansion area. Such understanding of space would be interesting to a wider spectre of professionals who could add to the interpretation of the very same space through the use of their own analytic tools.

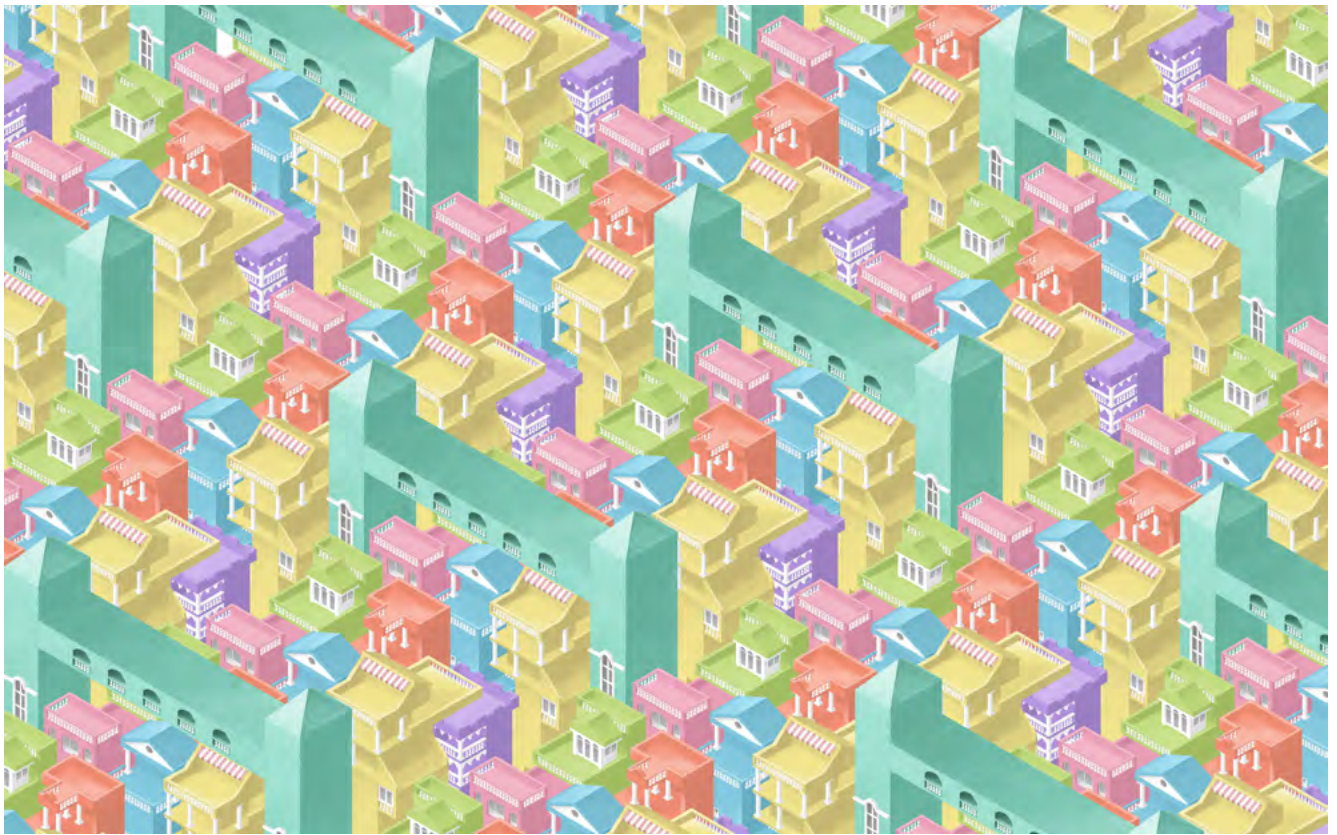
Furthermore, the domain of Lana Stojićević's art intervention is not only gallery space, as space of immanently metaphorical discourse, but also the narrative space of the city, where the artist, at the very source, Diocletian Palace basements, simulates a potential touristic residential capacity unit designed to generate instant-profit and instant-consummation. Her artistic strategy is actually focused on battle for space and "inventing space". This is particularly important not only in functional, but in aesthetic sense as well. For example, it is enough just to take a walk in the city of Split to easily recognise radical change in its appearance caused by tourism. All of its eligible spatial resources are adapted to new functions, changing the shape of the city. Even the smallest of those, for instance, simple, detached



ground-level storage spaces have been aggressively transformed into places where tourists can temporarily stay for a fee. Lana Stojićević's works offer a warning about these spatial constructs or, more precisely, "invented spaces", as well as new – and not so marginal – (pseudo)architectonic aesthetics. They direct us towards active consideration of the current phenomenon

and possible consequences these anomalies could have for the visual culture of any location, regardless of its size and complexity of its spatial structure.

Dalibor Prančević







## BOJAN MRĐENOVIĆ

*Import Desert* (August 10th - 24th 2017.)

Landscape photographs from the “Import Desert” cycle are one of the layers of the project in which, primarily through observing the environment and recording the landscape of the city of Kutina, artist Bojan Mrđenović problematizes complex social relations conditioned by the ways of industrial production. Through their curious beauty, these photo fragments attract interest; however, they also represent a document of a time.

Being the main foundation of Kutina's development during industrial modernisation after World War 2, Petrokemija factory represents a rare exception in the context of privatisation and deindustrialisation since the '90s. Despite the efforts to privatise the factory, resilient and unified workers' syndicates prevented any such attempt. Hence, Petrokemija represents today one of a few strategically important companies still owned by the state. The mineral fertiliser factory uses a quarter of total national gas consumption, and is therefore an important social factor in context of managing energy sources. Nevertheless, the future of the factory and, consequently, the entire city's economy is unclear. Petrokemija employs 3000 people, one fifth of the Kutina population, so it remains to be seen how the city's daily life will look like in case it is privatised or shut down.

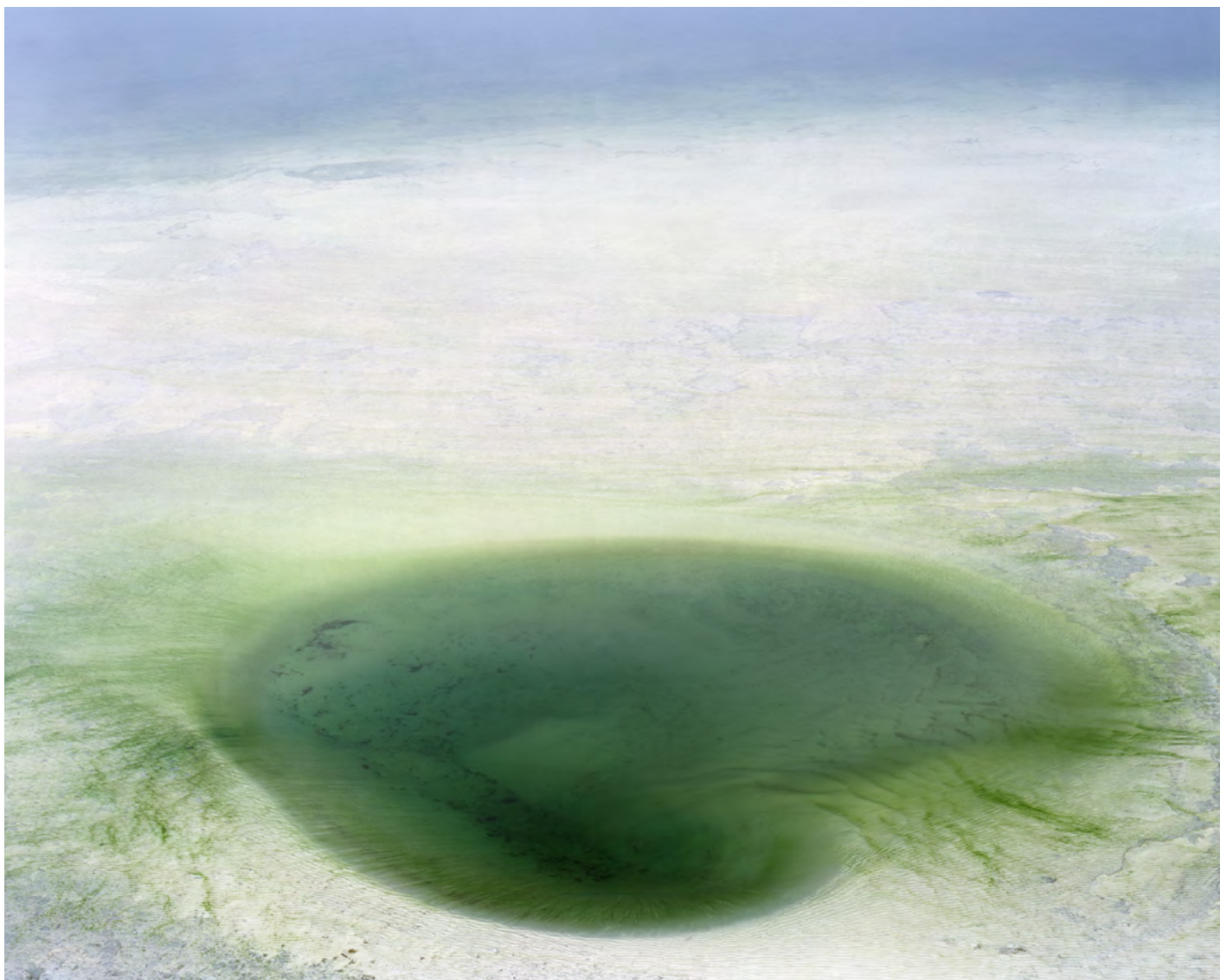
The focus of Bojan Mrđenović's artistic research includes the question of how economic-political relations influence the transformation of space – landscape, as well as urban and social infrastructure of a city. Alongside economic, there is ecological aspect of the story as well. While the production of mineral fertilisers means growth and life in the context of food production, and brings prosperity and development to the city economy, on the other hand it has devastating consequences. Such ambivalence of economic and ecologic, natural

and artificial, alive and inanimate is summed in the abstract photographs showing industrial waste landfill. Imported African sand is used in order to produce mineral fertilisers, and phosphor-gypsum, suspension created as by-product in the process, has been deposited on this site since 1983, resulting in over 6 million tons of material to this date. The landscape has been completely transformed and the photographs testify about its present state, preventing us completely from placing it in any familiar context. Shots displaying seemingly estheticized landscape are deceptive, appearing like abstract reliefs or unfamiliar landscapes. We can regard the accumulated waste as an ecological problem; however, simultaneously, it is a basis of this urban community's existence.

The intention of this complex project is to create a visual narrative by photographing and archiving visual material. Through the practice of documenting landscapes and spaces, the artist makes a step forward in the interpretation of the history of the factory, i.e. the city and its community. Such interpretation is a move away from official historiography because it deals with a subject outside of the focus of media and spectacle, describing a wider social image and current zeitgeist through specific local example.

Ana Kovačić











## DARKO ŠKROBONJA

*Sade Sati* (August 28th. - September 10th 2017.)

Darko Škrobonja's recent artistic production is based on documenting his immediate environment, i.e. respective phenomena and their contextualisation via technological manipulation and organisation into several independent, theme-based archives. Combination of the latter methods resulted in creation of rounded artistic units that are not just documents of a specific time, space or phenomenon but, due to the author's artistic sensibility, they provoke speculation about metaphysical and other semantic aspects of featured places and processes.

With regard to the multimedia exhibition *Sade Sati*, the aforementioned units are organised as spatial modules that evoke various transformations and processes occurring within specific meteorological seasons, not necessarily following their natural order. Thus, just as we entered the gallery space, we say goodbye to summer in the video work showing birds which, before leaving for warmer climes, chew on cypress fruits and prepare for the flight southwards. Slowed down, melancholic frames in *Birds* (2017) suggest the inertia of the upcoming autumn, when the days are shorter, and the weather becomes chillier; toned down atmosphere and change in the speed of the original footage draws attention to the essential spatial-temporal component of motion, which is actually a background trigger of the whole exhibition experience. The feeling of change and temporality is further accentuated through the use of black and white tonality present also in video projection, digital photo prints and photographs conveying a sense of nostalgia and historicity of captured scenes and compositions.

In the parts of the exhibition where this is not evident at first, what contributes to the general feeling of fluidity is the narrative strength of previously exhibited *Lapis Interior* (2015), displaying a rock, an indestructible barr-

ier penetrating from one side into the interior of former fish processing facility. The rock was originally used to improve the factory's ventilation, however, through the author's perspective it potentially reveals much more about coastal people and their mentality. Alongside the work there are digital photo prints involving interplay of tiny motifs disappearing or reappearing as we move closer or away from them. Similar dynamism can be recognised at the second end of the temperature spectre, in form of "summer" photographs based equally on individual visual strength and playful relationship between chosen motifs, from architecture, vegetation to random objects, shot all the way from Ogorje to Marocco. Thence the motif of goats on trees, a quite captivating scene even without the author's editing of the photo. Video projection *Medusas* (2017) shows intriguing movements of the namesake animals, with the audio background of spring wind containing symbolic and allegoric potential that comes from the phenomenon of wind being the carrier of changes and important factor in spreading life.

