

[DEVIJACIJE]

[DEVIATION]

Tema *Devijacije* odnosi se u prvom redu na odnos centra i periferije, uključujući ne samo geografski pojam, već i odmak od uvriježenih smjerova u kojem bi se organizacija trebala razvijati, a to je često održavanje postojećeg (stečenog) stanja, odnosno zadržavanje momentuma stabilnosti i/ili uvriježenosti kada se jednom postigne. Ovaj pojam označava ona ponašanja koja odstupaju od norme ili sustava pravila; posebno u sociologiji, ukazuje na neusklađenost s normativnim standardima skupine ili društvene podskupine kojoj se pripada, i općenito, neusklađenost sa standardima dominantne skupine. Stoga ima a negativno značenje u uobičajenom načinu razmišljanja. Ipak, danas vrlo često koristimo ideju "devijantnosti" kako bismo tražili rješenja za probleme koji se ne uspijevaju riješiti "dominantnim" pristupima.

The topic of *Deviation* refers primarily to the relationship between the center and the periphery, including not only the geographical concept, but also the departure from the established directions in which an organization should develop, which is often the maintenance of the existing (acquired) state, or the retention of the momentum of stability and/or establishment once it has been achieved. This term denotes those behaviors that deviate from the norm or system of rules; especially in sociology, it indicates non-compliance with the normative standards of the group or social subgroup to which one belongs, and in general, non-compliance with the standards of the dominant group. Therefore, it has a negative meaning in the usual way of thinking. However, today we very often use the idea of "deviance" to seek solutions to problems that cannot be solved by "dominant" approaches.

OFF THE GRID

Kreativni putevi odustanka

12.3.-2.4.2024.

Umjetnik i voditelj radionice: Kruno Jošt

Polaznici_e radionice: Marina Baletić, Toni Bušić, Vida Grujin, Martina Freyja Kartelo, Nika Kostović, Bianka Marković, Luka Matijaš, Olena Pidleteychuk, Marcela Sunara, Aleksandar Tiške, Stanislav Trofimchuk, Klara Višnjic, Daja Vušković, Josip Žuvela

Izložba "Off the Grid" rezultat je intenzivne petodnevne radionice koju je u Prostoru proveo Kruno Jošt, umjetnik koji u svojoj praksi kreativno spaja pojmove permakulture i samoodrživosti s umjetnošću "odustajanja" od stremjenja današnje civilizacije, ne upuštajući se u pretjerano romantiziranje.

Proces u Prostoru započeo je predavanjem u petak, 8. ožujka, u kojem je umjetnik predstavio značajke "off the grid" životnog stila i filozofije koja se krije iz njega, uz kratki pregled dizajnerskih smjernica permakulture, kao i uvid u osobne umjetničke prakse i umjetnikovo transdisciplinarno korištenje kreativnih metoda kako bi na više polja bio "van mreže".

Praktični dio radionice okupio je ukupno četrnaest polaznika i polaznica koji su zajednički radili na izgradnji modela samoodržive kuće, počevši od ideacije i skiciranja pa sve do realizacije u obliku makete. Praktični dio radionice započeo je u subotu, 9. ožujka s radom u grupama koje su kreirale permakulturne zone imaginarnih ili postojećih zemljišta, obračunajući posebnu pažnju na povoljne i nepovoljne prilike samog terena poput, primjerice, dominirajućih vjetrova koji mogu naškoditi rastu biljaka, osunčanosti terena, kao i nagiba terena zbog mogućeg izbjegavanja nakupljanja oborinskih voda ili sakupljanja kišnice. Osim toga, na radionici su formirane grupe koje su istraživale razne tehnologije koje se mogu primijeniti na "off the grid" permakulturnom imanju, poput solarnih panela i vjetroturbina, istraživanja kvalitete tla, mikroklima, autohtonog blaga i slično. Nakon provedenog istraživanja, polaznici_e su radili na zajedničkom, participativnom kolažu, kao i na maketi kućice (*tiny house*) na kotačima koja je, uz sve radne materijale, bila izložena u Prostorovoj galeriji.

OFF THE GRID

Creative paths of giving up

12.3.-2.4.2024.

Artist and workshop leader: Kruno Jošt

Workshop participants: Marina Baletić, Toni Bušić, Vida Grujin, Martina Freyja Kartelo, Nika Kostović, Bianka Marković, Luka Matijaš, Olena Pidleteychuk, Marcela Sunara, Aleksandar Tiške, Stanislav Trofimchuk, Klara Višnjić, Daja Vušković, Josip Žuvela

The exhibition is the result of an intensive five-day workshop held in Prostor by Kruno Jošt, an artist who in his practice creatively combines the concepts of permaculture and self-sustainability with the art of "giving up" on the aspirations of today's civilization, without indulging in excessive romanticization.

The process in Prostor began with a lecture on Friday, March 8, in which the artist presented the "off the grid" principles, lifestyle and the philosophy behind it, along with a brief overview of the permaculture design guidelines, as well as an insight into his personal artistic practices and transdisciplinary use of creative methods to go "off the grid" in multiple fields.

The practical part of the workshop gathered a total of fourteen male and female participants who worked together on building a model for a self-sustainable house, starting from ideation and sketching all the way to realisation in the form of a model. The practical part of the workshop began on Saturday, March 9, with work in groups creating permaculture zones of imaginary or already existing lands, paying special attention to the favourable and unfavourable conditions of the terrain itself, such as, for example, prevailing winds that can harm plant growth, insolation of the terrain, as well as the slope of the terrain due to the possible avoidance of rainwater accumulation or rainwater collection. In addition, during the workshop, the participants in groups researched various technologies that can be applied to an "off the grid" permaculture property, such as solar panels and wind turbines, soil quality, microclimate, indigenous treasures etc. After the research, the participants worked on a joint, participatory collage, as well as on a model of a tiny house on wheels, which, along with all the working materials, was on display.

