

# [PROSTORI IGRE] [SPACES OF PLAY]

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.

## **MIA ŠTARK: NOVA LJUDSKA KOMEDIJA**

3. 2. – 3. 3. 2023.

Nova ljudska komedija Mije Štark triptih je sastavljen od radova "Nije bolest sve što boli", "Dodir / Što je manje moguć / Odlazak" te "S njom mogu baš sve!". Radovi su nastajali tijekom 2020. i 2021. godine, u pandemijskom vremenu koje već sada promatramo s određenim odmakom. Zatvaranja, medijsko izvještavanje i upute koje su (bile) sastavni dio našeg života autoricu inspiriraju na brojne performativne akcije koje se realiziraju u formi videa, ali i grafike, foto-knjige (zbirke anti-razglednica) i teksta – poezije. Koristeći se formatima masovnih medija, Mia Štark koristi navedeni kontekst prenamagajući njegove elemente do granica apsurdna, dovodeći tako novonastalu situaciju u domenu komičnog.

Tako "Nije bolest sve što boli" napravljen po uzoru na televizijski prilog, izvještava o životu umjetnika, onakvim kakav on je u trenutnim prilikama, ali i o smislu naših djelovanja i izražavanja uopće. "Nije bolest sve što boli" nježna je i blaga forma video satire, ali i prihvaćanja kulturno-umjetničke situacije kakva ona jest danas, a pred koju je pandemija donijela još veće izazove.

Iz ovog sizifovskog momenta, prelazimo na idući rad koji nas poziva na bivanje u trenutku, pažljivo čitanje, gledanje i slušanje. Potrebno je obratiti pažnju. Rad „Dodiri / Što manje / Odlazak“ polazi od brojnih uputstava i slogana koji su nas pratili posljednjih godina. Podsjećajući na videa vođenih meditacija, interaktivni video poziva gledatelja na sudjelovanje, slušanje, gledanje, pamćenje i promatranje. Upute za pranje ruku tako se pretvaraju u zajednički ples. Jednako tako, pjesme na grafičkim listovima pozivaju na pažljivo čitanje i promišljeno gledanje. U grafikama Mia preuzima puno osobniji pristup pa vlastite doživljaje i ključne riječi spomenutih uputstava kombinira u haiku poeziju.

Konačno, "S njom mogu baš sve!" nastavlja se na ideju čistoće iz prethodnog rada. Ova video satira reklamira proizvod koji je

istovremeno banalan, svezremen, a igrom slučaja postaje krucijalni objekt suvremene svakodnevice. Rad upotpunjuje serija fotografija prikazanih u obliku umjetničke foto-knjige, tzv. anti-razglednica. Fotografijama autorica "hvata" male detalje na koje nailazi u svojoj okolini, glitcheve koji nas svakodnevno okružuju, a na koje često ne obraćamo pažnju. Banalnosti svakodnevice koje su periodu korone još više amplificirane. Na ovaj način suočava se s ozbiljnošću u umjetnosti i svakodnevici i skuplja apsurd iz vlastite okoline, a prikaz takvog apsurga možda je najdirektniji u na zidu izdvojenoj fotografiji "Krug života". Likovnost i izvedbenost u Mijinom radu međusobno se nadopunjuju. Performativnost je često u pozadini Mijinih grafičkih radova, a i fotografije predstavljene na ovoj izložbi svojevrsan su "izvedbeni čin". U domeni prave komedije, Nova ljudska komedija katarzična je reportaža vremena u kojem živimo. Prikaz je to banalnosti, ali i suživota s njom, jer nekad je utočište upravo u – smijehu.

