

# TREĆI PROSTOR

(SVE ŠTO NAM JE ZAJEDNIČKO)

# THE THIRD SPACE

(ALL THAT WE HAVE IN COMMON)

CREART EUROPSKA IZLOŽBA 2019. /  
CREART EUROPEAN EXHIBITION 2019

ZAGREB, HRVATSKA (SVIBANJ-LIPANJ 2019.),  
CLERMONT-FERRAND, FRANCUSKA (RUJAN 2019.)  
LECCE, ITALIJA (PROSINAC 2019.)

/

ZAGREB, CROATIA (MAY-JUNE 2019),  
CLERMONT-FERRAND, FRANCE (SEPTEMBER 2019)  
LECCE, ITALY (DECEMBER 2019)

Co-funded by the  
Creative Europe Programme  
of the European Union



**CreArt**  
NETWORK OF CITIES FOR  
ARTISTIC CREATION



HRVATSKO  
DRUŠTVO  
LIKOVNIH  
UMJETNIKA



## 5 UVODNI TEKST / INTRODUCTION

Ivana Andabaka

## 8 TREĆI PROSTOR - SVE ŠTO NAM JE ZAJEDNIČKO

Jovanka Popova

## 12 THE THIRD SPACE - ALL THAT WE HAVE IN COMMON

Jovanka Popova

## 17 UMJETNICI / ARTISTS

## 49 IMPRESUM / IMPRESSUM



Izložba „*Treći prostor (sve što nam je zajedničko)*“ je druga europska izložba u okviru drugog izdanja europskog projekta CreArt koja će okupiti 15 umjetnika i umjetnica iz 10 europskih gradova te ih predstaviti u Zagrebu, Hrvatska (svibanj-lipanj 2019.), Clermont-Ferrand, Francuska (rujan 2019.) te u gradu Lecce, Italija (prosinac 2019.).

Makedonska kustosica Jovanka Popova izabrala je radove 15 umjetnika kako bi prikazala umjetničke prakse koje se referiraju na „sebstvo“ u odnosu prema zajednici i kolektivu, kao sinonim za prostor solidarnosti, zajednički kolektivni doživljaj i bitnost sudjelovanja unutar zajednice. Odabrani projekti će kritički preispitati koncept zajednice i zajedništva počevši od ideje da je suživot osnovno sredstvo postojanja te pokušati osvijestiti pojmove kao što su identitet, nacionalizam, politika moći u kontekstu „ja“ i „drugi“ i multikulturalni koncept.

Koncepciju izložbe kustosica temelji na prijedlogu Jeana-Luca Nancya u kojem „biti“ znači „biti zajedno“ što Popova tumači da funkcionira jednako kao i kolektivna moć: moć nije izvanjska članovima kolektiva niti je imanentna svakome od njih, moć proizlazi iz kolektiva kao takvog.

Cilj izložbe je ispitati na kojoj razini se raspršene individue mogu povezati. Odabrani radovi postavljaju pitanje o načinu na koji propitujemo i valoriziramo mehanizme i određene implikacije na temu solidarnost te će nas pokušati potaknuti na razmišljanje kako se naše osobne vizije mogu dijeliti unutar konteksta društva, o mogućnosti i ograničenjima s kojima se susrećemo, o našim vlastitim očekivanjima u odnosu na moć i slobodu te o nedoumicama u odnosu na osobnu odgovornost, akcije i njegove posljedice.

Na izložbi sudjeluje 15 umjetnika/ica iz 10 gradova: Aveiro, Clermont-Ferrand, Genoa, Liverpool, Zagreb, Lublin, Rouen, Valladolid, Skopje, Lecce.

Ivana Andabaka, ravnateljica HDLU-a

The exhibition "The Third Space (All That We Have In Common)" is the second European exhibition within the second edition of the European CreArt project that will bring together 15 artists from 10 European cities and present them in Zagreb, Croatia (May-June 2019), Clermont -Ferrand, France (September 2019) and Lecce, Italy (December 2019).

Macedonian curator Jovanka Popova selected works of 15 artists whose art practice refers to "self" in relation to the community and the collective, as a synonym for the space of solidarity, a collective experience, and the importance of participation within the community. Selected projects will critically re-examine the concept of community and communion starting with the idea that coexistence is a basic means of existence and try to awake concepts as identity, nationalism, power politics in the context of "self" and "otherness" and multi-cultural concepts.

The concept of the curator's exhibition is based on Jean-Luc Nancy's proposal that "being" means "being-with" that Pop is interpreted to function just as collective power: power is not external to collective members or immanent to each of them, power derives from collectivity as such.

The aim of the exhibition is to examine the question if and how dispersed insecure subactivities actually can be linked?

The selected artworks raise the question in which way we understand the mechanisms and certain implications towards solidarity; allow us to think about how our personal vision can be socially shared; the possibilities and limitations that we are encountering; the question of what our own expectations are in relation to power and freedom; what levels of personal temptations or troubles are at the threshold of tolerance and endurance; a multitude of questions and dilemmas with regards to personal responsibility, an action and its consequences.