O UMJETNIKU:

Kroz duboke, lokalno usidrene i transdisciplinarne metode istraživanja, Krno Jošt promišlja ekološku kontekstualnost s fascinacijom za ulazak u proširene prostorne sekvence i neočekivane vremenske raspone. Slobodno migrirajući s jedne ljestvice na drugu, spaja subjektivne perspektive u nova kolektivna kretanja i zaplete. Na taj način razvio je jedinstvenu umjetničku praksu koja se bavi permakulturom, životom izvan mreže, održivošću i interakcijom između ljudi i neljudi u polju suvremene umjetnosti. Svojim opsežnim projektima poput "Centar za kreativna rješenja" (C4CS), "Ecocentric" i "SoundGarden" dosljedno pokazuje duboko razumijevanje i dobro promišljenu poziciju u suvremenoj raspravi o umjetnosti, okolišu i tehnologiji. Joštovi radovi izlagani su u zemlji i inozemstvu, poput "Sound Fertilizer" u BBD, Berlin, "Ecocentric" u RMZ Ecoworld, Bangalore Indija, "PTP" u Muzeju moderne i suvremene umjetnosti, Rijeka, Hrvatska, "Playing to Microbes" u Švedskoj regiji Halland.



ABOUT THE ARTIST:

Through profound, locally anchored and transdisciplinary research methods, Kruno Jošt contemplates ecological contextuality with a fascination for entering extended spatial sequences and unexpected time spans. Migrating freely from one scale to another, he merges subjective perspectives into new collective movements and entanglements. In this way, he developed a unique artistic practice that deals with permaculture, living off the grid, sustainability and interaction between humans and non-humans in the field of contemporary art. With his extensive projects such as "Centre for Creative Solutions" (C4CS), "Ecocentric" and "SoundGarden", he consistently demonstrates a deep understanding and a well-considered position in the contemporary debate on art, environment and technology. Jošt's works have been exhibited both at the national level and abroad, such as "Sound Fertilizer" in BBD, Berlin, "Ecocentric" in RMZ Ecoworld, Bangalore India, "PTP" in the Museum of Modern and Contemporary Art, Rijeka, Croatia, "Playing to Microbes" in Sweden Halland region.

More at: <https://gentlejunk.net/>



RURAL HACKING

radionica

2.4.2024.

RURAL HACKING: kako razviti hubove (*coliving* ili *coworking*) s pozitivnim učinkom na ruralna područja.

Rural Hacking je inicijativa koja promiče revitalizaciju zajednica u ruralnim područjima kako bi se prevladali izazovi s kojima se suočavaju: depopulacijska područja sa sve manje aktivnosti i manje mreža podrške, ruralni egzodus i starenje stanovništva. Usredotočena je na to kako razviti hubove (*coliving* ili *coworking*) s pozitivnim učinkom na ruralna područja.

Na radionici su obrađene sljedeće teme:

1. Upravljanje: kako izgraditi strategije za promicanje zdravog suživota.
2. Izgradnja zajednice: kako uspostaviti dinamiku za jačanje odnosa između zajednice, kako bi se pokrile njezine potrebe povezanosti i pripadnosti.
3. Savezi: kako stvarati mreže za realizaciju projekata u koje zajednica vjeruje.
4. Kreatori promjena: kako stvoriti ekonomski, društveni i ekološki učinak.

Radionica praktične naravi inspirirana je hakerskom kulturom. Korištene su metodologije neformalnog učenja, a sudionici su učili radom i dijeljenjem. Radionica je osmišljena kao *world café* s ciljem razumijevanja kako implementirati ruralne projekte u kontekstu Hrvatske i povezati se s urbanim područjima kroz inovativnost i kreativnost.

Radionica je okupila raznoliku grupu sudionika_ca koji_e su također imali priliku otkriti inspirativnu priču o *Arroelo coworkingu* i *Anceu colivingu* u ruralnoj Galiciji. Riječ je o dva primjera usredotočena na stvaranje pozitivnog lokalnog utjecaja. Tijekom tjedna održani su zajednički radni sastanci kako bismo planirali buduće suradnje, istraživali Split i otišli na kratki izlet u Liku posjetiti umjetnika Krunu Jošta i upoznati se s njegovim "the off grid" stilom života.

Ovaj događaj je podržala mreža European Creative Hubs Network kroz P2P Learning program uz potporu Europske komisije.

RURAL HACKING WORKSHOP

2.4.2024.

RURAL HACKING: how to develop hubs (colivings or coworkings) with a positive impact on rural areas.

Rural Hacking is an initiative that aims to promote the revitalization of communities in rural areas in Spain to overcome the challenges they face: depopulated areas with less and less activity and fewer support networks, rural exodus, and ageing population. It focuses on how to develop hubs (colivings or coworkings) with a positive impact on rural areas. In workshop, the following topics were covered:

1. Management: how to build strategies to promote healthy coexistence.
2. Community building: how to set up dynamics to strengthen the relationships between the community to cover its needs of connection and belonging.
3. Alliances: how to forge networks to create projects your community believes in.
4. Changemakers: how to create economic, social and environmental impact.

Workshop is inspired by hacker culture, it was practical and flowing. Non-formal learning methodologies were used, and participants learned by doing and sharing. The workshop was designed as a world cafe with the goal of understanding how to implement rural projects in the context of Croatia and build bridges with urban areas through innovation and creativity.

The workshop gathered a diverse group of participants who also had the chance to discover the inspiring story of Arroelo co-working and Anceu co-living in rural Galicia. Both of them are a true inspiration, focusing on making a positive local impact. During the week we had joint work sessions to plan future collaborations, explored Split and went for a short trip to Lika to visit artist Kruno Jošt and learn about his off the grid lifestyle.

This event was supported by the European Creative Hubs Network through the P2P Learning program co-funded by the European Commission.