At the end we return to the beginning, more precisely, to the exhibition title (*Sade Sati*), which denotes a seven and a half year period in which individuals constantly experience various tests and changes. It does not necessarily need to end with a negative outcome because many things depend on previous and present efforts of men affected by it. Regardless of whether the choice of the exhibition title as another semantic layer was influenced by his personal or professional experience, one would not make a mistake in saying that Darko Škrobonja's *Sade Sati* represents a current sum of his artistic sensibility, technical capability and conceptual/directorial maturity realised through parallel narration.

Božo Kesić









## ANTE KUŠTRE

*The The End* (September 13th - 26th 2017.)

Certain lack of coherence of mutual relations, and finally, the division between the art and life have been the topic and mode of approach to the art phenomenon for quite a while. The impression could be attained that it is possible to live without the art and visual language in general. So the synthesis of art and life became the imperative and unhidden ambition of avant-garde artistic and literary movements through the whole XX century and also today, while it wasn't specified or recognized the meaning of this so repeated mantra.

However it gets, the similar ambition of raising awareness and reconstructing the touch of halved or quasi-separated sides of some presumed unity, is seen on the example of the activities of artistic collective Ante and Kuštre and to the "split" procedure and affirmation of the ambiguity as a fundamental bases of the whole existence and labour of this unique collective artistic entity. It needs to be added that the sides that are seemingly opposed are in fact leaning to one another and aren't existing one without another. In this relationship of utter dialectics, their unity can be read as a special dynamic, and not necessary reconciliation. At last, it seems that the word "reconciliation" has lost the suggestive poetic strength, but it has received the barrenness that was earned by the (mis)use inside of the contemporary political context. Therefore we are decisively rejecting it and advocate more mobile and fruitful relations.

In a certain way Ante and Kuštre are engaged in type history of Split, that what is characteristic for the physical and mental environment of one city and its language, whereby they are especially trying to perceive inside split and outside split, mutually inseparable, and activate the relationship between heterons Split and split, the city's name and anglophone word. In the sole execution of exhibition's visit, how it was set by Ante

and Kuštre, the border is physically underlined by presenting the entry ticket, that is, the possession of the invitation to participate. However, the question is asked about the place, more specifically the location of this participation. Where can someone find the inner, and where the outer split, in the framework of this special artistic narrative? Is this the capillary of Salon Galić or Marmont street artery? Which metaphorical and urban maps are those? That is the question of choice and personal observational and experiential recourse. Still, although separated by door and stair, two Splits, the capillary and artery are not mutually subordinated and excluded. Those are only two distinctions which are mutually explanatory and are generating tensions that are necessary to have breathing room for activities and reaction. Of course, we are narrating about the unique space of artistic intervention.

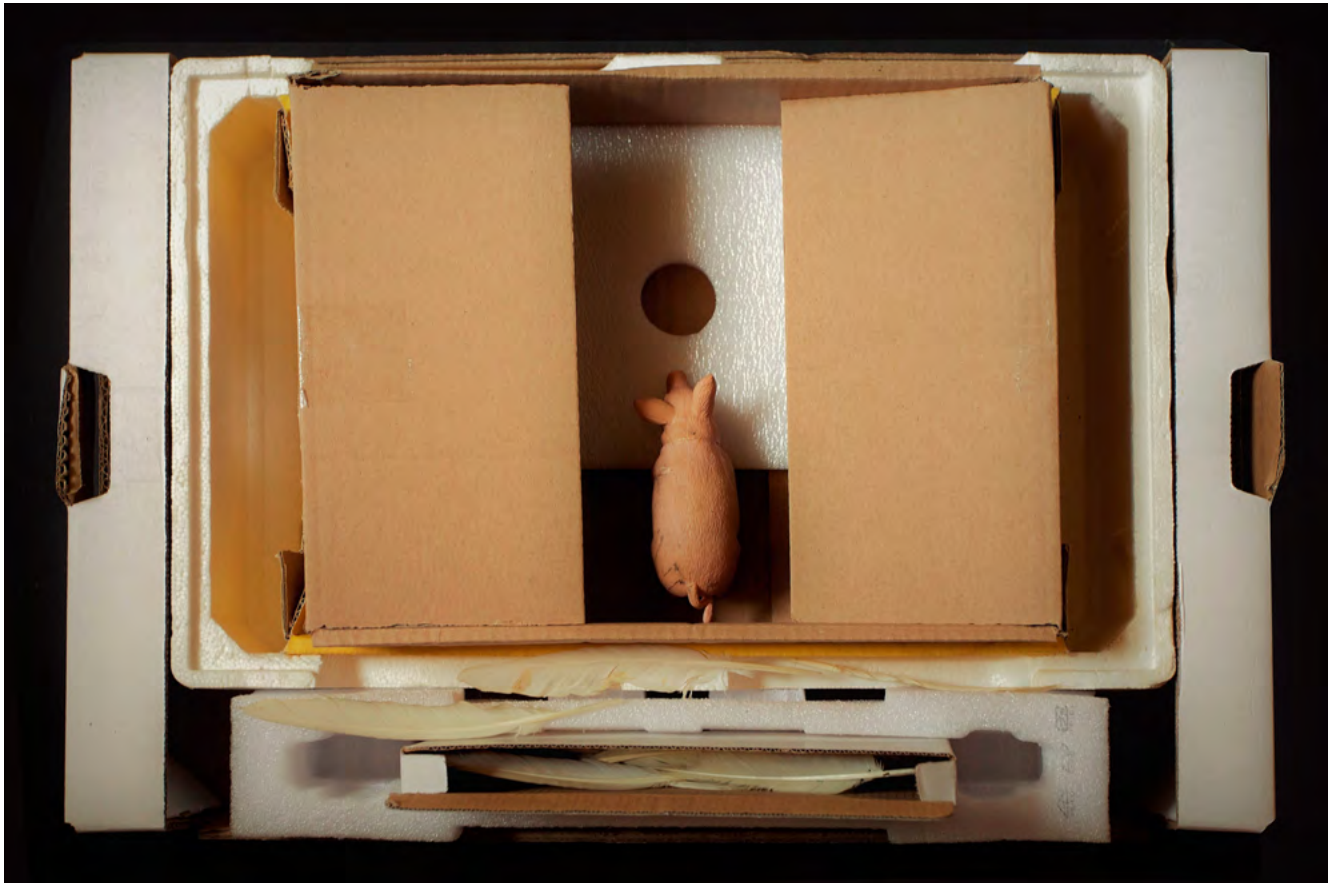
It seems that several guiding thoughts are present through the four-part exhibit narrative in which we are ushered by Ante and Kuštre. One of them is conceptually tied by paradox, namely, the permanent transformation of everything in its opposite; the most concrete become the most abstract, and the most abstract becomes the most concrete. Ante becomes Kuštre, Kuštre becomes Ante. It is enough to see the exhibits with all of their metonymic variation and metaphorical upgrades, with meanings that often parasite upon the chosen object of everyday use (both present and past). From such an exhibitionistic "architecture" the certain ambivalence, duplicity, division, and fracture are always again springing. Finally, the airiness of the Marmont street artery is in opposition with compressed space and tightness of capillary of Salon Galić. Still, all are equal and in opposition, it speaks out equally strong, says and denounces; the parallel

histories and experiences are touching each other, bodes the future and sets perspectives. Just in such constructed parallelism is the idea of totality and knowledge contained, in an endless dynamic of questioning and transformation because it would otherwise die.

As both Ante and Kuštre confirm, the descent in the silence of the inner ocean results in insights and knowledge that change the optics and everyday

routine. They return us sometimes to those sources which substance is purest and free, but garbage that has precipitated in the meanwhile is not irrelevant and it is an indicator of the experiences of courses, but also the choices. And here the circle simultaneously closes and opens, contaminates and purifies

Dalibor Prančević







## VINKO BARIĆ

### *Subrealism Around Us*

(September 28th - November 11th 2017.)

The painting cycle "Subrealism around us" by Vinko Barić will be exhibited in Split for the first time (except for "Municipal elections in Suhopolje" which was exhibited at Splitski Salon in 2015. All other paintings have been exhibited only in Zagreb as a part of a joint exhibition with Davor Gobac in the "Laval Nugent" gallery in November 2014). As I have already written (it is wise to mention it again, since it refers to the entire engagement of this artist): Barić is the guardian of the golden age of underground aesthetics from the second half of the 20th century, freed from strict academism and established norms - both in artistic research and in everyday life. He literally lives his arts, following the "che sera, sera" motto. Resolutely and firmly, he is defending the oasis of urban, free spirit with his weapons that are more deadly than a rifle - satirical and uncompromising commentaries, publicly shaming the forced civic mentality - its threats, lies, deception, hypocrisy, and other perversion and deviations arising from it. These are the main guidelines by which we can approach this versatile artist: painter, comic bookwriter (Vinko has released four excellent strip albums so far), musician (a member of the punk band "Porno Suicid") and a writer (in 2011, he published a great book on Croatian punk history: „Hrvatski punk i novi val 1976.-1987.“ / "Croatian punk and new wave 1976-1987").

What I'm always excited about with Barić's works is that same subversive, charming courage and the appeal that we can also feel with "Cat Fritz" (an animated film by Ralph Bakshi from 1972, based on a comic by Robert Crumb). Commenting the works from his last cycle, the author himself says: "This sub-realistic cycle of paintings is an absurd, socio-critical play of facts from the everyday world around us, seen through the prism of humor, precisely to avoid the pretense and

unconvincingness of socially engaged art. The unmatched time-space and class-politics combinations in these paintings strive to create a collage of diverse references that ultimately present us with the faded, vanished, and somewhat overexposed image of the world. One of the few mechanisms of resistance in this technologically advanced but self-destructive and dying civilization of today is just humor. The concept of this exhibition and the concept of "subrealism" is based on word games, but the name is also a meaningful explanation of the very concept itself. If surrealism was "above" reality, then subrealism should be "underneath" reality - it is that little, almost invisible, thread of absurdity and bizarreness, a thin "déjà vu" link that, as a rhythmically correct mathematical fracture, flows through the world around us. Thus, these images combine seemingly incompatible things and situations such as Christian fanaticism and North Korean stalinism and the personality of cult ("Zlatko Sudac baptizes Kim Jong Un at the stadium in Pjongjang") or the representation of wisdom teeth in the Parliament ("The Council of Wisdom Teeth") as a metaphor for the combat of the most ambitious politicians in Croatia, and so on."

Certainly, as far as I knew Vinko's painting and whenever I might have approached his paintings, I was always pleasantly surprised with what these paintings showed and the atmosphere that emerged from those paintings. To some people, the direct attitude of Vinko's paintings may seem "too-straightforward" and somewhat vulgar in their joining of the "incompatible", painfully mocking and inarticulate in its own expression; but to me, all this is a good alternative to the finely rounded and minutely studied common criticisms of society. It is precisely this Barić's brutality, the crude, black-humorous "inattention" that does not care about the consequences



and the value court comprising of “competent peace-makers” from the “both” sides of the social spectrum emitting the much-needed yet the useless S.O.S. call; SOS. from a sinking boat – it is sinking because nobody cares about the values that should be preserved, except in the pre-election periods. This is not an isolated case in Croatia. The problem is wider - civilizational, if not anthropological. The conclusions are clear: there is no future, no more righteous shifts in politics, no pros-

perity or just distribution of goods on Earth. The past decades (if not centuries and millennia) suggest that the future will be just the same as now, or even worse, but never better. Do not rejoice. Face it. Humans were not the first form of life, and it will not be the last trace of life on this planet. The only thing that helps is loud, unarticulated laughter. Temporarily.

Toni Horvatić







## SANDRA STERLE

*Round Around 1996 - 2017*

(25th of October - 8th of November 2017.)

**Why** would a text about four videos, each one of them featuring a woman running around a tree, start with a title about a woman lying in the grass?

Why would a text about four videos, each of them featuring - in slow motion - a woman running, running around a tree, start at all? If these are works about repetition or perpetuity, about the cycle of life or the passing of time, about the performance and re-performance of gender (1), wouldn't a text concerned with them have to start somewhere in the middle as well, always already in motion?

The videos, short as they are, are shown in a loop. A loop itself is a circular motion, and as such, it is mimicking the woman running, running, running around a tree. As a formal trope, a loop suggests that there is indeed no death to the image. It is an illusion of sorts, a circle game, conveniently bolstered by the medium of video itself.

