

P R A Z N I N E

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V O I D S

P R A Z N I N E

Pripremajući projekt Praznine2020, fokusirale smo se na probleme i pitanja koja nas se i osobno tiču, prvenstveno kao građanki Splita, a onda i kao radnica u kulturi. Nedostatak prostora za rad, uz istodobno isklizavanje grada u ponor masovnog turizma pred vlastitim očima, koje za sobom ostavlja prazninu tijekom zimskih mjeseci, čini potencijal prostora u gradskoj jezgri (i prostora uopće) još vidljivijim.

Program projekta Praznine2020 završio je svega četiri dana prije službenog proglašenja epidemije bolesti COVID-19 u Hrvatskoj, u ožujku 2020. godine. Samo nekoliko tjedana kasnije Hrvatska je, uz ostatak Europe i svijeta, uplovila u tešku zdravstvenu krizu koja je sa sobom neminovno povukla i brojne ekonomske posljedice. Posljedice nije osjetio samo kulturni sektor, već apsolutno svi, uključujući, ironično, i sektor turizma.

Praznine su se tako produžile i na turističku sezonu 2020., koja se grčevito borila za svakog gosta i svaku lipu koja je mogla kapnuti u državni proračun o kojem, u konačnici, svi ovisimo. Fragilnost turizma kao glavne (i, nažalost, jedine) gospodarske grane izašla je na vidjelo u svom najbolnijem i najdirektnijem obliku. Praznine su se proširile i na kazališta, kina, galerije, no i restorane, suvenirnice, hotele i druge ugostiteljske objekte. Prisiljeni adaptirati postojeće scenarije i konačno osvijestiti da naše danas utječe na naše sutra, stvarajući temelje za neko buduće nasljeđe, kako materijalno, tako i ono nematerijalno, uvidjeli smo

nužnost da pojedine segmente svijeta ne doživljavamo izolirano, već kao cjelinu.

Pandemija koronavirusa sa sobom je donijela brojne promjene u svakodnevnom životu pojedinca, ali kod kulturnog i kreativnog sektora čini se da je samo dodatno naglasila probleme s kojima se ovi sektori i pojedinci koji u njima djeluju svakodnevno susreću u svom radu. Prekarni uvjeti u kojima kulturni sektor konstantno prebiva, a s time i valorizacija umjetničkog rada, u pandemijskoj su masovnoj potrebi za kulturno-umjetničkim sadržajem (dakako, očekivano besplatnim i dostupnim) nažalost samo još više dovedeni u pitanje.

U novom izdanju projekta Praznine, koji, uz program u veljači, uključuje i intervencije i događanja tijekom cijele godine, nemoguće je izbjeći konotacije koje je pandemija donijela sa sobom. Projekt Praznine2021 stoga se dijelom referirao i na opće stanje prouzrokovano pandemijom pa su umjetnici/e koji/e su sudjelovali/e u programu pozvani/e da se tijekom svog rada i promišljanja referiraju na problematiku praznina i kontekstualizaciju istih. Praznine2021 tako se odnose ne samo na prazninu u fizičkom, već i u psihološkom i društvenom smislu.

Amplificiranu nesigurnost odlučile smo iskoristiti za istraživanje mogućnosti – mogućnosti kontakta, mogućnosti interakcije, mogućnosti novoga i mogućnosti drugoga, ali i kao podsjetnik na probleme koji su oduvijek bili tu, samo ih sad jasnije vidimo. Možda je baš sad prilika za akciju?

Projekt ponovo doživljavamo kao proces u kojem želimo istražiti nove načine komunikacije, participacije i suradnje, pa i stvaranja novih načina izvaninstitucionalnog djelovanja, potičući međusobno razumijevanje, u kojem pojam "drugoga" iščezava, otkrivajući pritom nove prakse brižnosti.

Pitanje koje postavljamo je: kako možemo bolje zajednički živjeti?

While preparing the project Voids2020, we focused on the problems and the issues that concern us personally, primarily as the citizens of Split, and then as cultural workers. The lack of space for work, together with the simultaneous slipping of the city into the abyss of mass tourism and resulting in a void during the winter months, makes the potential of the spaces in the city center (and spaces in general) even more visible. The programme of the project Voids2020 ended only four days before the official proclamation of the epidemic of the COVID-19 disease in Croatia, in March 2020. Only a few weeks later, Croatia, along with the rest of Europe and the world, entered into a serious health crisis, which inevitably brought with it numerous economic consequences. The consequences were felt not only by the cultural sector, but by absolutely everyone, including, ironically, the tourism sector.

The voids thus extended to the tourist season of 2020, struggling and fighting for every guest and every penny that could drip into the state budget on which, ultimately, we all depend. The fragility of tourism as the main (and, unfortunately, the only) branch of the economy in Croatia has come to light in its most painful and direct form. The voids have spread to theaters, cinemas, galleries, but also restaurants, souvenir shops, hotels and other tourism related facilities. Forced to adapt existing scenarios and finally realize that our today affects our tomorrow, creating the foundations for future heritage, both tangible and intangible, we realized the need not to experience individual segments of the world in isolation, but to consider it as a whole.

The coronavirus pandemic has brought with it numerous changes in daily lives of individuals, but in the

cultural and creative sectors it seems to have only further highlighted the problems these sectors, and professionals in the domain, face on a daily basis in their work. The constant precarious conditions of the cultural sector, and thus the insufficient valorization of artistic work, are unfortunately only further questioned since we all witnessed the extraordinary need for cultural and artistic content during the pandemic (expected to be always free and accessible...).

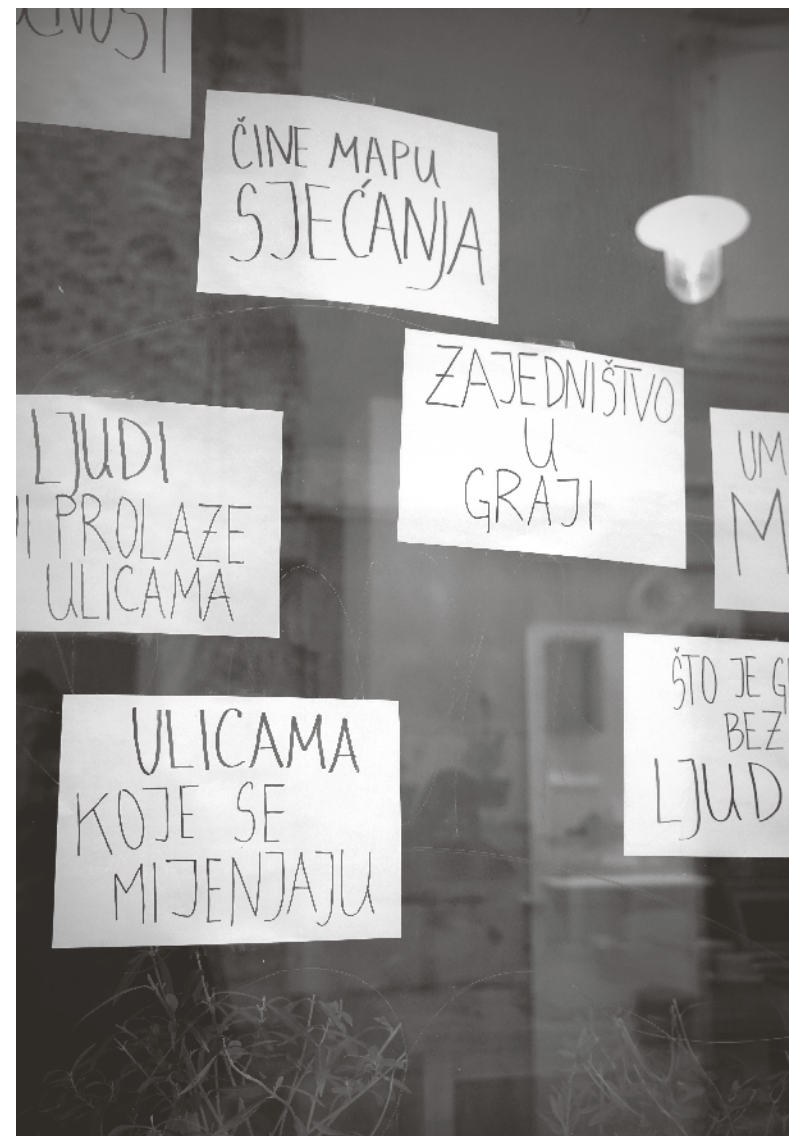
In the new edition of the Voids project, which this time we are extending throughout the year with interventions and events that we will organize in the upcoming months, it is impossible to avoid the connotations that the COVID-19 has brought with it. The Voids2021 project therefore also addressed the general situation caused by the pandemic and the artists who participated in the programme were encouraged to, through their work and reflections, refer to the problem and try to contextualize it.

We decided to use the amplified uncertainty to explore possibilities – possibilities of contact, possibilities of interaction, possibilities of the new and the possibilities of “the other”, but also as a reminder of the problems that have always been there, only now we see them more clearly. Maybe precisely now is the right time for action?

We considered the project again as a process in which we wanted to explore new ways of communication, participation and cooperation, and even the creation of new ways of non-institutional practices, encouraging mutual understanding, in which the concept of “the other” disappears, revealing new practices of care.

The question we raise is: how can we live better together?

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V O I D S

O T V O R E N I

Kao i u prvom izdanju, za vrijeme trajanja projekta Praznine2021, nekoliko je prostora u centru Splita prenamijenjeno u otvorene ateljee za sedam lokalnih i regionalnih umjetnika/ca. Odabrani umjetnici/e – rezidenti izmjenjivali/e su se tijekom tri tjedna trajanja projekta i za vrijeme boravka otvorili/e vrata svojih privremenih ateljea lokalnoj zajednici.

Sam princip otvorenih ateljea je približiti umjetnički rad i proces koji publika nema često priliku otkriti. Stoga se ne radi o izložbenom formatu već o otkrivanju umjetničkih praksi kroz direktnu interakciju s umjetnikom/com u privremenom ateljeu.

Putem otvorenog poziva usmjerenog umjetnicima/ama iz Hrvatske i regije, te putem selekcije kustosa i tima CHC-a, odabrani su umjetnici/e koji na različite načine i kroz različite medije pristupaju suvremenim

A T E L J E I

fenomenima. Cilj projekta je i povezati lokalne umjetnike/ce s drugim umjetnicima/ama iz Hrvatske i regije, ali i dobiti vrijedne utiske umjetnika/ca izvan Splita koji lokalnom kontekstu daju novo viđenje i potencijalno drugačiji pristup.

Kroz posjete ateljeima i kroz razgovore s umjetnicima/ama te druge oblike interakcija koji su predloženi tijekom boravka, publika je imala priliku upoznati se s radom i suvremenom umjetničkom produkcijom regije. U 2021. godini, razgovori s umjetnicima/ama koji su se održavali u jednom od prostora uz ograničenu publiku (s obzirom na tada aktualne epidemiološke mjere) također su dostupni u online formatu na YouTube kanalu CHC-a.

