

[PROSTORI OSNAŽIVANJA]

[SPACES OF EMPOWERMENT]

Posljednje dvije godine obilježene su pandemijom koja je, između ostalog, donijela i brojne izazove za kulturno-umjetnički i kreativni sektor, ali i u naše svakodnevne živote. Iz tog stanja neizvjesnosti i strepnje odlučili smo istaknuti tri pojma koja vidimo kao moguće načine za preživljavanje u novim okolnostima u kojima smo se našli. Ti pojmovi ujedno postaju krovnim temama u okviru kojih smo organizirali izložbe, radionice i druga događanja u kreativnom hub-u Prostor u 2023. godini. Prvi od njih je osnaživanje, pojam koji vidimo kao ključnu odrednicu u odgovoru na trenutne krize, ali i suočavanju s budućima. Osnaživanje se u našem programu odnosi na radionice usmjerene radnicama u kulturi, jačanje međunarodne suradnje u regiji, ali i one na nacionalnoj i lokalnoj razini te edukaciju mladih, budućih umjetnika_ca i kulturnih radnika_ca. Drugi pojam koji vidimo kao način nošenja ili potencijalni izlaz iz trenutne situacije je igra, pri čemu se ovaj pojam odnosi ne samo na moduse djelovanja već i na imaginaciju, izlazak iz zadanih okvira te osmišljavanje drugačijih narativa ili poigravanje s postojećima – odmak od ozbiljnosti, ali ne samo u cilju utjehe, već i potencijalne inspiracije za promjenu perspektive u sadašnjosti ili sukreiranje budućnosti. Na ovo potonje nadovezuje se i treći pojam, a to je održivost, pri čemu se ponajviše fokusiramo na ekološki aspekt te se bavimo temama recikliranja i prenamjene, osvještavanja o klimatskim promjenama, suživota s drugim bićima te održivim načinima življenja.

Past two years have been marked by a pandemic which, among other things, brought numerous challenges to the cultural, artistic and creative sector, as well as to our everyday lives. From this state of uncertainty and anxiety, we decided to highlight three terms that we see as possible ways to live in the new circumstances in which we find ourselves. At the same time, these concepts become the overarching themes within which we will organise exhibitions, workshops and other events in the creative hub Prostor in 2023. The first of them is empowerment, a concept that we see as a key determinant in responding to current crises, but also in dealing with future ones. Empowerment in our program refers to workshops aimed at women workers in culture, strengthening of international cooperation in the region, but also at the national and local level, and education of young people, future artists and cultural workers. Another term that we see as a way of handling or a potential way out of the current situation is play, whereby this term refers not only to modes of action but also to imagination, breaking out of the given framework and designing different narratives or playing with existing ones. It's a departure from seriousness, not only for the purpose of comfort, but also as a potential inspiration for changing the perspective in the present or co-creating the future together. The latter is followed by the third theme, which is sustainability, where we mainly focus on the ecological aspect and deal with the topics of recycling and repurposing, climate change awareness, coexistence with other beings and sustainable ways of living.

LEARNING LABS: MOGUĆNOSTI RADA U KULTURI

listopad 2022. – svibanj 2023.

Tijekom Europske godine mladih 2022., Creative FLIP podržao je drugi krug programa Learning Labs kojem je cilj bio omogućiti organizacijama i strukturama kulturnog i kreativnog sektora (CCS) da uspostave projekte suradnje sa školama, upoznajući učenike s kreativnim zanimanjima i gradeći veze s lokalnom zajednicom.

Tijekom školske godine 2022./2023. u Srednjoj umjetničkoj školi u Splitu proveli smo 12 radionica za promicanje mogućnosti (samo)zapošljavanja u sektoru, s fokusom na profesiju kulturni menadžer. Ova profesija još uvijek nije dovoljno poznata i shvaćena na lokalnoj razini, stoga smo željeli uvesti nove perspektive rada u kulturnom i kreativnom sektoru, podijeliti primjere i objasniti principe društvenog poduzetništva i inovativnosti, a pritom otvoriti prostor za ko-kreaciju i razvoj ideja. Laboratoriji za učenje poslužili su kao motivacija studentima da u budućnosti pokrenu vlastite projekte i potencijalno postanu samozaposleni ili više “zapošljivi” za postojeće kulturne institucije.

LEARNING LABS: EMPLOY YOURSELF IN CULTURE

October 2022 – May 2023

Creativity and transversal skills play a crucial role for the future job market and job profiles, nevertheless, the inclusion of these aspects into skills development approaches is still incomplete. Therefore, during the European Year of Youth 2022, Creative FLIP project supported a second round of the Learning Labs Program.

The aim of the program was to allow Cultural and Creative Sector (CCS) organizations and structures to establish cooperation projects with schools, introducing students to creative professions and building ties with their local community. As part of the initiative, students explored creative and transversal skills through a co-creation project, while discussing and learning about related topics

such as the importance of protecting and respecting intellectual property and creations.

During the school year 2022/2023 we implemented 12 workshops in the High School of Arts in Split to promote the possibilities of (self)employment in the CCS, focusing on the profession of Cultural Manager. This profession is still not well known or understood at the local level, therefore, we wanted to introduce new perspectives on the work in the CCIs, share examples and explain the principles of social entrepreneurship and innovation in the field, while opening the space for co-creation and ideation process. The Learning Lab served as a motivation for students to start their own projects in future and potentially become self-employed or more “employable” for the existing cultural institutions.





MILKA DELIBAŠIĆ: BEAUTIFUL SILENCE

14. 4. – 8. 5. 2023.

Izložbom Beautiful Silence Milka Delibašić uspješno kombinira različite aspekte svoje umjetničke prakse – likovnost, performativnost i rad s tehnologijom. Polazište izložbe je potreba za trenutkom tišine i stanjima koja ona prouzrokuje. Jer, tišina nikad nije sasvim mirna. U tišini se javljaju brojna stanja koja u buci svakodnevice ostaju prikrivena. Tišina nas tjera da oslušujemo ono u sebi.