Fifteen artists from 10 cities: Aveiro, Clermont-Ferrand, Genoa, Liverpool, Zagreb, Lublin, Rouen, Valladolid, Skopje and Lecce take a part at the exhibition.

Ivana Andabaka, director of HDLU-a



# TREĆI PROSTOR

SVE ŠTO NAM JE ZAJEDNIČKO

JOVANKA POPOVA

Tijekom proteklog desetljeća upotreba izraza solidarnost značajno se proširila unutar različitih društvenih, političkih i kulturnih sfera, primarno definirana manifestacijom artikuliranja zajedničkog djelovanja, ali i kao egzistencijalna kategorija povezana s ranjivosti ljudskog života.

Polazeći od prijedloga Jeana-Luca Nancya u kojem „biti“ znači „biti zajedno“, onda u tome „biti zajedno“ ovaj „zajedno“ sačinjava bitak; to nije samo tek do-datak. Ovo funkcionira jednako kao i kolektivna moć: moć nije izvanjska članovima kolektiva niti je imanentna svakome od njih, moć proizlazi iz kolektiva kao takvog. Stoga „zajedno“ nije dodatak nekom prethodno postojećem Bitku; upravo suprotno, „zajedno“ je u središtu toga Bitka.

Referentno, predstavljeni izbor teži prikazivanju umjetničkih praksi koje se reflektiraju na „individuu“ u odnosu na zajednicu i kolektivnost, kao sinonim za prostor solidarnosti, zajedničkih kolektivnih iskustava, i kao bitnost sudjelovanja u zajednici.



Projekt **Olivera Musovika** „Mjesto solidarnosti (vrt zajednice)“, kao dio većeg trodijelnog rada, dokumentira različite aspekte „ekonomije solidarnosti“ i društvenih odnosa i stavova za uzajamnu pomoć u javnom prostoru. Serija predstavlja prizore iz vrtova zajednice u Parku Tempelhofer Feld u Berlinu - inicijativu „urbanog zajedništva“ koja nadilazi lokalnu proizvodnju hrane i nudi novu, širu dobrobit zajednici – odnosno dijeljenje i proizvodnja znanja, te razvoj novih modela građanske samoorganizacije.

„Forme et asso“ **Zacha Mitlase** je kolaborativni rad koji uzima za namjeru konstruiranje linearnog motiva, nalik motivima za tkaninu, koji u konačnicu uprizoruju sliku odnosno ideju zajednice. Cjelokupna konfiguracija ostaje netaknuta, u obliku košnice, jedne od najčvršćih struktura koje je moguće pronaći u prirodi. Zachovo djelo postaje studija snage i istodobne krhkosti pojedinačnih kreativnih djela koja također postaju kolektivna.

**Victoria Hyam** u projektu „Sue's Anfield“ prikazuje „mjesto“ promjene, zajednicu u fluksu te njihov utjecaj na osobni i zajednički identitet. Ona dovodi u pitanje pojam društvenog i osobnog identiteta te njihovu uzajamnost. Umjetnica postavlja pitanje je li zajednički identitet suštinski povezan s mjestom, poviješću ili u sadašnjosti, može li se mjesto zaista istinski usavršiti i preoblikovati kako bi predstavilo verziju 2.0, a ipak zadržati osjećaj autentičnosti?

Neki radovi kritički preispituju pojam zajednice polazeći od ideje da je za središte postojanja primarna koegzistencija, uključujući pitanja kao što su identitet, nacionalizam, isključenost i politika moći u kontekstu „sebe“ i „drugosti“ koje su relevantne za različite psihoanalitičke, političke i multikulturalne koncepte.

**Gjorgje Jovanovik** u radu „Morska čudovišta“ nastoji problematizirati nacionalnu (istu) politiku identiteta koja je za neke „inkluzivna“ i uvijek „ekskluzivna“ za druge i paralizira svu politiku koja ometa svetost etničkog načela društvene mobilizacije. Umjetnik je koncept rada temelji na problematičnim skulpturama skandaloznog mega projekta Skoplje 2014. koji je za cilj imao ponovno stvaranje identiteta i transforanje ne samo glavnih urbanih mjesta u gradu, već i brisanje brojnih zgrada i urbanih pejzaža iz kolektivne memorije ljudi.

**María Tinaut** u djelu „Bez naziva (Patria elegida)“ propituje uporabu zastava kao simbola nacionalnog identiteta, ali i neadekvatnosti i raseljavanja te razlike između dane i izabrane domovine. Ona odaje počast fluidnoj zastupljenosti domovine koju odabere i njezine posljedične povijesti u izgradnji njezina identiteta.

Video rad „Up“, **Waldemara Tatarczukovog** usmjeren je na propitivanje pojmove mijenjanja nacionalnih narativa vezanih uz spomenike kao mjesta izgradnje nacionalnog identiteta kroz politiku moći.

Referentne teme na koje umjetnici ukazuju, često tragične, kulturno uvjetovane, društveno manipulirane, politički oštećene, parazitski ovisne o nizu nestabilnih odlučujućih čimbenika i birokratskih struktura, pokazuju nesigurnu prirodu suvremenog života i nemir, čije su posljedice sveprisutne. Manifestirane u forma- ma vojnih intervencija, migracija, masovne hysterije, nezaposlenosti, globalnih kampanja, osobnih tragedija, one su savršeni dokumenti opće nesigurnosti.

