

[RITUALI] [RITUALS]

Seriya izložbi i diskurzivnih događanja te drugih programa pod nazivom Rituali uključuje prakse koje s jedne strane koriste formu rituala kao umjetničko polazište, ili pak istražuju, de-konstruiraju i revaloriziraju postojeće rituale, bili oni vezani uz povijest, tradiciju ili svakodnevicu.

The series of exhibitions and discursive events and other programs called Rituals includes practices that, on the one hand, use the form of rituals as a starting point for their artistic work and research, or on the other, explore, de-construct and revalorize existing rituals whether they are related to history, tradition or everyday life.



Elena Štok: Baby Universe

10. 9. – 8. 10. 2021.

Promatranje života slično je lunjanju kroz tihu zimsku šumu obgrljenu mekanom, tek jedva nazrivom maglom. U njoj susrećemo likove koji pričaju o svojim dogodovštinama koje su se zbile prethodnih proljeća, ljeta i jeseni, na istom mjestu. Svaki od njih govori svoju priču, no šuma i događaji su, objektivno, isti. Kao što kaže Joseph Campbell, svaka velika priča zapravo je jedna te ista priča ispričana kroz različite likove u različito vrijeme i na različit način. U konačnici, istina je u svojoj esenciji jednoznačna i nepromjenjiva.

U jednom od svojih intervju¹ Campbell spominje kako zbog prirode kulturno-vremenskih postavki u kojima živimo, čovjek ne stiže više stvarati masivno prihvaćene mitološke strukture i arhetipove neophodne za razvoj pojedinaca, te zaključuje da si jedino možemo pomoći ponaosob stvarajući vlastiti mitološki prostor. Ideja idola nužna je za komparaciju pomoću koje gradimo vlastitu osobnost. Heroji i idoli utjelovljenje su ideala koje pojedina kultura drži najvišima te potreba za njima nikad nije presahnula, već je u današnjici prešla na blještave ekrane, bilo u obliku (fiktivnih) likova iz filmova i igara ili pak u obliku slavnih osoba. Znanost je također uvelike preuzela ulogu mitološkog prostora, što samim time mijenja i način na koji čovjek poima sebe. Tu misao dijeli i astrofizičar Joseph Silk, napominjući u poglavlju *Cosmologists and their Myths* svoje knjige *Cosmic enigmas*² sljedeće: "U mnogim pogledima, Veliki prasak je suvremenim kozmolozima isto što su mitovi bili drevnim narodima."²

Performativna epska bajka *Baby Universe* počiva na temeljima drevnih ideala, utjelovljenima kroz jednostavnu priču u likove planeta suočene s prijetnjom vlastite smrtnosti. Inače svemoćni bogovi / planeti zatekli su u situaciji nad kojom više nemaju apsolutnu kontrolu, bez obzira na njihova ratnička, misaona ili druga umijeća. Instinkt u svakom od njih budi slabosti koje inače lako kontroliraju. Razrješenje donosi Pluton, božanstvo kojem smrt nipošto nije stran pojam, i u čijim riječima pronalaze smirenu misao koja zaokružuje

raspravu. Konačni ishod ostaje nepoznat. Rad simbolično nagovješta uravnoteženje suprotnosti, pomirbu arhetipova, razumijevanje i kalibraciju povremeno nužne svakom pojedincu. Vrativši se u "svoju kuću", svatko će za sebe iz Plutonovih riječi izvući ono što može i želi. Uz dozu humora, Baby Universe postaje memento mori, s naglaskom na pozitivno, ne toliko opterećeno shvaćanje vlastite smrtnosti.

"Nagual Julian mi je običavao pričati (...) o velikim osvajačima, vojskovođama iz starog Rima. Kad su se vraćali u Rim, građani su ih dočekivali velikim pobjedničkim svečanostima priređenima u njihovu čast. Pokazujući blago koje su zaplijenili i ljude koje su pretvorili u robove, slavljenci su se vozili stojeći na svojim bojnim kolima. Uz njih je jahao i rob čija je dužnost bila šaptati im na uho da su slava i sjaj samo prolazni."³ (Elena Štok)

¹Joseph Campbell, *Origins of Myth*, epizoda 2

²Joseph Silk, *Cosmic Enigmas*, str. 9

³Carlos Castaneda, *Aktivna strana beskonačnosti*, 2004., V.B.Z., Zagreb, str. 80

Nakon završene gimnazije i srednje glazbene škole u Varaždinu s diplomom glazbenice gitaristice, Elena Štok (r. 1996., Varaždin) je 2019. godine završila i preddiplomski sveučilišni studij Grafike na Akademiji likovnih umjetnosti u Zagrebu, s pohvalom Magna cum laude, gdje, u klasi prof. Mirjane Vodopije, trenutačno završava i diplomski studij. Sudjelovala je u međunarodnim i lokalnim projektima na poljima vizualne umjetnosti, glazbe i performansa. Do sada je izlagala i nastupala u Hrvatskoj, Sloveniji, Srbiji, Sjevernoj Makedoniji, Latviji, Češkoj, Grčkoj i Portugalu. Posljednji semestar BA studija, 2019. godine, u sklopu projekta razmjene studenata Erasmus+ provela je na Akademiji likovnih umjetnosti u Pragu u klasi Pavle Scerankove i Dušana Zahoranskog. Nakon toga sudjelovala je na Erasmus+ praksi u rezidencijalnoj kući za umjetnike De Liceiras 18 u Portu u Portugalu. Tamo je, uz nekoliko suradnika, sudjelovala u osnivanju kulturne organizacije „Eklipsefemero“ kojoj je svrha međunarodna promocija, povezivanje i umrežavanje umjetnika i organizacija kulturnih događaja. Svojim radom nastoji kroz zabavu

približiti umjetnost i filozofiju ljudima u javnom i institucionalnim okvirima, koristeći se pripovijedanjem kao svojim glavnim medijem izraza.