O P E N

As in the first edition, during the project Voids2021, several spaces in the center of Split became open studios for eight local and regional artists. Selected resident artists took turns throughout the three week period and during their stay opened the doors of their temporary studios to the local community.

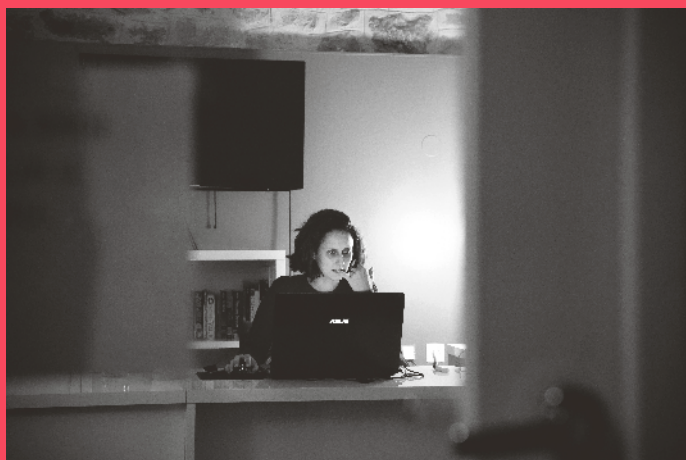
The very principle of open studios is to bring closer the work of artists and their intellectual processes which the audience does not often have the opportunity to discover. Therefore, it is not a standard exhibition format, but a discovery of artistic practices through direct interaction with the artist in a temporary studio. Through an open call aimed at artists from Croatia and the region, and through the selection by curator and the CHC team, we selected artists who approach con-

S T U D I O S

temporary phenomena in different ways and through different media. The goal was to connect local artists with other artists from Croatia and the region, but also to gain valuable impressions of artists outside of Split who are giving the local context a new vision and a potentially different approach.

Through visits to studios and through conversations with artists and other forms of interaction that they suggested during their stay, the audience had the opportunity to get acquainted with the work and contemporary artistic production in the region. In 2021, the conversations with artists were held in the spaces with a limited audience (given the epidemiological measures) and are available in the online format on the CHC website and the YouTube channel.

T A N J A



D E M A N

30.1. — 5.2.2021.

10

Tanja Deman (1982.) vizualna je umjetnica koja radi u mediju fotografije, fotokolaža, videa i instalacija u javnom prostoru. Rođena je u Splitu, gdje živi i radi. Diplomirala je na Akademiji likovnih umjetnosti u Zagrebu. Radove je izlagala na velikom broju izložbi, između ostalog u Muzeju suvremene umjetnosti Zagreb, na 15. Venecijanskom bijenalu arhitekture, u Kunstmuseum Bonn, MUNTREF Centro de Arte Contemporáneo u Buenos Airesu, The Central House of Artists u Moskvi, Muzeju moderne i suvremene umjetnosti Rijeka, Galeriji umjetnina Split, Fotogalerie u Beču, TENT Rotterdam, Unseen Amsterdam, International Film Festival Rotterdam, Galerie Reflex u Amsterdamu te u Museum of African Design u Johannesburgu. Dobitnica je Archisle International Photographer in Residence Award, nagrade Novi fragmenti 5, nagrade publike na T-HT nagrada@msu te je bila finalistica nagrade Radoslav Putar.

Tanja je u okviru otvorenog ateljea radila na istraživanju za novi film koji se bavi problematikom ekologije i mora, a građani i građanke Splita bili su pozvani da je posjete i s njom podijele iskustva i razmišljanja na tu temu.

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DOMINISOVA 9

Tanja Deman (1982) is a visual artist working in the medium of photography, photo collage, video and installation in public space. She was born in Split, where she lives and works. She graduated from the Academy of Fine Arts in Zagreb. Her works have been shown in large number of exhibitions, including the Museum of Contemporary Art Zagreb, the 15th Venice Biennale of Architecture, the Kunstmuseum Bonn, MUNTREF Centro de Arte Contemporáneo in Buenos Aires, the Central House of Artists in Moscow, the Museum of Modern and of Contemporary Art Rijeka, the Gallery of Fine Arts in Split, the Photo Gallery in Vienna, TENT Rotterdam, Unseen Amsterdam, Rotterdam International Film Festival, the Galerie Reflex in Amsterdam and the Museum of African Design in Johannesburg. She is the recipient of the Archisle International Photographer in Residence Award, New Fragments Award 5, audience award at the THT@msu and was the finalist of the Radoslav Putar Award.

In the open studio, Tanja worked on the research for the new film dealing with ecology and sea pollution, while the citizens of Split were invited to visit her and share their experiences and thoughts on the topic.



T I N



D O Ž I Ć

2 . 2 . — 8 . 2 . 2 0 2 1 .

1 4

Tin Dožić (1989.) završio je studij psihologije na Hrvatskim studijima Sveučilišta u Zagrebu i studij novih medija na Akademiji likovnih umjetnosti u Zagrebu.

U svom radu često polazi od medija zvuka, a bavi se terenskim snimanjem, radijem, eksperimentalnom glazbom i multimedijalnim instalacijama. U recentnoj praksi iskustveno istražuje razne načine bivanja u pejzažu te pristupa svojoj okolini kroz pseudo kartiranje. Izlagao je i nastupao na raznim platformama u Hrvatskoj i inozemstvu, samostalno i u kolaborativnim projektima. Dožićev rad "Pjesme za antropocen" osvojio je nagradu Zlatna lubenica na festivalu Media Mediterranea 2018. godine. Finalist je nagrade Radoslav Putar 2019. i alumni WHW akademije u generaciji 2019./2020. Kao član autorskog tima, uz Svena Sorića, Hrvoja Spudića i Saru Salmon dobitnik je Nagrade 55. zagrebačkog salona primjenjene umjetnosti i dizajna (2020.) za mlade autore do 35 godina.

Tijekom boravka u otvorenom ateljeu, Tin se bavio istraživanjem tehnologije i reprezentacijskih medija površine planeta Zemlje kao dijelom većeg projekta naslovljenog "Dromomania Adriatica". Upravo u svom ateljeu smještenom u tapas baru, uz šetnje gradom, započeo je prve korake spomenutog projekta iščitavajući literaturu, realizirajući prve skice u vidu fotogrametrijskih scanova objekata u prostoru te snimanja GPS tragova prohodanih ruta i tražeći nelogičnosti u satelitskim snimkama.

1 5

D O M I N I S O V A 4

Tin Dožić (1989) completed his studies in psychology at the University of Zagreb and New Media studies at the Academy of Fine Arts in Zagreb. In his works, he often starts from the medium of sound, and works with recording, radio, experimental music and multimedia installations. In recent practice, he experientially explores various ways of being in the landscape and approaches his environment through pseudo-mapping. He has exhibited and performed on various platforms in Croatia and abroad, independently and in collaborative projects. Dožić's work "Songs for the Anthropocene" won the Golden Watermelon Award at the Media Mediterranea Festival in 2018. He was the finalist of the Radoslav Putar Award in 2019 and WHW Academy alumni, generation 2019/2020. As a team member, along with Sven Sorić, Hrvoje Spudić and Sara Salamon, he won the Award of the 55th Zagreb Salon of Applied Art and Design (2020) for young authors up to the age of 35.

During his residency, Tin conducted a research on the technology and representational media of the Earth's surface as part of a larger project entitled "Dromomania Adriatica". It was in his studio in the tapas bar that he started the first steps of the project by reading literature, walking around the city and creating first sketches in the form of photogrammetric scans of objects in space, recording GPS paths and searching illogicalities in satellite images.



D O N I K A



Ç I N A

8 . 2 . — 1 4 . 2 . 2 0 2 1 .

1 8

Donika Çina (1988.) studirala je na Umjetničkoj akademiji u Tirani, Sveučilištu za umjetnost i dizajn Cluj-Napoca u Rumunjskoj i na Sveučilištu Braunschweig u Njemačkoj. Živi u Tirani. Çina radi u području video umjetnosti, video instalacija i performansa. Njezini se radovi često koncentriraju na trenutke u kojima se sukobljavljaju unutarnja percepcija pojedinca i vanjska kolektivna svijest. Izlagala je na brojnim izložbama, uključujući: MSUB/MoCAB u Beogradu; TIA MNOGO KLIMA, Halle 50 u Münchenu; Albanija nije Kuba u Havani; Dejeuner avec Marubi, Belvedere 21 u Beču; Ardhja Award, galerija Zeta u Tirani; Galeria Plan B u Cluj-Napoci; Ciklus Autopia, Eliava Market u Tbilisiju; Office Tirana, Nacionalna galerija u Tirani i Museo Orientale u Torinu. Suosnivačica je BULEVARD-a, Instituta za umjetnost i medije u Tirani i suorganizatorica iOff-Season rezidencije u Radhimi, Vlora.

Za vrijeme svog boravka u prostoru Uje wine bar-a, Donika je realizirala rad "Quake", instalaciju koja se referira na traženje prostora sigurnosti u istovremenim situacijama potresa i pandemije. Istovremeno, njezin rad "BIA" koji govori o odnosu javnog i privatnog i brizi za zajednički prostor, prikazan je u mjenjačnici.

1 9

R O D R I G I N A 1

Donika Çina (1988) studied at the Academy of Arts in Tirana (Albania), the University of Arts and Design Cluj-Napoca (Romania) and at the University of Art Braunschweig (Germany). She lives in Tirana and works with video art, video installation, and performances. Her works often concentrate in capturing those specific moments where the inner perception of the individual and the exterior collective consciousness clash. Her works have been shown in numerous exhibitions including: MSUB/MoCAB Belgrade; TIA MUCH KLIMA, Halle 50 Munich, Albania is not Cuba, Havana; Dejeuner avec Marubi, Belvedere 21, Vienna; Ardhja Award, Galeria Plan B Cluj-Napoca; Autopia Cycle, Eliava Market, Tbilisi; The Office Tirana, National Gallery, Tirana, and Museo Orientale, Torino. She is also the co-founder of BULEVARD, Art and Media Institution in Tirana and co-organizer of the Off-Season Residency in Radhima, Vlora.

During her stay in the Uje Wine Bar, Donika set up an installation "Quake", a work that refers to the search for a safe space in the situations of earthquakes and pandemics. Her work "BIA" that deals with the relationship between public and private and care for a shared space, was also shown in the exchange office.



TEODORA



NIKČEVIĆ

8.2. – 13.2.2021.

22

Teodora Nikčević (1986.) diplomirala je na Fakultetu likovnih umjetnosti Univerziteta Crne Gore i trenutno pohađa studij Transdisciplinarne humanistike i teorije umjetnosti na FMK u Beogradu. Izlagala je na samostalnim i skupnim izložbama u zemlji i inozemstvu. Sudjelovala je u nekoliko međunarodnih projekata te u rezidencijalnim programima Nida Art Colony u Litvi i CAOS u Italiji. Godine 2019. bila je finalistica nagrade za mlade likovne umjetnike Milčik YVAA koju je organizirao Institut za suvremenu umjetnost (ICA) u suradnji s Residency Unlimited i uz podršku Trust for Mutual Understanding (New York, SAD). Pored aktivne umjetničke prakse, od 2011. godine radi kao kustosica u Centru savremene umjetnosti Crne Gore.