KUSTOSICA U REZIDENCIJI: ROSSANA MENDES FONSECA

4.8.-1.9.2024.

Rossana Mendes Fonseca je umjetnica, kustosica i istraživačica. Od intuicije kao metodologije do određenog pogleda na anakronizam, njezin rad predstavlja pokušaj pisanja slikama. Studirala je fotografiju na Spéos International School of Photography (2010.) i magistrirala umjetničke studije – teorija umjetnosti i kritika na Fakultetu likovnih umjetnosti Sveučilišta u Portu (2011.). Doktorirala je suvremenu umjetnost na Umjetničkom fakultetu Sveučilišta u Coimbri (2024.), s tezom na temu “Percepcija, vrijeme i pamćenje u nastanku fotografije” i knjigom fotografija pod naslovom “(e)vidências”. Integrirana je članica Grupe za istraživanje estetike, politike i znanja (Institut za filozofiju Sveučilišta u Portu). Svoje putovanje u CRU Creative Hub započela je kao rezidentna umjetnica 2013., a postala je kustosica izložbenog programa 2017. Njezin umjetnički rad prožima fotografiju mrtve prirode i eksperimentalnu video umjetnost, dok njezina kustoska praksa potiče umjetnike na drugačiji pristup vlastitom radu. Uz vizualni i tekstualni doprinos CRU-u, uredila je dva broja časopisa “Duck Soup” i napisala nekoliko članaka za različite platforme. Predavala je u visokom obrazovanju i umjetničkim školama te surađivala s Farfetchom u oblastima Copywriting, Image QC, Product Styling i Photography.



CURATOR IN RESIDENCE: ROSSANA MENDES FONSECA

4.8.-1.9.2024.

Rossana Mendes Fonseca is an artist, curator, and researcher. She studied Photography at Spéos International School of Photography (2010) and obtained a Master in Artistic Studies – Art Theory and Criticism from the Faculty of Fine Arts of the University of Porto (2011). She holds a PhD in Contemporary Arts from the College of Arts of the University of Coimbra (2024), with a thesis on «Perception, Time, and Memory in the Genesis of Photography» and a photobook titled (e)vidências. She is an integrated member of the Aesthetics, Politics, and Knowledge Research Group (Institute of Philosophy of the University of Porto). She began her journey at CRU Creative Hub as a resident artist in 2013 and became the curator of the exhibition program in 2017. Her artistic work intersects still life photography and experimental video art, while her curatorial practice encourages artists to approach their work differently. In addition to her visual and textual contributions to CRU, she edited two issues of Duck Soup magazine and wrote several articles for various platforms. She has taught in higher education and Art schools and collaborated with Farfetch in Copywriting, Image QC, Product Styling and Photography. From intuition as a methodology to a certain take on anachronism, her work constitutes an attempt to write with images.

CARTOGRAPHIES OF DEVIATIONS

MAPPING ORIGINS AND NARRATIVES

28.8. - 20.9.2024.

Kada govorimo o podrijetlu, domu ili naslijeđu, ne mislimo samo na fiksni početak. Umjesto toga, govorimo o ključnim točkama iz kojih se odvijaju naše priče, polazištima kojima se u sadašnjosti u kojoj živimo stalno vraćamo. Tijekom života susrećemo se s više izvornih točaka koje sadrže odgovore na pitanja koja često nadilaze našu osobnu povijest ili identitet. Takvo podrijetlo postaje izvor iz kojeg teku sjećanja, *déjà-vui* i slike, tvoreći kontinuiranu, ali fragmentarnu pripovijest koju možda nije uvijek moguće odmah dešifrirati, ali koja kultivira plodno tlo za umjetničko stvaranje.

“Cartographies of Deviations: Mapping Origins and Narratives” bavi se temom odstupanja, istražujući koncept skretanja s našeg podrijetla – našeg doma, rodnog mjesta, obitelji ili bilo koje temeljne točke u našim životima. Ovi počeci nisu samo to; oni su značajne reference koje oblikuju naše putovanje. I dok ponovno razmatramo te odrednice, prisjećajući ih se, ponovno ih zamišljajući, bacamo svjetlo na našu sadašnjost. Izložba predstavlja mnogostrukost ishodišta, a time i različite perspektive devijacija.

Umjetnički radovi predstavljeni na ovoj izložbi, iako različiti u pristupu, dijele gestu mapiranja sjećanja kroz anakronistički proces prizivanja prošlosti kako bi se osvijetlila sadašnjost.

U svakom radu slika postaje živi aparat sjećanja, vodeći umjetnice natrag do ishodišta – bilo da se radi o domu, kući, baštini, kućanstvu ili genealogiji. Odatle prate vlastite korake, koji se ponekad preklapaju s koracima njihovih predaka, vodeći ih do sjećanja iz djetinjstva, lokalnih priča, mjesta obilježenih nevoljom i novih životnih fikcija.

U radovima Glorije Lizde, Izzy Benigno, Lane Stojićević, Stele Mikulin i Tanje Minarik opipljiva je želja da se prošlost oslobodi povijesne krutosti, da se spasi, fikcionalizira i reimaginira. Bilo putem računalne fabrikacije potisnutih sjećanja, stvaranjem intersticijskog prostora u kojem se mjesta djetinjstva križaju s mjestima migracija, rekonfiguracijom staza kojima su nekoć kročili preci ili ponovnom rekonstrukcijom lokalnih narativa, ovi radovi plove kroz povijesti koje su i kolektivne i individualne, prošle i sadašnje, poznate i strane. Koncepti kao što su dom, migracija, naslijeđe i

i podrijetlo poprimaju višestruka značenja unutar svakog rada, propitujući suvremena shvaćanja našeg odnosa s genetski upisanim sjećanjem i masovnim, kolektivnim i individualnim premještanjima globaliziranog svijeta. Ovi naizgled bezazleni odnosi duboko oblikuju uvjete mogućnosti za naše životne priče.