Radovi **Renate Poljak** referiraju se na aktualne priče migranata i izbjeglica, si- tuacije koje se ponavljaju kroz povijest, te ljudsko stanje kao krhko i podložno političkim, ekonomskim i društvenim promjenama. U video radovima „Parten- za“ i „Još jedan odlazak“ fokus autoričinog promišljanja je aktualna tema odla- ska, čežnje i neizvjesnosti, u kojoj otok i more imaju simboličko značenje, dok prošlost i sadašnjost stvaraju predivan i jedinstven simbol. amalgam poezije i metafore.

Rad „Svjedok“, **Sophie Dubosc** baziran je na ubojstvu novinara Djamala Khas- hoogija, koji je mučen i raskomadani u veleposlanstvu Saudijske Arabije u Istanbulu u listopadu 2018. godine. Njegov nestanak, zbog svoje kritike prema rodnoj zemlji, svjedoči o nedostatku ljudskih prava i političkog nasilja koje je osudio.

**Vlasta Delimar** kroz radove „Magda“ i „Pravo na orgazam na preko 60 godina“ istražuje pojmove ageizma i seksualnosti kao društvene norme koje bi trebale pripadati domeni ljudskih prava, uz sve ostale navedene u Općoj deklaraciji o ljudskim pravima.

Ova izložba predstavlja uvod u specifičnost pojma solidarnosti kao zajednič- kog stanja, iz pozicije današnjeg čitanja povijesti u stalnom previranju s trenu- tačnim zahtjevima koje aktivno uključujemo u transformaciju vlastitog razumi- jevanja međukulturalnog odnosi.

**Monika Žaltauskaitė Grašienė** u instalaciji „Totalna jednakost“ istražuje na koji način društvo „nosi“ predodređene uniforme društvenih navika, ponaša- nja i etičkih dogmi. Šarena, plakarna i naivna propaganda, o jednakosti spola, rase, dobi, religije, seksualne orijentacije ili društvenog statusa predstavljena u masovnim medijima, po mišljenju umjetnice izgleda ironično, jer ne odgovara stvarnosti.

Radovi **Niccolò Masinija** pod nazivom „Hodočašće čovječanstva“ iz serije „Sje- verno svjetlo“ istražuju odnose između nematerijalne pripadnosti, konstrukcije migracijskog procesa i koncepta geografskog identiteta. Unutar distopijske reprezentacije kolektivne memorije kroz vrijeme, umjetnik istražuje načine ko- jima se možemo identificirati i definirati dok se suočavamo s izazovom izma-

knutog evolutivnog procesa.

**Rasma Noreikytė** u instalaciji „Posljednja potka“ gleda na proces tkanja kao dijalog, važniji od samog završetka; dijalog između ljudi, priča i svakodnevnog života. Umjetnica kroz svoj rad, kao što sama navodi, istražuje zaboravljenu potku koja još uvijek pokušava biti aktivna, ugraditi se u današnju vrevu, iako spora no i dalje u nastojanju da se uhvati u koštac i ne izgubiti u tijeku vremena.

Identično, možda u granicama koje tražimo, imaginarno, rijetko govorimo o fizičkim prostorima, ali više o uokvirivanju i sklapanju odnosa i mogućnosti, konstelaciji utjecaja čija su predstavljanja značajna sada i u budućnosti.

Rad **Marie-Margaux Bonamy** „Konstalacij - Granica“ uspoređuje granicu između doslovnog značenja riječi i interpretacije korisnika uzimajući u obzir postojeća ograničenja u razumijevanju između različitih područja; granica može predstavljati i kulturnu barijeru. Projekt, u skladu s kontekstom izložbe, ispituje javnost o njihovom „mjestu“ u teritorijalnom ali i sociološkom smislu.

**Samuel Mello** u svom djelu „ništaosimprisutnosti“ govori o pojmu nazočnosti kroz svjesnost i auto-sjećanje.

**Sara Alves** istražuje kontinuiranu praksu prostorni dizajn kroz mogućnosti generirane linijom (i njezinom materijalnošću) gestom i vremenom. Ovaj iterativni proces crtanja određuje otkriće materijalne nevezanosti i mentalne prakse - što se ne bi trebalo promatrati kao objekt, već kao proces fizičkih i mentalnih implikacija.

Sukladno tome, odabrana umjetnička djela postavljaju nam pitanja o vlastitom razumijevanju mehanizama i određenih implikacije na temu solidarnosti; potiču nas razmišljati na koji način se naša osobna vizija može dijeliti unutar društva; o mogućnostima i ograničenjima s kojima se susrećemo; postavljaju pitanja o našim vlastitim očekivanjima u odnosu na moć i slobodu; istražuju razine osobnih iskušenja ili problema na pragu tolerancije i izdržljivosti; susreću nas s mnoštvom pitanja i dilema s obzirom na osobnu odgovornost, djelovanje i njegove posljedice.