Mia Štark (1992., Osijek) interdisciplinarna je umjetnica koja se izražava kroz medij crteža, grafike, suvremenog plesa, performansa i videa. Diplomirala je na Odsjeku likovne kulture pri Akademiji za umjetnost i kulturu u Osijeku, modul grafika; te je završila preddiplomski studij suvremenog plesa na Odsjeku za ples pri Akademiji dramskih umjetnosti u Zagrebu. Mia aktivno djeluje na likovnoj i izvedbenoj sceni te je svoje radove do sada predstavljala, između ostalog, u Zagrebu, Osijeku, Varaždinu, Berlinu, Taipeiju i Cluj-Napoci. Njezin rad "Nije bolest sve što boli" u 2021. godini nagrađen je nagradom žirija na izložbi "One Su Tu" u Vinkovcima te dobiva priznanje na žiriranoj skupnoj izložbi GRISIAyouth. Djeluje kao nezavisna umjetnica. Članica je osječčkog HDLU-a i Udruge profesionalnih plesnih umjetnika "PULS".

## **MIA ŠTARK: NEW HUMAN COMEDY**

3. 2. – 3. 3. 2023.

Mia Štark's New Human Comedy is a triptych consisting of three works: "NOT EVERY DISEASE MAKES YOU SICK", "Touch / As little as possible / Departure", and "With IT, I can DO EVERYTHING!". Štark created the works in 2020 and 2021 during the pandemic – a time which we have already begun to observe from a distance. The artist was inspired by the closures, media coverage, and instructions which became part of our daily lives to create numerous performances which are captured in video as well as graphics, photo books (a collection of anti-postcards) and text including poetry. Utilizing mass media formats, Mia Štark uses the media context to overemphasize its elements to the border with the absurd, thus bringing a newly created situation into the comic domain.

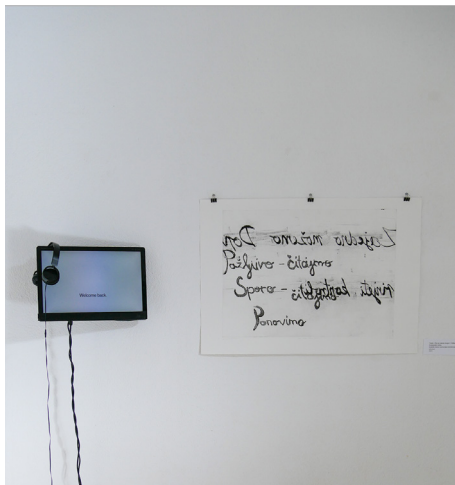
"Not every disease makes you sick" is modelled after a television program reporting about the life of the artist given the current circumstances as well as the meaning of our actions and expressions more generally. "NOT EVERY DISEASE MAKES YOU SICK" is a gentle and mild form of video satire that presents an acceptance for the cultural and artistic situation as it stands today and before which the pandemic has brought even more challenges.

From this Sisyphean moment, we continue to the next work which invites us to be present in the moment, read, watch, and listen carefully. It is necessary to pay close attention. The work "Touch / As little as possible / Departure" starts off with the numerous instructions and slogans we have followed in recent years. An interactive video reminiscent of guided meditation videos asks the viewer to participate, listen, watch, remember, and observe. The washing of hands turns into a common dance while poems on graphic sheets of paper invite careful reading and thoughtful viewing. Mia uses a highly personal approach in the graphics by combining her personal experiences and key words from the mentioned instructions into haiku poetry.

Finally, "With IT, I can DO EVERYTHING!" is a continuation of the idea of cleanliness from the previous work. The video satire advertises a product which is simultaneously banal and timeless but which became by chance a crucial object for modern everyday life. The work is completed by a series of photographs shown in the form of a creative photobook, so-called anti-postcards. The author "captures" in her photographs the small details that she encounters in her environment like the glitches which surround us daily but which we often do not give any attention to. The banalities of daily life were further amplified during the pandemic period. The artist tackles the seriousness in art and daily life and collects the absurd from her own environment. The absurd is portrayed most directly on the wall of photographs entitled "The Circle of Life." The artistry and performance in Mia's work complement each other. Performativity is often in the background of Mia's graphic works. The photographs presented in the exhibition act as their own "performance." In the domain of a true comedy, New Human Comedy is a cathartic report of the times in which we live. It is a display of banality but also coexistence with it because sometimes refuge is found, precisely, in laughter.