Glorija Lizde predstavlja "Untitled (Neustrašiva mladost)". Radi se o tri autoportreta preuzeta iz fotografske serije u nastajanju započete 2020., u kojima istražuje prošlost svoje obitelji. Rad se temelji na istoimenoj, neobjavljenoj autobiografiji njezina djeda Hasana (1928.-2011.) u kojoj se on, između ostalog, prisjeća svojih iskustava iz Drugog svjetskog rata. Njegovo odrastanje u muslimanskom selu u Bosni i Hercegovini (u to vrijeme Jugoslaviji) naglo je prekinuto kada je, slijedeći stope svoje starije braće, pristupio fašističkoj ustaškoj vojsci u kojoj je služio od 1943. do 1945. Njegov otac je svjedočio Prvom svjetskom ratu, a njegov sin, Glorijin otac, bio je vojnik u Domovinskom ratu. Poput neželjenog obiteljskog nasljeđa, prošlost se prenosi s koljena na koljeno, u njoj se rađamo i nosimo je čak i ako joj nikada nismo svjedočili.

Glorija Lizde (1991., Split) vizualna je umjetnica čija se istraživačka praksa bavi konceptima sjećanja, genealogije i autobiografije ispreplićući scensku i dokumentarnu fotografiju te arhive. Završila je preddiplomski studij filma i videa na Umjetničkoj akademiji u Splitu te diplomski studij fotografije na Akademiji dramske umjetnosti u Zagrebu. Izlagala je na samostalnim i skupnim izložbama u Hrvatskoj i inozemstvu. Radovi joj se nalaze u privatnim i javnim zbirkama kao što su Kiyosato Museum of Photographic Art, Museum of Arts and Craft, Erste Bank i dr. Lizde je sudjelovala u 1. i 4. ciklusu PARALLEL - European Photo Based Platform 2018. i 2021. Dobitnica je Nagrade Radoslav Putar (Institut za suvremenu umjetnost, Zagreb) 2022., a koja se dodjeljuje najboljim mladim suvremenim umjetnicima u Hrvatskoj.

Izzy Benigno predstavlja "Below the Ground, Only My Body Exists". Podrijetlom iz Belém do Pará - strateške točke u portugalskoj kolonizaciji Amazone - umjetnica svoje podrijetlo presijeca sa svojim trenutačnim domom u Aveiru, gdje ulice odaju počast ovoj povijesnoj vezi. Koristeći 3D mapiranje, digitalnu manipulaciju i slike generirane umjetnom inteligencijom, ona transformira svoje trenutačno okruženje spajajući ga s mitovima svoje domovine. Nadahnut pričom o Cobra Grande, divovskoj zmiji koja simbolizira skrivenu snagu prirode ispod urbanog života, ovaj rad ponovno zamišlja međuigru prirode i urbanizacije. Zmija utjelovljuje i kretanje i stagnaciju,

predstavljajući upornost prirode u gradu. Ulice i staze postaju hibrid imigracije i povijesti - onoga što jest, što je bilo i što bi moglo biti.

Izzy Benigno je multidisciplinarna umjetnica porijeklom iz Brazila, a živi i radi u Portugalu. Diplomirala je multimedijsku likovnu umjetnost te stekla profesionalnu kvalifikaciju iz područja fotografije. Njezin rad istražuje transformativna svojstva ljudskih i neljudskih tijela i njihove interakcije s prirodom i urbanim okruženjima. Njezina umjetnička praksa nastoji istraživati teme identiteta, kulturnog nasljeđa i raskrižja tradicionalnih narativa sa suvremenim formama.

Lana Stojčićević predstavlja rad "Džepna nekretnina", nastao u sklopu istraživanja prostornih specifičnosti rodno konotiranih igračaka s elementima arhitekture - *Barbie* kuće i *Polly Pocketa*. Te igračke ponekad sadrže nevjerojatna prostorna rješenja, kršenje arhitektonskih pravila, transformacije, neočekivane, ponekad i proturječne odnose horizontalnog i vertikalnog, unutrašnjosti i vanjštine. *Polly Pocket* predstavlja radikalnu minijaturizaciju arhitekture, džepnu nekretninu „to go“, dok *Barbie* kuće karakterizira riječ „dreamhouse“. Igračke potiču tzv. igru pretvaranja, postaju okidač maštanja, imaginarna zamjena onoga što nam nije dostupno u stvarnosti. Istovremeno mogu predstavljati statusni simbol ili nedostupni predmet žudnje. Po sličnom principu brojnim stanovnicima, posebno turistificiranih krajeva, pa tako i u Splita, održivo rješenje stambenog pitanja ostaje nedostižan san, dok nekretnine postaju igračke bogatih, prepuštene okrutnoj igri divljanja tržišta.

Lana Stojčićević (1989., Šibenik) je vizualna umjetnica koja djeluje u području umjetničkog istraživanja. Koristi se performativnom i insceniranom fotografijom, kostimima i arhitektonskim modelima kako bi istražila teme poput bespravne gradnje, arhitektonske i industrijske baštine, onečišćenja okoliša, suvremenih neostilskih tendencija, devastacije kulturne baštine i transformacije krajolika kao rezultata masovnog turizma. Diplomirala je na Odsjeku za slikarstvo Umjetničke akademije Sveučilišta u Splitu 2012. godine. Radi kao docentica na Odsjeku za likovnu kulturu i likovnu umjetnost Umjetničke akademije u Splitu. Dobitnica je brojnih strukovnih nagrada, poput Nagrade Radoslav Putar (Institut za suvremenu umjetnost, 2021.); trećeplasirana nagrada Ivan Kožarić (Muzej suvremene umjetnosti, 2021.); Metro Imaging Award na izložbi New East Photo Prize (Calvert 22 Foundation, 2016.) i godišnje nagrade za mlade umjetnike (Hrvatsko društvo likovnih umjetnika, 2015.).