# THE THIRD SPACE

ALL THAT WE HAVE IN COMMON

JOVANKA POPOVA

During the last decade, the use of the term solidarity significantly spreads in within various social, political and cultural spheres, primarily defined as a manifestation that articulates joint action but also as existential category connected with the vulnerability of the human life.

Starting from the preposition of Jean-Luc Nancy where if "being" is "being-with", then it is, in its "being-with", the "with" that constitutes "being"; the with is not simply an addition. This operates in the same way as a collective power: power is neither exterior to the members of the collective nor interior to each one of them, but rather consists in the collectivity as such. Therefore, it is not the case that the "with" is an addition to some prior Being; instead, the "with" is at the heart of Being.

Referring to this, the presented selection tends to present art practices that are reflecting upon the "selfness" in relation with community and collectivity, as a synonym for a space of solidarity, shared collective experiences, and as important community participation.

The project of **Oliver Musovik** "Place of Solidarity (Community Garden)" as part of a larger three-part body of work, documents various aspects of "solidarity economy" and social relations and attitudes for mutual help in public space. The series presents scenes from the community garden at the Tempelhofer Feld Park in Berlin - an "urban commons" initiative that goes beyond the local food production and offers new, wider benefits for the community - sharing and production of knowledge, and development of new participative models of civic self-organization.

**Zach Mitlas's** "Forme et asso" is collaborative work with the intent to constructing a motif referencing a fabric of lines that in sum create an image of community. The overall configuration is left intact in the manner of a beehive, one of the most solid structures that one can find in nature. The resulting piece becomes a study of strength and simultaneous fragility of individual creative acts which also become collective ones.

**Victoria Hyam** in "Sue's Anfield" project intends to depict a changing "place", a community in flux and the impact this has upon personal and communal identity. It questions the concept of communal and personal identity and the reciprocity of such. The artist asks if communal identity is intrinsically linked to place, historically or in the present and if a place can truly be gentrified and rebranded to present a 2.0 version, yet retain any sense of authenticity?

Some of the works critically re-examining the concept of community starting from the notion that the mean of existence is primary co-existence, including questions as identity, nationalism, exclusion and the politics of power in the context of the "self" and "otherness" that are relevant for various psychoanalytical, political and multicultural concepts.

**Gjorgje Jovanovik** in "Sea Monsters" seeks to problematize national(ist) identity politics that are 'inclusive' for some, and always 'exclusive' for the others and paralyzing of all politics that debunk the sanctity of the ethnic principle of social mobilization. The idea for this photography derived from the problematic sculptures included in the scandalous mega project Skopje 2014 that included re-creating of the identity and had transformed not only the main urban places in the city but also had an intention to erase numerous buildings and urban landscapes from the people's collective memory.

**María Tinaut** in the work "Untitled (Patria elegida)" is questioning the use of flags as symbols of national identity, the inadequacy and displacement and the distinction between a given and chosen homeland. She pays tribute to the fluid representation of the homeland she chooses to have and its consequent history in the construction of her identity.

**Waldemar Tatarczuk** in the video work "Up" focus on the notions of changing national narratives related with monuments as sites of the building of the national identity through the politics of power.

The reference issues on which the artists are pointing out, often tragical, culturally conditioned, socially manipulated, politically damaged, parasitically dependent on a line of unstable decisive factors and bureaucratic structures, shows the precarious nature of modern life and the restlessness the consequences of which are omnipresent. Manifested in the shape of military interventions, migrations, mass hysteria, unemployment, global campaigns, personal tragedies, they are the perfect documents of the general uncertainty.

**Renata Poljak's** works refers on current migrants' and refugees' stories, the situations repeating throughout the history, and the human condition as a fragile and susceptible to political, economic and social changes. In the video works "Partenza" and "Yet Another Departure" the focus of the author's thinking is on the currently particularly topical theme of departure, longing and uncertainty, in which island and sea have a symbolic meaning, while past and present create a marvellous amalgam of poetry and metaphor.

**Sophie Dubosc** in the work "Witness" refers to the murder of the journalist Djamal Khashoggi, who was tortured and dismembered in the Saudi Arabian embassy in Istanbul in October 2018. Targeted for his criticism towards his native country, his disappearance testifies to the lack of human rights and political violence which he had denounced.

**Vlasta Delimar** through the works "Magda" and "Right to an orgasm at over 60" explores the notion of ageism and sexuality as a social norm that should fall in the domain of human rights, alongside all others listed in the Universal Declaration of Human Rights.

Hence, the exhibition provides an introduction into a line of specifics of the term solidarity as shared condition, from today's histories and cultures and shows how these are constantly superimposed on the present demanding that we actively engage in transforming our own understanding of the cross-cultural relations.

**Monika Žaltauskaitė Grašienė** in the installation "Total Equality" focuses on the way of socially "dressing up" in predestined uniforms of social habits, behavior and ethical dogmas. Colorful, poster-like and naive propaganda, on the equality of gender, race, age, religion, sexual orientation or social status presented in the mass media looks ironic, according to the artist, because it does not fit reality.