Teodora je u sklopu svog boravka na Prazninama radila na projektu "There will be no other end of the world", koji je ranije započela, a koji propituje dualnost fotografije, njenu subjektivnost i autentičnost pogleda s jedne strane, kao i tehnološki aspekt kroz materijalnu dimenziju slike, zanimajući se za načine na koje digitalne tehnologije oblikuju našu percepciju.

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DOMINISOVA 9

Teodora Nikčević (1986) completed her bachelor studies at the Faculty of Fine Arts of the University of Montenegro and is currently pursuing Master degree in Transdisciplinary Humanities and Theory of Art program at the FMK in Belgrade.

She exhibited in solo and group exhibitions at home and abroad. She participated in several international projects and in the artist in residency programmes: Nida Art Colony in Lithuania and CAOS in Italy. In 2019 she was the finalist of the Award for young visual artists Milčik YVAA organized by the Institute of Contemporary Arts, ICA in collaboration with the Residency Unlimited and supported by the Trust for Mutual Understanding (New York, USA). In addition to the active artistic practice, she has been working since 2011 as a curator in the Center of Contemporary Art of Montenegro. During her stay, Teodora worked on the project "There will be no other end of the world", which she started earlier, examining the duality of photography, its subjectivity and authenticity of view, as well as the technological aspect through the material dimension of the image, focusing on the ways in which digital technologies shape our perception.



I V A N A



R A D O V A N O V I Ć

8.2. – 13.2.2021.

26

Ivana Radovanović (1983.) diplomirala je 2006. na Fakultetu likovnih umjetnosti na Cetinju, a doktorirala 2016. godine na Fakultetu likovnih umjetnosti u Beogradu. Dobitnica je Fulbrajtove stipendije za post-doktorsko istraživanje (2018./19.) i dobitnica Silvermine Fulbright Art Rezidencije za 2019., New Canaan, CT. Boravila je i na rezidencijama u Slovačkoj, Cipru, Finskoj i Austriji. Izlagala na mnogo-

brojnim izložbama u zemlji i inozemstvu te je predstavljala Crnu Goru na 57. Venecijanskom bijenalu. Dobitnica je brojnih nagrada i priznanja, a od 2006. godine radi kao suradnica u nastavi na Fakultetu likovnih umjetnosti na Cetinju.

Tijekom svog boravka Ivana je radila na prostornoj instalaciji koristeći isključivo materijal pronađen i dostupan joj u samom prostoru, intervenirajući tako u funkciju i oblik tapas bara koji je služio kao atelje.

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D O M I N I S O V A 4

Ivana Radovanović (1983) graduated in 2006 at the Faculty of Fine Arts in Cetinje, and received her PhD in 2016 at the Faculty of Fine Arts in Belgrade. She is the recipient of the Fulbright Post-Doctoral Research Fellowship (2018/19) NY, and the winner of the Silvermine Fulbright Art Residency for 2019, New Canaan, CT. She also participated in residences in Slovakia, Cyprus, Finland and Austria. She has exhibited at numerous exhibitions in the country and abroad and represented Montenegro at the 57th Venice Biennale. Ivana has won numerous awards and recognitions, and since 2006 she has been working as a teaching associate at the Faculty of Fine Arts in Cetinje.

In Split, Ivana worked on a spatial installation using only the material found and available to her in the space, thus intervening into the function and the shape of the tapas bar that she was using as her studio.



M A R K O



G U T I Ć
M I Ž I M A K O V

1 4 . 2 . — 2 0 . 2 . 2 0 2 1 .

3 0

Marko Gutić Mižimakov (1992.) diplomirao je nove medije na Akademiji likovnih umjetnosti u Zagrebu. Eksperimentirajući s animacijom, pokretom, performansom i tekstom, digitalne slike u njegovim radovi-

ma djeluju kao fizički agensi afektivnog prijenosa između tijela. U trenutnom radu, istražujući strojno učenje, zanimaju ga poveznice između queernessa i stvaranja slika. Živi i radi u Zagrebu gdje je pokrenuo projekt Čvorište (The Hub) - godišnju publikaciju popraćenu programom eksperimentalnih, efemernih i hibridnih umjetničkih praksi čiji je domaćin GMK (od 2019.). Često surađuje s kazališnom skupinom Kik Melone, kolektivima queerANarchive i DISCOllective, audiovizualnim umjetnikom Nikom Pećarinom i koreografkinjom Sonjom Pregrad.

Marko je boravak u turističkoj agenciji iskoristio za rad na istraživanju mogućnosti strojnog učenja i digitalne slike u odnosu na prostor, a u sklopu njegovog artist talk-a prikazan je i rad nastao u suradnji s Karen Nhea Nielsen, AmpersandG8 i LilySlava "Thank you for being here with me" koji je producirala Galerija VN iz Zagreba.

3 1

D O M I N I S O V A 9

Marko Gutić Mižimakov (1992) holds an MA degree in New Media from the Academy of Fine Arts in Zagreb. By experimenting with animation, movement, performance and text, in his work, digital images act as corporeal agents of affective transmission between bodies. In recent works, by exploring machine learning he is dealing with the interconnection of queerness and image making. He lives and works in Zagreb where he initiated the project Čvorište (The Hub) – a yearly publication accompanied by a programme of experimental, ephemeral and hybrid art practices hosted by GMK (2019 -onwards). He often collaborates with devised theatre group Kik Melone, collectives queerANarchive and DISCollective, audio-visual artist Nika Pečarina and choreographer Sonja Pregrad. Marko used his stay in the travel agency to research the possibilities of machine learning and digital imagery in relation to space. As part of his artist talk, his work "Thank you for being here with me" was shown - created in collaboration with Karen Nhea Nielsen, AmpersandG8 and LilySlava, and produced by the VN Gallery from Zagreb.



BOJAN



KOŠTIĆ

15.2. — 20.2.2021.

34

Bojan Koštić (1988.) magistrirao je na odsjeku kroatologije pri Hrvatskim studijima. Paralelno studira i latinski jezik i književnost te stječe titulu prvostupnika hrvatskog latiniteta. Aktivni je član na nezavisnoj kulturnoj i civilnoj sceni, a trenutno radi kao voditelj ureda AK galerije. Suosnivač je i programski voditelj Festivala izvedbenih umjetnosti i kazališta. Bavi se fotografijom, videografijom, dizajnom i performansom. Fokus njegovog umjetničkog rada je jezik u širem smislu. Izlagao je na nekoliko skupnih i samostalnih izložbi, među kojima su izložbe u KKC Pixel, 2018.; Gradska Galerija Labin, 2018.; Festival Perforacije, Koprivnica, 2018.; Drava Art Biennale, MLU Osijek, 2018.; Galerijski centar Varaždin, 2018.; AK galerija; Scheier, Čakovec, 2020.; Galerija Prozori, Zagreb, 2020.; Salon Galić, Split, 2020.; NMG Praktika, Split. Finalist je nagrade Radoslav Putar 2020.

Bojan je svoj rezidencijalni boravak u suvenirnici iskoristio za iskušavanje novih načina rada. Odredio si je cilj da u šest dana boravka, šest sati dnevno piše kratke izjave, ideje, intimne ili poetske misli, kreirajući tako site-specific tekstualnu instalaciju.

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BOSANSKA 4

Bojan Koštić (1988) holds an MA degree in Croatology, Croatian Studies. He also studied Latin language and literature and obtained a BA degree in Croatian Latin. He is an active member of the independent cultural and civil scene, currently working as the office manager of the AK Gallery. Bojan is also the co-founder and program manager of the Festival of Performing Arts and Theater. He works with photography, videography, design and performance. The focus of his work is language in a broader sense. Koštić exhibited in several group and solo exhibitions, including: KKC Pixel, 2018; Labin City Gallery, 2018; the Perforations Festival, Koprivnica, 2018; Drava Art Biennale, MLU Osijek, 2018; Gallery Center Varaždin, 2018; AK gallery; Scheier, Čakovec, 2020; Prozori Gallery, Zagreb, 2020; Salon Galić, Split, 2020; NMG Praktika, Split. He was the finalist of the Radoslav Putar award in 2020.

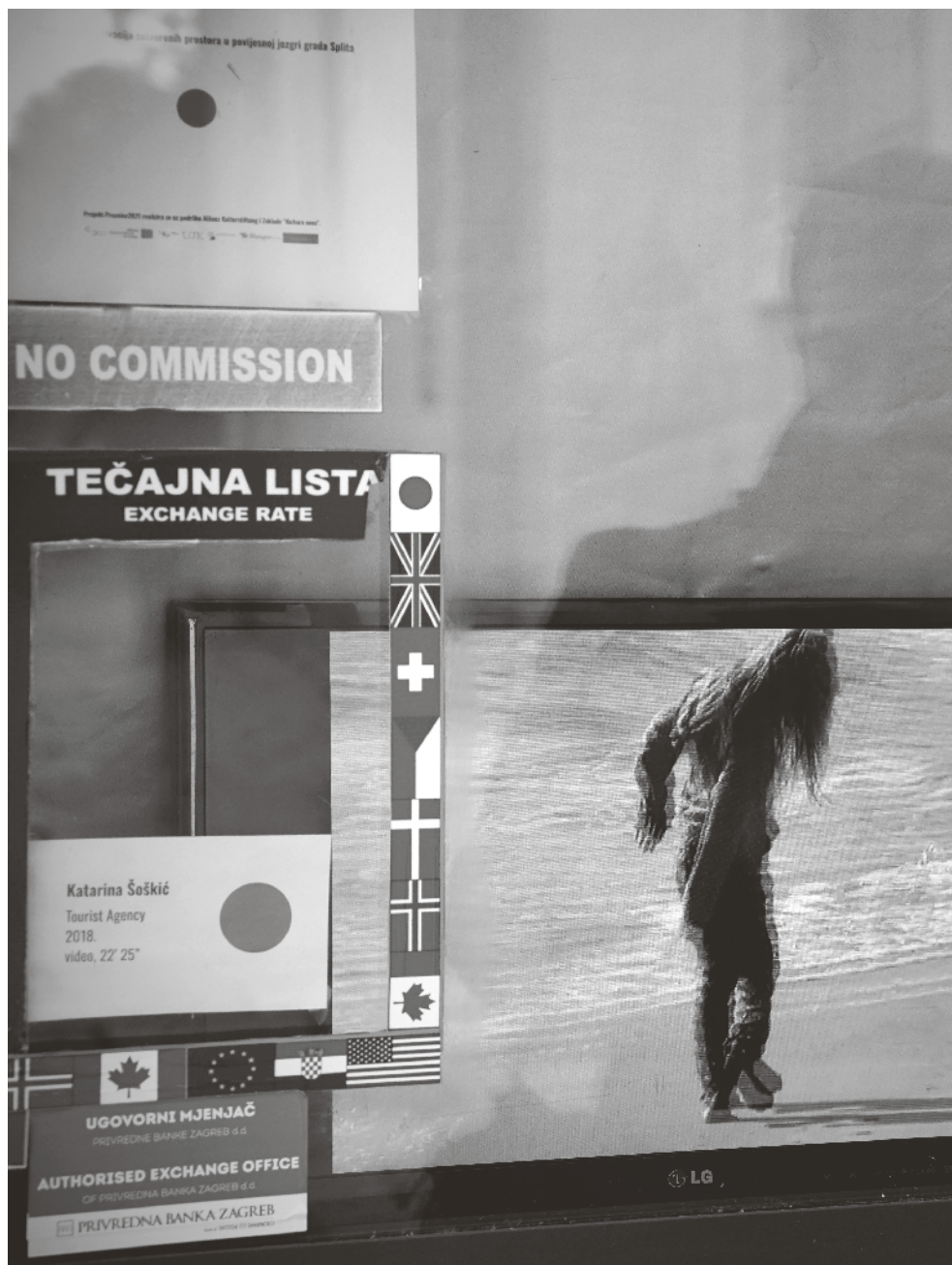
Bojan used his residential stay in the souvenir shop to explore new ways of working. He set himself the goal of writing short statements, ideas, intimate or poetic thoughts during six days, for six hours per day, which resulted in creating a site-specific textual installation.