*And the seasons they go round and round  
And the painted ponies go up and down  
We're captive on the carousel of time  
We can't return we can only look  
Behind from where we came  
And go round and round and round  
In the circle game*

(from Joni Mitchell's song, The Circle Game, 1970)

Yet, carousels do stop from time to time, if only to allow the operators to collect a fare. And though the videos might be looped, they do have a beginning and an end. And the woman running, running, running, running rou-

nd a tree does start at one point and also stops again. So does my text.

There is something very satisfying and suggestive about repetition. Even without resorting to psychoanalysis, this statement rings true. Is the coupling of satisfaction and suggestion in repetition what fuels performativity? Is it what leads us to perceive identity as a given, even in the presence of divergence, fluidity or dissolution? (2) We know, of course, that what we might want to take for natural is actually constituted culturally. Identity is as much a mirage as is eternal life. But knowing that things end does not prevent us from desiring perpetuity. Performance and re-performance might be attempts to hold this knowledge at bay, allowing us a moment in which to live our desire.

Maybe this is why performativity is so popular in politics right now? We are, for instance, presently confronted with an abundance of performative identity politics. How else to understand the deluge of recent contra-factual and preposterous claims on, say, the national body? Can anyone in their right mind believe these? It seems as if truth or believability are trumped by the performance of identity. They become irrelevant in the face of affective gestures. Driven by governing bodies or by state administration, pushed on society by conservative forces or by religious fundamentalism, identitarian claims on sexuality, race or bios, which might easily have been subsumed under the heading of "the performance of the nation-state" in earlier times, suddenly find themselves in step with similar claims voiced by another force altogether. This is a conflicting force, acting against the rule of law, against the status quo, even against the state, at least in its democratic form. It

is a revolutionary force, constituted by groups of people who feel themselves disenfranchised. I am unclear as to where this vicious circle between performative politics and the performance of resentment started and know just that it does not remain solely performative, a circle game. As journalist Sebastian Haffner writes: "There was a very widespread sense of release and liberation from democracy. What is a democracy to do when the majority of the population no longer wants it? There was a desire for something new: popular rule without parties, a popular leader figure." Haffner, however, is not writing about present times, he is writing about 1933. (3) And with that, we enter another circular configuration, that of history repeating itself. We are all caught up in this circularity. Yet, this is a carousel most of us want to get off.

In any case, my mind is playing tricks on me, for all I see in Sandra Sterle's *Round Around* is indeed a woman running, running, running endlessly. Without pause. The slow-motion of the video intensifies the sensation that movement is everlasting and self-same. It is an effort to see anything else. It is an effort to separate the four versions.

This is peculiar, considering that each video is filmed 7 years apart (1996/2003/2010/ 2017), at a different location (on Mljet/near Zadar/near Split/on Naked Island), with different equipment (technology does improve with time). Even the trees change (Olive/ Pine/Almond/Acacia). Only the woman stays the same.

Or does she? She ages, after all. She has, moreover, experienced life, which can't but have made an impact on her being, her personality, her thoughts and feelings. All we can say for sure at this point is that the woman, running round the trees, is performed by the artist herself. She is wearing, at first, simple clothes borrowed from a peasant woman, a skirt, an apron, a blouse and a headscarf. Later on, this costume changes slightly, as pieces are gathered together from different sources.

On the subject of the artist: I cannot - do not want to - disregard what Sandra Sterle tells me. For example, that the first video was made on a trip with her fellow students and their teacher, Nan Hoover. (4) Or that her grandfather was interned on Naked Island during the Tito years, for his allegiance to the Soviet regime. And that some families seem to have a stronger run into history than others. "As if it was a purposeful act," Sterle muses, "...at least, that is how they (the families) like to read things like this."

The bit about Nan Hoover leads me to acknowledge *Round Around* as Video Art. Nan Hoover being one of the early Video Art pioneers and so on. Ah, I think to myself, the fact that each version of *Round Around* is shot with a new generation of technology is not to be disregarded. A proper art historian might contextualise this emphasis on mediality in proper art history and do something with it. For me, it serves to make the conceptual aspects of the work more visceral. The atmospheric noise of the first *Round Around* (1996), replete with wind blowing into a rather basic microphone, is testament to the technology used at the time, not a mishap that should have been corrected in post-production.

On the other hand, the anecdote of Sandra Sterle's grandfather reminds me of the astonishingly rich legacy of artistic practice dealing with memorialisation in post-war former Yugoslavia. Despite this wealth, there is a conversation missing here, about dissidency deemed to be of the wrong kind. I doubt that it will take place soon, for how to talk of that particular trauma in the present climate of nationalist bigotry? One might continue along this vein, theorising on the artist's difficult position within a field of conflicting identity politics, but watching *Round Around* (2017) leads me to another sort of speculation: After having run round the Acacia tree for quite some time, the woman, i.e. the artist performing the woman, stops, raises her hand to her forehead and looks out towards the sea. The gesture strikes me as highly theatrical. Might this deliberate act



be a conscious move away from trauma? As if all that running, running, running round the tree has allowed the artist to acknowledge the existence of inter-generational dependency, deal with it and then put some of it ad acta, readying herself for future endeavours. Opening up the circle that forces us to repeat what those before us have always already experienced.

Writing about a work of art is in itself a bit like running around a tree again and again. It is an effort to make the words pour onto the page. And while one is trying to get to the core of the work, one might be doing nothing other than circling. I don't mind circling rather than analysing, for it sometimes feels like the analytical mode demands to cut down the tree in order to examine its rings up close. Contrary to this, the woman, while running around the tree, seems to be adding rings to it, as if by imitating the tree's bios materialised and attaching her own bios to it she is not only acknowledging the interconnectedness of human life and nature on this planet, she is taking responsibility for it. I think that this is the impression which stays with me the strongest after having watched the videos many times: That running around the tree is an act of self-care and that in this act, there is a displacement of subjectivity from the human onto nature.

Yet the nature we see is not nature per se. The scenes depicted are cultivated. In some instances trees are planted and hedges cut, in others, we recognise masts for electricity, cars and even some people going about their business in the distance. Birds might be singing, and the sun is shining and the body's movement is relished, yet this is not about going back to mother nature or propping up some ideal of essential womanhood. Instead, there is an honesty to the depiction. This is a work addressing the political body within a politicised landscape. It does not do this overtly or by spelling out the immediate political problems at hand. Rather, it belongs to a group of works of art that is trying to pare down discourse and search for a new language with

which to speak of the world.

Pounding feet touch the ground in regular thuds. Running is hard. Those who run regularly speak of its beauty, of the elation of quickening, but this woman here is plainly working her body, concentrating on her exercise. Sometimes she stops and sits down to catch her breath. Sometimes she stumbles... and gets up again, does a second round. The act of running is framed as a task - performative, conceptual. Somewhere in the middle of one of the versions, in *Round Around* (2003), the woman falls flat into the grass. There, she turns around and for about half a minute, she just stays still. Camille Pissarro once painted a woman lying in the grass (5) - at first it appears to be a picturesque impression of a young woman sleeping in the sun. But with knowledge of the painter's anarchist activism and the strikes going on in the French countryside at the time, the image reveals itself as a depiction of a farm labourer on strike. This is what Sandra Sterle's woman reminds me of. Only, she is not sleeping. Is she resting? Feeling? Thinking?

Ruth Noack



## WOJCIECH TYLBOR KUBRAKIEWICZ

### *Found Images*

(10th - 22nd November 2017.)

Wojciech Tylbor-Kubrakiewicz, the winner of the main Grand prix award at the last seventh edition of Splitgraphic in 2015, this year has his solo exhibition, where the artist will exhibit some of his graphic oeuvre as a part of the 8th Splitgraphic programme.

Polish artist and graphic art professor at the Academy of Fine Arts in Warsaw and Indiana University will exhibit his print series entitled *Found Images*, that include the awarded works from 2015, as well as new works produced during his last two years as a guest professor in the USA. Series *found images* has already begun in 2013, and the prints chosen for this exhibition, around 15 graphic works, will follow the development of the artist's graphic and artistic language.

Kubrakiewicz's graphic oeuvre is inspired by his journeys, especially this series of found images, that he finds in the Far East, Japan and in the Zen gardens of Kyoto. His prints are based on the duality of graphic elements and images that are reflected in the duality of graphic techniques the artist uses.

His own creativity stems from his own journeys, where artist "brings and collects" various artefacts, museum objects, parts of architecture, or just ordinary items he encounters. He abstracts all of these items to create symbols and graphic signs. They are fragments, quotations of his travels and experiences, which often carry the meaning of exclusion from the surroundings and culture where he has found them. The artist connects these found objects and symbols he has turned into graphic signs with the scenery he finds in his hometown. By unifying "the other" and "the familiar and known," Kubrakiewicz deals with the realization we all encounter when visiting a foreign culture - we will never be a part of it; we will always be looking in from the out-

side, just as we do not allow the visitors to our town "inside" our own culture and life. However, Kubrakiewicz's synthesis creates a new context for known and unknown, and superposes these two elements on his prints by using different aesthetic approaches. Urban landscape of the city, in this case Warsaw, motives like the warehouse, alleys, sidewalks are superimposed with items brought from travels, the unattractive versus the exotic. These new graphic signs are not placed in a particular order on the surface of the prints, they are scattered, and they reappear on different prints, in different combinations as a memento of the journey asserted by the titles of some them *Reconstruction*, *Voyager*, and *Fragments*...

Duality of images and graphic signs is reflected on the level of graphic techniques too – digital print and linocut. Precise lines of the linocut grey, repeating lines that outline motives of urban landscape. Kubrakiewicz writes about the influence of Zen gardens:

I work extensively with photography. Fascinated with old masters' prints and contemporary mass media I transform images into line works. This duality is further highlighted by the combination of classical printmaking techniques and modern strategies. The horizontal austerity of the lines cut in linoleum, their consistency and predictability bring to mind a pattern of a Zen garden imprinted in the sand, where groups of rocks placed seemingly at random appear like islands. Composing process is never finished. I am searching without the need to discover. (Artist's statement)

New works created in the USA are also exhibited along with the prints from the series *found images*. These are silkscreen prints, which delineate the same differences between Europe and North America as with Europe and

the Far East, and evoke the same feeling of exclusion. The artist tries to deal with this exclusion in the same way as before, by diving into the visual culture without the need to understand it. Newly printed silkscreens are marked with strong, intense, flat colours combined with graphic elements from his previous works. They are based again on the superposition of various elements, matrices, photographs, however they assume new social and cultural surrounding and show how it affects the artist.

Awarded series found images by Wojciech Tyłbor-Kubrakiewicz exhibited on splitgraphic biennial promotes contemporary tendencies in printmaking: reflection on the usage of the graphic sign, reproducibility

of graphic works, repetition as questioning of originality (originality being one of the main characteristics of art in general), respect for classical printmaking techniques, but conscious and serious utilisation of contemporary ways of expression – digital print. Moreover, Kubrakiewicz's graphic oeuvre corresponds to the modernity of the gallery space Salon Galić that Splitgraphic is using for the first time for its exhibitions, and in collaboration with Croatian Association of Artists Split (HULU-Split), which is important for developing a network on the local level of artistic production.

Marina Petit









## MARKO MARKOVIĆ

### *Anti-body*

(November 24th - December 10th 2017.)

Using the selected works for the exhibition in Salon Galić gallery, Marko Marković is creating an ambient installation with sound, moving image, and space. Confronting the performance documentation with audio sound, the artist opens up a parallel and generates a new atmosphere. The video documentation shows a performance in which Marković knocks on the wall, breaking the joints on his fingers. The sound of knocking creates a certain rhythm that flows through the gallery space. On the other hand, we can observe the audio work- a documentation recording of a tiger's roar - a beast trapped in a cage, deprived of freedom. Over time, Marković tries to communicate with Dimitrij the tiger. For that period of time, they are together in the cage and their voices overlap with one another- human and animal.

A man's freedom consists of following the laws of nature, since he himself acknowledged them as such, and not because they were implied by some other will – human or godly, collective or individual.

Let's take symbiosis as a manner of natural behavior, two individual species benefiting from one another, helping each other. How can we perceive naturalism, human-nature relations, and human-inhuman relations?

With his concept of "perspectivism", Eduardo Viveros de Castro marks the ideas and praxes which are found in indigenous American peoples, and which can be analyzed as cosmology. Such cosmology imagines a universe inhabited by different types of subjective forces, human and inhuman, and they are all given the same generic type of a soul – the same fusion of cognitive and volitional abilities.

Possessing similar souls implies the possession of similar concepts which determine that all subjects see thin-

gs in the same way. To be more specific, individuals of the same species see each other (and exclusively each other) the same way as they are seen by other people, that is – beings with human shape and habits, and they see their own bodily and behavioral aspects as a shape of human culture.