Stela Mikulin predstavlja "Arhiv odsutnog", rad koji se sastoji od objekt-knjige i videa. Ovaj rad dokumentira odnos prisutnih i odsutnih elemenata kroz obiteljsku kuću, dvorište i vrt. Proučava predmete, prostorije i kutke snimljene u osobnim fotografijama i kroz njih prepoznaje introspektivni senzibilitet. Potreba za očuvanjem pamćenja provodi se metodom mnemotehnike koja podatke povezuje u cjeline i daje im lakše pamtljiv oblik. Svrha mnemotehnike je zapamtiti mjesta koja će se koristiti za pohranu informacija koje želimo zapamtiti.

Stela Mikulin (1996.) umjetnica je iz Hrvatske koja radi u medijima foto kolaža, fotografije, videa i slikarstva. Diplomirala je 2021. na Akademiji likovnih umjetnosti Sveučilišta u Zagrebu na Odsjeku za likovnu kulturu. U svom radu bavi se pitanjima baštine, reminiscencijama i formiranjem identiteta, te ih istražuje kroz utjecaj prostora i vremena. Bila je polaznica WHW Akademije 4. generacije (2022.).

Tanja Minarik predstavlja "I Think It's a Group of People Flying Kites in the Rain", digitalnu vizualnu instalaciju. Ovaj rad proizlazi iz jednogodišnje arhive osobnih fotografija tijekom koje je izbljedjelo njezino sjećanje na to razdoblje. Kroz analizu ovih auto-dokumentarnih fotografija, umjetnica je surađivala s algoritmima strojnog učenja kako bi reinterpreterala te slike i stvorila nove narative. Alati za računalni vid, DenseCap i YOLO v8, analizirali su i opisali fotografije, koje su zatim remiksirane u okruženju Hydra kako bi se proizvele nove vizualne kompozicije. Izazivajući teme poput identiteta, migracije ili pripadnosti, ovaj rad nastoji iznijeti složenost suživota između ljudi, tehnologije i umjetnosti te kako se stvaranje i istraživanje mogu ispreplivati kako bi oblikovali nove narative u svijetu koji se neprestano razvija, u kojem su različite dimenzije stvarnosti susreću i stapaju.

Tanja Minarik je interdisciplinarna novomedijska umjetnica. Diplomirala je na Odsjeku za film i video na Umjetničkoj akademiji u Splitu te studiju novih medija na Akademiji likovnih umjetnosti u Zagrebu. Radi na raskrižju umjetnosti, znanosti i tehnologije, specijalizirana za video umjetnost, audiovizualne izvedbe i imerzivna okruženja. Njezina je praksa ukorijenjena u obradi podataka i algoritmima, koje integrira u svoje istraživanje složenih tema poput sjećanja, identiteta i granica između života i neživota.

Kustosica: **Rosana Mendes Fonseca**

CARTOGRAPHIES OF DEVIATIONS

MAPPING ORIGINS AND NARRATIVES

28.8. - 20.9.2024.

When we speak of origins, home, or heritage, we are not merely referring to a fixed beginning. Instead, we are talking about crucial points from which our stories unfold, points to which we constantly return in the present we inhabit. Throughout our lives, we encounter multiple origins — points that hold answers to questions that often exceed our personal history or identity. These origins become a wellspring from which memories, déjà-vus, and images flow, forming a continuous yet fragmentary narrative that may not always be immediately decipherable but cultivates fertile ground for art.

“Cartographies of Deviations: Mapping Origins and Narratives” revolves around the theme of deviations, exploring the concept of detours from our origins — our home, birthplace, family, or any foundational point in our lives. These origins are not merely beginnings; they are significant points of departure that shape our journey. And as we revisit these points, it is by remembering them, by reimagining them, that we shed light on our present. The exhibition presents a multiplicity of origins and, thus, different perspectives on deviations.

The artworks presented in this exhibition, though varied in approach, share a common gesture of mapping memories through an anachronic process of invoking the past to illuminate the present. In each piece, the image becomes a living device of memory, guiding the artists back to these original points — whether it be a home, a house, a heritage, a household, or a genealogy. From there, they trace their own steps, sometimes overlapping with those of their ancestors, leading to childhood memories, local narratives, places marked by distress, and new life fictions.

In the works of Glorija Lizde, Izzy Benigno, Lana Stojicevic, Stela Mikulin and Tanja Minarik, there is a palpable desire to free the past from its historical rigidity, to rescue, fictionalize, and reimagine it. Whether through the computational fabrication of repressed memories, the creation of an interstitial space where childhood places intersect with sites of migration, the reconfiguration of paths once trodden by ancestors, or the reenactment of local narratives, these works navigate histories that are both collective and individual, past and present, familiar and foreign. Concepts like

questioning contemporary understandings of our relationship with genetically inscribed memory and the massive, collective, and individual displacements of a globalized world. These seemingly innocuous relationships profoundly shape the conditions of possibility for our biographies.

Glorija Lizde presents “Untitled (Fearless youth)”. Three self-portraits taken from the *Fearless Youth*, a work-in-progress since 2020, in which she explores her family’s past. The work is based on the eponymous, unpublished autobiography of her grandfather Hasan (1928–2011) in which he recalls, among other things, his experiences in Second World War. His upbringing in a Muslim village in Bosnia and Herzegovina (at the time Yugoslavia) was abruptly interrupted when he, following in the footsteps of his older brothers, joined the fascist Ustashe army in which he served from 1943 to 1945. His father witnessed the First World War, and his son, Glorija’s father, was a soldier in the Yugoslav war. Like an unwanted family heirloom, the past is passed down from generation to generation, we are born into it and carry it even if we never witnessed it.