O N C I R C L I N G

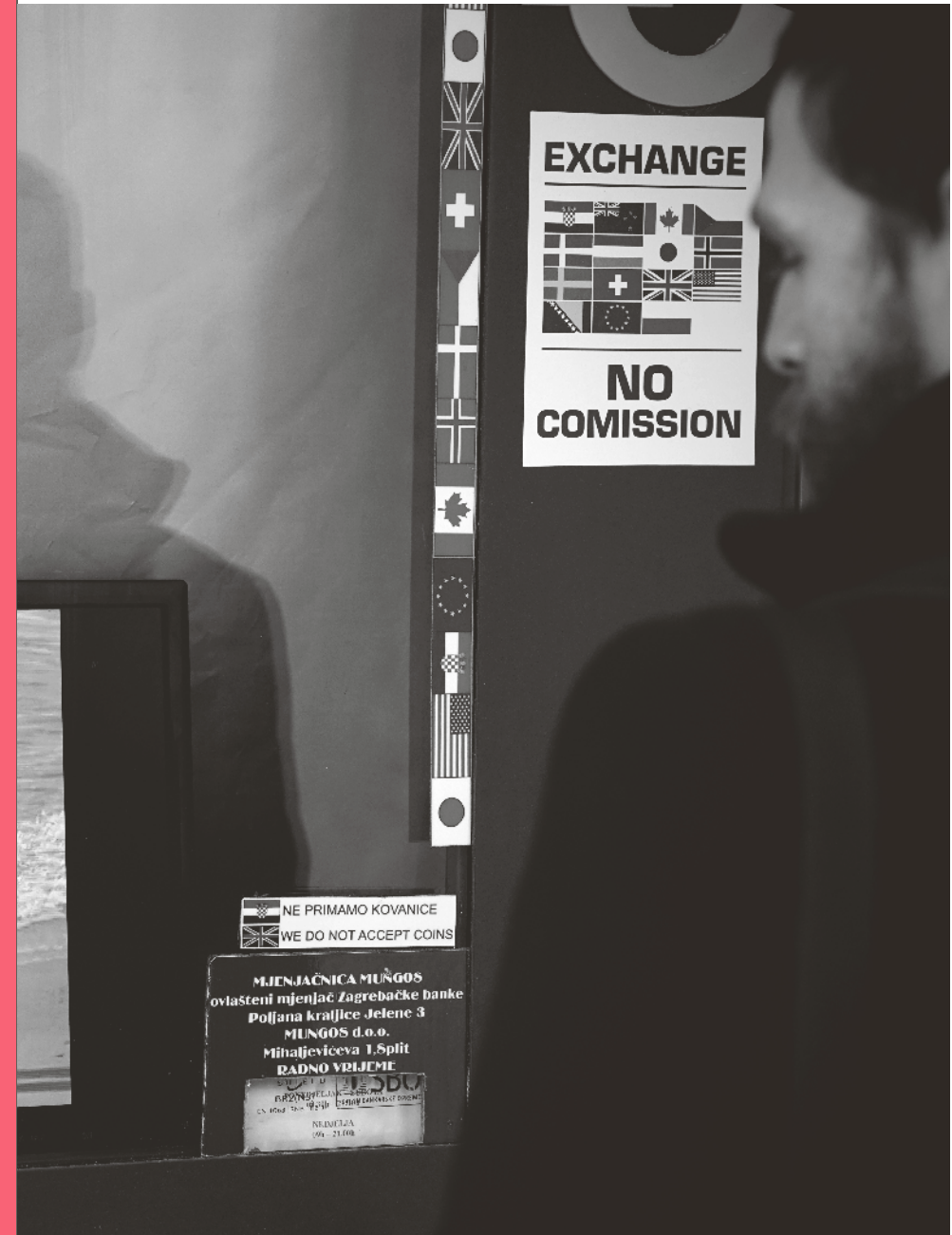
Prvog dana programa Praznine2021 razgovarale smo s Katarinom Šoškić, umjetnicom i fotografkinjom iz Beograda, koja trenutno živi u Beču, a čiji je video rad "Tourist Agency", odabran za prilike ovog projekta, reproduciran u prostoru mjenjačnice. Osim o dosadašnjem umjetničkom djelovanju, razgovarale smo i o njezinom aktualnom umjetničkom istraživanju "The Tourist: zones, seasons and fields in-between", u kojem Šoškić progovara o specifičnosti turističkih krajolika i turističkog pogleda u domeni fotografije te poveznici između vlastitih turističkih iskustava s onima fotografkinje i istraživačice. Njezini umjetnički interesi sežu u područje propitivanja slike, načina na koji bi se narativne karakteristike slike mogle iskoristiti za ispitivanje društvenih struktura. Šoškić koristi fotografiju i tekst kako bi istražila i analizirala društvene fenomene, kulturu i subkulturu, utjecaje tradicije i povijesti, konstrukcije društvenih uloga te temeljne psihološke mehanizme. Najzahtjevnijim u radu autorica smatra zauzimanje određene pozicije, mogućnosti mijenjanja gledišta i propitivanja raznolikosti mogućih istina. Navedeno istraživanje Šoškić provodi od 2016. godine u sklopu doktorata na Fakultetu primijenjenih umjetnosti u Beču. Paralelno radi kao fotografkinja u području portretne, modne i reportažne fotografije.

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KATARINA ŠOŠKIĆ

On the first day of the Voids2021 programme we had the conversation with Katarina Šoškić, an artist and photographer from Belgrade currently living in Vienna, whose video work, "Tourist Agency", selected for the occasion of this project, was reproduced in the exchange office. In addition to her previous artistic work, we discussed and presented her current artistic research "The Tourist: zones, seasons and fields in-between". In this work, she deals with the specifics of tourist landscapes and tourist views in the field of photography as well as the link between our own tourist experiences with those of photographer and researcher. Her artistic interests revolve around questioning the image, the way in which the narrative features of the image could be used to examine the social structures. Šoškić uses photography and text to explore and analyse social phenomena, culture and subculture, the influence of tradition and history, the construction of social roles, and basic psychological mechanisms. Her biggest challenge is to take a certain position, possibly change the point of view and question the diversity of possible truths. Katarina has been conducting this research since 2016 as part of her doctorate at the Faculty of Applied Arts in Vienna. Simultaneously, she works as a photographer in the field of portrait, fashion and reportage.





M I S P L A C E D

Radionica performansa Tanje Ostojić okupila je ukupno pet polaznica, odabranih putem javnog poziva, a to su bile redom: Mia Bradić, Ines Borovac, Katarina Duplančić, Lissette Nicole Josseau i Alejandra Robles Sosa, a u izvođenju performansa pridružile su im se i voditeljica radionice, kao i članice tima CHC-a. Javna prezentacija na kojoj su predstavljeni rezultati radionice održala se 8. travnja u Amfiteatru Doma mladih, pri čemu su sudionice iznijele refleksije nakon izvedenih performansa. U fazi postprodukcije izrađen je video zapis svakog performansa, a svaka sudionica pripremila je tekst o svom radu, procesu i motivaciji. Videi performansa objavljena su na "Misplaced Women?" Vimeo kanalu, a dvojezični tekstovi na "Misplaced women?" blogu.

W O M E N ?

Tanja Ostojić's performance workshop attended five participants, selected on the basis of an open call: Mia Bradić, Ines Borovac, Katarina Duplančić, Lissette Nicole Josseau and Alejandra Robles Sosa, while the workshop leader and CHC team members also joined for the performance. A public presentation showcasing the results of the workshop was held on April 8th in the Amphitheater of the Youth Center (Dom Mladih), with participants sharing reflections after their performances. In the post-production phase, a video of each performance was created, and every participant prepared a text about their work, the process and motivation. Video performances are posted on Misplaced Women? Vimeo channel, and bilingual texts on "Misplaced Women?" blog.

“Misplaced Women?” je umjetnički projekt Tanje Ostojić koji se sastoji od performansa, serija performansa, radionica i delegiranih performansa, a koji traje od 2009. godine, stoga nam je bilo izuzetno drago da smo postale dio ovog značajnog projekta, a posebice što smo uspjele okupiti sudionice različitih profila koje su ispričale svoje priče i svojim performansima dotakle brojne teme i otvorile neka važna pitanja.

Radionica “Misplaced Women?” održana je kao dio programa projekta Praznine2021 koji se, između ostalog, bavi i pitanjem prostora, stoga nam je rad u javnom prostoru bio nadasve prirodan slijed programa. Iako smo do sada u okviru projekta djelovale pretežno u privatnim prostorima, ili onima na granici javnog i privatnog (s povremenim „izletima“ u onaj potpuno javni – kao, primjerice, tijekom prošlogodišnjeg performansa Mie Kevo „Common Sense“),

“Misplaced Women?” is an art project by Tanja Ostojić consisting of performances, series of performances, workshops and delegated performances, which has been running since 2009, so we were extremely glad to be part of this distinguished project, especially because we managed to gather participants from different profiles and generations, who told their stories, touched upon numerous topics and opened some important questions with their performances.