The works of **Niccolò Masini** "The Pilgrimage of Humanity" from The Northern Light Series explores the relationships between immaterial belonging, the construction of the migratory process and the concept of geographical identity. Within a dystopian representation of a collective memory through time, the artist explores the ways in which we can identify and define ourselves while facing the challenge of a displaced evolutive process.

**Rasma Noreikytė** in the instalation "Last Warp" consider the process of weaving frequently as the dialog which is more important than the completion. A dialog between people, stories and everyday life. As the artist explains, forgotten warp that still tries to move, incorporate itself into the bustle of today, yet it is slow and always trying to catch up and not to become forgotten in the flow of time.

And also, maybe within the border that we are looking for, the imaginary, we are rarely talking about physical spaces, but more about framing and composition of relationships and possibilities, a constellation of influences whose representations are significant now and in the future.

The work of **Marie-Margaux Bonamy** "Constellation - Frontiere" compares the border between a word's literal meaning and its user's interpretation with the limit between different territories; the border can also represent a cultural barrier. The project questions the public about their "place" in a territorial but also in a sociological way, in keeping with the context of the exposition.

**Samuel Mello** in his work "nothingbutpresence" speaks about the notion of presence through the awarnes and self-remembering.

**Sara Alves** investigates a continuous practice on design-in-space through the possibilities generated by the line (and its materiality) with gesture and time. This iterative process of drawing tends to determine the discovery of a material detachment and a mental practice - which is not to be seen as an object but rather as a process of physical and mental implications.

Consequently, the selected artworks positions us to ask about the ways in which we understand the mechanisms and certain implications towards solidarity; allow us to think about how our personal vision can be socially shared; the possibilities and limitations that we are encountering; the question of what our own expectations are in relation to power and freedom; what levels of personal temptations or troubles are at the threshold of tolerance and endurance; a multitude of questions and dilemmas with regards to personal responsibility, an action and its consequences.





UMJETNICI / ARTISTS

# MONIKA ŽALTAUSKAITĖ GRAŠIENĖ

## KAUNAS

Monika Žaltauskaitė Grašienė (1975.) umjetnica je, pročelnica i izvanredna profesorica na Odsjeku za tekstil na Fakultetu u Kaunasu (Umjetnička akademija u Vilniusu). Od 2013. godine članica je organizacijskog odbora Bijenala u Kaunasu. Kurirala je i organizirala brojne lokalne, nacionalne i međunarodne izložbe te projekte, uključujući postindustrijski projekt velikog Bijenala u Kaunasu „Tekst[ilne] rute“ te norvešku i litavsku izložbu tekstila „10 x 10 = 100% Jacquard“. Njezin je glavni fokus izgradnja međunarodnih odnosa između umjetnika, organizacija i kulturnih djelatnika kroz interdisciplinarne umjetničke projekte te promicanje umjetnika i njihovo umrežavanje.

Monika Žaltauskaitė Grašienė (1975) is an artist and the Head and Associate Professor of Textile Department, Kaunas Faculty, Vilnius Academy of Arts. Since 2013 she is a member of the organizational committee of the Kaunas Biennial. She has curated and managed a number of local, national and international exhibitions and projects, including a major Kaunas Biennial post-industrial project "Text[ile] routes" and a Norwegian and Lithuanian textile exhibition "10 x 10 = 100% Jacquard". Her focus is on building international relations between artists, organizations and cultural operators through interdisciplinary art projects, artist promotion, and networking.



**MONIKA ŽALTAUSKAITĖ GRAŠIENĖ**

*Potpuna jednakost / Total Equality, 2011.*  
instalacija (objekti, digitalno žakardsko tkanje) /  
installation (objects, digital jacquard weaving)  
30 x (100 x 80 cm)

# MARÍA TINAUT RODRIGUEZ

## VALLADOLID

María Tinaut (Valladolid, Španjolska, 1991.) završila je preddiplomski studij likovne umjetnosti na Politehničkom sveučilištu u Valenciji, Španjolska te diplomski studij likovne umjetnosti na Sveučilištu Virginia Commonwealth, Richmond, Virginia. Živi i radi između Valencije i New Yorka. Samostalno je izlagala u Meksiku, Poljskoj i Španjolskoj, a sudjelovala je i na skupnim izložbama u SAD-u, Njemačkoj, Meksiku i Španjolskoj. Njezini radovi dio su javnih zbirki među kojima i Zbirke knjižnice Međunarodnog centra za fotografiju u New Yorku te posebnih zbirki Instituta Škole za umjetnost u Chicagu.

María Tinaut (Valladolid, Spain, 1991) holds a Bachelor's degree of Fine Arts from Polytechnic University of Valencia, Spain and a Master of Fine Arts from Virginia Commonwealth University, Richmond, Virginia. She lives and works between Valencia and New York City. She has held solo exhibitions in Mexico, Poland, and Spain and has participated in group exhibitions in the United States, Germany, Mexico and Spain. Her work is part of public collections such as the International Center of Photography Library Collection in New York City and the School of Art Institute Chicago Special Collections in Chicago.