Elena Štok: Baby Universe

10. 9. – 8. 10. 2021.

Perceivance of life resembles wandering through a silent winter forest pervaded with a soft, barely perceptible fog. In the forest, we run into figures speaking of the adventures of their previous springs, summers and autumns, all of them having happened in the same place. Each of them tells their own story, yet the forest and events are, objectively speaking, the same. As Joseph Campbell states, all great stories are, in fact, variations of a single story narrated by different characters, at a different time in a different way. The truth is essentially unambiguous and immutable.

In one of his interviews¹, Campbell mentions that due to the nature of cultural and temporal settings we live in, a man no longer manages to create widely accepted mythological structures and archetypes for the development of an individual and concludes that the only solution is to create a mythological space on our own. The concept of an idol is necessary in the comparison, which helps us to build our identity. Heroes and idols are an embodiment of ideals admired by a particular culture and the need for them has never faded away, but has nowadays switched to bright screens, either in the form of (fictive) film characters and games or in the form of celebrities. Science has also taken the role of a mythological space to a great extent, which automatically changes the way a man perceives himself. The same concept is accepted by an astrophysicist Joseph Silk, referring to the chapter Cosmologists and their Myths from his book Cosmic enigmas²: "In many respects, the Big Bang is to modern cosmology what mythology was to the ancients."²

A performative epic fairytale Baby Universe is based on the

foundations of ancient ideals, embodied through a simple story in figures of planets faced with the threat of their own mortality. The generally almighty gods / planets found themselves in a situation that they no longer have absolute control, regardless of their martial, thoughtful and other skills. The instinct in each of them arouses the weaknesses they normally effortlessly control. The solution is brought by Pluto, the deity to whom death is not an unknown term, and in whose words a tranquil thought which encloses the analysis. The final outcome remains unknown.

The work symbolically foreshadows the equilibration of opposites, reconciliation of archetypes, appreciation and calibration necessary to all of us at a certain point. Returning to "their homes", all of the planets will draw from Pluto's words what they wish and are able to. With a dash of humour, Baby Universe becomes a memento mori, with an emphasis on a positive, not so burdened perception of mortality.

"Nagual Julian used to tell me (...) about great conquerors, military leaders from ancient Rome. Upon their return to Rome, the citizens greeted them with great triumphal celebrations held in their honour. Showing the treasure they took and people they enslaved, the celebrants were driven around standing on their chariots. Next to them, a slave was riding a horse, with a single task of whispering to them that glory and fame were transient."³ (Elena Štok)

¹ Joseph Campbell, *Origins of Myth*, episode 2

² Joseph Silk, *Cosmic Enigmas*, p 9

³ Carlos Castaneda, *The Active Side of Infinity*, V.B.Z., Zagreb, p 80

After graduating from gymnasium and secondary music school in Varaždin as a musician guitarist, Elena Štok (b. 1996., Varaždin) also completed the undergraduate study programme in graphic arts at the Academy of Fine Arts in Zagreb, with a special Magna cum laude honor award, where she is currently completing graduate programme in prof. Mirjana Vodopija's class. She has participated

in international and local projects in fields of visual arts, music and performance. So far, she has exhibited and performed in Croatia, Slovenia, North Macedonia, Latvia, Czech Republic, Greece and Portugal. In 2019, within the Erasmus+ student exchange project, she spent the final semester of her BA studies at the Academy of Fine Arts in Prague in the class of prof. Pavla Scerankova and prof. Dušan Zahoranski. Afterwards she participated in an Erasmus + internship in the residential house for artists De Liceiras 18 in Porto, Portugal. Along with a few colleagues, she took part in the establishment of Eklipsefemero cultural organization, which aims to achieve an international promotion, connection and networking among artists and the organization of cultural events. In her work, she aspires to bring art and philosophy closer to people in both public and institutional frameworks by using narration as her main medium of expression.







Teorije udobnosti / participativna izložba

12. 11. – 26. 11. 2021.

U svijetu koji prolazi kroz promjene koje utječu na svakodnevni život pojedinca, suočeni smo i prepušteni sami sebi da bismo pronašli odgovarajuće mehanizme nošenja sa strahom koji ovakva objektivna neizvjesnost sa sobom nosi. Pandemijska kriza utječe na sve sfere čovjekovog života - od egzistencijalne i životne sigurnosti do odnosa s drugim ljudima. U nemogućnosti spoznaje o svršetku trenutačne krize, gdje je jedina sigurna spoznaja ona da su neke promjene trajne, potreba za sigurnošću iskristalizirala se kao kolektivno iskustvo.

Pojmovi sigurnosti i udobnosti dobili su, u vremenu i društvu koje operira na multitaskingu i prekarnim uvjetima rada, pejorativan predznak. Ipak, pandemijska kriza pokazala je kako su prostori, navike i rituali koji pojedincu pružaju sigurnost, u uvjetima prisilne izolacije i manjka poznatih društvenih aktivnosti, nužni za čovjekov osobni razvoj. Osjećaji s kojima smo suočeni u situaciji koju kolektivno proživljavamo mogu se definirati kao tugovanje. Tugujemo zato što se svijet nepovratno mijenja, ne tješi nas privremenost ovog kolektivnog iskustva te u njegovoj prolaznosti ne uspijevamo pronaći utjehu.