“Misplaced Women?” workshop was held as part of the programme of the project Voids2021, which, among other things, deals with the issue of space, so our work in the public space was above all a natural development of the programme. Although so far within the project we have operated mainly in private spaces, or those on the border

ovogodišnje izdanje Praznina odlučile smo obogatiti aktivnostima u javnom prostoru. Javni prostor, koji po svojoj definiciji sugerira nešto svima dostupno, ipak uključuje ograničenja (primjerice, određena epidemiološkim mjerama ili pak gradskim pravilnicima), a koja ukazuju na određenu moć nad prostorom onih koji postavljaju ta ograničenja. Istodobno odgovarajući na ta ograničenja i izazivajući ih, performans je u ovom smislu dijalog s gradom, sa značenjima njegovih mjesta i javnim prostorom koji je sam po sebi već snažno performativan. Kao organizacija koja od svog osnutka djeluje bez fizičkog prostora za rad (hub-a), naviknule smo aktivnosti provoditi nomadski – u prostorima drugih organizacija, kafićima, suvenirnicama, restoranima. Izlazak i djelovanje u javnom prostoru u našem se radu ot-

of public and private (with occasional “trips” to the completely public – as, for example, during last year’s performance of Mia Kevo’s “Common Sense”), in this year’s edition we chose to enrich activities in the public space. Public space, which by definition suggests something accessible to all, nevertheless includes restrictions (for example, determined by pandemic measures or city regulations), which indicate a certain power over the space of those who set these restrictions. At the same time responding to these constraints and challenging them, performance is in this sense a dialogue with the city, with the meanings of its places and public space that is in itself already strongly performative.

As an organization that has been operating without a physical space for work (hub) since its foundation, we are used to carrying out activities nomadically – in the premises of other organizations, cafes,

kriva kao jedna savršeno logična opcija. Ipak, javni prostor u pandemiji poprima dodatnu ulogu ili, konkretno, u našem primjeru, dobiva na važnosti — s obzirom na postojeće epidemiološke mjere i ograničenost kapaciteta zatvorenih/privatnih prostora, primorane smo koristiti javni prostor u svom radu ako želimo provesti određene aktivnosti. S prvim izazovom ne-imanja vlastitog prostora susrele smo se već prvog dana radionice, kada je održan uvodni razgovor i upoznavanje sudionica, kako međusobno, tako i s metodologijom rada. S obzirom na kišu, boravak na otvorenom bio je otežan pa smo ovaj uvodni dan provele na stepenicama trijema Galerije umjetnina, gdje smo saznale više o samom projektu "Misplaced Women?", o različitim načinima sudjelovanja u istom te dogovorile okvirne smjernice za sutrašnji rad. Sudionice su dobile upute da do sljedećeg susreta

souvenir shops, restaurants. Going out and acting in a public space in our work is a perfectly logical option. However, public space in a pandemic takes on an additional role or, more specifically, in our example, gains in importance — given the existing epidemiological measures and limited capacity of closed / private spaces, we are forced to use public space in our work if we want to carry out certain activities. We met the first challenge of not having our own space on the first day, when the introductory conversation was held and the participants were introduced, both to each other and to the work methodology. Due to the rain, staying outdoors was difficult, so we spent this introductory day on the stairs of the porch of the Fine Arts Gallery, where we learned more about the project "Misplaced Women?", about different ways to participate and agreed on



guidelines for the work on the following day. Participants were given instructions to think about their performance until the next meeting and to choose the personal items they want to use.

On the second day of the workshop, we met in the temporary office of "Voids" — Diocletiano souvenir shop in Bosanska 4. Some of the participants already had a clear picture of what they wanted to do, while the rest of the details formed in the later stage — even literally — being related to locations, as well as specific elements of individual performances. It was interesting to follow the process of developing the very idea of performance that was then taking place.

razmisle o svom performansu i da odaberu osobne predmete koje žele koristiti u njemu.

Drugog dana radionice susrele smo se u privremenom uredu "Praznina" - suvenirnici Diocletiano u Bosanskoj ulici. Neke od sudionica imale su već jasnu sliku o onome što žele izvesti, dok se većina detalja iskristalizirala u hodu - pa i doslovnom - kako onih vezanih za lokacije, tako i specifičnih elemenata pojedinih performansa. Bilo je zanimljivo pratiti proces razvoja same ideje performansa koji se pritom odvijao.

U konačnici, izabrana su mjesta od osobitog društvenog i povijesnog značaja. Najprije, Peristil - kao mjesto moći, u performansu Tanje Ostojić poslužio je kao mjesto s kojeg žena progovara s „pozicije moći“ u doslovnom smislu, pritom otvarajući javni prostor za izražavanje traume i suočavanje s njom unutar njega.

One of the main principles of the "Misplaced Women?" Platform, community building and building of the safe space for the realization of performances, was reflected in the fact that workshop participants, leaders, organizers, as well as friends of the organisation and gallery formed a dozen women and girls who moved around the city and supported each other especially in the process of the actual performances, collaborating on a creative and organizational level and participating in the works of other participants when it made sense, as well as giving feedback during discussions after each of the performances. By participating in this project, we have all become part of a large international community and were invited to join future international activities and meetings such as Misplaced Community performance weekends, exhibitions and gatherings.

Drugačija konotacija Peristila proizašla je iz performansa Ines Borovac - okrenute leđima zvoniku svetog Duje, koji se u svom maskularnom obliku nadvio nad krhko žensko tijelo, ogoljeno i izloženo buri i hladnoći.

Rivu kao mjesto izlaganja vlastite osobnosti i mjesto vrednovanja (žene) iskoristila je u svom performansu Nicole Lissete Josseau, pozvavši da simbolično ostavimo sve ono što nam pripada i konstruirati naš identitet. Zanimljiva je ovdje korelacija s komercijalnom galerijom ili sajmom, gdje se, a u ovom slučaju humanoidni, eksponati izlažu, promatraju i vrednuju na temelju izloženog.

Dva mjesta – autobusna stanica i trajektna luka, kao mjesta tranzicije, prelaska, kretanja, simboli su nomadskog života. Postala su to mjesta ekspresije onih koji su primorani putovati (Mia Bradić) i onih koji traže načine za ostanak (Alejandra Robles Sosa).

Finally, places of particular social and historical significance were selected, each corresponding to a particular performance. First, Peristil – as a place of power, in Tanja Ostojić's performance "On Attempts at Rape" collaborating with Mia Bradić and Alejandra Robles Sosa, served as a place from which a woman is speaking from a "position of power" literally, while opening the public space to expression of trauma while facing with it within that space.

A different connotation of the Peristil came from the performance by Ines Borovac – with her back turned to the bell tower of Saint Doimus, which in its masculine form towered over the fragile female body, naked and exposed to the storm and the cold.

Riva as a place of display of our own personality, like a catwalk, a place of validation (of women) was used in performance by Nicole Lissete Josseau, inviting us to symboli-

Jedini izmješten iz centra grada, performans Katarine Duplančić, održan na platou ispred Doma mladih, dotaknuo se tema prekar-nog rada kulturnih djelatnika/ca i nemogućnosti odvajanja pri-vatnog i profesionalnog.

Konačno, naš performans, "Misplaced Organization?" čin je borbe za prostor djelovanja. Bilo je to jedino poigravanje s partituroom za izvođenje performansa br. 2: držanje natpisa u okviru radionice, dok su se performansi Nicole, Alejandre i Mie odvili prema parti-turi za izvođenje performansa br. 1: raspakivanje osobne torbe. Partiture su poslužile kao orijentacija i okvir, a konačna forma performansa mogla se razviti unutar ili izvan njih.

Za participaciju od strane javnosti uglavnom su bili zaslužni turisti, što nas nije iznenadilo.

Iz našeg iskustva, lokalni ljudi uglavnom su

finally leave everything that belongs to us as a decor and constructs our external identity. An interesting link here can be made with a commercial gallery or fair, where, in this case humanoid exhibits are on display, observed and evaluated as objects.

Two places — the bus station and the ferry port, as places of transi-tion, crossing, movement, are symbols of nomadic life. They have become places of expression for those who are forced to travel (Mia Bradić) and those who are looking for ways to stay (Alejandra Robles Sosa).

The only performance moved from the city center, the perfor-mance of Katarina Duplančić, held on the plateau in front of the Youth Center (Dom Mladih), dealt with the topic of the precarity of cultural workers and the inability to separate private and pro-fessional spheres.

ili zatečeni, ili oklijevaju, ili potpuno (i najčešće, a što se obično događa nakon prvotne zatečenosti) ignoriraju. To je osobito doš-lo do izražaja u performansu Nicole. Ona je tako postala samo još jedan eksponat, gotovo instantno predmet promatranja, s ponešto oklijevajućim interesom, ali bez stvarnog pridruživanja izvedben-om činu ili pak propitkivanja o čemu je točno riječ. Iznalaženje novih metoda za poticanje participacije pokazuje se kao nužnost; ipak, i najmanje pomake po tom pitanju, u vidu individualnih do-prinosa, vidimo kao značajan korak.

Širok raspon čitanja i interpretacija utječe na naše razumijevanje javnog prostora, ali i odnosa prema njemu. Moramo se konstantno podsjećati da to može biti prostor izražavanja i prostor slobode, ali da je još uvijek prostor u kojem se odnosi moći itekako manifesti-raj. Stoga svako izmještanje iz njega treba zauvijek propitivati.

Finally, our performance, "Misplaced Organization?" is an act of struggle for the space of action. It was the only performance with-in the workshop with the score to perform no. 2: holding inscrip-tions, while the performances of Nicole, Alejandra and Mia took place according to the score for the performance no. 1: unpacking the personal bag. The scores served as an orientation and a frame, and the fi-nal form of the performance could be developed inside or outside of them.

Tourists were mostly those participating as public, which did not surprise us. From our experience, local people are mostly either surprised, or hesitant, or completely ignorant (what usually oc-curs after the initial surprise). This was particularly evident in Nicole's performance. Thus, she became just another exhibit, al-



most instantly the subject of observation with somewhat hesitant interest, but without actually joining the performance act or questioning what exactly it was about. Finding new methods to encourage participation is proving to be necessary; however, we consider these individual contributions a significant step and progress.

A wide range of possibilities of reading and interpretation affects our understanding of public space but also our relationship to it. We must constantly remind ourselves that this can be a space of expression and a space of freedom, but that it remains a space in which power relations are very much visible. Therefore, any displacement from it should be questioned evermore.

O VODITELJICI RADIONICE

Tanja Ostojić (1972.) je priznata umjetnica performansa i interdisciplinarna umjetnica rođena u Jugoslaviji, bazirana u Berlinu i Beogradu, s angažiranim umjetničkim djelima u feminizmu i migracijskoj politici. Uključuje se kao lik u performansima i koristi se raznim medijima u svojim umjetničkim istraživanjima, istražujući tako društvene konfiguracije i odnose moći. Djeluje pretežno iz perspektive žene migrantice, unutar specifičnog društvenog konteksta. Pristupi njenom radu definirani su političkim pozicioniranjem i integracijom recipijenta. Od 1994. godine predstavlja svoj rad na brojnim izložbama, festivalima i mjestima širom svijeta. Držala je predavanja, razgovore, seminare i radionice na akademskim konferencijama i na umjetničkim sveučilištima širom Europe i u Americi.