**MARIA TINAUT RODRIGUEZ**

Bez naziva (izabrani dom) / Untitled (*Patria Elegida*), 2019.  
instalacija (dvostrani ispis na pamuku montiran kao zastava) /  
installation (double sided print on cotton mounted as a flag pole)

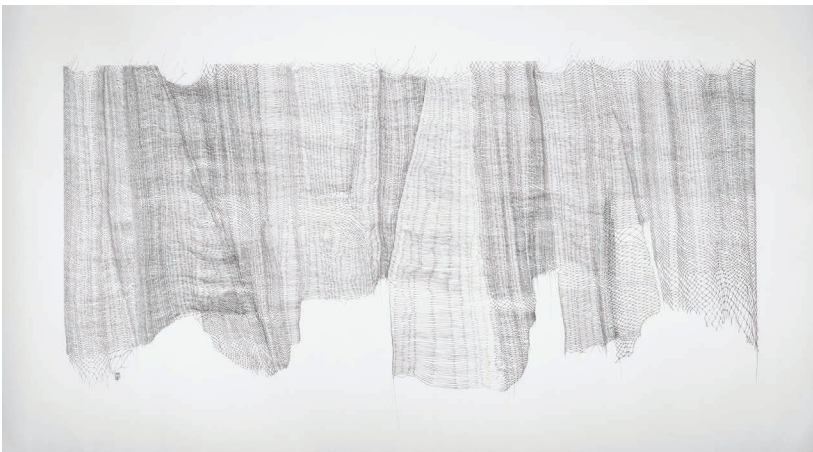
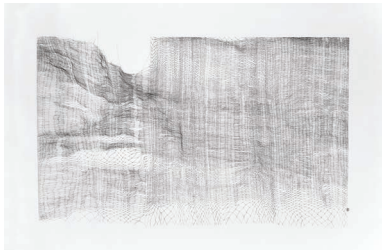
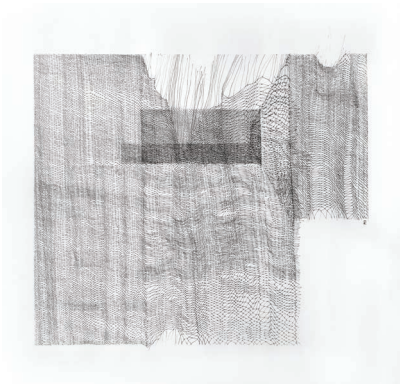
100 x 70 x 140 cm

# SARA ALVES

## AVEIRO

Sara Alves rođena je u gradu Ovar u regiji Aveiro, gdje i danas živi. Godine 2016. magistrirala je Suvremeno umjetničko stvaralaštvo na Sveučilištu u Aveiru, a prvotno je 1998. godine pohađala Studij likovnih umjetnosti - Slikarstvo na Fakultetu likovnih umjetnosti Sveučilišta u Portu. Od 1997. godine do danas sudjelovala je u nizu samostalnih i skupnih izložaba. Najvažnije među njima bilo je sudjelovanje na Međunarodnom festivalu uličnih umjetnosti – „Festa '16” (2016.) s prostorno specifičnim projektom „Boundaries of the Water Lines” te je jedna od njezinih instalacija - „Lines Above the Water” - postala trajno javno umjetničko djelo u Općinskoj knjižnici Ovar. Tijekom njezinog diplomskog studija, između 2014. i 2016. godine, javlja se motivacija za istraživanjem crteža u suvremenosti i od tada je to dio njezina istraživačkog radnog procesa. Kroz eksperimentalne procese crtanja u prostoru ona artikulira koncepte s umjetničkom praksom što ju motivira da propituje i razmišlja o položaju crteža u sadašnjosti. Trenutno je docentica na Escola Superior de Educação de Viseu (Visoka škola za obrazovanje Viseu) na Odsjeku za vizualne umjetnosti i multimediju gdje predaje Slikarstvo i Crtež, a od 1998. godine je i nastavnica školskih predmetnih skupina Likovne umjetnosti Ministarstva obrazovanja u Portugalu.

Sara Alves was born in the town of Ovar, in the Region of Aveiro, where she still lives. In 2016 she obtained a Master's Degree in Contemporary Artistic Creation in the University of Aveiro. Her initial training was in Fine Arts - Painting by the Faculty of Fine Arts of the University of Porto, in 1998. From 1997 until today she has participated in solo and group exhibitions. Her most important one was the participation in the International Festival of Street Arts – “Festa '16” (2016) with her site-specific project “Boundaries of the Water Lines” where one of her installations - “Lines Above the Water” - became a permanent work, and of public domain, in the Municipal Library of Ovar. During her Master's studies, between 2014 and 2016, the motivation for investigating drawing in contemporary arises and since then this is one of her areas of the investigative work process. Through experimental processes of drawing in space, she articulates concepts with an artistic practice that motivates her to question and reflect on the position of drawing in the present time. Currently, she is an assistant professor, invited by the Escola Superior de Educação de Viseu (Superior School of Education of Viseu) in the Department of Visual Arts and Multimedia where she teaches Painting and Drawing and she is a teacher (since 1998) of the school subject group of Visual Arts of the Ministry of Education of Portugal.