Radeći intuitivno, bazirano na instinktu i procesu, Milka Delibašić u svojim radovima često polazi od nekog iskustva, bilo osobnog ili tuđeg – često traumatičnog – koje potom postaje osnovica za daljnji, duboko procesualni rad koji svoj krajnji oblik najčešće poprima u formi ambijentalne instalacije. U ovakvoj konstrukciji, sastavljenoj od brojnih ekrana, prevladava motiv tijela. Tijelo kao takvo u Milkinim radovima nije simbol, nije niti subjekt, ono je samo sredstvo iznošenja unutrašnjih stanja, jer iskustvo tog tijela pripada svima. Tijelo posjeduje iznimnu performativnu moć, a često je to njezino vlastito tijelo kojim, poput bilo kojeg drugog likovnog sredstva, stvara osobne poetike, pri čemu posebnu pažnju pridaje osjećaju kretanja tijela kroz prostor. Suočena s tišinom, unutrašnja stanja ispoljavaju se pokretima u nedefiniranom prostoru u koji postavlja vlastito tijelo i manipulacijom slike dovodi ga do granica apstrakcije. Osjećaji formiraju estetizirane pokrete, a tijelo tako postaje medij iznošenja unutarnjih realnosti. Njegove nejasne, zamagljene konture u potpunosti su svedene na emociju. Nasuprot ovih videa u nedefiniranom prostoru, centralnim radom jasno se vidi lokacija kojom dominira element vode, simbola čišćenja i novog života – ustrajnosti i prevladavanja. Kao antiteza ekspresivnim kadrovima, ulazak u vodu predstavlja smiraj i zaziva transformaciju kakva se događa samo ekstremnom prisutnošću.

Iako se često u svom radu referira i na odnos slike i medija, ovom izložbom Milka ostaje na razini intuitivnog i osjetilnog, ne zadirući u teorijske okvire. I dok u nekim svojim prethodnim radovima ("Čiji

su moji snovi”) ekrane koristi kako bi dočarala fragmente memorije, ovdje pak oni prikazuju slojevitost izazvane emocije. Upravo ova količina digitalnih slika, kontinuirana okruženost njima i zasićenost vizualnim i onim izvanjskim, jedan je od interesa koji je zaokupljaju u praksi, a na što je utjecao njen boravak u Kini, u kojoj je do 2020. provela nekoliko godina. Sveprisutnost slike na koju smo naviknuti, na ovoj izložbi je još hiper potencirana, a vizualnost vanjštine koristi se kako bi prikazala ono iznutra.

Postavom izložbe destabilizira prostor unoseći virtualno u ono postojeće, fizičko. Brojni ekrani koji grade ambijentalnu video instalaciju međusobno komuniciraju i nadograđuju se. Tako kreira svojevrsni pejzaž sastavljen od nekoliko razina prostora - prostora tijela na snimci, prostora ekrana i fizičkog prostora galerije u kojoj se nalaze. U ovoj izložbi dodaje i još jednu dimenziju - zrcalni pod u kojem se slike nastavljaju multiplicirati. Tako ruši osnovne postavke statičnosti prostora pa čak i temporalnost. Posjetitelj postaje sastavni dio tog pejzaža pa čak i na neki način u njemu sudjeluje, bivajući uronjen u emociju. Svojim kretnjama, svojim odrazom pa i samim svojim bivanjem i promatranjem, on postaje akter instalacije. Individualni osjećaj tako postaje točka kontakta - temelj za identifikaciju i suosjećanje.

Milka Delibašić (Nikšić, 1989.) djeluje u različitim umjetničkim medijima poput crteža, video instalacije i performansa. Diplomirala je na Fakultetu likovnih umjetnosti u Cetinju, studijski program Grafika. Master studije Prostorna – multimedijalna umjetnost završila je na fakultetu za Intermedije na Kineskoj akademiji umjetnosti u Handžou, Kina. Predstavljala je Crnu Goru na Bijenalu mladih Mediterranea 17 u Milanu (2015.). Dobitnica je državne nagrade „Petar Lubarda” (2018.) te je bila finalistica „Milčik” nagrade za mlade vizualne umjetnike u Crnoj Gori (2021.). Sudjelovala je na brojnim radionicama i grupnim izložbama u zemlji i inozemstvu.

MILKA DELIBAŠIĆ: BEAUTIFUL SILENCE

14. 4. - 8. 5. 2023.

With the exhibition "Beautiful Silence", Milka Delibašić successfully combines various aspects of her artistic practice – visual arts, performance and technology. The starting point of the exhibition is the need for a moment of silence and the conditions it causes, because silence is never completely peaceful. In the silence, many conditions appear that remain hidden in the noise of everyday life. Silence forces us to listen to what is inside us.

Working intuitively based on instinct and process, Milka Delibašić often uses past experiences in her works, either personal or someone else's – often traumatic. These become the basis for further, deeply procedural work that often takes its final form in ambiental installation. In this construction made up of numerous screens, the motif of the body prevails. The body as such in Milka's works is not a symbol, nor is it a subject. Rather, it is a means of expressing inner states, since the experience of that body belongs to everyone. The body possesses exceptional performative potential and it is often her own body with which, like any other artistic means, she creates personal poetics, paying special attention to the feeling of the body's movement through space.

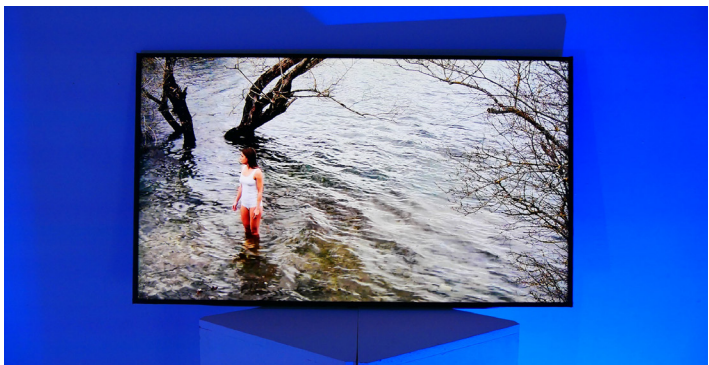
Faced with silence, inner states are manifested by movements in an undefined space in which she places her own body. Through manipulation of the image, the artist brings it to the limits of abstraction. Emotions form aestheticized movements. The body thus becomes a medium for expressing inner realities. Its vague, blurred contours are completely reduced to emotion. In contrast to these videos in an undefined space, the central work clearly shows a location dominated by the element of water, a symbol of cleansing and new life – perseverance and overcoming. As an antithesis to expressive shots, entering the water represents calmness and evokes the transformation that only happens through extreme presence.