ABOUT THE WORKSHOP LEADER

Tanja Ostojić (1972) is a renowned Berlin and Belgrade based, Yugoslavian born performance and interdisciplinary artist whose artworks engage with feminism and migration politics. She includes herself as a character in performances and uses diverse media in her artistic researches, thereby examining social configurations and relations of power. She works predominantly from the migrant woman's perspective, from within specific social contexts. The approaches of her work are defined by political positioning and the integration of recipients. Since 1994 she presented her work in numerous exhibitions, festivals and venues around the globe. She has given talks, lectures, seminars and workshops at academic conferences and at art universities around Europe and in the Americas.

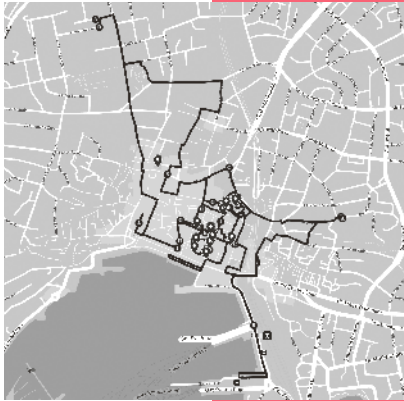
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Alternative reality workshop consists of creation of a collective imaginary that offers an alienated view of real spaces and dissolves the possibility of reinterpreting our reality.

In the first part of the workshop, using the methodology of LARP games, together we tried to reach a consensus on who we are, what we are and why we are here. This scenario, before we upgraded it, implied several conditions: one of them is that we are aware

Radionica alternativne stvarnosti koncentrirana je oko stvaranja kolektivnog imaginarija koji nudi očuđeni pogled na realne prostore i rastvara mogućnost reinterpretacije naše stvarnosti. U prvom dijelu radionice, koristeći se metodologijom LARP igara, zajedno smo pokušali postići konsenzus oko toga tko smo, što smo i zašto smo ovdje. Taj scenarij, prije nego što smo ga započeli nadopunjavati, podrazumijevao je nekoliko

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uvjeta: jedan od kojih je taj da budemo svjesni pozicije potpunih stranaca u Splitu i da je usvojimo kao inherentnu kvalitetu. Drugi uvjet je bio da se ne oslanjamo na faktografske podatke i ono što nominalno poznajemo kao identitet i povijest Mediterana i Splita, već da inzistiramo na potpuno alieniranom pristupu koliko god je to moguće. U tome nam je pomogla i treća okosnica; zamislit ćemo da smo bića koja nisu primarno vizualna.

of the position that we are absolute foreigners in Split and that we adopt this as an inherent quality. The second was that we would not rely on factual data and what we nominally know as the identity and history of the Mediterranean and Split but would instead insist on a completely alienated approach as much as possible. The third premise contributes to this, as we imagine ourselves as beings who are not primarily visual. Instead of relying on visual inputs, we tried to build the

Umjesto oslanjanja na vizualne signale, pokušali smo izgraditi priču i povijest nas kao skupine bića koja su stigla u Split te doživjeti ga i istražiti kroz osjetila dodira i sluha.

Kao turistička destinacija, Split je primarno iščitavan kroz leće kamera na mobitelima i proučavanje informativnih tabli, a kretanje je uskim i ljudima prepućenim ulicama orijentirano na mimoilaženje, izbjegavanje i smanjivanje bilo kakve forme taktilnosti. Naš cilj bio je obrnuti tu logiku tako što smo zaoštrili naša druga osjetila i pokušali doživjeti grad kroz njegove vibracije, jeke, nabore površine te se direktno suočiti s osjećajem gužve i gužvanja.

Kako bismo se mogli uživjeti u tu ulogu, kroz igru smo formirali i dogovorili koji je to naš novi identitet i zašto smo se zatekli na ulicama, ni više

story and history of us as a group of beings who arrived to Split; experience it and explore through the senses of touch and hearing. As a tourist destination, Split is primarily read through camera lenses on mobile phones and through information boards, while movement through narrow and crowded streets means passing, avoiding and reducing any form of tactility. Our goal was to reverse that logic by sharpening our other senses and trying to experience the city through its vibrations, echoes, wrinkled surfaces, and directly confront the feeling of crowding and crumpling. In order to be able to enjoy this role through the game, we established and agreed on what our new identity is and why we found ourselves on the streets, no more and no less, than Split. Thus, the first part of the workshop is preparation for

ni manje, nego Splita. Drugim riječima, prvi dio radionice priprema je za njen drugi dio i samu šetnju: transformirali smo se i uživaljivali u naša "strana tijela" te stvarali temelje naše kolektivne priče. U drugom dijelu radionice otišli smo u samu šetnju gdje su polaznici/e iz svoje pomaknute perspektive upijali/e splitsku atmosferu. Cilj je bio da svaki/a od polaznika/ca pronade jednu točku, preciznu geografsku lokaciju za koju će osmisлити vlastiti narativ, fiktivnu namjenu ili povijest koju nitko dosad još nije prepoznao jer je živjela u nekakvoj paralelnoj, (našoj) dimenziji. U kreaciji narativa bilo je nužno i zadati barem jednu ili više uputa kako ući u tu alternativnu realnost; da bi drugi mogli vidjeti svijet našim "očima", moramo im objasniti kako i postaviti ih u našu senzoričku strukturu. Na taj način stvorili smo

the second part and the walk itself: we transformed and enjoyed our "foreign bodies" and created the foundations of our collective story.

In the second part of the workshop, we went for a walk where the participants absorbed the atmosphere of Split from their shifted perspective.

The goal was for each participant to find one point, a precise geographical location for which they would create their own narrative, fictitious purpose or history that no one has yet recognized because it "lived" in some parallel, (our) dimension. In creating narratives, it was also necessary to give at least one or multiple instructions on how to enter this alternative reality: in order for others to be able to see the world with our "eyes," we must explain how and place them in our sensory structure.

In this way, we have created a map of the city center that



mapu gradskog središta koja nalikuje scenariju igre otvorenog svijeta - svaka točka jedan je uvid više u našu alternativnu stvarnost. Priče su dokumentirane u audio formatu i prenesene u digitalni repozitorij tj. u digitalnu mapu kako bi se u budućnosti i drugi ljudi mogli prošetati našim svijetom i iskusiti ga. U mapu je uključen i prednarativ - tko je i zašto začeo ovu mapu "grada u gradu" - kako bi se osobe upoznale s pravilima njegovog kreiranja i naknadno mogle pridružiti nadopunjavanju ove fiktionalne mreže.

resembles an open-world game scenario - each point is one more insight into our alternate reality. The stories are audio documented and transferred to a digital repository, ie a digital map so that in the future others can walk through our world and experience it. The map also includes a pre-narrative - who and why conceived this "city within a city" map - so that those who get acquainted with the rules of its creation can subsequently join the replenishment of this fictional network.

ABOUT THE
WORKSHOP LEADER
Lucija Klarić (1994) graduated
dramaturgy at the Academy of
Dramatic Arts in Zagreb. In her
artistic work, she deals with
dramatic writing, screenwriting,
works as a playwright and
director of plays and concert
readings, and on a theoretical
and practical level she works
with alternative, theatrical
practices. As part of her graduate
studies, she worked on her
own project "Escape Theater",
which investigates performance
and activist potential
in a commercial escape game,
and theoretically analyzed
the aesthetics of participatory
art forms. Currently, she is
performing an artistic research
entitled "Rules of the
Game - Tools for Participatory
Theater".

LUCIJA KLARIĆ

OVODITELJICI
RADIONICE
Lucija Klarić (1994.) diplomirala je dramaturgiju pri Akademiji dramske umjetnosti u Zagrebu. U umjetničkom radu bavi se dramskim pisanjem, scenaristikom, radi kao dramaturginja i redateljica na predstavama i koncertnim čitanjima te se na teorijskoj i praktičnoj razini bavi alternativnim kazališnim praksama. U sklopu diplomskog studija radila je na vlastitom projektu "Escape teatar" koji u komercijalnoj escape igri traži izvedbeni i aktivistički potencijal te teorijski analizirala estetiku participativnih umjetničkih formi, a trenutno provodi umjetničko istraživanje pod naslovom "Pravila igre - alati za participativni teatar".

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A NEW PLACE IN WHICH I FELT MOST COMFORTABLE, SINCE YOU KNOW,
THE LIGHT THERE WAS MOST FAMILIAR WITH MY EYES. BUT, NOT ONLY
THAT, IT IS THE PLACE I FIND MOST CURIOUS.
THIS PLACE MUST BE QUITE IMPORTANT FOR THESE PEOPLE BECAUSE
THERE ARE SO MANY THINGS. YOU SEE, I REALLY BELIEVE THAT THEY
WORSHIP MANY DIFFERENT, SMALL AND USUALLY SHINY THINGS.
THEY MUST BE VERY FOND OF THE PIECES OF THEIR TOWN TOO SINCE
THEY LIKE TO REPRESENT IT IN MANY DIFFERENT WAYS AND COLOURS.
WHAT IS EVEN MORE INTERESTING, THEY, THE PEOPLE THERE ARE ALL
ACTING LIKE THEY ARE SEEING ALL OF THIS FOR THE VERY FIRST TIME,
AMAZING, RIGHT?! SUCH AN INTERESTING SPECIES. SO THIS DARKISH
PLACE MUST BE VERY SACRED TO THEM. FURTHERMORE, EVERY
LITTLE OBJECT HAS A NUMBER! I REALLY BELIEVE THIS IS THEIR MOST
HIGHEST, MOST IMPORTANT PLACE/THINGS THEY FOLLOW, PRAY TO,
LISTEN AND CONSUME.
OTHER THAN THAT, I NOTICED THEY ARE QUITE DIFFERENT CULTURE/
SPECIES THAN WE ARE. THEY ARE NOT REALLY AWARE OF THEIR
BODIES, SPACE AROUND THEM, SOUNDS, LIGHT... QUITE THE OPPOSITE,
THEY ARE ALL ACTING LIKE THIS DOESN'T EVEN EXIST... I WONDER,
HOW THEY CAN LIVE...? THEY ARE NOT VERY MUCH "BODY SMART", NO?
DON'T YOU THINK, YOU KNOW LIKE, PROPRIOCEPTIVE... HMM.
AH, AND ALSO THE NATURE THAT IS AROUND, I FEEL THEY ARE NOT
VERY CONNECTED, TOO BAD, SINCE IT IS REALLY NICE. SO, I WONDER,
MAYBE THE LITTLE SHINY OBJECTS AND THIS DARK PLACE HELP THEM
SOMEHOW.

MIA ŠTARK

P O S V O J I

P R O S T O R

A D O P T A

S P A C E

U okviru programa Praznine2021, osim pretvaranja prostora u staroj gradskoj jezgri u otvorene ateljee odabranih umjetnika/ca, kroz otvoreni kalendar omogućili smo svim građanima i drugim organizacijama civilnog društva u Splitu i šire da se pridruže inicijativi, "posvoje" jedan od prostora i oblikuju grad zimi.

In the framework of the programme Voids2021, in addition to converting spaces in the old town into the open studios of selected artists, through an open calendar we allowed all citizens and other civil society organizations in Split and beyond to join the initiative, "adopt" one of the spaces and shape the city in winter.