**SARA ALVES**

*72 dana do 30. srpnja / 72 dias para 30 de julho / 72 days to July 30, 2018.*  
crtež na papiru, arhivska tinta / drawing on paper, archival ink on paper  
150 x 170 cm

*Krajolik / Paisagem / Landscape, 2018.*  
crtež na papiru, arhivska tinta / drawing on paper, archival ink on paper  
150 x 223 cm

*Očekivanje / Expectare / Expectation, 2018.*  
crtež na papiru, arhivska tinta / drawing on paper, archival ink on paper  
150 x 239 cm

# ZACH MITLAS

## CLERMONT-FERRAND

Zach Mitlas (Portland, Oregon, SAD, 1987.) živi i radi u Clermont-Ferrandu, Francuska. Akademski je slikar, koji je završio diplomski studij Povijesti i teorije suvremene umjetnosti na Umjetničkom institutu u San Franciscu 2013. te preddiplomski studij Slikarstva na Linfield Koledžu 2009. godine. U posljednje je vrijeme bio na rezidenciji u Atelierhaus Salzamt u Linzu, Austrija, uz potporu Mreže CreArt i ko-sponzoriran od strane Europske unije. Posljednju samostalnu izložbu, pod nazivom „Envers des contours” imao je u La Serre u Saint-Étienneu u Francuskoj 2017. godine. Također, bio je i privremeni rezident u umjetničkoj udruzi / kolektivu Les Ateliers, Clermont-Ferrand u 2016./2017. godini. Mitlas je izlagao u Clermont-Ferrandu, muzeju De Young i Hotelu Phoenix u San Franciscu te umjetničkim galerijama u Portlandu, Oregon. Mitlas je osnivač programa „Off the Rail”, izložbenog prostora u izlogu njegova ateljea, gdje poziva umjetnike na izradu zavjesa koje će biti izložene na otvorenjima za javnost. Trenutno se bavi bojanim podlogama, sastruganim s nosioca, kako bi one postale skulpturalna tijela, izložena na policama i konstrukcijama. Također radi na monografiji, temeljenoj na istraživanju pokreta Solidarność u Poljskoj.

Zach Mitlas (Portland, Oregon, USA, 1987.) lives and works in Clermont-Ferrand, France. He obtained his MFA degree in Painting with an MA in History and Theory of Contemporary Art at the San Francisco Art Institute in 2013 and a BA in Painting at Linfield College in 2009. He has recently been on residency at the Atelierhaus Salzamt in Linz, Austria, supported by the CreArt Network and co-sponsored by the European Union. His last solo show was entitled “Envers des contours” and took place at La Serre in Saint-Étienne, France in 2017. He was also a temporary resident at the artist association/collective Les Ateliers, Clermont-Ferrand in 2016-17. Mitlas has had exhibitions in Clermont-Ferrand, at The De Young Museum and the Phoenix Hotel in San Francisco, and art galleries in Portland, Oregon. Mitlas is the founder of the program “Off the Rail”, a window exhibition space at the front of his studio, where he invites artists to make curtains shown at public openings. Currently, he makes paint skins scraped from their support to become sculptural bodies which are displayed on shelves and armatures. He is also working on an artist book based on research about the Solidarność movement in Poland.





**ZACH MITLAS**

*Forme et asso, 2017.*

akril, ulje i sprej na drvu / acrylic, oil, and spray paint on wood

237 x 121 cm

*Pod površinom / Sous revêtement / Under Surface, 2017.*

akril, ulje i pastel, pigmentiran gips / acrylic, oil and pastel on medium and pigmented plaster

3 x 240 x 122 cm

# OLIVER MUSOVIK

## SKOPJE

Oliver Musovik (Skopje, Sjeverna Makedonija, 1971.) završio je preddiplomski studij na Fakultetu likovnih umjetnosti u Skopju, 1997. i postao magistar likovnih umjetnosti 2004. godine. Samostalno je izlagao u Sjevernoj Makedoniji, Švicarskoj, Sloveniji, Srbiji, Australiji i Crnoj Gori. Sudjelovao je na brojnim međunarodnim izložbama, između ostalog: „Solidarity - Now More Than Ever” (Weimar, 2019.); „Aftermath – Changing Cultural Landscape, Tendencies of engaged post-Yugoslavian contemporary photography” (Ljubljana i gostovanja, 2012.-2014.); „History, Memory, Identity: Contemporary Photography from Eastern Europe” (Modena, 2009.-2010.); 3. bijenale u Bukureštu (2008.); 1. bijenale u Solunu (2007.); “The Gorges of the Balkans” (Kassel, 2003.); „Manifesta 4 – European Biennale of Contemporary Art” (Frankfurt, 2002.); 6. bijenale u Istanbulu (1999.). Umjetničke rezidencije: Weimar 2018.; Brno, 2017.; Ženeva, 2016.; Seoul, 2014.; New York, 2006.. Radovi mu se nalaze u nekoliko javnih zbirki, uključujući Muzej suvremene umjetnosti u Skopju; Muzej moderne umjetnosti, Ljubljana; Nacionalni muzej u Crnoj Gori, Cetinje; Photography Foundation, Modena. Radovi su mu objavljeni u umjetničkim časopisima i knjigama, uključujući: „Autobiography” (Thames and Hudson, 2004.), „Vitamin Ph – New Perspectives in Photography” (Phaidon, 2006.), “Photo Art, Photography in the 21st. Century” (Dumont 2007. / Aperture, 2008.). Živi i radi u Skopju.