Mia Štark (b. 1992, Osijek) is an interdisciplinary artist who expresses herself through media including drawing, graphics, contemporary dance, performance, and video. She graduated from the Academy of Arts and Culture in Osijek, Department of Fine Arts, with a focus on graphics. She also holds an BA degree in contemporary dance at the Department of Dance at the Academy of Dramatic Arts in Zagreb. Mia actively participates on the art and performance stage and her works have been shown in Zagreb, Osijek, Varaždin, Berlin, Taipei, and Cluj-Napoca among others. In 2021 her work "NOT EVERY DISEASE MAKES YOU SICK" received an award by the jury at the exhibition "They are Here" in Vinkovci and received recognition at a juried group exhibition GRISIA youth. Štark works as an independent artist. She is a member of the Osijek HDLU and Association of Professional Dance Artists "PULS."





## **PAVLE MIJUČA: ENDLESS BECOMINGS**

25. 8. – 20. 9. 2023.

Mladi se par vjenčao.

Grade dvokatnu kuću.

Na kući ne grade krov.

Ostavljaju metalne žice koje vire iz betonske ploče.

Iščekuju sina, pa ostavljaju praznu ploču za nadogradnju novog kata.

Prvi se sin rodio.

Grade sljedeći kat.

Opet ostavljaju metalne žice.

Nagli razvoj obale pod utjecajem (masovnog) turizma, apartmanizacije i betonizacije, kao i posljedica korupcije, gentrifikacije i bespravne gradnje, fenomeni su ključni za umjetničku praksu Pavla Mijuče koji svoj rad temelji na istraživanju i potom prenosi u vizuale i objekte koji sažimaju rezultate do kojih dolazi, ali i potiču na promišljanje o trivijalnostima stvarnosti i mogućim posljedicama za budućnost.

U serijalu koji uključuje radove naziva "Betoniziraj!", "A Catwalk on Riva" i "Pukni puško, rodilo se muško", umjetnik istražuje fenomenologiju urbanizma pod utjecajem turizma u Splitu, a polazište i ponavljajući motiv je Duje, macho investitor koji utjelovljuje problematiku urbanističkog planiranja poput korupcije, gentrifikacije, bespravne gradnje i nereguliranog planiranja. Za navedeni serijal, naziva "Full of new beginnings", Mijuča je osvojio nagradu BA Grant Award na Sveučilištu u Zürichu. Sam naziv potječe od službene kampanje Hrvatske turističke zajednice (HTZ) za turističku sezonu 2021. godine. Radom "Betoniziraj!" umjetnik na nekonvencionalan način prikazuje apartmanizaciju i betonizaciju, procese koji već desetljećima penetriraju u dalmatinsko priobalje. Polazišna točka je GUP te nastojanje da ga se učini interaktivnim, poput video igre, medijem kojim se Mijuča koristi još u svojim prvim umjetničkim radovima. Tako slaže distopiju apartmanizirane plaže u izometrijskoj perspektivi, a kojom gospodari splitski investitor Duje, fiktivni lik koji

gradi nebudere i apartmanske kuće na svakoj slobodnoj parceli plaže. Stoga se rad može promatrati kao distopijski GUP, svojevrsan anti-GUP, a mapa se može zoomirati do najsitnijih detalja.

Rad "Pukni puško, rodilo se muško" inspiriran je fenomenom neprestanog nadograđivanja katova, koji je prisutan diljem Balkana. Trenutak izostavljanja krova, kad nosivi stupovi nestrpljivo vire čekajući da se dignu novi kat, simbolizira iščekivanje rođenja sljedećeg sina. Taj apsurdni čin dizanja katova u nedogled promatran je kao direktan proizvod još uvijek prisutnog patrijarhata u našem podneblju. U radu "A Catwalk on Riva" marama je sezonski statusni simbol lutke Jagode. Marama funkcionira kao statement, odnosno kao turistički suvenir koji simbolizira sveprisutnost turizma i njegovu hegemoniju u dalmatinskom priobalju.