Ovakva se tuga otkriva kao kolektivno iskustvo, ali se može okarakterizirati i kao anticipativno tugovanje, tj. kao ona tuga koja se javlja kao odgovor na činjenicu da ni pojedinac ni kolektiv ne mogu biti sigurni u to što budućnost nosi. To je tuga koja "bježi" u budućnost i zamišlja najgore scenarije. Istovremeno svjesni da su poznati/ustaljeni/"normalni" obrasci suživota izgubljeni i ne pružaju nam emotivni oslonac koji nam pomaže u nošenju sa svakodnevnim stresorima, ostaje nam okrenuti se onim poznatim mehanizmima nošenja s tugom - ritualima, navikama i stvarima u kojima smo naviknuli pronaći utjehu i sigurnost. Izložba Teorije udobnosti temelji se na kolektivnom promišljanju aktualnih situacija u kojima pokušavamo pronaći odgovore na kolektivni strah i neugodu, istraživanjem novih umjetničkih formi. Putem javnog poziva prikupili smo doprinose četrdeset sudionika, koji su sudjelovali u

kreiranju postava bilo posudbom knjige i naznačavanjem dijela koji žele podijeliti s drugima, bilo virtualnim slanjem isječaka koji su im značajni. Izložba je dio projekta Komfortacije koji za cilj ima čitanjem probuditi osjećaj udobnosti i kolektivne sigurnosti – tekst (književni, teorijski) se u ovom slučaju otkriva kao polazišna točka za oblikovanje mehanizama nošenja s tugom s kojom smo suočeni danas. Kroz mjesečne čitalačke grupe i radijske emisije, tjedne newslettere te performativne radionice suprotstavljamo tzv. teorije udobnosti takozvanim teorijama straha, i na taj način potičemo sudionike i širu publiku da čitanjem ispune svoju svakodnevicu, pronađu utjehu i inspiraciju.

Theories of comfort / participatory exhibition

12. 11. – 26. 11. 2021.

In a world that is going through changes that affect the daily life of an individual, we are faced and left to ourselves to find appropriate coping mechanisms with the fear that this kind of objective uncertainty brings with it. The pandemic crisis affects all spheres of human life – from existential and life security to relationships with other people. In the impossibility of knowing about the end of the current crisis, where the only thing certain is that some changes are permanent, the need for security comes as a collective experience. The notions of safety and comfort have acquired, in a time and society that operates on multitasking and precarious working conditions, a pejorative connotation. Nevertheless, the pandemic crisis has shown that spaces, habits and rituals that provide security to an individual, in conditions of forced isolation and a lack of social activities, are necessary for a person's personal development.

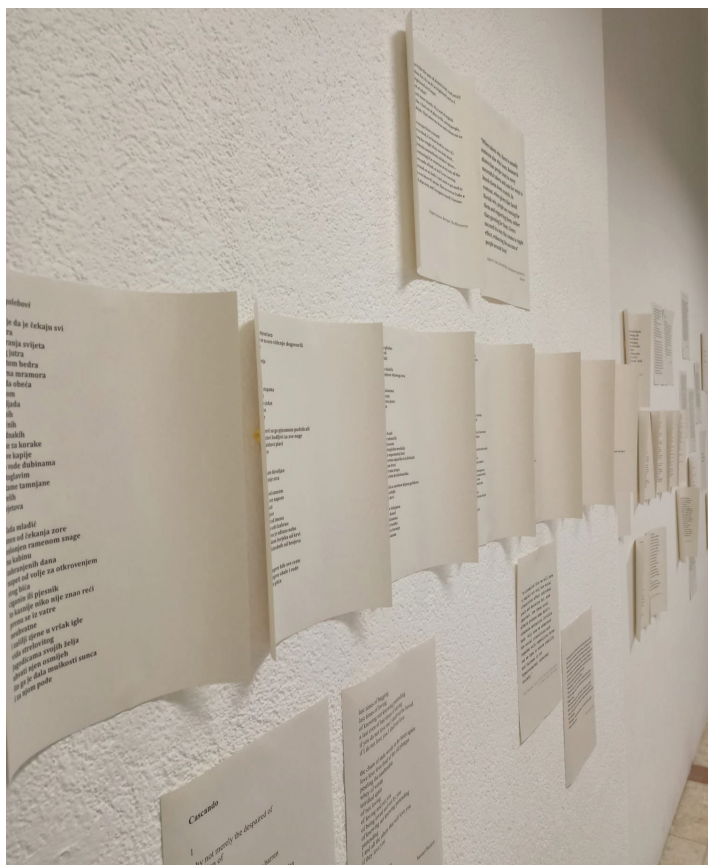
The feelings we are faced with in the situation we collectively experience can be defined as grieving. We grieve because the world is changing irrevocably, we are not comforted by the temporary nature of this collective experience, and we fail to find comfort in its transience.

This kind of grief is revealed as a collective experience, but it can also be characterized as anticipatory grieving, i.e. as the kind of grief that occurs in response to the fact that neither the individual nor the collective can be sure of what the future holds. It is a sadness that “runs” into the future and imagines the worst scenarios. At the same time aware that the known / established / “normal” patterns of coexistence are lost and do not provide us with emotional support that helps to cope with everyday stress, we have to turn to those known mechanisms of coping with grief – rituals, habits and things in which we are used to find comfort and safety.

The exhibition “Theories of Comfort” is based on a collective reflection on current situations in which we try to find answers to collective fear and discomfort, by researching new art forms. Through a public call, we collected the contributions of forty participants, who took part in the creation of the exhibition, either by borrowing a book and indicating the part they want to share with others, or by virtually sending paragraphs that are significant to them.

The exhibition is part of Komfortacije project, which aims to awaken a sense of comfort and collective security through reading – the text (literary, theoretical) in this case is revealed as a starting point for shaping the mechanisms of coping with the grief we are faced with today. Through monthly reading groups and radio shows, weekly newsletters and performative workshops, we contrast the so-called theories of comfort with the so-called theories of fear, and in this way we encourage the participants and the wider audience to fulfil their daily lives by reading, to find comfort and inspiration.