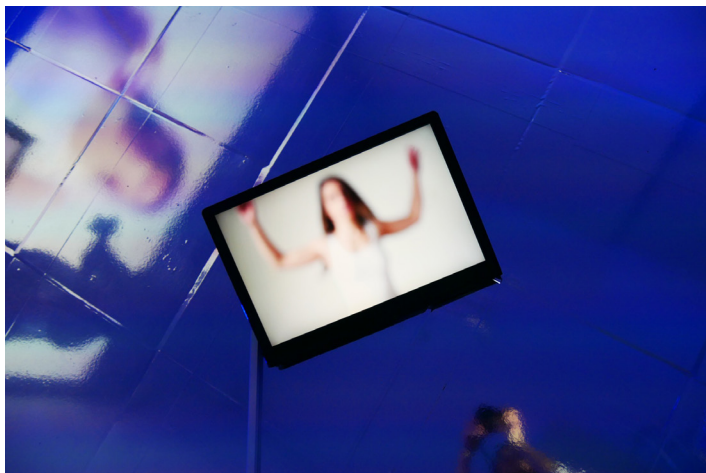
Although in her work she often refers to the relationship between images and media, with this exhibition Milka remains at the intuitive and sensory level without encroaching on theoretical frameworks. While in some of her previous works (*To Whom My Dreams Belong*) she uses screens to evoke fragments of memory, here they show the layerings of the evoked emotion. This abundance of digital imagery that constantly surrounds us along with the focus on the visual and external are interests that occupy her. She was also greatly influenced by her stay in China, where she spent several years until 2020. The omnipresence of images that we have become so accustomed to are hyper potent in this exhibition. External visuality is used to present what is inside.

The setup of the exhibition destabilizes the space by introducing the virtual into the physical. The numerous screens that make up the ambient video installation communicate with and build on each other. In this way, she creates a landscape composed of several levels of space - the space of the body in the video, the space of the screen, and the physical space of the gallery where they are located. In this exhibition, she adds another dimension - the mirror floor where the images continue to multiply. In this way, it destroys the basic assumptions of static space and even temporality. The visitor becomes an integral part of that landscape, and participates in it through immersion in emotion. With their movements, their reflection, and even their very presence and observation, the visitor becomes an actor in the installation. Individual feeling thus becomes the point of contact - the basis for identification and sympathy.

Milka Delibašić (Nikšić, 1989) works in different artistic media such as drawings, video installations and performances. She graduated from the Faculty of Fine Arts in Cetinje, study program in Graphics. She completed her master's degree in Spatial - Multimedia Art at the Faculty of Intermedia at the Chinese Academy of Arts in Hangzhou, China. She represented Montenegro at the Youth Biennale Mediterranea 17 in Milan (2015). She is the winner of the "Petar Lubarda" state award (2018) and a finalist of the "Milčik" award

for young visual artists in Montenegro (2021). She participated in numerous workshops and group exhibitions in Montenegro and abroad.





DARKO ALEKSOVSKI: NEVER NOT IN LOVE

12. 5. – 9. 6. 2023.

Never Not in Love interdisciplinarni je i participativni umjetnički projekt sastavljen od dva zasebna rada: "Love Letters to Loneliness" i "Waves", a koji su se u postavu izložbe međusobno nadopunjavali.

"Love Letters to Loneliness" proizlaze iz intimnih ispovijesti u formi pisma, koja nije moguće kronološki datirati. Pisma su publici ponuđena na čitanje, uz mogućnost da čitatelj zakorači u sasvim osoban svijet emocionalnih izazova i teških situacija, pretočenih u riječi. Serija se sastoji od sedam radova nastalih na pisaćem stroju. Pisma su neadresirana i nikad poslana, ali su upućena određenim osobama. Izvorna ljubavna pisma sastavljena su, uređena i natipkana 2018. godine. Aktualne verzije uređene su i pretipkane 2023. godine posebno za izložbu u Prostoru. Proces uređivanja vođen je nastojanjem pronalaženja prošlih verzija samoga sebe – smještanjem vlastite osobnosti u vrijeme susreta. Manualni proces tipkanja na pisaćem stroju naglašava materijalnost pisma kao objekta u ovoj jednosmjernoj korespondenciji.

"Waves" je site-specific instalacija, sastavljena od crteža velikog formata na gips pločama raspoređenih po izložbenom prostoru. Crteži komponiraju kontinuirani morski pejzaž inspiriran Splitom koji smješta publiku – čitatelje pisama – u specifično konstruirano okruženje koje evocira drugačiju kontekstualnu interpretaciju ljubavnih pisama. Crteži se temelje na sjećanju, načinu na koji je nekakav krajolik ili grad upamćen, što ih čini dovoljno asocijativnima, ali i nevezanima uz neko specifično mjesto.

I pisma i crteži evociraju osjećaj rada u nastanku, s namjerno ostavljenim pogreškama na mjestima gdje su nastale. Performativni aspekt čitanja i scenografija značajke su koje su definirale izložbeni karakter ovih pisama. Cilj ovakvog postava je omogućiti publici da se osjeća ugodno i dobrodošlo, čineći je dijelom izrežirane žanrovske scene.

Ovakva ideja inspirirana je žanrovskim slikarstvom nizozemskih slikara 17. stoljeća, poput Vermeera. U toj vrsti slikarstva pisma i njihovo čitanje česta su tema, a motiv mora je suptilno, ali namjerno ukomponiran u sliku. Ikonografsko značenje mora u odnosu na čitanje pisma bilo je sugerirati ton pisma. Ako je more bilo mirno, ljubav je cvjetala. Ako je more bilo divlje i uzburkano, takva je bila i ljubav. Publika, kročeći u izložbeni prostor i sudjelujući u njemu, tako ulazi u imaginarnu suvremenu verziju žanr slike.

Poigravanje s dihotomijom između muškosti i ženstvenosti vidljivo je u ružičastim bojama kuverti, a još više u samom procesu rada na pisaćem stroju, poslu koji se u prošlosti najčešće pripisivao ženama, jednako kao i spomenuta boja. Prijevod triju pisama na hrvatski jezik (kao i njihovo prvo izdanje na makedonskom), rodno specifičnijim jezicima od engleskog, dodatno ističe queer aspekt pisama.