U istom obliku marame, sličnu problematiku prostornog planiranja, ovaj put istražujući fenomenologiju grada Zagreba, predstavlja kroz rad "The City is My Lunapark!", razvijen u okviru Vizkulturnog istraživačko-obrazovnog programa "Kako misliti urbanizam i javni prostor?".

Najrecentniji od radova, koji je razvio u sklopu studija na Sandberg Institutu u Amsterdamu, istražuje i analizira fenomen obalnog razvoja na primjerima Scheveningen Bada u Nizozemskoj i Žnjana u Hrvatskoj, suprotstavljajući povijesti obaju pomorskih dobara, ali i nastojeći otkriti njihove sličnosti i specifičnosti. Referirajući se na posljednji prijedlog Zakona o pomorskom dobru i morskim lukama, Mijuca spekulira o mogućoj budućnosti hrvatske obale Jadrana. Istraživanje rezultira publikacijom i modelom zapakiranim u formu igračke čime, uz druge objekte, intencionalno sukobljava estetike galerijskog prostora i onog souvenir-shopa.

Pavle Mijuca (HR/RS) rođen je 1999. u Beogradu. U svojoj praksi bavi se fenomenologijom gradova i prostornog planiranja. Svoj proces započinje istraživanjem problematike urbanističkog planiranja poput gentrifikacije, ilegalne gradnje i nereguliranog planiranja, koje provodi na internet portalima, građevinskim forumima i društvenim

mrežama te analiziranjem prostornih planova. Rezultat njegova istraživanja često je satiričan vizualni jezik koji preslikava u medij digitalne ilustracije, a radovi se konačno ostvaruju u obliku printa na materijalima poput tekstila ili plastike. Završio je BA Fine Arts na Sveučilištu umjetnosti u Zürichu, a trenutačno studira na drugoj godini MA Studio for Immediate Spaces na Sandberg Institutu u Amsterdamu.

## **PAVLE MIJUCA: ENDLESS BECOMINGS**

25. 8. – 20. 9. 2023.

The rapid development of the coast under the influence of (massive) tourism, apartment building and concretization, as well as the consequences of corruption, gentrification and illegal construction, are key phenomena for the artistic practice of Pavle Mijuca, who bases his work on research and then transfers it into visuals, that is, which summarize the results which occur, but also encourage reflection on the trivialities of reality and possible consequences for the future.

In the series that includes the works called Betoniziraj!, A Catwalk on Riva and Pukni puško, rodilo se muško, the artist explores the phenomenology of urbanism under the influence of tourism in Split, and the starting point and recurring motif is Duje, a macho investor who embodies the problems of urban planning such as corruption, gentrification, illegal construction and unregulated planning. For the mentioned series, called Full of new beginnings, Mijuca won the BA Grant Award at the University of Zurich. The name itself comes from the official campaign of the Croatian Tourist Board (HTZ) for the 2021 tourist season.

Work Betoniziraj! in an unconventional way, the artist depicts apartmentization and concretization, processes that have been penetrating the Dalmatian coast for decades. The starting point is GUP and the effort to make it interactive, like a video game, a medium used by Mijuca even in his first works of art. This is how he arranges

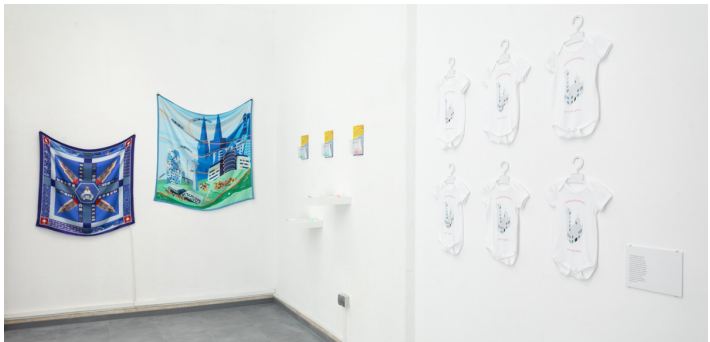
the dystopia of an apartment-built beach in an isometric perspective, which is ruled by Split investor Duje, a fictitious character who builds skyscrapers and apartment houses on every free plot of beach. Therefore, the work can be seen as a dystopian GUP, a kind of anti-GUP, and the map can be zoomed to the smallest detail.