Ivana Filip: Priroda ne podnosi prazninu, a možda ni ja

27. 5. – 24. 6. 2022.

Sve češće imamo priliku upoznati se s radovima nastalima iz i za vrijeme takozvanih lockdown-ova i inspiriranih vremenom koje je obilježila korona-kriza, i ta okolnost nastanka nešto je što ne treba negirati, no pritom je zanimljivo promatrati načine na koje je utjecala na individualne umjetničke izričaje. U slučaju Ivane Filip, startna pozicija je ona propitivanja, vlastite okupacije, njenog smisla, opsega i sadržaja. Kada smo ograničeni i zatvoreni, tko smo mi? Pružaju li nam ograničenja priliku za kreativnost, za stvaranje mogućeg iz naizgled nemogućeg?

Jednako tako, propitivanje je to mogućnosti umjetnosti bez resursa, prouzrokovano stanjem ne samo financijske i materijalne ograničenosti, već i one fizičke. Upravo tu javlja se i pitanje vlastite umjetničke prakse, točnije smjera u kojem će se ona razvijati.

Ivana se u tom trenutku vraća osnovama – crtežu, ali ne kao temelju svoje prakse (jer se ona isključivo crtežom nije nikad ni bavila), već kao temeljem svega što radimo – skici, nacrtu, zamisli, koju stavljamo na papir kako bismo uvidjeli sve njene mogućnosti realizacije. Sama ideja crteža nije nastala s izložbom u vidu kao krajnjim ciljem, već kao svakodnevna praksa, posao, ako hoćemo i oblik meditacije, no prvenstveno forma rada kao dio umjetničkog zanimanja, posao definiran svojim početkom i krajem kao radnim vremenom, nečim što je u umjetničkoj, a i kulturnoj sferi uopće, uistinu dalek pojam.

Generiranje na ovaj način posla u doba pandemijskih zaključavanja i svih ograničenja koje je to vrijeme za sobom donijelo, značio je da svaki odmak od toga predstavlja odmor, a takvo je oslobođenje dolazilo u vidu šetnji koje su najčešće dovodile do mora. Upravo u moru, dubokom moru, Ivana pronalazi motive za svoje crteže, morska bića u fascinantnim oblicima koji ju očaravaju, koje pomno proučava i potom mijenja, uzimajući prijeko potreban otklon od racionalnog.

Duboko more označava najniži sloj u oceanu u koji prodire malo ili nimalo svjetlosti, a većina organizama koji tamo žive oslanjaju se za opstanak na padajuće organske tvari proizvedene u fotičkoj zoni. Upravo zato su znanstvenici dugo vremena pretpostavljali da je život na ovim dubinama rijedak, no brojna istraživanja otkrila su da, naprotiv, života u dubokom oceanu ima u izobilju. Okom istraživačice, umjetnice i djeteta Ivana tako zalazi u nepoznato i nedovoljno istraženo, svjesno se otvarajući za druga, nepoznata nam bića. Povratak je to crtežu ne samo u ovom vremenu, već i djetinjstvu, svojevrsno čišćenje od naučenih znanja. Kreće bez koncepta i plana, potpuno odbacujući racionalni dio koji bi mogao upravljati strukturom rada odnosno njegovom kompozicijom. Polazi od osnova i ograničava se njima, slobodnom linijom i krugom kao polazištima crteža te djelomično promatranjem, a djelomično vlastitom maštom gradi nova bića, nove neljudske životinje. Bića su to koja ne poznajemo, no s kojima možemo suosjećati, posebice uzmemo li u obzir ekološki aspekt zagađenja njihovog prirodnog staništa. Ograničava se i bojom, prvo koristeći samo crnu na bijelom papiru, a potom prelazeći na bijelu. Crvena, koju smatra najčišćom od svih boja (i u smislu vlastitog odnosa prema njoj) te sredinom između bijele i crne, pojavljuje se posljednja.

Drugi rad predstavljen na izložbi nastao je nešto ranije, a obuhvaća seriju kuglica napravljenih od pseće dlake, jednostavnog naziva *Unfinished* čime se referira na mogućnosti transformacije i kontinuiranog nastajanja ali i vremenskog odmaka i povratka istom materijalu odnosno radu. A radi se o materijalu prikupljenom iz salona za njegu pasa, koji predstavlja otpad ("dio koji više nije živ, mrtva je, ponekad smrdi, osjećamo odbojnost prema njoj") a istovremeno dio još uvijek živog stvorenja, koji u nezapadnjačkim kulturama predstavlja iznimno vrijedan resurs. Ponovo iskorištavajući pronađeni, organski materijal koji je zapravo lako dostupan i upućujući na njegov potencijal Ivana ne samo da prakticira održivost u umjetnosti već i simbolički stvara svojevrsni podsjetnik na stalnorastući broj bezimernih, napuštenih i izgubljenih pasa. *Unfinished* je blizak *arte povera*, tzv. siromašnoj umjetnosti, u kojoj skromnost ostaje i osnovno polazište

iz kojeg rad nastaje, na koje se zatim lijepi aktivistička nota koja je itekako prisutna, iako subliminalna i gotovo poetska. Kontinuirano i uporno istražujući implikacije naših antropocentričkih sustava vjerovanja i preispitujući načine življenja i postojanja, Ivana Filip ukazuje na osvještavanje i prihvaćanje odgovornosti te međupovezanost s drugima.