Passing from one subject to another, the "objective correlative" is changed, that marked subject of those concepts: while a jaguar sees "cassava beer" (human drink), a human will see "blood".

As our modern multicultural ontology is based upon the symbiotic implication of natural unity and the plurality of cultures, the concept of indigenous peoples implies spiritual unity and physical differences – or, we can say, one "culture", but many "natures".

Each sort of a subject perceives itself and its world the same way we perceive ourselves and our world. "Culture" is what we see ourselves when we say "I".

Marko Marković









## CURATING COLLECTIVE HORIZONT

### *Sand Volleyball*

(December 14th - 30th 2017.)

Unlike the most of exhibition forewords that are usually presented before their openings, this text was written immediately after one. One of the reasons for this is found right in the event annunciation where we, as a curating collective with an unorthodox approach to the art, have set the high bar in front of them, that could be realized only by the active participation of the audience. By deciding to exhibit a more radical artistic approach, by using the media of performance art, we have tried to avoid the conventional production procedure and expose to the risk of the experiment, that we have finally photo-documented and the results can be seen on the following pages. For our first curating act we have chosen the premises of Salon Galić that was, for the needs of this event, adapted as a sand volleyball field. The leading thought was clear, starting from the game we wanted to create the space for dialogue. By creating this exhibition situation we have started with the presumption that the exhibition openings are events in which the artists, curators, and audience meet, but notwithstanding on mutually completely different approaches and work philosophies in art, with joint forces we have wanted to change the excessively formal, "dry", context of this gathering. The intention was, through the possibility of game and sport, to construct the new area for introduction and explore the approaches to the use of space that is primarily utilized as an exhibition space for artists, while asking a question; Can the artist/curator benefit from gallery space when the factor of exhibiting is taken? This review is sort of a dialogue; the direct answer on personal expectations that arose from presenting the site-specific work that enabled the conditions for happening as an art form which successfulness is completely dependent on visitors (artists, curators,

audience). The scenography was offered in the form of artificially constructed sand-field for the sand volleyball with the necessary props, while the scene was made by the visitors themselves. Why sand volleyball? Why using at all the context of sport, the discipline that is seemingly far from the art world. That decision was brought from ideal, not only the one that art is permeating every other human endeavor following the by-word Art is Life that could be seen in Salon Galic on this occasion, but by the nature of human work that is ever so more tied to the work desk or chair, no matter the profession of concern. Hence, the sole process of creating this exhibition and that that followed after has generated the liberation of our established habits and work models, and so from that aspect, the goal was achieved. Furthermore, by creating a bit of an absurd situation where we all as the participators were displaced from their fixed roles, which have caused the considerably more relaxed atmosphere from one which is usually present on exhibitions. Shortly, based on public attendance and reaction, and considering the continuous return of people to this location as well as their reservations for new rounds of beach volleyball, we can conclude that it is possible to benefit from the gallery space deprived of a standard exhibition format. Although we wanted to avoid citing our inspirations and historical predecessors of our Beach Volleyball, in this scope it is unavoidable not to mention Želimir Košćević and the whole series of his crucial happenings which passed the torch from the hands of curators and artists to the audience, chiefly to the Hit Parade, Exhibition of Women and Men and so on. Furthermore, somebody could find some similarities in this happening with the concept of tactics, by Michael de Certeau, which Siniša Nikolić describes, to paraphrase it, as "a social-

ly active practices, elusive in their expression because they are not of discursive origins and aren't creating any permanent imprint, though they are opposed by the gestures or ruling establishment – the strategies. But unlike the latter, the tactics aren't defined by place, but they exist solely in time, and only in the brief moments that are denoted by the singularity and lack of tendency to repetition. But still, interpreting the De Certeau's philosophy, it is important to note that those are active actions outside of unitary comprehended expe-

diency of exchange activity of the working world based on the profit. Mainly, it can be concluded that even our region are slowly liberating of overly serious and rigid atmosphere and that, in a carefree mode, the things in which the exhibitions should truly contribute to are really happening now, and those are the conversations about life and art, and after all – it is a mutual companionship.

Curating Collective Horizont







# EXHIBITIONS II.





# **DIOCLETIAN'S CELLARS**



# HRVOJE DUMANČIĆ

## *Forgotten Emotions*

(May 25th - June 9th 2017.)

**H**rvoje Dumančić is one of the rare contemporary authors who discovered his artistic vocation in the classical motif of the horse. From the very beginnings, the artist perseveres in following his own intuition, doing what he loves, and is not discouraged by the pressures of relevant trends in contemporary art. Persistence, quality and dedication resulted in numerous acknowledgments and awards, especially in the United Kingdom and France. Although he exclusively deals with horses, the author's versatility transpires in the classical motif of this noble animal.

Hrvoje Dumančić draws his creative strength from the moment. Each of his sculptures' title and narrative refers to emotions and events from the artist's personal life. Important real life events are transformed into art life through the form of sculpture. The theme of equestrian sculpture is far more complex than the mere motif of the artist's favoured animal. It becomes a medium for interpreting his own world and communicating with his surroundings.

Ambient sculpture 'Forgotten Emotions' was made during Dumančić's postgraduate study. The author uses it as means of communicating with himself and his environment, recalling the most intensive and sincere emotions, kind of those expressed without any restrictions or suppressions by children, as opposed to adults who usually keep them inside during their lifetime and gradually bury them down in the process of adapting to the standard patterns of behaviour. Desiring to create a work that would serve as a trigger for the most earnest emotions, Hrvoje Dumančić uses his distinctive style in modelling a magnificent monumental equestrian sculpture. Classical beauty, harmonious proportions and balance, and simplicity of shapes transform the motif of a childhood toy into imposing sculpture that captures at

tention with its fine modelling, whiteness and harmony of shapes. Archetypical symbol, it becomes an expression in time and sign in space. Oversized rocking horse sculpture is the final challenge put by the artist in front of the spectators.

Equestrian sculpture is placed onto grass surface covering the gallery floor completely. In order for the spectators to reach the sculpture, they have to take off their shoes and step onto grass surface, which is the first step towards removing the boundaries, leaving personal comfort zone and recalling childhood emotions and memories, that is, the times when all of us freely and light-heartedly ran across the fields. Instead of sterile white cube within which spectators walk around in silence and quietly exchange opinions on exhibited artworks, this kind of annulling the norms and formalities enables creating a carefree and relaxed atmosphere within the exhibition space. After the initial step of removing barriers and introspection is made, it is up to the spectators to decide in what measure they will allow the unconscious within to recall childhood memories potentiated by the whole exhibition ambient. The accent is put on perceiving and experiencing centrally positioned sculpture representing a rocking horse as the archetypical motif from collective heritage that awakens various emotions and memories within an individual spectator. The size of the sculpture does not match the size of the actual toy; it is adapted for adults. This way, the audience cannot negate its existence. In the same way we daily repress our basic purpose in order to satisfy the norms of our society and community, that genuine feeling, desire and urge for freedom, play or different way of thinking develops and yearns for realisation.

Hrvoje Dumančić never adhered to the actual trends in order to achieve general acceptance on the art scene.

His main priority was always to stay true to himself, work on things he sincerely feels and intuitively follow his own creative nerve. In the time of general bleakness, depressiveness, and dramatic events, Dumančić instills his work with genuine beauty, sincere emotions and raw energy, creating unique sensibility of accentuated uniqueness. In the area of classical equestrian motif, he creates ambient concept that visually, sensually and emotionally brings us back to the time when our sentiments were most truthful and intense, devoid

of adult life encumbrances. The motif of the horse is recognisable thematic style used by Hrvoje Dumančić to record his autobiography, and every new artwork, including "Forgotten Emotions", shows that horses are Dumančić's perpetual motif, inspiration and uncompromising artistic choice.

Sonja Švec Španjol, mag.hist.art.











## SARA RAJAEI

*From An Unknown Destination To The Rest Of The World...*

(June 13th - 30th 2017.)

Sara Rajaei, video artist, in some ways embodies the 'medium' itself, remembering and recording stories, being the one through which the voices of the living and the dead communicate. We are mostly talking about long forgotten situations; sounds and words that are inscribed vividly into her in form of images, 'images-memories'. In the context of the works exhibited in the gallery space, Rajaei's artistic poetics is similar to that of film. Concise narrative tone of her video works is usually accompanied by highly aesthetical visual material, and the mise-en-scène is in some cases prepared in advance. The artist experiments with her works using the process of montage, most frequently through combining 'voice-overs' and visual material, without imposed boundaries. She approaches this process in a playful manner, which sometimes shows that the scene recorded for a specific part of the text is perhaps better suited elsewhere. These types of video works, very similar to film, were developed at the end of the 20th century, after the rise of digital technology that brought new possibilities of manipulation and made the process of montage easier. Artists increasingly begin to use postproduction effects, bringing narrativity into their video works. Jean Christophe Royoux calls these new video forms 'cinema of exhibition', and Catherine Fowler coined the term 'gallery film'. World famous artists such as Matthew Barney, Pipilotti Rist, Doug Aitken, Bill Viola etc., as well as Sara Rajaei's works certainly fit that bill. The exhibition in Diocletian's Basements comprises four different works, in three variants of the same medium, depicting four different corners of the world and mentalities. We are talking about a recent video installation *In the Gaze of Panoptes* (2016), a short film *The Motel in the Well* (2016), a video installation *Objec-*

*ts of Purely Sentimental Value* (2010), and a short biopic *Shahrzad* (2009). Each of the four works was inspired by the stories and people from different countries, Norway, Croatia/Bosnia and Herzegovina, Holland, Iran... However, each of the works tends to be universal in its own right. That is where the exhibition title *From an Unknown Destination to the Rest of the World...* comes from. In the gaze of *Panoptes* counterpoints the stillness and wateriness of the Norwegian landscape with a life story narrated by the voice of a man who left the city in order to live in the wilderness. Unlike most of the works made by the artist, the camera here is static, and the large, slowly interchanging, projected landscape scenes remind of (wall) paintings. Monumentality of the large projections displayed in exhibition spaces after the '90s is also brought from the art of cinema and developed thanks to the availability of new technologies. The rest of the works at this exhibition were recorded using a mobile camera, trademark of Rajaei's oeuvre, however, each of them is specific in terms of their form and content. *The Motel in the Well* brings classical narration along with various images. The story is divided into two voices, father and daughter, telling a story of the Homeland war, ex-Yugoslavia and their childhood. Although this is not a documentary film, the filming locations are authentic, giving it a special distinctiveness. *Objects of Purely Sentimental Value*, the only textless video work, can be related to *The Motel in the Well* as it was made as a site-specific video installation for the Frankendael House in Amsterdam. The work was commissioned and the artist was supposed to engage in the stories of the tenants. In this case Rajaei combined the existing 8 mm film shot by one of the Frankendael House tenants during and after the 2nd World War with

the footages made by the artist additionally. Shahrzad is a portrait of the Iranian poetess Shahrzad Beheshti Mirmiran, filmed in a very relaxed and subtle way. The film atmosphere is conceived in such a way that no detail disrupts or steps out of the portrayed character's charisma. Exhibited works predominantly deal with people belonging nowhere – immigrants, refugees, visionaries... merely relocating their bodiless stories into deserted interiors of actual locations such as motels and houses (as in *The Motel in the Well* and *Objects of Purely Sentimental Value*), while on the other hand Shahrzad depicts a living person inside her own home.

In the *Gaze of Panoptes* is the only film shot in the exterior; however, it possesses a 'documentary' component as the story itself is a blend of stories told by various immigrants living in the Norwegian city of Bergen today. From an *Unknown Destination* to the *Rest of the World...* Sara Rajaei's works retell stories using actual voices from different corners of the world, uniting all of our differences through the strength of the time-stopping and racism-stopping story, opening our views towards vast global possibilities.

Neva Lukić







## BOŽICA DEA MATASIĆ

*Bottomless Bags (12th - 31st 2017.)*

Focusing our attention to the colloquial use of the phrase 'bottomless bags' in the Croatian language, there is a conceptual branch opening for associations such as 'that which devours money, seeks endless investments, bottomless pit, abysmal pit'. If this syntagm is accompanied by a visual interpretation suggested by Božica Dea Matasić, in which an ambiental installation comprised of five oversized objects with the skeletal form of quotidian shopping bags takes over the symbolic exhibit space, they give way to fortifying the artist's primal thesis of the consumerist abyss within us, not just surrounding us.

The visitors can pass through the objects, stay inside of them or, eventually, inhabit them, as they are made from welded iron pipes (intentionally painted as black 'negatives') and, with their size, they surpass the modular anthropometric measure of comfortable 226 centimetres. It is not a surprise that the ambiental scene itself, viewed from afar, seems as a funny metaphor of the symbiotic relationship between men and shopping bags, but is also a cynical display of the consumerist giant-whale, devouring a naive and illusion-driven Pinochio within us, whose personal credo is filled with seemingly easy life choices.