The work *Pukni puško, rodilo se muško* was inspired by the phenomenon of the constant upgrading of floors, which is present throughout the Balkans. The moment the roof is left out, when the load-bearing columns stick out impatiently waiting for the new floor to be erected, symbolizes the anticipation of the birth of the next son. This absurd act of raising floors indefinitely was seen as a direct product of the still-present patriarchy in our climate. In the work *A Catwalk on Riva*, the scarf is a seasonal status symbol of the Jagoda doll. The scarf functions as a statement, i.e. as a tourist souvenir that symbolizes the ubiquity of tourism and its hegemony in the Dalmatian coast.

In the same form of a scarf, he presents a similar issue of spatial planning, this time exploring the phenomenology of the city of Zagreb, through the work *The City is My Lunapark!*, developed as part of Vizkultura's research and education program *How to think about urbanism and public space?*.

The most recent of the works, which he developed as part of his studies at the Sandberg Institute in Amsterdam, investigates and analyzes the phenomenon of coastal development on the examples of Scheveningen Bad in the Netherlands and Žnjan in Croatia, contrasting the history of both maritime assets, but also trying to reveal their similarities and specificities. Referring to the latest proposal of the Law on Maritime Property and Sea Ports, Mijuca speculates on the possible future of the Croatian Adriatic coast. The research results in a publication and a model packaged in the form of a toy, which, along with other objects, intentionally clashes with the aesthetics of the gallery space and that of the souvenir shop.

Pavle Mijuca (HR/RS, \*1999) is an artist and a spatial researcher. In his practice, he grapples with the phenomenologies of cities and spatial planning. He researches urban planning-related issues such as gentrification, illegal construction, and unregulated planning. The result of his research is often a satirical visual language translated into the medium of digital illustration. The illustrations are printed on various textile materials and presented as physical objects. He holds a Bachelor in Fine Arts from the Zurich University of the Arts (ZHdK) and is currently enrolled in the Studio for Immediate Spaces at the Sandberg Instituut, Amsterdam. For his BA graduation project "Full of new beginnings" he received the Bachelor Grant Award. He lives and works in Amsterdam.





## **OTVORENI STUDIO: STEPHANIE DOUET**

26. - 29. 9. 2023.

U galeriji kreativnog hub-a Prostor, od 26. do 29. rujna održali su se dani otvorenog studija s umjetnicom iz UK-a Stephanie Douet.

Stephanie kroz svoj rad najčešće izrađuje živopisno obojene skulpture od drva, tkanine i gline, inspirirane značajnim povijesnim i suvremenim muškim figurama, u nastojanju da se odupre trendu u ženskom slikarstvu, u kojem je pogled rijetko usmjeren prema muškarcima. Njen pogled je znatiželjan i zaigran, premda u temeljima njezine umjetnosti leži pobuna protiv normi i značenja koja se u radovima iscrtava kroz spajanje nespojivih figura i ličnosti te postavljanje istih u neobična okruženja i međuodnose, često kroz improvizaciju i otvorenost prema promjenjivosti rada do zadnjeg trenutka kada će ga predstaviti publici.

Na rezidenciju u Prostoru (18. - 30. rujna) Stephanie je odabrala doputovati poput povijesnih umjetničkih putnika, noseći radove iz serije "Flatpackers" u svom kovčegu. Boravak u Splitu iskoristila je za stvaranje radova iz istoimene serije, ovaj put inspiriranih šetnjama gradom tijekom kojih je pokušala pronaći poveznice između sadašnjosti i prošlosti, među ruševinama i fenomenima svakodnevice, skupljajući imaginarij koji je potom oslikavanjem komponirala u svoje skulpture.