U novoj samoći, u kojoj živimo bez životinja, *antropomorfizam u nama budi dvostruku nelagodu*; tvrdi John Berger u *Why look at animals*, tekstu koji će biti temeljem multimedijalne radionice koje će Ivana voditi za vrijeme trajanja izložbe te tako proširivati polje izložbe na uključivanje drugih, ljudi i neljudi u zajedničko stvaranje, razumijevanje i suživot. Pozivnica je to ove umjetnice da iskušamo i doživimo umjetnost kao održivu i simbiotsku a umjetnički proces kao holistički, baš kakvim ih ona poima i živi. (Jasmina Šarić)

Ivana Filip hrvatska je umjetnica, aktivistica te radi i na umjetničkim istraživanjima. Njezina praksa proizlazi iz vizualne umjetnosti i proteže se kroz multidisciplinarne i interdisciplinarne radove, preko performansa, rada uživo, videa, fotografije i mješovitih medija. Njezin se rad razvio kroz radove koji uzimaju tijelo kao polazište prema pokretu i međuvrсноj suradnji. U projektima je stvarala performanse s psima i njihovim ljudskim pratiteljima, tapiserije od pseće dlake i umjetničko istraživanje o slobodnoživućim mačkama. U posljednjih nekoliko godina, njezina praksa je utemeljena u području odnosa između neljudi i ljudi, više-nego-ljudska kreativnost kroz korištenje mnogih alata koji dolaze iz antrozoologije, etologije, antropologije, kulturne animalistike, sociologije, duhovnosti, aktivizma, autohtonih metodologija, ekofeminizma i osobnih iskustava. Ona vidi umjetnost kao alat i strategiju svakodnevnog življenja za sukreiranje srodstva između svega što jest. Filip je magistrirala ekonomiju na Ekonomskom fakultetu u Zagrebu, umjetnost na odjelu Master Performing Public Space na Fontys School of Fine and Performing Arts u Tilburgu, Nizozemskoj te diplomirala na odjelu Moving Image na akademiji Gerrit Rietveld Academie u Amsterdamu, Nizozemskoj.

Ivana Filip: Nature cannot stand the void, and perhaps neither can I

27. 5. – 24. 6. 2022.

Nowadays we have more opportunities to get acquainted with the works created from and during the lockdown and inspired by the time marked by the corona-crisis, and this circumstance is something that should not be denied, but it is interesting to observe the ways it affected individual artistic expressions. In the case of Ivana Filip, the starting position is that of questioning, one's own occupation, its meaning, scope and content. When we are limited and closed, who are we? Do limitations give us an opportunity for creativity, for creating the possible from the seemingly impossible?

Equally so, it is questioning of the possibilities of art without resources, caused by a state of not only financial and material constraints, but also physical ones. This is where the question of one's own artistic practice arises, more precisely the direction in which it will develop.

At that moment, Ivana returns to the basics – drawing, however, not as the basis of her practice (because she has never been exclusively involved in drawing), but as the basis of everything we do – sketches, drawings, ideas, which we put on paper to understand all the possibilities of their realization. The very idea of drawings was not created with the exhibition in mind as the ultimate goal, but as an everyday practice, occupation, even a form of meditation, although primarily as a form of labour belonging to an artistic profession. This labour is defined by its beginning and an end, the business hours, which is a truly distant concept in the artistic and cultural sphere in general.

Generating work in this way during pandemic lockdowns and with all the restrictions that came along, meant that every departure from it was a relief, and such liberation came in the form of walks that most often led to the sea. It is in the sea, the deep sea, that Ivana finds motifs for her drawings, sea creatures in fascinating forms that enchant her, which she carefully studies and then changes, taking the much-needed deviation from the rational.

The deep sea is the lowest layer in the ocean into which little or no light penetrates, and most organisms that live there rely for subsistence on falling organic matter produced in the photic zone. For this reason, scientists have long assumed that life at these depths would be sparse, but numerous studies have found that, on the contrary, life is abundant in the deep ocean. Through the eyes of the researcher, artist and child, Ivana thus enters the unknown and insufficiently researched, consciously opening herself to other, unknown beings. It is a return to drawing not only in this time, but also to childhood, a way of unlearning. She begins without a concept and a plan, completely rejecting the rational part that could affect the structure of the work or its composition. Starting from the basics, she limits herself to a free line and a circle as the starting points of drawings. Partly by observation and partly by her own imagination she builds new beings, new non-human animals. These beings are unknown to us, but we can sympathize with them, especially if we take into account the ecological aspect of the pollution of their natural habitat. Ivana also restricts the use of the color, first using only black on white paper and then switching to white. The red color, which she considers the purest of all colors (also in terms of her own relationship to it) and as the middle ground between white and black, appears last.

The second work presented at the exhibition is an earlier one, and includes a series of balls made of dog hair, simply named *Unfinished*, which refers to the possibility of transformation and continuous becoming, but also the time lag and return to the same material or work. The material is collected from a dog care salon, presenting the waste ("the part that is no longer alive, being dead and at times having bad odor, we feel repulsion towards it"). At the same time, it is part of the still living creature, which in non-Western cultures represents an extremely valuable resource. Reusing the found, organic material that is actually easily accessible and pointing to its potential, Ivana not only practices sustainability in art but also symbolically creates a kind of reminder of the ever-growing number of nameless, abandoned and lost dogs. *Unfinished* is close to *arte povera*, the so-called poor art, in which modesty remains the basic starting point

from which the work originates, to which an activist note is then attached, although subliminal and almost poetic. Continuously and persistently exploring the implications of our anthropocentric belief systems and re-examining the ways of living and existing, Ivana Filip points to the awareness and acceptance of responsibility and interconnectedness with other beings.