Philosophical-psychological readings of the globalized consumerist culture of the late liberal capitalism (such as *Tyranny of Choice* by Renata Salecl), point to how strongly this consumerist spirit rooted in our lives is manifesting through reflections of our life pleasures which emerge from buying new Gazelles, and is building control over our own femininity using the new, ultra-pigmenting Lancôme lipstick. Everybody gets what they deserve, depending on their pocket size. What matters the most is that we possess. Wanting to be unique - visible, attractive and outstanding - it is as if we keep forgetting that these 'free choices' separate

us from the collective body and some social ideas different from those contained in masses of plastic bags collected at the last seasonal sales, made to detach us from the real, collectively lived realities.

"Who cares, I got my new iPhone7!"

Salecl will demonstrate through various examples, how, despite all these repeated everyday freedoms of choice, our background lives are total emptiness and guilt – mostly because of lack of imagination, be it individual or collective, social. It is because the real change, not the cosmetic one, is trapped within us, and it suffers for dialogue, not necessarily with things, but with people.

Still, is it really possible to escape the conditions caused by our own social/contextual frameworks (bags)? That question can be answered through another work, a movie which marked the past two centuries by its two sequels, *Trainspotting*. Even its protagonists are facing multiple choices: "Choose life. Choose Facebook, Twitter, Instagram and hope that someone, somewhere cares... And then... take a deep breath You're an addict, so be addicted Just be addicted to something else Choose the ones you love Choose your future Choose life". But, if you have seen the movies, you know how this (fictional) life scenario ends...

Going back to Božica Dea Matasić's work, which can be defined in the post-conceptual, post-pop and the widened post-Internet sculptural form, whose essence holds multimodality as a sketch, but also the way of disseminating the virtual-real picture, we can easily see the art history references which the artist is building: quoting Warhol's obsession with shopping or the ready-made heritage, which are seen through the reflections and traces of its post-object picture. Matasić thinks about all this with a dose of asceticism, unlike some contemporary artists, such as Sylvie Fleury, who



built installations with luxurious objects and packages (before the global economic crisis in 2008), cinically fighting the world of consumerism, but also supporting the system exactly as it is.

Additional value of the installation lies within the ambient, built through the dialogue with the basement halls of Diocletian's palace – they are also denied of their heritage aspect and their cultural value as tourism pressures all capacities and resources of Split. This dialogue alludes to the bottomless bag of the city, which is trapped in the fast accumulation without long term public planning of its sustainable development.

“To present a work doesn't mean to introduce the audience to the dead piece, but to activate the symbolic mechanisms through gesture and articulation, and its two main fuels: moment, and place”, as Paul Ardenne wrote in his Contextual art ; through this specific moment in time and context, the presentation of Božica Dea Matasić's “Bottomles Bags” has received new energetic value, as well as a thought agenda.

Ivana Meštrov









## LJILJANA MIHALJEVIĆ

*Feast* (September 6th - 24th 2017.)

**F**east is probably the most recognisable and most popular work by multidisciplinary artist Ljiljana Mihaljević. Although it would be categorised (according to contemporary artistic production) as a happening, which is practised very rarely and only by a few artists in Croatia, during several years Mihaljević toured all over the country with *Feast*, creating deep resonance with local audience that intuitively and effortlessly participated in the realisation of the work. An artistic form, happening was first introduced into subversive world of neo avant-garde practices by Alan Kaprow. In comparison to performance as a dominant performative discipline in the area of visual arts, happening was a step further since it required participation of the audience. Like performance, happening always takes place 'here' and 'now', with the only difference in it being established as a work of art in democraticness of interaction of all participants according to an artist's initial gesture or concept. The radicalness of happening is not just in the negation of artistic objects or the concept of its permanent value, but mostly in the social dimension of participation and catharsis achieved through artistic production beyond conventional division into artist and audience. Happening does not possess a linear flow, it is an open process in which artists provide initial impulse, leaving its development and ending to the will of the audience, i.e. their co-authors. While in its beginnings this artistic form, founded in the belief that a change towards better is immanent in the epoch of the emerging global democracy, had been exhausting itself in hedonism of complete liberation from social conventions, Ljiljana Mihaljević uses *Feast* to clearly demonstrate its capabilities sixty years later, in a civilisation and society aware not only they are not developing, on the contrary, in the mental eye of their disappointed, worried and cynical individuals they stagnate and devolve. Before her un-

conscious, frustrated and, in respect to the contemporary art production, mostly uneducated audience, the artist puts visual stimulus that in its own prudential abundance flawlessly provokes the targeted reaction of the public. A happening has been created.

The audience of *Feast* is greeted by a buffet with baroquely elaborate food arrangement. It is this proverbial supporting element of exhibition openings around which social aspects in the rituals of artworks' inauguration usually take part. They are turned by the artist into means of transforming the convention of socialising over food and drinks at exhibition openings into charismatic event, an interactive artwork performed consciously or unconsciously by the audience. The trigger of the happening is the height of the table. As the artist elevated the lavish choice of delicacies to the height of 185 cm, the audience has to self-organise in order to get to the food. The naturally predisposed will have less trouble in doing so, the resourceful ones will use some kind of platform, the solidary ones will pass the food to the others, the socially sensible will leave the exhibition and those prone to reflection will understand the parable, because *Feast* carries in itself a deeply moral message. The production of wealth in our epoch is unprecedented in human history, yet there has never been so great a difference between social classes, and there is numbers of the poor are increasing. The civilisation of spectacle and the multimedia environment mediating it make abundance globally virtually present, however, in truth it is actually reserved for the privileged. This classification causes special frustration in transitional countries where the desire for democratic organisation has been stranded on criminal transformation of common ownership and general collapse of previously acquired labour and social rights, protection and standards. The society is turned into arena in which, under various pol-

itic agendas, at the expense of the majority of people, only the most pragmatic and insensitive individuals advance. In devising a metaphor for disturbed social relations through abnormal dimension of table that works as a trigger of Feast, Ljiljana Mihaljević has a rich culturological base in celebrated social satire *Gulliver's Travels* by English writer Jonathan Swift (1726), and the visuals used to announce the event depicting the artist getting the food from the oversized table remind on absurd reality of the hero in *Alice in Wonderland* by Lewis Carroll (1865). Like everything that creates and sustains life, food is obsessive culturological and artistic motif. The presentation of food as one of the clearest examples of human need to estheticize and ritualise primary existential needs is a frequent theme in visual art and occupies most of still life and cornucopia painting genres. Contemporary artists use food and meal in similar way to Ljiljana Mihaljević, as metaphors of complex mechanisms in social reality. In that respect, it would be sufficient to remember the works of our artists Dalibor Martinis (*Tavola calda*, 1987), Zlatko Kopljar (*K12*, 2007), Josip Vaništa and Mladen Stilinović's pastries, or the notorious reactions to Vlasta Delimar's performance *Marička* (2006).

Feast, as well as complete Ljiljana Mihaljević's oeuvre, is based on high aesthetic and production criteria the artist consistently maintains in every variation of this happening. Its no less important element is the performing space, namely spectacular performances held at Saint Donat in Zadar (2012) and Varaždin

synagogue (2013), which will be long remembered. However, due to the culturological connotations of exhibition display in Diocletian's Basements, Split version will surely be a highlight in the history of Feast incarnations. The grandiose ambient, belly of the palace that belonged to the Roman emperor who during his lifetime developed almost untouchable status of being the only ruler in the history of ancient Rome to reach retirement, and contemporary Split as an urban centre enduring the doubts present in Croatian society in the most open and scandalous way, partly because of its citizens' proverbial "happening"-inclined temperament, offers incomparable and barely attainable framework in terms of space and content.

It would be important also to mention the core distinction between happening and event so adored by the society of spectacle. As opposed to event that has, by name and content, been imposed by the corporate culture as a dominant communication channel of any product towards the public (which is thereby stratified as passive observer and consumer), contemporary happening still talks to the thinking individual in an effort to – at least during a happening – expand the space of mental freedom. Finally, the theme of Feast is *vanitas*, a gaping hole of meaninglessness into which we are rushed by the contemporary way of life and its political-culturological framework behind whose beautified media appearance humanity rapidly fades away.

Branko Franceschi







## FRANE ŠITUM

### *Armament for Peace*

(October 30th - November 18th 2017.)

You enter the exhibition space. Time seems to have stopped precisely as a bullet comes flying through the air towards you. You are staring right at it and it is openly threatening you. In this massive, oversized bullet measuring almost twelve meters in length, you see your own reflection as well as a reflection of the world around you – a world which pretends to peace but contradicts itself in reality. This is the fact behind the name of Frane Šitum's spatial installation – *Armament for Peace*.

However, this is not the first installation through which Frane Šitum explores the topic of the interrelation/opposition of notions, but it is the first to deal with the paradox of conflict, and therefore also of peace. The concept of conflict, or perhaps better said war, is paradoxical in the sense that it simultaneously implies rivalry (for example between two nations), but also consolidation (of a group of people, often of differing interests, in a certain nation). In accordance with the Neoplatonic idea that light does not exist without darkness and vice versa, so conflict does not exist without some kind of harmony. One would not be able to recognize a state of war without knowing peace. Conflict comes into existence when the concept and perception of peace change; when interests and ideologies begin to diverge. The breach between them grows with the passage of time until it, often literally, explodes. Upon the resolution of a conflict, another period of "peace", or at least clamor ensues only for the entire cycle to repeat itself. And so it has been throughout the entire history of humankind.

The recurring pressure and tension in the world are reflected in the stretched, semi-transparent fabric that covers the bullet's wooden frame. In its tension, the bullet actually appears as if shooting through the air.

However, owing to its oversized proportions, the bullet rather resembles a missile, and the exhibition space – the very appropriate cellars of Diocletian's palace – takes on the function of a (nuclear?) weapon depot. Through the canvas, one can discern the silhouette of a boy-puppet passively sitting on the horizontal beam of a gun-sight. The life-sized boy serves as a cruel, all-too-real reminder of the future generations suffering the repercussions of the repeated mistakes of the so-called civilization that does not care for them in the least. This puppet-sculpture observes his surrounding world. If we can see him, perhaps he can see us as well; maybe he is crying out for help, but we cannot hear him, or possibly do not want to hear him. Some people might be experiencing shellshock; their ears are still ringing. Others cover their ears in fear of what they might hear. The boy remains helpless.

History repeats itself just as humankind repeats its mistakes, disregarding its ramifications. It justifies itself by claiming that everything it does, it does with the aim of achieving peace and prosperity. Still, the moment when one man or one nation defines what constitutes peace and prosperity; the moment when they begin to strive for it, the process of "armament for peace" commences. This is a catch-22; an example of eternal human absurdity.

The theatricality of the sight of an oversized bullet and the sculpture of a boy – this metaphorical puppet sitting inside it – evokes Chekhov's Law: if a gun appears in the first scene, it will undoubtedly be fired in the following scene. Humanity, as it seems, cannot resist the temptation to play with this cosmic gun, all the while not knowing where it is shooting and often not even why. In this game, the bullet can ricochet off of something and hit its liberator, wound the "enemy" or even an in-



nocent “civilian”. A graphic example of this is offered by the historian Yuval Noah Harari who explains that even the world’s most powerful rulers, once that had gotten their hands on a new weapon, succumbed to temptation. Nevertheless, he somewhat optimistically emphasizes that humanity has successfully managed to resist this bait since the beginning of the Cold War: “The gun that appeared in the first act of the Cold War was never fired. By now we are accustomed to living in a world full of undropped bombs and unlaunched mis-

siles, and have become experts in breaking both the Law of the Jungle and the Chekhov Law. If these laws ever do catch up with us, it will be our own fault – not our inescapable destiny.”

In its own way, humanity resembles the boy in the bullet – trapped in its own vicious circle; in that paradox of armament for peace.

Dora Derado









## TONČICA JELAČA MARIJANČEVIĆ

*Architecture of the Sky*  
(November 16th - 30th. 2017.)