Dani otvorenog studija u Prostoru bili su prilika svim zainteresiranim da se pridruže umjetnici u razgovoru o njenom radu i mjestima iz kojih crpi inspiraciju, istovremeno promatrajući neke od njenih radova inspiriranih Splitom u nastanku.

Stephanie Douet slikarica je i kiparica iz Norfolka u istočnoj Engleskoj. Zanimaju je stvarni i povijesni likovi - diskreditirani političari, komičari i klasični skladatelji pomiješani s apsurdnim i imaginarnim oblicima, koje potom postavlja u različite kombinacije situacija. Oslanjajući se na različite povijesne stilove poput Chinoiserie, mogulskog

minijaturnog slikarstva, pop arta i industrijskog dizajna iz Drugog svjetskog rata, Douet stvara svijet apsurdnih, šarenih i melankoličnih likova grupiranih u promjenjivim formacijama. Izlagala je u zemlji i inozemstvu, uključujući V&A, Galeriju 46 u Londonu, Modern Art u Oxfordu, Istanbul Art Fair i Museum of Legacies u Jaipuru. Finalistica je Nagrade za suvremeno britansko slikarstvo 2019. godine.

## **OPEN STUDIO: STEPHANIE DOUET**

26. - 29. 9. 2023.

In the gallery of the creative hub Prostor, open studio days featuring the artist Stephanie Douet were held from September 26th to September 29th.

Through her work, Stephanie primarily creates vividly painted sculptures made of wood, fabric, and clay, inspired by significant historical and contemporary male figures, in an effort to resist the trend of female-centric painting where the gaze is rarely directed towards men. Her perspective is curious and playful, even though at the core of her art lies a rebellion against norms and meanings that are delineated in her works by combining incompatible figures and personalities and placing them in unusual environments and interactions, often through improvisation and openness to the variability of the work until the last moment when she presents it to the audience.

For her residency at Prostor (September 18th - 30th), Stephanie has chosen to arrive like historical art travellers, carrying works from her Flatpackers series in her suitcase. Her stay in Split was used to create works from the same series, this time inspired by the walks through the city during which she attempted to find connections between the present and the past, among ruins and everyday phenomena, collecting an imaginary world that she later composed into her sculptures through painting.

The open studio days at Prostor were an opportunity for all interested

individuals to join the artist in a discussion about her work and the places from which she draws inspiration, while simultaneously observing some of her works in the making, inspired by Split.

Stephanie Douet is a painter and sculptor from Norfolk in eastern England. She is interested in real and historical figures - discredited politicians, comedians, and classical composers mixed with absurd and imaginary forms, which she then places in various situational combinations. Drawing on various historical styles such as Chinoiserie, Mughal miniature painting, pop art, and industrial design from World War II, Douet creates a world of absurd, colorful, and melancholic characters grouped in ever-changing formations. She has exhibited both nationally and internationally, including at the V&A, Gallery 46 in London, Modern Art in Oxford, Istanbul Art Fair, and the Museum of Legacies in Jaipur. She was also a finalist for the Contemporary British Painting Award in 2019.





## ČITALAČKE GRUPE

Čitalačke grupe u Prostoru održale su se u ukupno pet termina tijekom 2023. godine. Cilj ovakvih grupa je potaknuti dijalog o književnosti, ponuditi susret s drugačijim čitanjima teksta te poticati njegovanje kritičkog stava prema pročitanoj. Izbor literature u protekloj je godini pratio regionalnu književnu produkciju, kao i recentne prijevode starijih književnih djela.

U 2023. godini čitali smo i razgovarali o sljedećim djelima:

Miranda July: "Baš ti, baš tu" (16. veljače)

Sanja Lovrenčić: "Kabinet za sentimentalnu trivijalnu književnost" (28. ožujka)

Tanja Stupar Trifunović: "Otkako sam kupila labuda" (24. svibnja)

Ingmar Bergman: "Povjerljivi razgovori" (25. rujna)

Želimir Periš: "Gracija od čempresa" (23. listopada)

## READING GROUPS

A total of five sessions of reading groups took place in Prostor during 2023. The goal of such groups is to stimulate dialogue about literature, to offer an encounter with different readings of the text, and to encourage development of a critical attitude towards what is read. The selection of literature in the past year followed regional literary production, as well as recent translations of older literary works.