In the new solitude, in which we live without animals, *anthropomorphism makes us doubly uneasy*; claims John Berger in *Why look at animals*, a text that will serve as a base for the multimedia workshop which Ivana will lead in the framework of the exhibition and thus expand the field of the exhibition to include others, people and non-humans in co-creation, understanding and coexistence. It is the invitation of this artist to try and experience art as sustainable and symbiotic and the artistic process as holistic, just the way she understands and lives them. (Jasmina Šarić)

Ivana Filip is Croatia-based artist, activist and researcher. Her practice grows from visual art and stretches through multidisciplinary and interdisciplinary work, across performance, live work, video, photography and mixed media. Her work has developed from body-based to movement and interspecies collaboration including performances with dogs and their human companions, dog hair tapestry and research with free-roaming cats. In the last few years, Ivana's quest has been human-nonhuman relationships and more-than-human creativity. To achieve these she uses many tools from anthrozoology, ethology, anthropology, animal studies, sociology, spirituality, activism, indigenous methodologies, ecofeminism and personal experiences. Ivana earned her Master of Economics at the Faculty of Economics in Zagreb, Master of Arts at the Fontys School of Fine and Performing Arts in Tilburg and her Bachelor of Fine Arts from the Gerrit Rietveld Academie in Amsterdam. Her work has been shown locally, nationally and internationally, in non-profit spaces, libraries, symposiums, galleries and museums.





Multimedijalna radionica Ivane Filip

Što su nama životinje - od teksta do kolaža

U sklopu diskurzivnog programa izložbe Ivane Filip "Priroda ne podnosi prazninu, a možda ni ja" u kreativnom hubu Prostor održala se multimedijalna radionica pod vodstvom umjetnice. Radionica se održavala svakog petka za vrijeme trajanja izložbe, od 18:00-21:00 sati. Radionica se sastojala od čitanja knjige, izrade kolaža i izložbe polaznika, u trajanju od mjesec dana kroz redovna tjedna okupljanja s polaznicima radionice. Prijedlog štiva za čitanje jest jedna od najvažnijih knjiga kulturne animalistike autora Johna Bergera "Why Look at Animals?" koji kroz niz priča gradi odnos čovjeka i nečovjeka kroz intrigantno i razumljivo pripovijedanje. Ovo štivo temelj je za razgovor i diskusiju o aktualnoj temi suodnosa čovjeka i prirode, dualizma, ekocida, održivosti i drugih tema koje će se organski razviti kroz tjedno druženje. Nakon diskusije je slijedio dio izrade kolaža koji je u uskoj vezi s tematikom te kroz vizualni medij prikazuje utjecaj i povezanost riječi i slike. Izložba kolaža zaokružila je cijelu radionicu i predstavlja trenutak zajedničkog dijeljenja kako kreativnog procesa, tako i konačnog fizičkog rada - kolaža. Radionica povezuje, sažima i integrira elemente na holistički način u jednu cjelinu. Element cjeline uokviren je konačnom izložbom i zajedničkim dijeljenjem. Na ovaj način su sami polaznici imali uvid u jedan način kreativnog procesa koji im može oplemeniti ili pomoći u svakodnevnom življenju.

Multimedial workshop by Ivana Filip

What are animals to us - from text to collage

As part of the discursive program of Ivana Filip's exhibition "Nature cannot stand the void, and perhaps neither can I", a multimedia workshop led by the artist was organized on Fridays throughout the duration of the exhibition. The workshop consisted of reading books, making collages and a month-long exhibition of participants' works followed by regular weekly gatherings with the participants. Suggested reading was one of the most important books on cultural animal studies by John Berger, "Why Look at Animals?" which, through a series of stories, builds the relationship between humans and non-humans through intriguing and comprehensible storytelling. This reading was the basis for a conversation and discussion about the current topic of the relationship between man and nature, dualism, ecocide, sustainability and other topics that emerged organically from the gatherings. The discussion was followed by making a collage, which was closely related to the topic and showed the influence and connection of words and images through a visual medium. The collage exhibition was the final outcome of the workshop, representing a moment of sharing of both the creative process as well as the final physical work - the collage. The workshop connects, summarizes and integrates all the elements in a holistic way. This sense of completeness is emphasised in the final joint exhibition.



Ines Borovac: Collo

19. 8. – 16. 9. 2022.

Projekt Collo potaknut je željom autorice da dublje prodiरे u društvenu kompleksnost hrvatskog naroda, i šireg naroda na Balkanu. Istraživanje se pak ne oslanja na argumente pisane teorije, već koristi alate somatskog znanja kako bi razotkrilo korijene patrijarhalnog utjecaja na nacionalna tijela. Studijom slučaja hrvatskog tradicijskog plesa projekt ističe patrijarhalne vrijednosti tjelesnih pokreta koji se svijetu predstavljaju kao nacionalni ideal. Kako su plesove stvorili sami narodi, autorica koristi antropološki pristup plesovima za bolje razumijevanje neverbalnih vrijednosti "zakljućanih" u hrvatskim tijelima.

Kako Nadine Botha opisuje: "lako se tradicionalni hrvatski narodni plesovi rijetko plešu izvan pozornice, tijela su etnografski arhivi pokreta i ponašanja koji se nasljeđuju kroz mnoge generacije obitelji, kulture i društva. Istraživanjem izvedbenog dizajna u suradnji s plesnim terapeutom, autorica je identificirala utjelovljene rodne i društvene norme ugrađene u kolo (temeljni narodni ples popularan među slavenskim narodima)."

Ples je potom rekoreografiran i temeljen na pokretima koji izražavaju ranjivost, seksualnost i potiču samoizražavanje. Suvremena koreografija utemeljena je na feminističkom pristupu brige, razumijevanja i jednakosti. Novonastali ples vodi žena, sama autorica. Borovac preuzima ulogu kolovođe koristeći taj čin kao svojevrsan statement prema smjeni tradicionalnih uloga. Uloga voditelja plesa tradicionalno je muška uloga, gdje bi najmuževniji pojedinac u društvenom krugu sela vodio cijelu grupu plesaća halapljivim izvikivanjem naredbi. Naredbe su uglavnom bile upućene muškim plesaćima dajući im smjernice kako upravljati ženskim tijelom, dok u COLLO-u Borovac snagom uloge (kolovođice) potiče ravnopravnost tijela i pokreta, a istovremeno im daje prostor za samoizražavanje.