A L E N M A R I Ć

G L E D A T I N E Z N A Č I V I D J E T I

Istraživačkim projektom "Gledati ne znači vidjeti" student dizajna Alen Marić nastojao je, koristeći medij fotografije, dokučiti način percipiranja prostora. Naglasak je bio stavljen na fenomenološku percepciju prostora koja, s obzirom na duljinu boravka u prostoru, utječe na svijest o njemu. Za vrijeme tjednog boravka u posvojenom prostoru, Marić je prikupljao niz fotografija nastalih u suradnji s posjetiteljima. Prije ulaska u prostor suvenirnice posjetitelji su zamoljeni da pri prvom ulasku fotografiraju pet prizora, a potom i pet prizora nakon nekog vremena provedenog u prostoru. Proučavajući prostor kroz fotografiju, Marić je pokušao dokučiti na koji ga način percipiramo, koliko smo svjesni prostora u kojem obitavamo i što točno utječe na nas u tom vremenu.



TO LOOK DOES NOT MEAN TO SEE

With the research project “To look does not mean to see”, design student Alen Marić attempted to understand the possibilities of perceiving the space using the medium of photography. Emphasis was placed on the phenomenological perception of space which, given the length of the stay, affects the awareness of it. During his week-long use of the adopted space, Marić collected a series of photographs taken in collaboration with visitors. The visitors were asked to photograph five scenes upon entry to the souvenir shop, and then five scenes after they had spent some time in the space.

By studying the space through photography, Marić tried to understand how we perceive it, how much we are aware of the space which we inhabit and what exactly affects us at a given time.

TAMARA BUĆAN

KARTONIZIRAJ!

Izložba “Kartoniziraj!” mlade umjetnice Tamare Bućan obuhvatila je deset djela na granici crteža i skulpture, postignutih urezivanjem u karton. Suština procesa je u jednostavnosti i dostupnosti odbačenog materijala, koji se uz mnogo truda i imaginacije može pretvoriti u nešto kompleksno. Ljudska obličja prikazana na djelima odraz su mogućeg ishoda zanemarivanja reciklaže kao esencijalne dužnosti — postojanje ljudi samo u otiscima “smeća”. Naziv



projekta proizašao je iz igre riječi, spajanjem izraza karboniziranja i kartona, kod kojih prvi označava pretvaranje tvari u ugljen, a izmišljena riječ pretvaranje tvari u karton (blijedenje čovječanstva, a ostanak/prevlast otpada). Svakodnevno bacamo otpad, ne mareći što će s njim biti kad napusti naše domove. Tako se gomilanjem nepotrebnog stvorila masa tisuće puta teža od mase ukupne populacije. Zapitajmo se — kad jednog dana, neizbježno, čovječanstvo iščezne iz postojanja, želimo li da naš najveći otisak postane naše smeće?

C A R D B O R I Z A T I O N !

Exhibition by the young artist Tamara Bućan included ten artworks, in between the mediums of drawing and sculpture, created by engraving the cardboard. The essence of this process is in the simplicity and availability of discarded material, which can be turned into something complex with a lot of effort and imagination. The human forms depicted in the artworks are the reflection of a possible outcome of neglecting recycling as an essential duty – the existence of people only in the footprints of “garbage”. The name of the project comes from a wordplay by combining the terms *carbonization* and *cardboard*, in which the former denotes the conversion of matter into coal, and the fictional word signifies the transformation of matter into cardboard (the fading of humanity and the dominance of waste). Producing the waste daily, we are not concerned with what happens when it leaves our homes. Thus, by accumulating the unnecessary, we are creating a mass of garbage that is thousands times bigger than the entire population. We need to ask ourselves – when one day, inevitably, the humanity disappears, do we want our biggest imprint to be our garbage?

V I T A J O N Č I Ć & A N A M A R I A M A R A V I Ć

B O L I M E K U Ć A

Interaktivna instalacija “Boli me kuća” mladih umjetnica Ana Marie Maravić i Vite Jončić napravljena je po uzoru na društvenu igru Monopoly, doduše izmijen-



jenih pravila. Umjesto igre koja vodi cilju stvaranja monopola i kapitala, ova instalacija funkcionira kao apel na akciju predlaganja rješenja, a samim time i mijenjanja sadašnjih aktualnih problema i teških okolnosti unutar Republike Hrvatske. U instalaciji “Boli me kuća”, kuća je simbol – kolateralna žrtva problema sistema, a instalacija stavlja naglasak na metaforičko liječenje ozljede kuće kao univerzalnog simbola sigurnosti, obitelji, zajednice, pa i grada i države. Klasična igra Monopoly u svojem fokusu također ima kuću, no u ulozi objekta vrijednosti i gradnje – kućica je u Monopolyju valuta na putu do pobjede i dominacije bez nužnog sagledavanja okolnosti i posljedica. No, kao kontrast Monopolyju, instalacija “Boli me kuća” želi podržati igrače u promišljanju okoline te ih potaknuti da se ak-

tiviraju u svojoj zajednici. Interaktivna instalacija premijerno je izložena i napravljena za Praznine2021, a za vrijeme svoje splitske turneje zainteresirala je mnogo građana i unijela pozitivnu atmosferu u prostor restorana u kojem je bila smještena.

M Y H O U S E H U R T S

The interactive installation “My House Hurts” by young artists Ana Maria Maravić and Vita Jončić was formed based on the social game Monopoly, although the rules have been changed. Instead of a game that leads to the goal of creating monopoly and capital, it functions as an invitation to action - proposing solutions, thus changing the current problems and difficult circumstances within the Republic of Croatia. In the installation, the house is a symbol – a collateral victim of systemic problems, and the emphasis is placed on the metaphorical treatment of the house “injury” as a universal symbol of security, family, community, and even city and state. The classic game Monopoly also has the house in its focus, but in the role of an object of value and construction – the house in Monopoly is a currency on the way to victory and domination without necessarily considering the circumstances and consequences. As a contrast to Monopoly, the installation “My House Hurts” wants to encourage the players to reflect on their environment and to become active in their community. The interactive installation was made for the Voids 2021 and was presented for the first time in Split. It provoked interest in many citizens and brought a positive atmosphere while being played until late in the evening.



I V A M A R T I N O V I Ć

S I N E R G I J A

Izložba “Sinergija” mlade slikarice Ive Martinović obuhvatila je niz slika koje preispituju toksično djelovanje određenih supstanci na ljudsko zdravlje. Na izložbi su predstavljene slike na platnu, nastale u sklopu autoričina diplomskog rada, kao i recentnije slike na tkanini. “Oduzimanjem” pigmenta platnu, Martinović u pristupu i motivu preispituje problematiku ljudskog zdravlja i međusoban utjecaj čovjeka i ekologije. Povezanost, poput one fiziološke, prisutna je i u drugim aspektima egzistencije. Istinska sinergija čovjeka i prirode moguća je samo uspostavom balansa na globalnoj razini. Najprije uspostavom harmonije u sebi, a zatim i šire.

S Y N E R G Y

The exhibition "Synergy" by the young painter Iva Martinović included a series of paintings which examine the toxic effects of certain substances on human health. The exhibition consisted of paintings on canvas, created as part of the author's final thesis, as well as of more recent paintings on fabric. By "taking away" the pigment from the canvas, in her motives and the approach, Martinović re-examines the issue of human health and the relationship of a human and the ecology. The connection, like the physiological one, is present in other aspects of existence as well. True synergy of a human and the nature is only possible by establishing a balance on a global scale. Firstly by establishing harmony within oneself, and only then beyond.

GLORIJA LIZDE

IZRADA MEMORY QUILT - A

Memory quilt tradicionalni je ručno rađen poplun koji se izrađuje kao uspomena, memorabilija obiteljske povijesti. Tradicionalno se pri izradi popluna koristi stara odjeća, posebice ona nošena u djetinjstvu, na koju se zatim prišivaju fotografije. Popluni se obično izrađuju povodom prvog iseljavanja iz obiteljskog doma, rođenja ili smrti, obljetnica i slično. Izrađuju se u cijelosti ručnim šivanjem, a prišivanje pojedine fotografije traje između 10 i 20 minuta što dopušta da se određeno vrijeme provede gledajući, an-

alizirajući i kontemplirajući nad fotografijom, ljudima na njoj i prikazanom situacijom. Uobičajeno se u izradi popluna koriste fotografije iz obiteljskog albuma, što nije uvjet, ali je poželjno da fotografije budu od osobnog značaja. Proces šivanja vrlo brzo postaje automatiziran, ponavljanje prolaska igle kroz tkaninu i istog pokreta ruke dopušta ulazak u svojevrсно stanje transa i meditacije, otvarajući pritom prostor za dublja razmišljanja te neku vrstu razgovora s fotografijama. Na početku radionice voditeljica, fotografkinja Glorija Lizde, polaznice je upozнала s osnovama izrade memory quilt-a. Zadatak radionice bio je izraditi mali quilt u koji su polaznice ukomponirale vlastitu staru odjeću i fotografije. Radionica je trajala pet dana, a uz ugodno druženje, šalicu kave i trosatno šivanje polaznice su stekle novo iskustvo i unaprijedile svoje šivaće vještine. Naglasak radionice bio je, uz tehniku izrade quilt-a, i na razvijanju kreativnog i umjetničkog izričaja. Po završetku radionice, quiltovi su i izloženi u restoranu Uje.



MEMORY QUILT WORKSHOP

Memory quilt is a traditional handmade piece created as a souvenir, a memorabilia of family history. Traditionally, old clothes are used to make quilts, especially those worn in childhood, on which photographs are then sewn. Duvets are usually made on the occasion of the first relocation from the family home, birth or death, anniversaries and such. They are made entirely by hand sewing, and sewing an individual photo takes between 10 and 20 minutes, which allows time to be spent observing, analyzing and contemplating over the photo, the people in it and the situations they represent. Usually, photos from family albums are used in making the quilt, which is not a requirement, but it is desirable that the photos are of personal importance. The sewing process quickly becomes automated, repetitive movements of passing the needle through the fabric and the same hand gestures allow the feeling of trance and meditation, while opening space for deeper reflection and a sort of conversation with photographs. At the beginning of the workshop, the facilitator, photographer Glorija Lizde, introduced the participants to the basics of making a memory quilt. The task of the workshop was to make a small quilt in which the participants incorporated their own old clothes and photos. The workshop lasted for five days and was limited to five participants. In a pleasant company, with a cup of coffee and three hours of sewing, the participants gained a new experience and improved their sewing skills. The emphasis of the workshop was on the technique of making a quilt and on creative and artistic expression. Upon completion of the workshop, the quilts were also exhibited at the Uje restaurant.