Glorija Lizde (1991, Split) is a visual artist whose research-based practice deals with concepts of memory, genealogy and autobiography interweaving staged and documentary photography and the archives. She graduated with a Bachelor’s degree in Film and Video from the Academy of Arts in Split, Croatia and a Master’s degree in Photography from the Academy of Dramatic Art in Zagreb, Croatia. Her work has been shown in both solo and group exhibitions in Croatia and abroad. Her works are in private and public collections such as the Kiyosato Museum of Photographic Art, Museum of Arts and Craft, Erste Bank, among others. Lizde participated in the 1st and 4th cycle of PARALLEL - European Photo Based Platform in 2018 and 2021. She received the Radoslav Putar Award (Institute of Contemporary Art, Zagreb) in 2022 for Croatia’s best young contemporary artist.

Izzy Benigno presents “Below the Ground, Only My Body Exists”. Originating from Belém do Pará — a strategic point in the Portuguese colonization of the Amazon — the artist intersects her origins with her current home in Aveiro, where streets pay homage to this historic connection. Using 3D mapping, digital manipulation, and AI-generated images, she transforms her current environment by merging it with the myths of her homeland. Inspired by the tale of Cobra Grande, a giant serpent symbolizing the hidden force of nature beneath urban life, this piece reimagines the interplay between nature

and urbanization. The serpent embodies both movement and stagnation, representing nature's persistence in the city. Streets and paths become a hybrid of immigration and history – of what is, what was, and what might be.

Izzy Benigno is a multidisciplinary artist originally from Brazil, based in Portugal. With a BA in Multimedia Fine Arts and a professional qualification in photography, her work explores the transformative properties of human and non-human bodies and their interactions with nature and urban environments. Her artistic practice seeks to explore themes of identity, cultural heritage, and the intersection of traditional narratives with contemporary forms.

Lana Stojićević presents “Pocket Real Estate”, a piece that forms part of her artistic research into the spatial specificities of gender-connoted toys with architectural elements, such as Barbie Houses and Polly Pocket. These toys often contain incredible spatial solutions, breaking architectural norms and revealing unexpected or contradictory relationships between horizontal and vertical space, as well as between interiors and exteriors. Polly Pocket represents a radical miniaturization of architecture, a pocket real estate ‘on the go’, while Barbie houses are characterized by the term ‘dreamhouse’. Toys encourage the so-called pretend play, they become a trigger for imagination, substitutes for what is unattainable in reality. At the same time, they can represent a status symbol or objects of desire. Similarly, the pursuit of sustainable housing solutions remains an elusive dream for many residents, especially in touristic areas like Split, while real estate has become the toys of the wealthy, subject to the cruel games of a wild market.

Lana Stojićević (1989, Šibenik) is a visual artist working in the field of artistic research. She utilizes performative and staged photography, costumes, and architectural models to explore themes such as illegal construction, architectural and industrial heritage, environmental pollution, contemporary neo-style tendencies, the devastation of cultural heritage, and the transformation of the landscape as a result of mass tourism. She graduated from the Department of Painting at the Arts Academy of the University of Split in 2012. She works as an assistant professor at the Visual Culture and Fine Arts department of the Arts Academy in Split. She has won numerous professional awards, such as the Radoslav Putar Award (Institute of Contemporary Art, 2021); the third-place Ivan Kožarić award (Museum of Contemporary Art, 2021); the Metro Imaging

Award at the New East Photo Prize exhibition (Calvert 22 Foundation, 2016); and the Annual Award for Young Artists (Croatian Association of Artists, 2015).

Stela Mikulin presents “Archive of the Absent”, a piece comprising an object book and video. This work documents the relationship between present and absent elements through the family house, yard, and garden. It examines objects, rooms, and corners captured by personal photographs and recognizes introspective sensibility through them. The need to preserve memory is carried out by the method of mnemonics, which connects data into wholes and gives them an easier-to-remember shape. The purpose of mnemonics is to memorize places that will be used to store information that we want to remember.

Stela Mikulin (1996.) is an artist from Croatia who works in the media of photo collage, photography, video and painting. She graduated (2021) from the Academy of Fine Arts, the University of Zagreb as a graduate student of Art Education. In her work, she deals with the is-sues of heritage, reminiscences and identity formation, and explores them through the influence of space and time. She was participant of WHW Akademija 4th generation (2022.).

Tanja Minarik presents “I Think It’s a Group of People Flying Kites in the Rain”, a digital visual installation. This work draws from a year-long archive of personal photographs, during which her memory of that period faded. Through the analysis of these auto-documentary photographs, the artist collaborated with machine learning algorithms to reinterpret these images and create new narratives. Computer vision tools, DenseCap and YOLO v8, analyzed and described the photos, which were then remixed in the Hydra environment to produce new visual compositions. By challenging subjects such as identity, migration, or belonging, this work seeks to bring out the complexities of coexistence between people, technology, and art, and how creation and research can intertwine to shape new narratives in a constantly evolving world, where different dimensions of reality meet and blend.

Tanja Minarik is an interdisciplinary new media artist with a BA in Film and Video from the Arts Academy in Split, Croatia and an MA in New Media Arts from the Academy of Fine Arts in Zagreb, Croatia. She works at the crossroads of art, science, and technology, specializing in video art, audiovisual performances, and immersive environments.

Her practice is rooted in data and algorithmic processing, which she integrates into her exploration of complex themes such as memory, identity, and the boundaries between life and non-life.

Curator: **Rossana Mendes Fonseca**



Ivana Tkalčić

ASTRONAUT(I) BEZ SVEMIRSKOG BRODA: HVATANJE VJETRA

22.11.-13.12.