A man's inborn need to come into contact with cosmic forces keeps him constantly moving and exploring the world around him. The effort to achieve spiritual and intellectual order directs the individual to exploring their own internal world and making contact with the often suppressed, primordial "I". By opening to ourselves, we open up to one another and we establish inner harmony, as well as harmony with the environment in which we live. The natural sensation of the world around her inspired Tonka Jelača Marijančević to create her own universe filled with a variety of organic creations that, with their unusual forms, remind us of primordial beings and luring us by their unquestionable beauty, causing admiration at the same time. Tonka interprets the variety and richness of the world around us by creating an ambient installation built from a series of rich elaborate forms characterized by intuitive volume building. The artist creates sculptures of different dimensions following the natural potential of the chosen material, so the minimal interventions on the stone, wood or brick act as a natural extension of the shaped object. On the more massive pieces of natural wood we can recognize fragile shapes with abundance of tiny details which remind of tentacles, antennae, petals and pestles, and they awake the fruitful, organic and birth-giving in nature. Using wood, metal, stone, terracotta, cotton maché and wire, Tonka Jelača Marijančević shapes her own world of underwater nature, forests and mountains embroidered in a celestial shroud. The wondrous world of beauty and pure joy represents the abundance and change of everything around us. Each sculpture is alive and embodies the movement and energy that defines its unique character. The dominant earth tones entwined with heavenly white, the variety of smooth,

rugged and fuzzy textures and the richness of crumpled, bent, curved, disheveled and encapsulated shapes invite us to look at them closely and to peek inside. The organic shapes with their naturally formed creases and rim positions, whose slopes appear to be shaped by the influence of wind, rain and water, point to the fragility of nature, and require observers to fully respect the delicate and sensitive forms - both artistic and natural. Light, smell and sound contribute to the complete experience of the primal energy of the world that Tonka places in the invisible layer of the celestial sphere. The choice of the spiritual area or the area of invisible, immaterial and ideal was naturally imposed for the manifestation of the artist's world full of vitality, etheric energy and diversity. Although the forms are rather diverse and rich, they come out as extremely subtle, and, with their spirituality and imagination, they emphasize the elementary - truth, love and wisdom. The newly shaped forms are becoming a part of the magical world of Tonka Jelača Marijančević, a world that truly embraces emotion. The element of joy and lightness points to what is good in a being, and it is symbolized by light. Truth, peace and light are united in a symbolic sculpture of a spiral, reflecting the universal form of growth and development. The spiral, as the beginning of a cycle, represents the guideline and the primeval in nature, and it interprets the artist's vision and feeling of our universe. Tonka Jelača Marijančević recognizes, accepts and celebrates the beauty, intrigue and magic of life through the richness and variety of shapes, while, with her recognizable handwriting of extraordinary emotion, creates an intimate cycle of her own sky.

Sonja Švec Španjol, mag.hist.art.











# EXHIBITIONS III.



# SPECIAL PROJECTS



## JOSIPA BUBAŠ AND RINA KOTUR

*Rubberband (May 10th 2017. Multimedia culture centre Split)*

**R**ubberband engages in the motif of return, the unconscious and half-conscious repeating as the source of self-irony, frustration but also the security, stability, and comfort of familiarity. Unconscious mechanisms are the source of self-reflection and imagination through text and movement improvisation. While the research field of execution in the performance are presented over

and over again through repetition. The motifs, habits, and outlooks, of incessant repetition of the same, but also always different, through every day and abstract patterns. The repetition is denoted by the aspiration to become something else, to escape from our personal mechanisms despite the fact that it is always returned to its origin.





## MIA ORSAG, MONIKA MEGLIĆ AND MARTINA MIHOLIĆ

*Drink with the Artist* (May 26th, 2017. Peristyle)

The artists Monika Meglić, Martina Miholić and Mia Orsag have performed daily interactive performance “Drink with the artist – each of them has their medical record”, going from the assumption that the culture of alcohol consumption is remarkably developed. Alcohol is, as the artists warn about, is the indispensable part of everyday life, it is imbibed on business meetings, in the company, on the exhibition openings, on receptions and every significant events and gathering. Lunch often ends with the glass of wine, as well as dinners. Beer is a common summer refreshment, and brandy is a universal remedy (it cures everything from kneecap blows to stomach-ache). It is not rare that the first dates become with the alcohol beverages (just a little one, against the jitters). Artists are conducting a sort of research, staging a first meeting with the visitors with a help of alcohol. With a glass of conversation (that lasts about 10-15 minutes per visitor), the visitors had to fill out the medical records (one for each artist), after socialising with them, in which they inscribed their personal impressions.

As the visitors alternated, the quantity of alcohol in the artist's organism rose, and the comments in the records unavoidably changed. In which direction you think? This whole setup is reminiscent of an ambience of the laid-back bar. Relying on the theory about the culture of alcoholism, this project is simultaneously asking the questions about the function of the art spaces and the place of art by itself, and about the role of art in the whole entertainment culture. Performance's goal is to problematize the relationship between the artist and its public and to examine the purpose of the art in the current time frame. Additionally, the question is asked about the relations between the art and daily routine, and how much the routine is in harmony or in the collision with the artistic creativity. The whole framework is set upon the comparison of intimate relationships of the three artists with the public (Martina and Mia, are employed as curators and gallery coordinators Croatian Association of Artists and Monika Meglić in Klovićevi Dvori Gallery) and their artistic affinity and artistic activities, or influences of one aspect over another.







## SCHOOL OF VISUAL ARTS, SPLIT

*In the Reflection of Creative Upbringing*  
(June 12th - 20th, 2017.)

**W**ith the exhibition of graduate students of the School of Visual Arts in Split, one cycle of pre-tertiary education ends, and the public is presented with the 52 final artworks, for opening dialogue and analysis of their successfulness. The sole word “final” becomes interactive, it stops being a period of artistic growth, the future is being reflected upon, the decisions are being made, intentions are being planned out and the new individual’s first steps. In front of public view, resisting the social self-imitation and automatism, “one youth, one world of hope”, the final sentences of its high school visual arts assignments. The art scene of our city will invoke some of them, and they will speak their artistic

stories. And in plain sight of artistic tomorrow, we need to hope that seal will be permanent, of that that was lived through within the school’s walls (and around them), that quivering of the past in which we were all one. Observing the artworks, some graduates of elementary schools will be in the opportunity to feel the spirit and hear the call of this school and respond it by walking in our halls in which we could together create, through four years of education, the outlines of some future art scene.

Suzana Budimir Biško, prof. mentor







## ANTONIO GRGIĆ

### *Shadows*

(June 16th. 2017. Peristyle)

In a project called “Shadows”, Antonio Grgić, is drawing through performance the shadows of the demolished monuments on the locations where they stood before their sudden removal. After the performance, the material trace in the shape of the drawn shadow on a pavement remains, and it becomes by itself a kind of monument, a monument to the demolished monument. This drawn shadow of the demolished monument is disappearing by the passing of time and it gives the possibility of raising the awareness of the rupture that was created in the urban tissue by this sudden and violent removal, both the removal of the monument and the symbolical context that was contained within.

So far “Shadows” were drawn in a number of the cities of Middle and East Europe, from East Berlin to the neighbouring Bosnia and Herzegovina. Antonio Grgić has drawn the shadow of the Meštrović’s monument to Gregory of Nin on Peristyle. The monument was originally placed on Peristyle in the September of 1929. When fascist Italy occupied Split, the statue of Gregory was dismantled and removed from Peristyle, to be later placed again in 1954, but on the other location.







## ALMISSA OPEN ART

*May a Stone be your Pillow, Motherfucker*  
(April 9th - 14th 2017.)

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. 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 "Croatio, iz duše te ljubim" ("Croatia, I love 6 — MAY A STONE BE YOUR PILLOW, MOTHERFUCKER — 7 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. 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















## ACADEMY OF VISUAL ARTS, SPLIT

### *The Graduate Studies Exhibition of Student's Artworks*

(October 13th - 23th 2017.)

The following students have exhibited their artworks:

Lina Aljinović, Mia Bogdan, Vana Božić, Valentina Budiša, Ida Bugarić, Nikolina Ćuk, Adriana Divković, Dajana Džafo, Jasna Fantić, Matea Jerkić, Margita Miličić, Vana Mršić, Željka Pavelić

### About the Department:

The Academy of Visual Arts has, for more than six decades of development, been part of the various higher education institutions of the University of Split and since its foundation, it has been one of the focal points of artistic and humanistic creativity in the city and region. On the foundations of the human resources and creative potential of this study, several departments within the Split Art Academy have matured, thus becoming the Department of Fine Arts and Visual Arts in 1997.





## **BIOGRAFIJE**

### **BADURINA, ŽELJKO**

Željko Badurina was born in 1966 in Zagreb. In 1996 he graduated from the Printmaking Department of the Academy of Fine Arts in Zagreb, class of professor Miroslav Šutej. So far, he has exhibited his work in around 20 solo and numerous group exhibitions. He won the City Culture Department Award at the 3rd Croatian Printmaking Triennial in 2003 and the Croatian Association of Artists award for the best exhibition in 2013. Since 2012 he has been publishing his work on social network Facebook. He is a member of Croatian Association of Artists and Croatian Freelance Artists Association. He lives and works in Zagreb.  
e-mail: badurinaz@gmail.com

### **BAKOTIN, TONČI**

Tonči Bakotin was born in 1973 in Split, where he completed his primary and secondary education. He obtained his Master's degree from the School of Audio Engineering in Rotterdam and undergraduate degree from Academy of Art in Split (Film and Video). He taught Music and Sound Technology for several years (Rotterdam, Singapore, Bangkok, Ljubljana). Also, he composed music for theatre and performances by Zidar Betonsky and Fraktal Falus Teatar collectives. He published electro music in the United States and France under the alias Ruzina Frankulin.

### **BARIĆ, VINKO**

Born in Split in 1980. He graduated from The School of Fine Arts in Split in 1998 (painting designer). He got a degree in painting from The Academy of Fine Arts in Split in 2005, in the class of professor Nina Ivančić, and since 2005 he has been a member of HULU Split. In addition to painting and illustrations, he also deals with underground comics and graphic design. He has exhibited at several solo and group exhibitions since 1995 until today. Barić published several historiographic-theoretical texts in the theoretical comic comic "Kvad-rat". Since 1994, he has had several collective and solo exhibitions of paintings and several comics. Since 1994, his comics have been published in fanzines, comic magazines, music magazines and cultural/literary periodicals as well as in various art and alt-culture catalogs, brochures and comic compilations. He used to be a member of the comic collectives "NOVO HRVATSKO PODZEMLJE" (NHP) and "Divlje Oko" (Zagreb), and is currently a collaborator of the comic collective "Komikaze" from Zagreb. In 2003, collaborating with D. Ercegović, he edited and published the only issue of Solin comic fanzine "Majdanska Garaža". In 2007, he illustrated a children's book by Nada Topić "Kako se Rodila Roda". His book "Croatian punk and new wave 1976-1987" was released independently. In the meantime, from 1997 to 2008, he has released three comics, and since 2009 he has been a part of the illustration crew for the "Lavanderman" series. Two of his paintings are a part of the fundus of the

Gallery of Fine Arts in Split. Since 2008, he has been a member of the art punk band "Ilija i Zrno Žita" and the electro punk project "Porno Suicid", creating both performances and video art. He has designed several vinyl and CD covers, covers for archival and collection releases of PARAF, PANKRTI, GOLA JAJA, PATARENI, BUKA and GIHT SHASIE, as well as several posters and flyers for bands, concerts and clubs of the local scene of Split. He is currently working on the book "Complete Discography of Ex-Yu Punk and New Wave".

### **BOBAN, DUŠKA**

Duška Boban graduated from the Academy of Fine Arts in the class of professor Ante Kuduz, University of Zagreb in 2000. In 2013, she completed the postgraduate study in visual communications, Academy of Fine Arts and Design in Ljubljana, Slovenia, where she conducted a research on urban identity which resulted in the final master's degree thesis entitled "Public space and civic participation: Activism and Cultural Practices in Split during the last decade", mentored by professor Eduard Čehovin and associate professor Feđa Vukić, PhD. From 1998 to 2001 as a founder and a board member of EKSCENTAR, non-profit organization for the promotion of art and culture, she organized four international summer art workshops on the island of Šolta. From 2002 to 2009 together with Luka Duplančić, she ran the design studio PROFESIONALCI+ ([www.profesionalciplus.com](http://www.profesionalciplus.com)) She participated on four

summer residency programs “Art Workshop Šolta” from 1998 to 2001, on Expression of youth Art Print Residency in Urbino, Italy in 1999 and on “Design for Social Change” Summer Residency Program, School of Visual Arts, NYC, NY, USA in 2015 .

She is member of Croatian Association of Artists of Applied Arts (ULUPUH), Zagreb; Croatian Association of Fine Arts (HULU), Split and KVART Association of Contemporary Art, Split. In 2011, she initiated a non-formal organization “For Marjan”, which organized many protest actions using cultural practices in order to raise awareness about cultural and natural heritage of Split. In 2013, she became a member of Management Board of 112-year-old Marjan Association. Duška Boban works as a teacher of Photography, Video and Media Projects in School for Design, Graphics and Sustainable Building in Split and is continuously active in the fields of visual communications and contemporary art. Her work is presented on the [www.duskaboban.net](http://www.duskaboban.net) .

## **GRGIĆ, ANTONIO**

Antonio Grgić was born in 1973. He lives and works in Zagreb and Koprivnica. Graduated Architecture at the Faculty of Architecture at the University of Zagreb.