Čitatelju je omogućeno da se stavi u poziciju primatelja ili pošiljatelja - onoga koji je pismo napisao. Pojam ljubavi, kako je spomenut u naslovu, također je fluktuirajući. Zaljubio sam se u nekolicinu ljudi, pet životinja, stotinjak knjiga i umjetničkih radova, jedan muzej i tri grada, piše Paul B. Preciado (...) U životu sam upoznao četiri vrste ljubavi: onu koju izaziva čovjek, onu koju izaziva životinja, onu koja je generirana povijesnom izmišljotinom uma (knjiga, umjetničko djelo, glazba ili čak institucija), i vrstu ljubavi kakvu može potaknuti grad.

Projekt je prvi put produciran i izložen kao site-specific instalacija u PrivatePrint studiju u Skoplju te na XIII Bijenalu mladih umjetnika u Muzeju suvremene umjetnosti u Skoplju u Sjevernoj Makedoniji. U daljnjim izdanjima izložba zadržava izvedbene elemente, ali s drugačijom scenografijom i dinamikom.

Darko Aleksovski (1989.) vizualni je umjetnik čija se praksa formira na raskrižju slike i pisma. Diplomirao je na Fakultetu likovnih umjetnosti u Skoplju, a trenutno živi u Velesu u Sjevernoj Makedoniji. Sudjelovao je u umjetničkim rezidencijama na bm:ukk Artist-in-Residence Program u Beču, Deutsche Börse Residency Program u Frankfurter

Kunstverein u Frankfurtu, Digital Residency Program u SCS Centar-Jadro u Skoplju, CreArt Artist-in-Residence Program u Atelierhaus Salzamt u Lizu, te VOIDS 2022 Open Studio Programme u Dubrovniku. Značajne međunarodne grupne izložbe uključuju: You Can't Discourse Without Disco – WHW Akademija 2022 Closing Programme, Galerija Nova (Zagreb), Traces and Memories, Counihan Gallery u Brunswicku (Melbourne, 2021), What would happen if? The choice to build an alternative future, Museo Santa Joana (Aveiro, 2020), The Tokyo Art Book Fair 2017, Warehouse TERRADA (Tokyo, 2017), Streetlight, Revisited, Roman Susan Gallery (Chicago, 2019) i 55. Oktobarski Salon – Stvari koje nestaju, Muzej grada Beograda, 2014.

DARKO ALEKSOVSKI: NEVER NOT IN LOVE

12. 5. – 9. 6. 2023.

Never Not in Love is an interdisciplinary and participatory art project composed of two separate works: Love Letters to Loneliness and Waves, complementing each other in an exhibition setup.

Love Letters to Loneliness originate from intimate confessions in a letter form, without a possibility of them being chronologically located, and were offered to the audience to be read with the opportunity given to the reader to enter into a personal world with emotional issues and situations difficult to translate into words. The series is composed of seven works created on a typewriter. These unaddressed and never sent letters, but directed to specific people, have originally been composed, edited and typewritten in 2018. The current versions were edited and retyped in 2023 specifically for the exhibition at Prostor. The editing process was guided by the effort of finding the past versions of oneself – by placing one's own personality in the time when the encounter happened. Typewriting as a manual process emphasizes the materiality of a letter as an object in this one-way correspondence.

Waves is a site-specific installation, composed of large-format drawings on plasterboards arranged around the exhibition space. They compose a continuous seascape through images inspired from Split. The drawings are supposed to place the audience – the readers of the letters – in a specifically constructed setting that evokes a different contextual interpretation of the love letters. Drawings are based on a memory, as a landscape or a city is remembered, which makes them associative, but distinguishable from a specific place.

Both letters and the drawings are evoking the sense of the work in progress, deliberately leaving the errors where they occurred. The performative aspect of reading and the scenography were the features that defined the exhibiting character of these letters. The aim of this kind of setup is to welcome, soften and comfort the audience, making them a part of a situated genre scene. This idea was inspired by the genre painting that most notably was developed by 17th century Dutch painters such as Vermeer. In that type of paintings, the letters and their readings were a common theme, where the motif of the sea was subtly, but intentionally put in the scene. Iconographic meaning of the sea in relation to the reading of a letter was to suggest the tone of the letter. If the sea was calm, the love was flourishing. If the sea was wild and agitated, so was the love. The audience, while stepping into the exhibition space and taking part in it, thus enters the imaginary contemporary version of a Dutch painting.

Playing along with the dichotomy between masculinity and femininity is evident in the pink colours of the envelopes, moreover in the labour of typewriting, a work that was in the past most often attributed to women, as much as the mentioned colour. The translation of three letters to Croatian (as well as their first edition in Macedonian), language that is more gender-specific than English, has further allowed for the queer aspect to emerge.

The ambiguity can place the reader both in the position of a receiver or a sender – writer of the letter. The notion of love as mentioned

in the title is fluctuating as well. I have fallen in love with a handful of humans, five animals, a hundred or so books and artworks, one museum, and three cities, writes Paul B. Preciado (...) I have known four kinds of amorous passion in my life: the kind that a human causes, the kind that an animal provokes, the kind that is generated by a historical fabrication of the mind (book, work of art, music, or even institution), and the kind a city can trigger.

The project was produced and exhibited for the first time as a site-specific installation at PrivatePrint Studio and at the XIII Biennial of Young Artists, Museum of Contemporary Art, both in Skopje, North Macedonia. In its further editions, the exhibition retains the performative elements, but with different scenography and dynamics.

Darko Aleksovski (1989) is a visual artist whose practice is formed on the intersection between images and writings. He holds BFA and MFA Degrees from the Faculty of Fine Arts in Skopje and is currently based in Veles, North Macedonia.

He was an artist-in-residence at bm:ukk Artist-in-Residence Program (Vienna, Austria), Deutsche Börse Residency Program at Frankfurter Kunstverein (Frankfurt, Germany), Digital Residency Program at SCS Centar-Jadro (Skopje, N. Macedonia), the CreArt Artist-in-Residence Program at Atelierhaus Salzamt (Linz, Austria), and the VOIDS 2022 Open Studio Programme (Split/Dubrovnik, Croatia). Notable group international exhibitions include You Can't Discourse Without Disco – WHW Akademija 2022 Closing Programme, Galerija Nova (Zagreb, Croatia), Traces and Memories, Counihan Gallery in Brunswick (Melbourne, 2021), What would happen if? The choice to build an alternative future, Museo Santa Joana (Aveiro, 2020), The Tokyo Art Book Fair 2017, Warehouse TERRADA (Tokyo, 2017), Streetlight, Revisited, Roman Susan Gallery (Chicago, 2019), and 55. Oktobarski Salon – Disappearing Things, The Museum of the City of Belgrade (Belgrade, 2014).