“Hvatanje vjetra” nova je etapa umjetničkog istraživanja Ivane Tkalčić pod nazivom “Astronaut(i) bez svemirskog broda”, a predstavlja dokumentaciju performansa izvedenog u travnju i svibnju 2024. godine tijekom autoričinog rezidencijalnog boravka u Finnmarku u Norveškoj. Radovi su producirani za izložbu u Prostoru gdje se ovaj rad i prvi put predstavlja. Ivanin pristup pritom sličan je onom u njezinim prethodnim radovima - eksperimentalan i razigran, reprezentirajući procesualnost, fragilnost, ali i multidimenzionalnost umjetničkog istraživanja i umjetničkog rada uopće.

Koncept projekta “Astronaut(i) bez svemirskog broda” vezan je za istraživanje svemira, a u projektu Ivana istražuje motive i logiku iza trenutne “svemirske utrke” između nacija i privatnih tvrtki, kao i potencijalne etičke, političke i ekološke implikacije koje svemirska utrka ima na naš planet i njegove resurse. Ivanino zanimanje za istraživanje svemira započelo je 2019. godine kada je naišla na dokument o osnivanju Centra za svemirske i inovativne tehnologije u njenom rodnom gradu Sisku. U sklopu inicijalnog promišljanja o toj činjenici, ona izvodi nekoliko performansa realiziranih u šumi u blizini sisačke Željezare i rafinerije nafte. Uslijedilo je sudjelovanje u Analognom treningu za astronaute 2022. u Poljskoj gdje, infiltrirajući se među znanstvenike, bilježi svakodnevna događanja u kontroliranim uvjetima, transformirajući znanstveni eksperiment u onaj umjetnički.

U “Hvatanju vjetra” umjetnica se usmjerava se na fragilnost Zemljine površine, istražujući veze između ekosustava i ljudskog tijela. Rad je realiziran na terenu u Finnmarku tijekom umjetničke rezidencije Hyperborealis, u suradnji s Kvitbrakka AiR i Berlevåg Havnemuseum. Budući da je boravila u blizini svjetionika Kjølnes, gdje je smještena istraživačka stanica za vjetar, istraživanje kroz performans bilo je usredotočeno na element vjetra. Dokumentacija performansa prenosi nevidljive sile prirode kroz pokrete, čineći vjetar vidljivim i opipljivim. Korištenjem materijala i interakcija koje oslikavaju surovost i veličanstvenost krajolika Finnmarka, Ivana Tkalčić nastoji povezati ljudsko tijelo s elementima stvorenim od strane čovjeka kako bi istaknula ekološke teme i utjecaj vjetra. To je i prvi korak u testiranju - naime, trenutačno se fokusira na razvoj taktalnog “odijela” koje bi omogućilo uranjanje u prirodne elemente

te istraživanje tih elemenata na drugačiji način.

Projekt se oslanja na teorijske okvire ekofeminizma i postkolonijalne teorije, koji kritiziraju eksploatacijske odnose prema prirodi i zagovaraju održive prakse. Kroz navedenu prizmu, umjetnica nastoji potaknuti intuitivniji i empatičniji pristup upravljanju Zemljinim resursima i okolišem.

Jedan od fokusa je i pojam *terraforming* (hipotetski proces atmosferske, temperaturne, topografske ili ekološke prilagodbe nebeskog tijela uvjetima života na Zemlji) i njegova upotreba kada se govori o planeti Zemlji u odnosu na druga nebeska tijela. Postoji rasprava o teraformiranju Mjeseca ili Marsa, ali uskoro ćemo morati "teraformirati" Zemlju. U proteklih deset godina istraživanje svemira i putovanja ponovno su postali velika tema s mnogim raspravama, od izjava poput one da moramo biti multiplanetne vrste do rudarenja asteroida. Primjetan je porast ove svemirske utrke, ne samo među državama nego i među privatnim tvrtkama. Umjetnica se stoga pita: Koja je logika iza nove svemirske utrke? Za koga će se graditi taj "novi svijet" na Zemlji ili nekom drugom astronomskom tijelu? Dokle se može protegnuti eksploatacija resursa na i oko Zemlje?

Ivana Tkalčić (r.1987.) je multimedijalna umjetnica i istraživačica. Magistrirala je ekonomiju (mag.oec.) 2012. godine na Ekonomskom fakultetu Sveučilišta u Zagrebu, kao i likovnu umjetnost (MA) 2016. godine na Akademiji likovnih umjetnosti u Zagrebu. Također je diplomirala na WHW Akademiji 2019./2020. godine. Samostalno je izlagala više puta u Hrvatskoj i Europi te sudjelovala na grupnim izložbama i bijenalima diljem svijeta. Dobitnica je brojnih nominacija i nagrada, među kojima su: Zbirka suvremene umjetnosti – Europski parlament, EU; ART OMI: ARCHIVE – zbirka, SAD; 20. Nagrada Radoslav Putar, Young Visual Artists Awards; HPB Grand Prix nagrada na 35. Salonu mladih; Erste fragmenti 12; Rektorova nagrada za izvrsnost studenata; RCAA – nagrada za mlade europske umjetnike. Sudjelovala je u brojnim rezidencijama u Italiji, Nizozemskoj, Belgiji, Poljskoj, Norveškoj, Austriji i Grčkoj, među kojima su: 2023. Art Omi: Artists Residency, Ghent, NY, SAD; 2022. EMMPOL Poljska, Analogni astronautski trening centar, Poljska; 2021. EthicAI=LABS, Goethe Institut; 2019. SciArt Project, The Joint Research Center, Europska komisija, Italija; 2018. Ljetna sesija, V2_ Lab, Rotterdam, Nizozemska; 2017. NXT Residency, ELIA i Akademija likovnih umjetnosti u Beču, Beč, Austrija. Središnji aspekt njezine prakse je fluidnost medija, koji ne doživljava kao krutu granicu, već kao alat za realizaciju različitih ideja. Njezin proces nalikuje

razigranom istraživanju – eksperimentalnoj metodi koja vodi do neočekivanih otkrića i novih perspektiva. Ovakav pristup potiče suradnju s raznim stručnjacima, uključujući znanstvenike, kustose i institucije, u istraživanju tema poput arhiva, baza podataka, sjećanja i granica između stvarnosti i identiteta. Ova istraživanja često proizlaze iz osobnih sjećanja ili prikupljenih predmeta koje preoblikuje i reinterpretira kroz spekulativne narative.