Osim pokreta i koreografije, projekt također dekonstruira elemente glazbe i odjeće. Techno glazba i izvezena odjeća osuvremenjuju projekt u skladu s današnjom rave estetikom i millenijalskim vrijednostima. Osporavajući često konzervativno i domoljubno područje baštine, projekt mijenja kontekst i publiku smještajući je u subkulturu underground društva. Kontrastni kontekst rave okruženja potiče istraživanje seksualnosti i identiteta, nudeći siguran prostor za ponovnu izgradnju pojedinaca daleko od nacionalnog pritiska konzervativnih vrijednosti. S tim na umu, projekt izražava potrebu i sposobnost za razvojem, a ne za odbacivanjem kulturnih tradicija. (Ines Borovac)

Izvođači: Ema Šajatović, Ema Kani, Nino Bokan, Una Matija Štalcar, Vid Vugrinec, Ines Borovac / DJ: Bruno Bolfan / Glazbena produkcija: Marko Milas / Kamera: Urh Pirc / Produkcija: Adrina Pavelić

Ines Borovac društvena je dizajnerica i izvedbena umjetnica rođena u Hrvatskoj, koja trenutno živi u Nizozemskoj. Diplomirala je na studiju društvenog dizajna na Akademiji za dizajn u Eindhovenu, gdje razvija praksu u području performativnog dizajna. Kao izvođačica Borovac smješta tijelo i pokret u srž vlastita rada koristeći znanje koje proizlazi iz različitih somatskih praksi. Kao feministica, u svojoj se praksi infiltrira u različite sustave regulirane normativnim vrijednostima (npr. radni prostori, tradicijski obredi, vjerski rituali) s ciljem stvaranja utjelovljene spekulativne budućnosti. Krajnji cilj njenog rada je ponovno odigrati kodirane pokrete s kritičkim pristupom tijelu, dok razvija scenarije, alate ili prostore koji propituju opresivne društvene norme. Od 2022. zajedno s Ginevrom Petrozzi, Borovac djeluje kao suosnivačica umjetničko-dizajnerskog dua Xsenofemme.

Ines Borovac: Collo

19. 8. – 16. 9. 2022.

Collo began with the author's wish to dwell deeper into the social complexity of the Croatian and Balkan nation. Thus, the research is not relying on arguments of the written theory but rather using the tools of somatic knowledge to unfold the roots of the patriarchal influence on national bodies. With the case study of Croatian traditional dance, the project is highlighting the patriarchal values of body movements which are represented to the world as a national ideal. As the dances were created by the people themselves, the author is using anthropological approach towards the dances for the better understanding of non-verbal values locked inside of the Croatian bodies.

As Nadine Botha depicts: "Even though traditional Croatian folk dances are rarely still danced outside of the stage, bodies are ethnographic archives of movements and behaviours that are inherited across many generations of family, culture and society. Through performative design research in a collaboration with the dance therapist, the author identified the embodied gender and social norms embedded in the Kolo (a basic folk dance popular among Slavic people)."

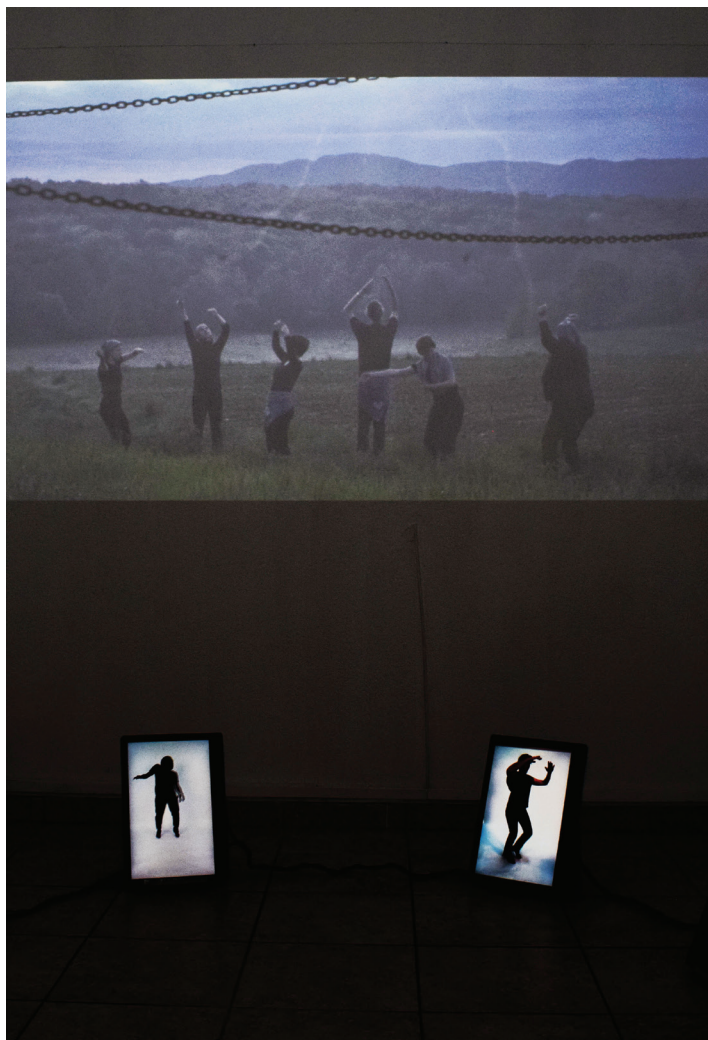
It was then re-choreographed and based on movements that express vulnerability, sexuality and self-expression. Contemporary choreography was created following the feminist approach of care, understanding and equality. Newly formed dance was led by a female leader, the author herself. Borovac is taking over the role of a leader (kolovođa) using it as a statement towards the shift of the traditional roles. The role of the dance leader was traditionally ultimately a male role, where the most masculine individual in the social circle of the village would guide the whole group of the dancers by voraciously shouting the commands. The commands were mostly directed to the male dancers giving them guides on how to manage the female body whereas in COLLO Borovac uses the power of the role (kolovodica) to