GERTA XHAFERAJ: 16'

1. 7. – 18. 8. 2023.

Intuitivno vođena dokumentarnim načinom rada, Gerta Xhaferaj se u svojoj praksi bavi temama kulturnog identiteta, dinamike urbanog područja, transformacije grada i retroaktivnih promjena sebe i sjećanja. Izložba 16' zadire u te teme predstavljajući ih kroz ambijentalnu instalaciju u kojoj umjetnica spaja zvuk, video i fotografiju s elementima gradnje kakvi se mogu vidjeti na ulicama današnje Albanije.

"Aesthetic Abortion" serija je fotografija koje istražuju strukturalni karakter urbanih periferija u Tirani, glavnom gradu Albanije. Serija se bavi estetskim naslijeđem periferije, bilježeći vizualni identitet jedne zone i istovremeno oplakujući nasilje koje je iz temelja promijenilo karakter tog mjesta. "Aesthetic Abortion" dokumentira kuće izgrađene u četvrti Astir, na zapadnoj periferiji Tirane. Svaka fotografija u seriji fokusirana je na jednu strukturu, a estetska višestrukost tih struktura odražava njihovu neformalnu genezu. Ove kuće predstavljaju suvremeni arhitektonski vernakular koji je uobičajen u Albaniji, gdje su postsocijalističke nade u ekonomski uspjeh i stabilnost dovele građane do izgradnje privatnih domova na mnogim urbanim periferijama, koristeći vlastiti dizajn, bez pomoći profesionalnih arhitekata. Te su zgrade često građene bez odgovarajuće građevinske dozvole, a uz to su i dovršene u sumnjivom pravnom kontekstu, u kojem je neformalnost bila norma, a birokracija potrebna za dobivanje tih dozvola činila ih je – praktično govoreći – teškim ili nemogućim za mnoge građane. Naknadni naponi stanovnika da legaliziraju svoje domove ponekad su se vukli više od desetljeća, ostavljajući obitelji u neizvjesnosti.

Sudbina jednog takvog doma predstavljena je u videu pod nazivom 16' koji zadire u estetsku i političku relevantnost kuće koja se ruši i duboko filozofsko značenje prožeto pojmom doma. Umjetnica se upušta u minucioznu umjetničku spekulaciju, približavajući se biti onoga što domicil uistinu predstavlja, dok promišlja o njegovoj

dubokoj isprepletenosti sa sjećanjem i strukturama pripadanja. Priča je to o kući koja se gradila 30 godina, a bila srušena za 16 minuta. Položaj ove kuće u predgrađu Tirane daje joj dodatni sloj zamršenosti i složenosti. Neformalna gradnja koja je procvala nakon diktature u zemlji odražava neukrotivu ljudsku potrebu za skloništem i sigurnošću usred valova političke i društvene transformacije. Ove na brzinu podignute strukture utjelovljuju i otpornost i krhkost, subverzivnu političku moć, ali i slabi derivat igara moći, služeći kao prikladan odraz burne povijesti koja prožima samu jezgru nacije.

U "Poetici prostora" Gaston Bachelard bavi se psihološkim dimenzijama doma i njegovim snažnim utjecajem na ljudsku svijest. On tvrdi da naši domovi djeluju kao posude sjećanja, oblikujući naše identitete i dajući nam osjećaj ukorijenjenosti. Kuća, sa svojim sobama, uglovima i skrivenim pukotinama, pretvara se u spremnik za naša najintimnija iskustva - skladište dragih trenutaka koji oblikuju našu percepciju sebe. Dakle, urušavanje kuće ne označava samo gubitak fizičke strukture, već i rastavljanje intime, bloka sjećanja i prekid u samoj biti pripadanja. Služi kao osebujan podsjetnik na nepostojanost koja prožima naše materijalno postojanje i krhkost veza koje stvaramo s prostorima u kojima živimo.

Obilje nedosljednosti estetskih obilježja prikazanih struktura, monumentalnost destrukcije prikazane u videu, te konstrukcijski elementi infiltrirani u izložbeni prostor uz odjekujući zvuk urušavanja imaju za cilj pobuditi osjećaj pretjerivanja i aludirati na svojevrsnu "gozbu". Kako bi intenzivirala ovaj ambijent, tijekom otvorenja izložbe umjetnica kreira analogiju između jedenja torte u obliku jedne od kuća prikazanih na fotografijama i uništavanja kuće. Ako se kuća može uništiti za 16 minuta, koliko je potrebno da se pojede torta?

Gerta Xhaferaj (r. 1993., Fier, Albanija) vizualna je umjetnica koja živi i radi u Baselu, Švicarska. Studirala je arhitekturu u Tirani, gdje je diplomirala 2017. godine. Trenutno pohađa magistarski studij likovnih umjetnosti na FHNW Sveučilištu za umjetnost i dizajn u Baselu. Svoje radove izlagala je u Muzeju suvremene umjetnosti Skoplje (2023.); na

Manifesta Biennale 14, Priština (2022.); Zeta Contemporary Art Center Tirana (2022.); Boulevard Art & Media Institute; Tirana (2022.); Vogue Photo Festival; Milano; (2021.); Projekt Ekumena, Bologna (2021.); Bazament Art Space, Tirana (2020. – 2021.); Galeria e Bregdetit, Vlora (2019.); COD – Centru za otvorenost i dijalog, Tirana (2019.). Finalistica je nagrade “Ardhje Award 2022” u Centru za suvremenu umjetnost ZETA u Tirani. Dobitnica je nagrade “VID Grant Foundation for Photography” iz Amsterdama 2022. godine.

GERTA XHAFERAJ: 16’

1. 7. – 18. 8. 2023.

Being intuitively drawn to working in a documentary manner, in her work Gerta Xhaferaj deals with the topics of cultural identity, dynamics of the urban area, transformations of the city and retroactive changes of self and memory.

The exhibition 16’ delves into these themes by presenting them through an ambiental installation where she combines sound, video and photography with the elements of construction that can be seen on the streets of contemporary Albania.