Ivana Tkalčić

MAPPING ORIGINS AND NARRATIVES

22.11.-13.12.

"Catching the Wind" is a new stage in Ivana Tkalčić's artistic research entitled "Astronaut(s) without a Spaceship", and it is a documentation of a performance performed in April and May 2024 during her residency in Finnmark, Norway. The works were produced for the exhibition in Prostor, where it is presented for the first time. Ivana's approach in these works is - as in her previous works as well - experimental and playful, representing the processuality, fragility, but also the multidimensionality of artistic research and artistic work in general.

The concept of the project "Astronaut(s) without a Spaceship" is related to space exploration, and here Ivana explores the motives and logic behind the current "space race" between nations and private companies and the potential ethical, political and ecological implications that the space race has on our planet and its resources. Ivana's interest in space exploration began in 2019 when she came across a document on the establishment of the Center for Space and Innovative Technologies in her hometown, Sisak. As part of her initial reflection on this information, she performed several performances in the forest near the Sisak Steel Mill and Oil Refinery. This was followed by participation in the Analog Astronaut Training in 2022 in Poland where, by infiltrating among scientists, she recorded everyday events in controlled conditions, transforming a scientific experiment into an artistic one.

In "Catching the Wind," the artist focuses on the fragility of the Earth's surface, exploring the connections between ecosystems and the human body. The work was realized in the Finnmark area during the Hyperborealis artist residency, in collaboration with Kvitbrakka AiR and Berlevåg Havnemuseum. Since she was staying near the Kjølnes lighthouse, where the wind research station is located, the research through performance focused on the element of wind.

The performance documentation transforms the wind's motion into movements, bringing the principles that underlie how the wind behaves, by making the invisible forces of nature visible and tangible. This is the first step in testing - currently she is focusing on the development of a tactile "bodysuit" that explores natural elements through an immersive, tactile experience.

The project relies on the theoretical frameworks of ecofeminism and postcolonial theory, which criticize exploitative interactions with the landscape and advocate for more respectful, sustainable practices. It emphasizes the importance of using Earth's resources by focusing on these qualities, and it aims to foster a more intuitive and empathetic approach to environmental stewardship.

One of the research focuses is also the term terraforming (a hypothetical process of atmospheric, temperature, topographic, or ecological adaptation of a celestial body to the conditions of life on Earth) and its use when talking about planet Earth in relation to other heavenly bodies. There is a discussion about terraforming the Moon or Mars, but soon we will need to "terraform" Earth.

In the past 10 years, space exploration and travelling have again become a big topic with many discussions, from statements like "we need to be multiplanet species" to asteroid mining. There is a noticeable increase in this space race, not only between nations but also between private companies. The artist therefore asks: What is the logic behind the new space race? For whom will this "new world" on Earth or some other astronomical body be built? How far can the exploitation of resources on and around Earth be stretched?

Ivana Tkalčić (b. 1987) is a multimedia artist and art researcher. She obtained her master's degree (mag.oec.) in economics in 2012 from the Faculty of Economics and Business at the University of Zagreb, as well as master's degree (MA) in fine arts in 2016 from the Academy of Fine Arts Zagreb. In 2019/2020 she also graduated from WHW Academy. She has exhibited independently a number of times in Croatia and Europe, and took part in group exhibitions and biennales worldwide. She has received numerous nominations and awards: Contemporary Art Collection - European Parliament, EU; ART OMI: ARCHIVE - collection, USA; 20th Radoslav Putar Award, Young Visual Artists Awards; HPB Grand Prix award at the 35th Youth Salon; Erste Fragments 12; The Rector's Award for Student Excellence; RCAA - young European art award. She has participated in multiple residencies in Italy, The Netherlands, Belgium, Poland, Norway, Austria and Greece, such as: 2023 Art Omi: Artists Residency, Ghent, NY, USA; 2022 EMMPOL Poland, Analog Astronaut Training Center, Poland; 2021 EthicAI=LABS, Goethe-Institut; 2019 SciArt Project, The Joint Research Center, European Commission, Italy; 2018 Summer Session, V2_ Lab, Rotterdam, The Netherlands; 2017 NXT Residency, ELIA & Academy of Fine Arts Vienna, Vienna, Austria. A central aspect of her practice is

the fluidity of the medium, which she sees not as a rigid boundary but as a tool for realizing diverse ideas.

Her process is akin to a playful investigation—an experimental method that leads to unexpected discoveries and new perspectives. This approach fosters collaboration with a range of experts, including scientists, curators, and institutions, to explore themes such as archives, databases, memories, and the boundaries between realities and identities. These explorations often stem from personal memories or collected objects, which she transforms and reinterprets through speculative narratives.



IMPRESSUM

Organizacija i produkcija // Organization and production:
Platforma "Culture Hub Croatia" // Platform "Culture Hub Croatia"

Fotografije // Photographs:
Glorija Lizde
Ivanna Turianina
Platforma "Culture Hub Croatia"

Grafičko oblikovanje // Graphic design: **Paula Srdanović**

Tisak // Print: **Kerschhoffset**

Naklada // Edition: **100**

Nakladnik // Publisher:
Platforma "Culture Hub Croatia" // Platform "Culture Hub Croatia"

Za nakladnika // For the publisher:
Kristina Tešija

Donatori // Donors:
Nacionalna zaklada za razvoj civilnog društva
Zaklada Kultura nova
Ministarstvo kulture i medija Republike Hrvatske
Grad Split

Split, 2025.

ISBN: 978-953-46045-2-6



Culture Hub Croatia

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Financijski
podržava



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Funded by
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