VERONIKA ŠINDILJ

SKULPTURALNA INSTALACIJA U NASTAJANJU

“Skulpturalna instalacija u nastajanju” je, kao što sam naziv govori, svojevrsan otvoreni atelje za publiku koja na ovaj način ima priliku svjedočiti nastajanju site-specific instalacije od starih ribarskih mreža mlade umjetnice Veronike Šindilj. Autorica o radu kaže: “Kada bismo naziv djela

‘Skulpturalna instalacija u nastajanju’ promatrali kao kompletan i cjelovit identitet rada, izostavili bismo pritom priču koja iza nje ga stoji. Ono što nam se u nazivu otkriva, objektivan je opis djela čije nastajanje nije skriveno od publike. Promatrati djelo kao gotov proizvod dezintegrira ga od procesa izrade i svega onoga što on donosi, a u slučaju site-specific instalacije to je prvenstveno proces harmoniziranja djela s prostorom, transformiranje od skice do finalne prostorne kompozicije. Ako pak djelo promatramo s one poetične, misaone i suštinske strane, a u kontekstu čitavog projekta Praznine2021, ne radi se samo o oživljavanju prostora, nego i o oživljavanju životne priče s materijalom koji priča o čovjeku s malog otoka, kojemu je mreža oruđe za život. Jedinствена priča za ribara, a opet univerzalna za život na otoku. Priča o ovom čovjeku, utkana u svaku rupu te mreže, udahnuje život materijalu. Praznina tako postaje simbol života i neverbalno ispričana priča o malom i nepoznatom čovjeku i ribaru.”

SCULPTURAL INSTALLATION IN CREATION

The installation was a type of an open studio for the audience who was given the opportunity to witness the creation of a site-specific installation made out of old fishing nets by the young artist Veronika Šindilj. In the author’s words:

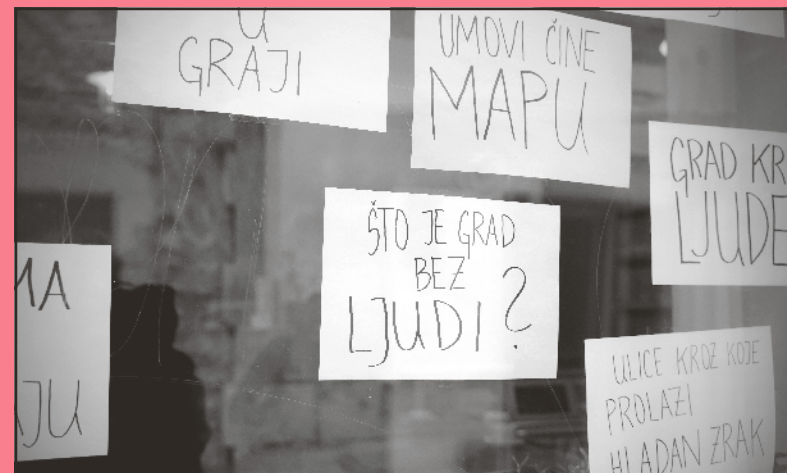
“If we were to view the title of the work as a complete and finalized identity, we would omit the story behind it. What is revealed to us in the title is an objective description of the work whose creation is not hidden from the audience. Viewing the work as a finished product disintegrates it from the process of making and all its im-

plications, and in the case of site-specific installation it is primarily the process of harmonizing the work with space, transforming from a sketch to the final spatial composition. If we look at the work from the poetic, thoughtful and essential side, and in the context of the entire Voids 2021 project, it is not only about reviving the space but also about reviving a life story with material that refers to a small island man, for whom the net is a tool for life. A unique story of a fisherman, and yet universal for island life. The story of this man woven into every hole of that net breathes life into the material. The emptiness thus becomes a symbol of life and a non-verbally told story of a small and unknown fisherman."

VALERIJA DJANJEŠIĆ &
JELENA KOVAČEV (UVEZIONICA)

ŠTO JE GRAD BEZ LJUDI?

"Što je grad bez ljudi?" radionica je uvezivanja bilježnica koju vode mlade umjetnice Valerija Djanješić i Jelena Kovačev. Bilježnica ili knjiga ujedno je intimna zabilješka misli i medij koji predstavlja uvid u stanje društva, grada i njegovih problema. Krajnji cilj radionice otvorenog tipa bilo je spajanje priče o gradu Splitu s medijem knjige. Pišući u knjigu, polaznici su ispričali svoje osobno viđenje i rekreirali viziju rodnog grada. Pritom su voditeljice polaznike radionice uputile u različite načine i vrste uvezivanja uz koje se razgovaralo o Splitu, njegovim dobrim i lošim stranama, prošlosti, sadašnjosti i budućnosti. Što se promijenilo, što je ostalo isto, koje priče skrivaju grad i njegovi ljudi?



WHAT IS A CITY WITHOUT PEOPLE?

A notebook binding workshop was led by young artists Valerija Djanješić and Jelena Kovaček. A notebook is both an intimate note of thought and a medium that represents an insight into the state of society, the city and its problems. The ultimate goal of the open workshop was to connect the story of the city of Split with the medium of the book. By writing comments in the book, the participants shared their personal thoughts and recreated the vision of their hometown. The facilitators instructed the workshop participants and enabled connections, while discussing the city of Split, its good and bad sides, past, present and future. What has changed, what has remained the same, what stories the city and its people hide? Questions and interviews were documented in written and

audio forms. Impressions, comments and stories were written into the book throughout the Voids 2021 programme.

RUŽICA GAŠPEROV &
SARA KOPECZKY BAJIĆ

KAKO UKROTITI PRIČU?

Kratka priča jedna je od najzahtjevnijih književnih formi, ali ju je itekako moguće “ukrotiti”. Na trodnevnoj radionici kreativnog pisanja pričalo se, pisalo i analiziralo. Voditeljice radionice i “krotiteljice” priča



objavljivane su autorice Ružica Gašperov i Sara Kopeczky Bajić. Radionica je započela upoznavanjem sudionika/ca s formom kratke priče, a rezultirala je pričama polaznika/ca koje su se zadnjeg dana čitale i komentirale. Uz šalicu kave i čaja, družilo se, ohrabrialo, razmjenjivala su se iskustva i priče, ali i poklanjali korisni savjeti.

HOW TO TAME A STORY?

A short story is one of the most demanding literary forms, but it is very possible to “tame” it. During the three-day creative writing workshop, the participants talked, wrote and analysed. Workshop leaders and “story tamers” were the published authors Ružica Gašperov and Sara Kopeczky Bajić. The participants had the task to write a short autobiographical story during the workshop. The programme began by introducing the form of the short story and resulted in stories that were read and commented on the last day. With a cup of coffee and tea, the participants socialized, encouraged each other, exchanged experiences and stories and gave useful advice.

QUEER ANARCHIVE &
RAD.NI.K DISTRO

Kolektivi queerANarchive i Rad.Ni.K predstavili su najnovije brojeve svojih fanzina; fanzin queerANarchive kolektiva naziva “Reinvenција” obrađuje neke od ključnih društvenih tema “pederluka” kako ih je imenovao i opisao Didier Eribon u svojem djelu “Insult and the Making of the Gay Self”. Tematski se broj nadopunjuje

životnim pričama i vizualima koji su doprinis lokalne zajednice. Fanzin Beta Vulgaris kolektiva Rad.Ni.K u svom 18. izdanju donosi kolumne o kraju države, nihilizmu i poljoprivredi, feljtone o uzajamnoj pomoći nakon potresa, solidarnosti s malim izdavačima i knjižnicama, recenzije, članak o antifašističkoj povijesti Splita... Osim promocije fanzina, u restoranu Uje bili su izloženi i vizuali korišteni u fanzinima. Neke od motiva posjetitelji su bili u mogućnosti otisnuti na cekere ili odjevne predmete na radionici sitotiska.

QUEERANARCHIVE & RAD.NI.K DISTRO

The collectives queerANarchive and Rad.Ni.K adopted the space and presented the latest issues of fanzines. The fanzine "Reinvention" by the queerANarchive deals with some of the key social topics of "gayness" as named and described by Didier Eribon in his



work "Insult and the Making of the Gay Self." The thematic issue is complemented by life stories and visuals, contributions of the local community. The 18th edition of the fanzine "Beta Vulgaris" by Rad.Ni.K brings columns about the end of the state, nihilism and agriculture, feuilletons on mutual aid after the earthquake, solidarity with small publishers and libraries, reviews, article on the anti-fascist history of Split, etc. Besides the promotion of the fanzines, visuals used in the publications were also exhibited in the space. Visitors were able to print some of the motifs on tote-bags or clothing items during the screen-printing workshop.

KLFM RADIO U GETU

Community radio KLFM djeluje od 2012. godine kao online radio u potpunosti vođen volonterima. Predzadnji dan Praznina, KLFM je preselio u prostor



restorana Uje i spojio mali priručni studio odakle je, od 10 do 22 sata, emitiran live program. Uz razgovore, javljanja s terena, DJ setove i uživanje u eklektičnom glazbenom odabiru, posjetitelji su mogli neobavezno razgovarati s voditeljima, radijskim djelatnicima i glazbenim selektorima te se upoznati s osnovnim principima community radija.

K L F M R A D I O I N T H E G H E T T O

Community radio KLFM has been operating since 2012 as an online radio entirely run by volunteers. A day before the end of the programme of Voids, KLFM moved to the Uje restaurant space and created a small studio from which the live programme was broadcasted, from 10 am to 10 pm. In addition to conversations, interviews, DJ sets and enjoying an eclectic music selection, visitors were able to casually chat with the hosts throughout the day.

MAJA GOLEM & LUCA NINČEVIĆ (B U M B A K)

R E A G I R A J , R E C I K L R A J , R E D I Z A J N I R A J

Praznine2021 završile su aktivnostima Bumbak-a, koji čine Luca i Maja. Na početku programa, koji je započeo edukativnom radionicom "REagiraj", posjetitelje se upoznalo sa starim, kulturnim modnim markama s prostora bivše države, a potom su u sklopu ak-

tivnosti "REcikliraj" imali priliku obnoviti garderobu Bumbak komadima po promotivnim cijenama. Cjelodnevne aktivnosti su zaključene jednosatnom dječjom radionicom "REDizajniraj" u kojoj su mališani "oživljavali" staru, nošenu odjeću.

R E A C T , R E C Y C L E , R E D E S I G N

The Voids 2021 ended with the activities of the Bumbak brand led by Luca and Maja. Their programme started with the educational workshop "REact", in which the visitors were introduced to the old, cult fashion brands from the former state. As part of "REcycle" they had the opportunity to renew their wardrobe with a selection of Bumbak pieces at promotional prices. Finally, the activities concluded with a one-hour workshop for kids "REdesign" during which the children had the opportunity to "revive" their old, worn clothes.



Z A H V A L E

ZAHVALJUJEMO SVIM SUDIONICIMA/AMA PROJEKTA, ONIMA KOJI/E SU POSVAJALI/E PROSTOR I SVIMA KOJI SU NA BILO KOJI NAČIN PRIDONIJELI NJEGOVOJ REALIZACIJI.

HVALA GALERIJI U10 U BEOGRADU, MAKU HJUBERU I GALERIJI BRODAC U SARAJEVU, OLSONU LAMAJU I PARAROJI NA SUDJELOVANJU U CHC RAZGOVORU "INDEPENDENT IN PRECARITY".



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