Throughout this year, we read:

Miranda July: "Me and You and Everyone We Know"

Sanja Lovrenčić: "Cabinet for Sentimental Trivial Literature"

Tanja Stupar Trifunović: "Since I Bought a Swan"

Ingmar Bergman: "Private Conversations"

Želimir Periš: "Grace of the Cypress"



## MARINA RAJŠIĆ: PORTRET SUSJEDSTVA

Prvi rezidencijalni boravak Marine Rajšić organiziran je od 5. do 8. lipnja. Umjetnica je započela svoje istraživanje (kojem su prethodili online sastanci), provela kratko terensko istraživanje i mapiranje punktova zanimljivih za daljnju razradu projekta. Razmišljajući o projektu koji bi bio uistinu participativan, a pritom nenametljiv, koji bi bio uistinu relevantan za same sudionike ne izlazeći iz domene umjetničkog, umjetnica je došla na ideju da fotografira stanare svih ulaza zgrade u kojoj se Prostor nalazi, referirajući se na ideju školskih razrednih fotografija koje obilježavaju generacije. Naime, radi se o važnom djelu arhitektonske baštine koje se često fotografiralo kroz povijest, a ovog puta naglasak bi bio na ljudima – njegovim stanarima, zajednici koja ga čini onim što jest. Osmišljen je javni poziv koji je distribuiran putem predstavnika stanara svakog ulaza, oglasnih ploča te lokalne Facebook grupe. Fotografije su datirane i producirane te su ih stanari mogli u fizičkom obliku predignuti u Prostoru, a rad je nazvan "Portret susjedstva". Završna prezentacija projekta održana je 22. prosinca u Prostoru, a tom prilikom stanari su pozvani da preuzmu svoje fotografije i podijele ideje i želje na koji bi način umjetnost mogla uljepšati kvart. Uz prezentaciju projekta, istraživanja kvarta i produciranih fotografija, održan je i razgovor s umjetnicom, kroz koji je predstavila širi kontekst svoje umjetničke prakse.

## MARINA RAJŠIĆ: PORTRAIT OF THE NEIGHBOURHOOD

Marina Rajšić's first residency was organised from June 5 to 8. The artist started her research by examining the site and mapping points of interest for further development of the project. Reflecting on a project that would be truly participatory, and at the same time unobtrusive, truly relevant for the participants and at the same time remaining in the domain of art, the artist came up with the idea of photographing the tenants of all the entrances of the building where Prostor is located, referring to the idea of classroom photographs, usually taken at the end of the school year. This building is an important piece of architectural heritage that has often been photographed throughout history, and this time the emphasis would be on the people – its inhabitants, the community that makes it what it is. A public invitation was designed and distributed through representatives of the tenants at each entrance, notice boards and local Facebook group. The photos were dated and printed so that the tenants could pick them up in Prostor. The work was entitled "Portrait of the Neighbourhood". The final presentation of the project was held on December 22nd in Prostor, and on that occasion, tenants were invited to come, get their photos and share their ideas and wishes on how art could change the neighbourhood. Along with the presentation of the project, research and produced works, there was also a conversation with the artist, through which she presented the broader context of her artistic practice.





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**Autori tekstova** // Text authors:

**Jasmina Šarić**

**Organizacija i produkcija** //

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**Platforma "Culture Hub Croatia"**

Platform "Culture Hub Croatia"

**Asistenti** // Assistants:

**Caroline Charlier**

**Laura Short**

**Lotta Erkkilä**

**Željka Vuko**

**Fotografije** // Photographs:

**Glorija Lizde**

**Caroline Charlier**

**Grafički dizajn** //

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**Marino Vukasović**

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