In urban art, he uses urban space as an artistic medium. The main interest in urban interventions and performance is the connection between ideological, social and personal psychological forces in the urban environment. History, politics and philosophy of history and their inclusion in space and human everyday life are also the themes of his works.

His first affirmation at the national and international level was achieved in 1999. with the Bunker project. Bunkers built just before the Second World War in the northern part of Croatia were forgotten and invisible in the space until anonymous action had begun their decoration of carvings and coloring in rust. These actions took place during the night on the public holidays of all the countries whose bunkers were silent witnesses: the Yugoslav monarchy (1918-1941), the Independent States of Croatia (1941-1945), the Socialist Yugoslavia and the present Republic of Croatia.

Recently, the most visible is the project “Shadow”, which through the performance of graphite pencils draws shadows of demolished monuments in places they stood before their removal. Throughout the performance ritually invokes a suppressed memory of the violently removed symbolic content from the public space. Behind the performance remains a material trace on the sidewalk in the form of a drawn shadow that is a monument in itself, a monument to a torn monument. This shadowy sketch of a demolished monument on the sidewalk, with the flow of time, is slowly disappearing and gives the possibility of becoming aware of the symbolic content that was violently removed from the public space. So far, “Shadows” have been drawn in a number of Eastern European cities, from the former East Germany to Bosnia and Herzegovina. He has exhibited at a number of domestic and international exhibitions, both solo and group.

He has made several urban plastics in the Republic of Croatia.

He also deals with the theory of art and

visual communication and publishes works on this subject in a series of publications (Life of Art, Quarter, Contour, Zarez).

## **ILIJIĆ, RATKO**

Ratko Ilijić was born in 1984 in Split.

In 2011, he completed Bachelor's degree in Film and Video from the Academy of Art in Split. In 2015 he graduated in Film, Media Arts and Animation from the Academy of Art in Split. He is the author of several short films, videos and experimental films. He worked on two feature movies as a sound supervisor (Mrak, 2011) and director of photography (Vlog, 2014).

## **JELAČA - MARIJANČEVIĆ, TONKA**

She was born in Supetar, Brač, in a traditional family of sculptors. She went to the School of Fine Arts in Split. By 1983 she finished her secondary education and enrolled into the Academy of Fine Arts in Sarajevo, Bosnia, under the mentorship of professor Alija Kučukalić, graduating in 1987. By the year of 2000, she attended courses required in order to cement her career as a professor; after that, she returned to her high school and began her own lectures in sculpting and modelling. She mainly makes sculptures, mostly installations in laminated cotton but she also breaches into mediums such as wood, metal, wire and terracotta. She makes ceramics in the raku technique. Her last work is a terracotta installation with luminous details . Underwater photography is also one of her hobbies. She won a silver plaque for her installation at the IV Croatian ce-



ramics triennial in Rijeka, 2017.  
She is a member of HULU Split, and she lives and works in Split.

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### **KOTUR, RINA**

She is engaged in pedagogy in contemporary dance. Graduated Psychology, and had just initiated Genetic psychotherapy. She made four author's dance performances and a continuity of 10 years of performing work in the Dance\_lab collective and EkS-Scene projects. She engages in pedagogical work at the Art School "Franje Lučića" and the Open University Zagreb.

### **KUŠTRE, ANTE**

Born on March 6 (like Michelangelo, Wayda and Marques) in 1955, in Sombor (like Gotovac). He attended classical gymnasium "Natko Nodilo" in Split. In 1977 he graduated from the Faculty of Law in Split and in 1980 from Comparative Literature and Sociology at the Faculty of Philosophy in Zagreb. His first independent exhibition was in 1980. From 1983 to 1998 he was a film critic and journalist of "Slobodna Dalmacija". In 1986 he co-directed, in his own script, the first short feature film. Free-lancer from 1998 to 2001. Since 1996, he has directed and directed, according to his own scenarios, 30 short, medium and long documentaries; travel

TV episodes, video journals and videos. He has exhibited at a total of 50 solo and group exhibitions at home and abroad. Expression media: text, drawing, collage, photo, photo / collage, photo / drawing, video, movie, happening, performance, installation, air-art. A member of HULU, HZSU, HDLU, HDFD.

President of the Association for Expanding the Area of Culture and Art RADDAR. He lives and works in Split. Atelier: Diocletian's 1  
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### **KUTLEŠA, MIRNA**

Mirna Kutleša (Rijeka, 1980) graduated in painting from the Academy of Fine Arts in Zagreb in 2004. Since then, she has exhibited in numerous group and solo exhibitions. Her works can be found at the Museum of Modern and Contemporary Art in Rijeka and Erste Foundation art collection, as well as many other private art collections. She is a member of Croatian Freelance Artists Association. Since 2014, she has been working as an external associate at the Academy of Applied Arts in Rijeka.

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### **LJUBETIĆ TOMIĆ, NATAŠA**

Nataša Ljubetić Tomić was born in 1978 in Split. In 2001, she graduated in painting from the Academy of Fine Arts in Macerata, Italy. In 2004, she graduated in animation from International School of Comics in Rome. She is a member

of Croatian Association of Visual Artists Split, Croatian Association of Visual Artists Zagreb and Croatian Freelance Artists Association. She has exhibited her work in seven solo and numerous group exhibitions in Croatia and abroad.

### **MAOLIĆ, ROBERT**

Robert Maloić (Varaždin, 1983) graduated in painting from the Academy of Applied Arts in Rijeka. His artistic production, besides painting, involves site specific projects, photography, video, installation, ambient and land art. He participated in three solo and numerous juried group exhibitions in Croatia and abroad.

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### **MARKOVIĆ, MARKO**

Working in different media and focusing on performance arts, Marko Marković is exploring the political and social structures rather critically. His points of artistic interest are predominantly marked by transformational processes between individuals and the society. His interests reflect the quotidian and he questions the relations between inferiority and superiority, as well as the positions of power within different geopolitical systems (he was active in the Occupy Wall Street movements).

He is recognized as a performance artist who questions the borders of his own endurance, and he is among the most radical artists in the Croatian scene. He deals with identity and the body as an instrument of expression and experi-

ment, often including the audience and working with people from different social and professional backgrounds.

Marković organizes different culture/art programs such as DOPUST/Open performance days. In 2016, he curated the Vienna Actionist exhibition, cooperating with the MUMOK/Vienna Museum of Modern Art archive. In 2017, he worked with the Museum of Modern and Contemporary Art (Rijeka) on the Tomislav Gotovac retrospective exhibition "Kri-za-Kuda idem ne pitajte" ("Crisis-Don't ask me where I am going").

2012/ 2014 New York, Matthew Barney Studio, production assistant (program curator for artists from the Studio)

Among many others, his exhibitions were held in: Anthology Film Archives, New York.

ISCP New York, The Kitchen New York. La Esmeralda Mexico City, Biennale de Mediterranee Thessaloniki, Art Rotterdam Kunsterhouse Vienna, Galerie Michaela Stock, Moscow Biennale of Contemporary Art. LADA/ Live Art Development Agency London.

2016: Architecture Biennial Venice, Croatian Pavilion - exhibition: "We need it - we do it"

2017: 57th Venice Biennial - performance program "Viva Arte Viva - Anima Mundi"

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## **MEGLIĆ, MONIKA**

Monika Meglić was born in 1987 in Zagreb. In 2009 she graduated the Academy of Music, and a year later she completed a master's degree in the class of professor Duje Jurić. Participated in numerous projects related to mosaic and vitrification. Exhibits at domestic and international exhibitions. She is a member of HDLU and HZSU.

## **MIHALJEVIĆ, LJILJANA**

Ljiljana Mihaljević (Županja, Croatia, 1969) is a classically trained painter and multimedia artist graduated from the Academy of Fine Arts in Florence, Italy. She is a member of the Croatian Association of Artists and Croatian Freelance Artists Association. She won artist residencies in Paris, Leipzig and Istanbul and was a finalist of the T-HT Award competition hosted by the Museum of Contemporary Art in Zagreb in 2016. She represented Croatian video art at the festival of Croatian culture „Croatie, la voici“ (2013) and participated in the XII Performance Days in Varaždin (selector Branko Franceschi) the same year. She represented Croatia at the international contemporary art fair „Hunterkunst“ in the Netherlands (Croatian-Dutch jury, 2010). She was finalist of „Josip Račić“ award held at Bačva Gallery for her work „Feast“ (2010) as well as „Gaetano Moretti“ award in Bari, selected by Italian art academies (2003). Alongside Amsterdam-based artist Mechaco Gabo she participated in „Le città della gente“ workshop (selector Marco Scotini, Florence, 2003).

Her work was exhibited in numerous solo and group shows in Croatia and

abroad, namely at Museum of Contemporary Art in Zagreb, Bačva Gallery, Prsten Gallery, SC Gallery, Klovičevi dvari Gallery in Zagreb; Kortil Gallery Rijeka; Museum of Fine Arts in Osijek; Garis&Hahn Gallery, New York; MC Gallery, New York; Halle 14 Centre for Contemporary Art in Leipzig; Ada Project Space in Rotterdam; Laznia Centre for Contemporary Art, Gdansk; Šiška Multimedia Centre, Ljubljana; Museo Virgiliano, Mantua; National Gallery of Modern Art in Rome; Accademia delle Arte del Disegno in Florence; Fabrica Europa, Florence... and 45th Zagreb Salon; XX Slavonia Biennale; VIII and XI Triennale of Croatian Sculpture, T-HT@MSU Award... as well as many others. She lives in Zagreb, dreams in Florence and works in spaces in between. Contact: lilianart2@gmail.com

## **MIHOLIĆ, MARTINA**

Martina Miholić was born in 1981 and graduated from the Graphic Department of the Academy of Fine Arts in Zagreb in 2004 and graduated at the Central Saint Martins College of Art and Design in London. Since 2006, she has been working as an art collector in the 6th year of the same year. She has been the artistic director of the International Festival of Student Theater and Multimedia Testing, which she has been running from 2006 to 2010 within the association ULAZ. In collaboration with the Embassy of the Republic of Croatia in London, the project 'Export - Import' is being implemented. She currently lives and works in London - Zagreb

## **MRĐENOVIĆ, BOJAN**

Bojan Mrđenović was born in 1987 in Virovitica.

He graduated from grammar school in Daruvar in 2006. In 2011, Bojan got his Bachelor's degree in art history and information sciences (Zagreb), and a Master's degree in Cinematography (2012, Academy of Dramatic Art Zagreb).

He is a member of the Croatian Association of Artists and the Film makers Association of Croatia. He lives and works in Zagreb.

## **MUŠČET, ANA**

Ana Muščet graduated in Sculpture from the Academy of Fine Arts (class of Prof. Slavomir Drinković) with Summa Cum Laude in 2016. In 2010 she graduated in Croatian and Russian language and literature from the Faculty of Philosophy in Zagreb. She won several fellowships for excellence, Special Rector's Award, two Dean's awards and was an Essl Art Award finalist in 2015. For her work *A Change of Air* she received 2nd award at the 7th Passion for Freedom Festival in London by international jury led by Gerry Hill. Based on this success, Muščet was awarded Special acknowledgment for internationally acclaimed achievement by the University. Exhibition under the same title won Rector's Award for best individual artwork and Croatian National Radio Television produced television show *Trikultura* based on her work, previously. In 2016 she won Netherlands's Woman Education Fund Grant, as well as Grand Prix at the 25th Slavonia Biennial for the work *Flags*, a part of the Permanent Display

of the Museum of Fine Arts in Osijek.

## **OREB, GLORIA**

Gloria Oreb was born in 1972 in Dubrovnik. She graduated from the Arts Academy in Split in 2002, Department of Painting. In 2015, she gained her PhD from the postgraduate studies in Painting at the Academy of Fine Arts in Zagreb. She is assistant professor at the Arts Academy in Split, teaching Painting and Life Drawing classes. Besides working in the medium of painting, she explores other visual languages as well, for instance video, performance, installation, photography, artist's books etc. She has exhibited her work in solo and group exhibitions as well as at various festivals.

More about the artist:

<http://www.gloriaoreb.com>

<http://www.umas.unist.hr/~gloreb/>

## **ORSAG, MIA**

Mia Orsag was born in 1983 in Zagreb. In 2008 she graduated the Academy of Art of the Academy of Fine Arts of the University of Zagreb. While studying as an assistant in several sculpture ateliers, she worked as a glass artist in Art Glass and works at the Zagreb Theater of Youth. From 2008 to 2011 she works as a restorer of the facades of the Zagreb's historic buildings, and in 2011 she is employed at Hera Maris d.o.o. as Sales and Marketing Manager. She earned the Graduate Design Award at Ivora's IT and Management Education Center in 2013. As of September 2014, she worked as an external associate at the position of Karas Gallery and Bacau

Gallery. She is continually exhibiting at domestic and international exhibitions, organizing and conducting several art workshops and organizing several charity events.