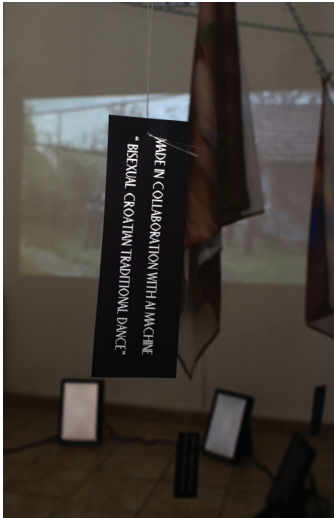
encourage the bodies and movements of equality while also giving them space for self-expression.

Besides the movements and the choreography, the project also deconstructs the elements of music and clothing. Techno music and embroidered clothing contemporise the project to today's rave aesthetic. Challenging the often conservative and patriotic field of heritage, the project is changing the context and the audience by placing it in a subculture of an underground society. Contrasting context of the rave environment welcomes the exploration of sexuality and identity, offering the safe space for re-building of individuals far from the national pressure of conservative values. With this being said, the project expresses the need and ability to evolve rather than discard cultural traditions. (Ines Borovac)

Performers: Ema Šajatović, Ema Kani, Nino Bokan, Una Matija Štalcar, Vid Vugrinec, Ines Borovac / DJ: Bruno Bolfan / Music Production: Marko Milas / Camera: Urh Pirc

Ines Borovac is a social designer and performance artist born in Croatia, currently living in the Netherlands. She holds a Master degree from Design Academy Eindhoven, MA Social design where she developed her practice in the field of performative design. As a performer, Borovac places the body and movement at the core of her work, using knowledge coming from various somatic practices. As a feminist, in her practice she infiltrates various systems regulated by normative values (eg workplaces, traditional rites, religious rituals) with the aim of creating embodied speculative futures. The ultimate goal of Borovac's work is to re-enact coded movements with a critical approach towards the body, while developing scenarios, tools or spaces that question oppressive social norms. In 2022, together with Ginevra Petrozzi, Borovac co-founded the art-design duo Xsenofemme.





MADE IN COLLABORATION WITH ALMA CHINE
"BESIDE THE CROATIAN TRADITIONAL DANCE"

EXPIRED REVOLUTION

"I still remember when I was very young, my grandmother took me to a village party. The women were on one side of the room, the men on the other. Companions of young people sat on benches, mothers, grandmothers, aunts, uncles to keep an eye on the young people while dancing."

They seem now looking back at the dances that were created under a strong christian, traditional and patriarchal influence but the surprising is that during their time they were actually space for social critique. I guess they find a way to rebel...

Croatian has a very important role against the situation exists. Folklore Festivals to collect during the 19th century, this attractive for change as nature of the pressive system and essential and if dances men their only our social critique

Komfortacije

Srpanj 2021. – prosinac 2022.

Projekt Komfortacije za cilj ima čitanjem probuditi osjećaj udobnosti i kolektivne sigurnosti – tekst (književni, teorijski) se u ovom slučaju otkriva kao polazišna točka za oblikovanje mehanizama nošenja s tugom s kojom smo suočeni danas. Kroz mjesečne čitalačke grupe i radijske emisije, tjedne newslettere te performativne radionice suprotstavljamo tzv. teorije udobnosti takozvanim teorijama straha, i na taj način potičemo sudionike i širu publiku da čitanjem ispune svoju svakodnevicu, pronađu utjehu i inspiraciju.

Projekt Komfortacije provodi CHC u suradnji s KLFM community radiom, a obuhvaća mjesečne čitalačke grupe i radijske emisije, kurirani tjedni newsletter Impulsi udobnosti, performativne radionice otvorene svim zainteresiranim pojedincima.

Komfortacije

July 2021 - December 2022

The project aims to awaken a sense of comfort and collective security through reading – the text (literary, theoretical) in this case reveals itself as a starting point for shaping the mechanisms of coping with the grief we face today. Through monthly reading groups and radio shows, weekly newsletters and performative workshops, we oppose the so-called comfort theories with so-called fear theories, and in that way we encourage participants and the wider audience to fill their daily lives by reading, to find comfort and inspiration.

Komfortacije project is run by CHC in cooperation with KLFM community radio. In the framework of the project we organized monthly reading groups, radio shows, curated weekly newsletter and performative workshops open to everyone.





IMPRESSUM

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

Asistenti // Assistants:
Paulina Kielbasa

Fotografije // Photographs:
Ivana Filip
Darko Škrobonja
Culture Hub Croatia

Grafički dizajn //
Graphic design:
Marino Vukasović

Tisak // Print: **Kerschoffsett**

Naklada // Edition: **200**

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

Za nakladnika //
For the publisher:
Kristina Tešija

Donatori // Donors:
Zaklada Kultura nova
Ministarstvo kulture i medija
Republike Hrvatske
Grad Split



[PROSTOR]



Split, 2022.

ISBN: 978-953-49135-5-0