Aesthetic Abortion is a series of photographs that explores the structural character of urban peripheries in Tirana, Albania’s capital city. The series deals with the aesthetic legacy of the periphery, recording the visual identity of a zone and at the same time mourning the violence that has fundamentally transformed the character of that site. Aesthetic Abortion documents houses constructed in the Astir neighbourhood, on the western periphery of Tirana. Each photograph in the series focuses on a single structure, and the aesthetic multiplicity of these structures reflects their informal genesis. These houses represent a contemporary architectural vernacular that is common in Albania, where post-socialist hopes of economic success and stability led citizens to construct private

homes in many urban peripheries, utilizing their own design, without the help of professional architects. These structures were frequently built without proper planning permission, but they were also completed in an ambiguous legal context, in which informality was the norm and the bureaucracy necessary to obtain these permits made them—practically speaking—difficult or impossible for many citizens to obtain. Subsequent efforts on the part of residents to legalize their homes have sometimes dragged on for more than a decade, leaving families in limbo.

A destiny of one such home is presented in the video entitled 16' which delves into the aesthetical and political relevance of a collapsing house and the profound philosophical significance imbued within the notion of home. It embarks on a meticulous artistic speculation, approaching the essence of what a domicile truly represents, while contemplating its profound entanglement with memory and the structures of belonging. It is a story about the house that's being built for 30 years and demolished in 16 minutes. The placement of this house in the suburbs of Tirana, Albania, bestows upon it an additional stratum of intricacy and complexity. The informal construction that burgeoned in the aftermath of the nation's dictatorship mirrors the indomitable human urge for shelter and security amid the waves of political and societal transformation. These hastily erected structures embody both resilience and fragility, a subversive political potency but also a weak derivative of power games, serving as an apt reflection of the tumultuous history that pervades the very kernel of the nation.

In "The Poetics of Space", Gaston Bachelard navigates the psychological dimensions of home and its profound impact upon human consciousness. He posits that our homes act as vessels of remembrance, shaping our identities and endowing us with a sense of rootedness. A house, with its rooms, corners, and concealed crevices, metamorphoses into a receptacle for our most intimate experiences—a repository of cherished moments that shape our perception of self. Hence, the collapse of a house signifies not solely

the loss of a physical structure, but also the disentangling of an intimacy, of a block of memories, and a rupture in the very essence of belonging. It serves as a peculiar reminder of the impermanence that permeates our material existence and the fragility of the bonds we forge with the spaces we inhabit.

Abundance of inconsistencies of the aesthetical features of the presented structures, the monumentality of the destruction as shown in the video, and construction elements infiltrated into the exhibition space with the echoing sound of the collapse are aimed to evoke the sensations of a feast. To intensify this ambient, during the opening the artist offered an analogy between eating the cake in the shape of one of the houses presented in the photographs and destroying a house. If a house can be destroyed in 16 minutes, how much does it take for a cake to be eaten?

Gerta Xhaferaj (b. 1993, Fier, Albania) is a visual artist who lives and works in Basel, Switzerland. She studied architecture in Tirana, where she received her MSc. degree in 2017. She is currently pursuing an MA program in Fine Arts at the FHNW University of Art and Design in Basel. Gerta's work has been exhibited in: Museum of Contemporary Art Skopje (2023); Manifesta Biennial 14, Prishtina (2022); Zeta Contemporary Art Center Tirana (2022); Boulevard Art & Media Institute; Tirana(2022); Vogue Photo Festival; Milan;(2021); Ecumene Project, Bologna (2021); Bazament Art Space, Tirana (2020 - 2021); Galeria e Bregdetit, Vlora (2019); COD - Center for Openness and Dialogue, Tirana(2019) amongst others and she is a finalist at "Ardhje Award 2022" at ZETA Contemporary Art Center in Tirana. She is a 2022 winner of the VID Grant Financial Prize by the VID Foundation for Photography, Amsterdam.





MJESEC DIZAJNA

studen 2023.

Studen u Splitu 2023. godine bio je u znaku dizajna, a uključivao je raznovrstan program koji se na različitim lokacijama u Splitu odvijao u vidu izložbi, radionica, kao i dva festivala vizualne kulture – Cyan i Kombo. Mjesec dizajna otvoren je izložbom plakata kluba Močvara u Galeriji Škola.

Nekoliko događanja u sklopu Mjeseca dizajna u suradnji s inicijativom Design Hub imali smo priliku ugostiti u Prostoru:

7. studenog, KineDok projekcija: Bijelo na Bijelom

Slovačko – češki dokumentarac iz kataloga KineDoka snimila je redateljica Viera Čákanyová u formi videodnevnik boraveći na poljskoj stanici na Antarktiku. Čákanyová se upušta u razgovor s umjetnom inteligencijom, debatirajući s njom o prirodi filma, umjetnosti i smislu života.

9. – 24. studenog, izložba Filipa Vlahova “Dokazi”

Prva samostalna izložba splitskog umjetnika i studenta dizajna Filipa Vlahova “Dokazi” uvodi nas u minuciozno interpretirani svijet linearnog oblikovanja ljudske i životinjske anatomije koja iskače iz okvira realnosti. Autorovo dugotrajno iscrtavanje i usmjeravanje gusto raspoređenih linija stvara nadrealnu dinamiku volumena koja opisuje živost prikaza, uključujući onih čistog skeleta.

Takvo je detaljno linearno opisivanje, koje promatrača tjera na pomisao skorašnjeg pokretanja motiva u metafizičkom smislu autor usavršio u već prethodno izrađenim bakropisima koji su, osim ciklusa anatomskih crteža izrađenih u tehnici rapidograf i tinta na papiru, također vidljivi u sklopu izložbe “Dokazi.”

Osim grafičke tehnike bakropisa, autora su značajno inspirirale povijesne medicinske i anatomske ilustracije, uz poljske plakate vezane za prikaz ljudskog tijela.

17. studenog, Books and Music

Posjetioci su imali priliku, uz ritmove dobre glazbe, proširiti svoju biblioteku i pronaći nove knjige iz domene dizajna, arhitekture, fotografije i ilustracije. Na događanju su bile predstavljene knjige iz naklade Hrvatskog dizajnerskog društva i coworkinga Smartspace.

25. studenog, Radionica kolažiranja priča za djecu

Na ovoj su radionici djeca stvarala vlastite priče po želji koje su zatim pretvarali u kolaž korištenjem slika iz časopisa, novina, boja i slova te se upoznali s različitim tehnikama kolažiranja, s naglaskom na pripovijedanje. Radionica je bila namijenjena djeci osnovnoškolskog uzrasta.

DESIGN MONTH

November 2023.

The month of November in 2023 in Split was dedicated to design and it included a diverse distributed program featuring exhibitions, workshops, and two festivals of visual culture - Cyan and Kombo, which took place at various locations in Split. The month commenced with an exhibition of posters from the club Močvara at the Škola Gallery.