## **PERUZOVIĆ, HRVOJE MARKO**

Hrvoje Marko Peruzović was born on 28 April 1971 in Zagreb. He completed high school printmaking programme at the School of Applied Arts and Design in Split and graduated in painting from the Academy of Fine Arts in Zagreb (class of prof. Đuro Seder) in 1995. He made study visits to Paris, Milan, Venice and Vienna. He is a member of Croatian Freelance Artists Association and Croatian Association of Visual Artists. Besides painting, his artistic practice involves traditional printmaking, illustration, sculpture and photography. He has exhibited in 30-odd solo exhibitions and numerous group exhibitions in Croatia and abroad. He produced a significant number of religiously themed works: Stations of the Cross in Solin, altarpiece and Stations of the Cross in Dubrovnik, as well as a mosaic placed on the Zagvozd church façade. He writes poetry, aphorisms and short essays on visual arts. He won 'Post Scriptum', first prize for literature on social media at KaLibar, Zadar-based literary festival. He lives and works in Split and Bol on the island of Brač.

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## **RAJAEI, SARA**

Born 1976 – Iran, Sara Rajaei is a video artist and film-maker based in Rotterdam. In her work, she studies the notion of time in relation with the function of memory, narrative techniques, space and absence. Her artistic oeuvre consists mainly of short films and video installations, which remain in-between storytelling and imagery.

After her graduation from the Royal Academy of Art The Hague in 2002, Rajaei attended a 2-year residency at the Rijksakademie van Beeldende Kunsten Amsterdam. In 2009, she was awarded Prix de Rome basic prize. Her work has been exhibited at various art venues and festivals around the world. Notable shows include de Appel arts centre, Stroom Den Haag, Rotterdam film festival, Rencontres Internationales Paris Berlin Madrid, Art Brussels, Stiftelsen 3.14 Bergen, Museum of Modern & Contemporary art Rijeka, Festival de Cannes and many more.

## **RAVLIĆ, TANJA**

Tanja Ravlić, born in 1977, studied and elaborated her academic education (undergraduate at the Accademia di Belle Arti, Rome and postgraduate at the Universität der Kunst, Berlin) during two decades of artistic engagement, extremely active on the national scene and often internationally. Her own independent performances were recorded in Atelier Meštrović in Zagreb (2016), Krševan Gallery in Sibenik (2009), Navona Archaeological Museum in Vida (2008), as well as in collective projects at the Burren College of Art (2016) in Meran

(2004), San Vito on Tagration (Hicet-nunc, 2004), Gliptoteci Zagreb (2005), Novi Sad (Video Medea Festival, 2002), Sao Paulo (Videobrasil, 2002).

## **STERLE, SANDRA**

Sandra Sterle works with film, installation, interventions, photography and performance. Born in 1965. in Zadar, she is now professor of performance art and video at the Arts Academy in Split, Croatia. She graduated from the Sculpture Department of the Academy of Visual Art in Zagreb and continued her studies at Department of Film and Video at Kunstakademie in Dusseldorf, 1995-96 (with prof. Nan Hoover). Her works were exhibited and performed in numerous international art institutions like: Museum of Contemporary Art, Zagreb; Kunsthalle Fridericianum, Kassel; Museum Ludwig, Aachen; Museum voor Moderne Kunst, Arnhem; Gate Foundation, Amsterdam; W139 Gallery, Amsterdam; Museo de Arte & Disegno Contemporaneo, Costa Rica; Museo Nacional Centro de Arte Reina Sofia, Madrid; Instytut Sztuki Wyspa, Gdansk; Berlin Academy, Berlin; Museet for Samtidskunst, Roskilde; Fundacio Antoni Tapies, Barcelona; Location 1 Gallery New York; Artist Space, New York; etc. Her works are part of several public archives and collections of MMSU, Rijeka, Art Gallery, Split and private collections.

## **STOJICEVIĆ, LANA**

Lana Stojićević (Šibenik, 1989) graduated in painting from the Art Academy in Split in 2012, where she has been work

ing as an external associate since 2015. She realised a number of solo (SC Gallery, Museum of Fine Art Split, Kranjčar Gallery, Krševan Gallery, Contra Gallery, NMG@Praktika, AK Gallery...) and participated in many solo exhibitions in Croatia and abroad (THTnagrada@MSU.hr, Architecture in Contemporary Art, New East Photo Prize, Slavonia biennale, Your Country Does Not Exist, Almissa Open Art festival, Erste Fragments, Young Contemporary Photography: Different Worlds, Split Salon, Youth Salon...).

She won Metro Imaging / New East Photo Prize / Mentorship Award (Calvert 22 Foundation, London), Croatian Artists Association Best Young Artist yearly award in 2015, 2nd award at the Young Contemporary Photography: Different Worlds (Photon Gallery, Ljubljana), Erste Grand Prix, Rector's and Dean's award and Rovinj Heritage Museum 1st award. She was nominated for New East Photo Prize, Croatian Telecom and Radoslav Putar awards.

## **ŠITUM, FRANE**

Frane Šitum was born in 1985 in Split. After graduating from the School of Fine Arts in Split, he enrolled in the sculpting department of the Academy of Fine Arts in Split. He graduated in 2010 in the class of Kuzma Kovačić with a Masters degree in sculpture. He has held six solo exhibitions and has taken part in several group exhibitions. He is the author of four public sculptures as well as several plaques and awards and a model of the original reconstruction of Diocletian's Palace. He currently lives and works in Kaštela. He is also a member of the Croatian Association of Visual

Artists (HULU Split).  
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Web: <http://franesitum.blogspot.com/>  
Facebook: <https://www.facebook.com/situm.frane/>

## **ŠKROBONJA, DARKO**

Born in 1986 in Split, he graduated from the II Gymnasium in 2005. In 2010 he completed a course in film at Kino klub Split and enrolled in Arts Academy in Split, Film and Video Department the same year. As an Erasmus stipendist, during 2012 he successfully attended summer semester at HBK Braunschweig in the class of professors Corinne Schnitt and Candice Breitz. In 2013 he became Bachelor of Arts in Film and Video, and in 2016 he graduated in Media Arts from the Arts Academy in Split. During his studies, he worked as a cameraman and photography director on numerous student and several professional projects.

His works have been displayed in solo and group exhibitions in Croatia and Germany.

## **TADIĆ, STIPAN**

Stipan Tadić was born in Zagreb in 1986. In 2011 he graduated in painting from the Academy of Fine Arts in Zagreb, class of prof. Kauzlarić-Atač. He is a prominent Zagreb-based visual artist and painter also working as illustrator, cartoonist and muralist. He actively participates in local and international art scene and art residency programmes since 2008, as well as in different activities in the field of art. In that respect, he is noted for the foundation of the An-

ti-Salon within the Autonomous Cultural Centre Medika. Many of his works are part of Lauba collection, one of the most important contemporary art collections in Croatia, and Modern Gallery, national museum devoted to Croatian modern art. He is vice president and co-founder of Ilirski zmaj, association with the goal of decentralisation of visual arts in Croatia and has been a member of Croatian Freelance Artists Association since 2013. He regularly exhibits his work in solo and group exhibitions in Croatia and abroad. He won several awards (2nd award at the Youth Salon in 2011, Best Young Croatian Artist award in 2013, and 2nd award at the Santorini Biennale in 2012).

## **TYLBOR-KUBRAKIEWICZ, WOJCIECH**

Born in 1974 in Warsaw. From 1996 to 2001, he studied at the Faculty of Painting of the Academy of Fine Arts in Warsaw. In 2001, he received his diploma. Since 2001, he has been acting as an associate lecturer at the Faculty of Graphic Arts of the Academy of Fine Arts in Warsaw. In 2010, he was awarded a Doctorate. In 2016, he took a position of Visiting Professor at the Indiana University, USA.

He has had seventeen solo exhibitions both in Poland and abroad and has as well shown his works in more than eighty group exhibitions. In 2017, he received a Special Prize at the 16th Lessedra World Art Print Annual—Mini Print. In 2015, he won the Grand Prix at the 7th Splitgraphic International Graphic Art Biennial in Croatia. In 2012, he was awarded distinction at the 12th Gielniak Graphic Art Competition in Po-

land. In 2008, he was awarded a Museums and Collections Services Acquisition Award at the Edmonton Print International contest in Canada. He won several awards at local Polish print-making contests. His works are in the collection of the University of Alberta in Edmonton, Guanlan International Print Biennial, International Graphic Triennial in Cracow and the National Taiwan Museum of Fine Arts. His works can be considered figurative, but oriented towards abstraction. Journey, time and memory are motives that dominate his oeuvre where the echoes of distant peregrinations are equally important as the processing of everyday experience. Fascinated by the world of objects, he uses them in his works almost arbitrary, building a collection of curiosities, or reducing them to symbols. He specializes in the traditional techniques of intaglio printing, relief print and silkscreen. To a lesser extent, he also works with drawing, photography and tattoos.





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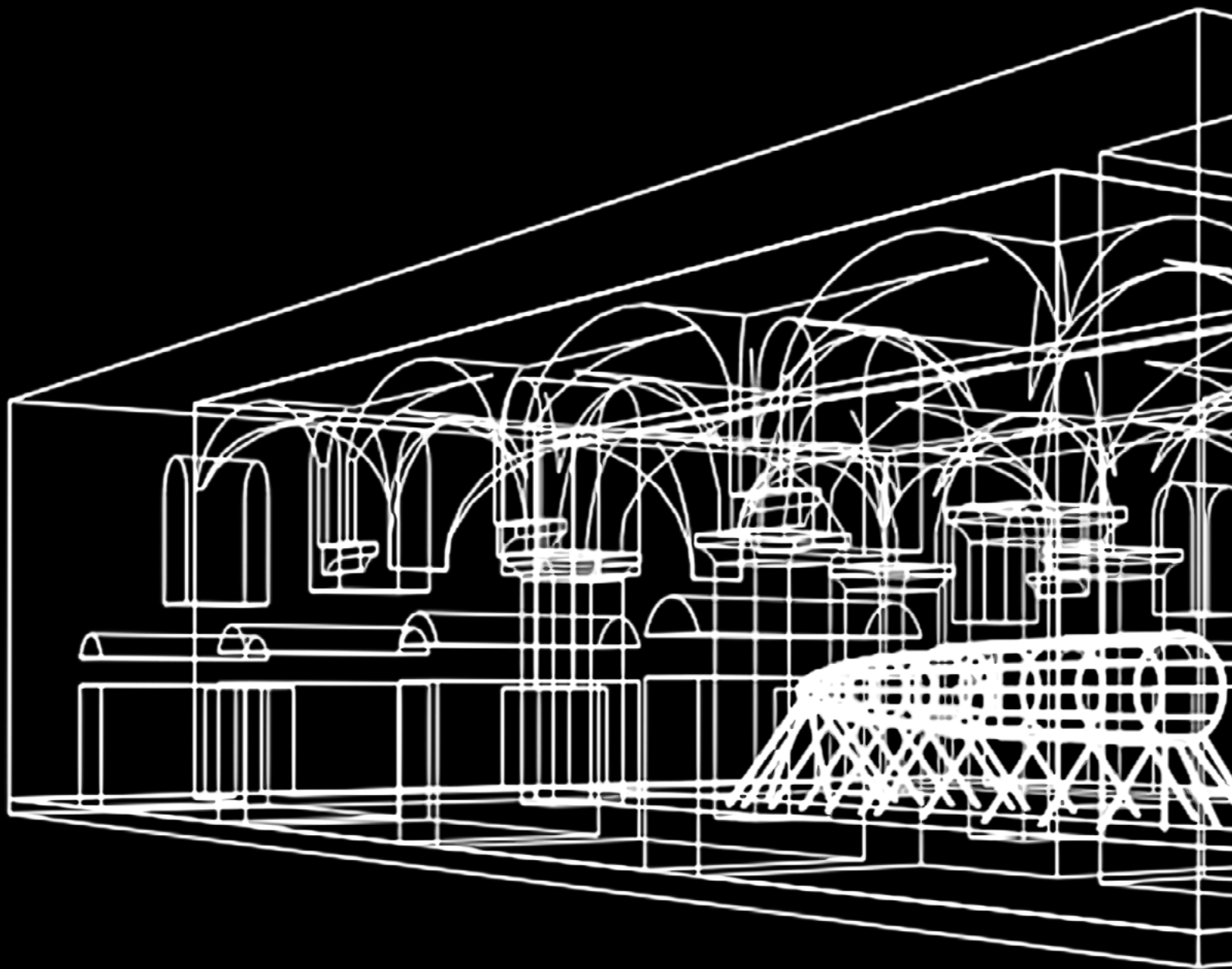
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