Several events in the framework of the Design Month were hosted in Prostor, in collaboration with the Design Hub Split initiative:

November 7, KineDok Screening: "White on White"

Slovak-Czech documentary from the KineDok catalogue, directed by Viera Čákanyová, takes the form of a video diary recorded at a Polish station in Antarctica. Čákanyová engages in a conversation with artificial intelligence, debating with it about the nature of film, art, and the meaning of life.

November 9-24, Exhibition by Filip Vlahov: "Evidence"

The first solo exhibition of an artist and design student Filip Vlahov

from Split, "Evidence", introduces us to the meticulously interpreted world of linear shaping of human and animal anatomy that steps out of the frame of reality. The author's long drawing and directing of densely spaced lines creates a surreal dynamic of volume that highlights the vibrancy of depictions, including those of pure skeleton.

Such a detailed linear description, which makes the observer imagine a movement of the motif in a metaphysical sense, is perfected by the author in his previously made etchings, which, in addition to the cycle of anatomical drawings made in the rapidograph technique and ink on paper, are also visible as part of the "Evidence" exhibition.

In addition to the graphic technique of etching, the author was significantly inspired by historical medical and anatomical illustrations, along with Polish posters related to the representation of the human body.

November 17, Books and Music

Visitors had the opportunity to expand their library and discover new books in the fields of design, architecture, photography, and illustration, accompanied by the rhythms of good music. The event featured books from the Croatian Designers Association and the Smartspace coworking.

November 25, Collage Storytelling Workshop for Children

In this workshop, children were creating stories and transforming them into a collage using images from magazines, newspapers, colours, and letters. They also got acquainted with various collage techniques, with a focus on storytelling. The workshop was intended for elementary school-aged children.





O-RUK: OSNAŽIVANJE RADNICA U KULTURI

siječanj 2023. – prosinac 2023.

Tim CHC-a čine većinom žene, uključujući umjetnice i ostale kulturne radnice s kojima smo imale priliku raditi. Kroz to značajno iskustvo imale smo priliku pomnije se upoznati s njihovom realnošću te i same utvrditi iz vlastitih primjera da je rad u kulturi, koji podrazumijeva konstantnu prekarnost, osjećaj ugroženosti, često istrošenosti i ranjivosti, podložan i ignoriranju navedenog uz zanemarivanje zdravlja i općeg stanja pojedinca (wellbeing).

Kroz program O-RUK, namijenjen ženama radnicama u kulturi, željele smo podići svijest o navedenim stanjima i zajednički raditi na nama samima kroz različite vrste radionica i predavanja te tako potaknuti refleksiju, suradnju i promišljanje o značenju i važnosti pojma brige te pružiti alate za brigu, kako o sebi, tako i o zajednici koje smo dio.

RADIONICE PROVEDENE U SKLOPU PROGRAMA O-RUK U 2023. GODINI:

8. ožujka 2023.

Moon Flow, meditacija & chai

Tijekom kratkog sata yoge Pozdrava Mjesecu i meditacije koje je vodila Mira Ursić iz Yoga Corner Splita, polaznice su imale priliku istegnuti i zagrijati tijelo. Sat je završio vođenom relaksacijom, opuštanjem i šalicom čaja.

24. travnja 2023.

Ivana Filip: radionica "Meditativno crtanje"

Meditativno crtanje metoda je i tehnika crtanja koja kombinira jednostavno crtanje, kreativnost i svjesnost. Pod vodstvom umjetnice Ivane Filip polaznice su prolazile kroz proces meditativnog

crtanja korak po korak, a osim spremnosti da se na trenutak uspori i opusti u meditativnom iskustvu, nikakvo prethodno znanje nije bilo potrebno za sudjelovanje na radionici.

14. rujna 2023.

Lucija Klarić i Mia Štark: Kreativna radionica crtanja pokretom

Radionica je uključivala aktivaciju i osvježavanje tijela kroz psiho-motoričko vođene tjelesne vježbe opuštanja. U fokusu radionice bilo je crtanje pokretom te kreiranje velikog zajedničkog crteža s polaznicama. Nakon likovnog dijela radionice, polaznice su u kolektivnoj kreaciji tražile i individualno kreirale komadiće monologa i/ili dijaloga.

11. prosinca 2023.

Udruga Terrum: Rad na lončarskom kolu

Smatra se da rad na lončarskom kolu, kao i rad s praktičnim medijima poput gline, na čovjeka ima terapijsko djelovanje te da aktivira kreativnost, smiruje i usporava um. Na ovoj radionici polaznice su imale priliku kroz faze rada na kolu, transformirajući materijal u konkretnu strukturu, uspostaviti i osvijestiti vlastite granice i potrebe te uspostaviti osjećaj vlastite snage i kontrole i probuditi kreatora u sebi.

O-RUK: EMPOWERING WOMEN IN CULTURE

January 2023. - December 2023.

The CHC team consists mostly of women, including artists and other cultural workers with whom we had the opportunity to work. Through this significant experience, we became closely acquainted with their reality and were able to understand from our own examples that work in culture, which implies constant precariousness, a feeling of

being under a threat, often worn out and vulnerable, is also subject to ignoring the above while neglecting the health and general condition of the individual (wellbeing).

Through the O-RUK program, intended for women workers in culture in Croatia, we wanted to raise awareness of the aforementioned conditions and work together on ourselves through different types of workshops and lectures, encouraging reflection, cooperation and understanding of the meaning and importance of the concept of care while also providing tools for care, both for ourselves and for the community we are a part of.

WORKSHOPS CONDUCTED AS PART OF THE O-RUK PROGRAM IN THE YEAR 2023:

8.3.2023. Moon Flow, Meditation & Chai

During a brief hour of Moon Salutation yoga and meditation guided by Mira Ursić from Yoga Corner Split, participants had the opportunity to stretch and warm their bodies. The session concluded with guided relaxation, unwinding, and a cup of tea.

24.4.2023. Ivana Filip: "Meditative drawing" workshop

Meditative drawing is a method and technique that combines simple drawing, creativity, and mindfulness. Under the guidance of the artist Ivana Filip, participants went through the process of meditative drawing step by step. Besides the willingness to momentarily slow down and relax in a meditative experience, no prior knowledge was necessary to participate in the workshop.

14.9.2023. Lucija Klarić i Mija Štark: Creative Workshop of Drawing with Movement

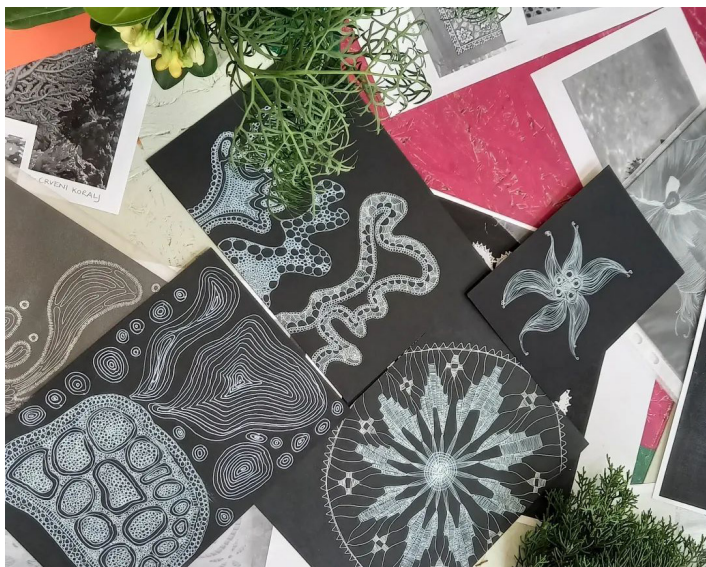
The workshop included the activation and awareness of the body

through psycho-motor guided relaxation exercises. The focus of the workshop was drawing with movement and creating a large collaborative drawing with the participants. After the visual part of the workshop, participants collectively sought and individually created pieces of monologue and/or dialogue in a collective creation.

11.12.2023. Terrum Association: Pottery Wheel Workshop

It is believed that working on a pottery wheel, as well as working with practical mediums like clay, has a therapeutic effect on individuals, activating creativity, calming the mind, and promoting a slower pace of thought. In this workshop, participants had the opportunity, through the phases of working on the wheel and transforming the material into a concrete structure, to establish and become aware of their own limits and needs. This process allowed them to develop a sense of personal strength and control, awakening the creator within themselves.







POSVOJI PROSTOR

Svake godine u veljači CHC poziva sve zainteresirane organizacije civilnog društva, umjetničke organizacije, neformalne grupe i građane da prijave programske aktivnosti za realizaciju u kreativnom hub-u Prostor.

Na ovaj način želimo otvoriti Prostor akterima u Splitu i okolici; kako onima koji nemaju prostor za provedbu aktivnosti, tako i onima koji u ovom pozivu vide način da svoj rad i aktivnosti besplatno predstave u Prostoru. Kreativni hub Prostor sastoji se od nekoliko multifunkcionalnih prostorija koje mogu ugostiti različite vrste aktivnosti – izložbe, radionice, predavanja, projekcije, diskusije te kratkoročne umjetničke intervencije.

Poziv je otvoren za sve organizacije civilnog društva, umjetničke organizacije, neformalne grupe i građane koji se bave kulturom, suvremenom umjetnošću, edukacijom te uključuju raznoliku publiku, a posebice mlade ili ranjive skupine. Aktivnosti participativnog karaktera imale su prednost pri odabiru. Prijavljene aktivnosti trebale su biti otvorene za javnost i besplatne.

ODABRANE AKTIVNOSTI U SKLOPU PROGRAMA POSVOJI PROSTOR ZA 2023. GODINU:

- Sanja Marinković: Aktivacija osobne moći kroz tjelesnu terapiju – predavanje i radionica / 30. ožujka 2023.
- Centar za razvoj i učenje Mali Princ: Mini ciklus senzomotoričkih radionica za djecu / 15. travnja 2023.
- Kalimera: Sobe za bijeg – predstavljanje virtualnih edukativnih escape room-ova / 3. svibnja 2023.
- Udruga Terrum: "Okreni pa pokreni" – lončarstvo u terapijske svrhe / 27. svibnja 2023.
- KLFM community radio: Radio u Spinutu / 10. lipnja 2023.
- Centar za obrazovanje Juraj Bonači: Pop-up izložba likovnih radova korisnika i javno predavanje "Dobrobit umjetničkog stvaralaštva u

radu s osobama s intelektualnim poteškoćama" / 26. lipnja 2023.

- Marin Tudor: "prostor.i.ja" - cjelodnevna razmjena ideja / 23. rujna 2023.

- Vesna Filaković: Art terapijska radionica i trening / 7. listopada 2023.

- Maja Jelušić i Filip Bubalo: Pop-up izložba "Akvarij more" / 15. prosinca 2023.

ADOPT THE SPACE

12. 11. – 26. 11. 2021.

Every year in February, CHC invites all interested civil society organisations, artistic organisations, informal groups and citizens to submit program activities for implementation in the creative hub Prostor.

In this way, we want to open Prostor to the community in Split and its surroundings; to those who do not have a space to carry out activities, and to those who use this invitation as a way to present their work and activities for free. The creative hub consists of several multifunctional spaces that can host different types of activities – exhibitions, workshops, lectures, projections, discussions and short-term artistic interventions.

The invitation is open to all civil society organisations, artistic organisations, informal groups and citizens working in the field of culture, education, contemporary art, and who involve different types of audiences especially youth or vulnerable groups. Activities of participatory nature were given priority in the selection process. The proposals for activities were expected to be open to the public and free of charge.

THE SELECTED "ADOPT THE SPACE" ACTIVITIES IN 2023:

- Sanja Marinković: activation of personal power through physical therapy lecture and workshop / March 30th 2023
- Centre for development and learning Mali Princ: mini-cycle of sensorimotor workshops for children / April 15th 2023
- Kalimera: presentation of virtual educational escape rooms / May 3th 2023
- Terrum: "Turn and start" – pottery for therapeutic purposes / May 27th 2023
- KLFM community radio: Radio in Spinut / June 10th 2023
- Centre for education Juraj Bonaći: a pop-up exhibition of artworks and a public lecture "The benefits of artistic creativity in working with people with intellectual disabilities" / June 26th 2023
- Marin Tudor: "prostor.i.ja" (space and myself) – day long exchange of ideas / September 23th 2023
- Vesna Filaković: art therapy workshop and training / October 7th 2023
- Maja Jelušić i Filip Bubalo: pop-up exhibition "Sea Aquarium" / December 15th 2023







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