Oliver Musovik (Skopje, North Macedonia, 1971) holds BFA from the Faculty of Fine Arts, Skopje, 1997 and MFA, 2004. He had solo exhibitions in North Macedonia, Switzerland, Slovenia, Serbia, Australia, and Montenegro. Participated at numerous international exhibitions, among others: “Solidarity - Now More Than Ever” (Weimar, 2019); “Aftermath – Changing Cultural Landscape, Tendencies of engaged post-Yugoslavian contemporary photography” (Ljubljana and touring, 2012-14); “History, Memory, Identity: Contemporary Photography from Eastern Europe” (Modena, 2009-10); 3<sup>rd</sup> Bucharest Biennale (2008); 1<sup>st</sup> Thessaloniki Biennale (2007); “The Gorges of the Balkans” (Kassel, 2003); “Manifesta 4 – European Biennale of Contemporary Art (Frankfurt, 2002); 6<sup>th</sup> Istanbul Biennale (1999). Artist-in-residency programs include: Weimar 2018; Brno, 2017; Geneva, 2016; Seoul, 2014; New York, 2006. Works in several public collections including Museum of Contemporary Art, Skopje; Museum of Modern Art, Ljubljana; National Museum of Montenegro, Cetinje; Photography Foundation, Modena. Works published in art magazines and books, including: “Autobiography” (Thames and Hudson, 2004), “Vitamin Ph – New Perspectives in Photography” (Phaidon, 2006), “Photo Art, Photography in the 21st. Century” (Dumont 2007 / Aperture, 2008). Lives and works in Skopje.



**OLIVER MUSOVIK**

*Mjesto solidarnosti (vrt zajednice) / Place of Solidarity (Community Garden), 2018.*

fotografija, ink jet ispis / photography, ink jet prints

15 x (60 x 40 cm)

# VICTORIA HYAM

## LIVERPOOL

Victoria Hyam je dokumentarna i ulična fotografkinja sa sjedištem u Liverpoolu. Preddiplomski studij Fotografije završila je na Sveučilištu Chester, a diplomski studij Suvremenih kustoskih praksi na MMU-u, Manchester School of Art. Victoria nastavlja istraživati i fokusirati se na sve aspekte identiteta i ljudskog stanja. Od prikaza izgrađenih identiteta do namjeravanih prikaza „autentičnih“ identiteta (referirajući se bilo na vanjske, oblikovne snage, bilo na naslijeđene unutarnje sile), sve postaje od presudne važnosti za razumijevanje ljudske reakcije na okoliš i ljude u njemu. Putovanje je ponavljajući utjecaj na Viktorijin rad, dopuštajući ne samo osobnom nego i nacionalnom identitetu da dođe u fokus, a njezin odabrani medij filmske fotografije igra važnu ulogu u dovođenju „istine“ i „stvarnosti“ u vizualnu umjetnost, a koje se često gube u slikama zaštićenoj, filtriranoj prezentaciji iste.

Victoria Hyam is a documentary and street photographer based in Liverpool, having received a BA (Hons) in Photography from Chester University and an MA in Contemporary Curating from MMU, Manchester School of Art. Victoria continues to explore and focus on all aspects of identity and the human condition. From depictions of constructed identities to intended portrayals of “authentic” identities (whether referencing external, shaping forces or inherited internal pressure), all become vital in beginning to understand the human response to both the environment and the people within it. Travel is a recurrent influence on Victoria's work, allowing not only personal but national identity to be pulled into focus, and her chosen medium of film photography plays an important role in the pursuit of bringing “truth” and “reality” to a genre of visual art that has often been lost to an image-saturated, filtered representation of such.



**VICTORIA HYAM**

From 'Sue's Anfield', 2013.

fotografija, digitalni ispis / photography, digital print  
4 x (28 x 36 cm)

# VLASTA DELIMAR

## ZAGREB

Vlasta Delimar (Zagreb, Hrvatska, 1956.) završila je Školu primijenjenih umjetnosti u Zagrebu 1977. godine. Studirala je povijest umjetnosti i etnologiju. Članica je Hrvatskog društva likovnih umjetnika. Od 1980. godine bavi se fotografijom i performansom te radi s crno-bijelom i kolor fotografijom, tkaninom, tilom, čipkom i staklom. Njezin glavni interes čini proučavanje sebe i ženskog tijela, tj. vlastitog tijela, što je dovelo do različitih konflikata i sukoba unutar društva. Izvela je preko 50 različitih performansa, imala 70 samostalnih izložbi te 200 skupnih izložbi u zemlji i inozemstvu (Beograd, Belfast, Berlin, Bitola, Bologna, Brest, Budimpešta, Bydgoszcz, Buffalo, Dubrovnik, Duisburg, Frankfurt, Ženeva, Glasgow, Graz, Klagenfurt, Kyoto, London, Lyon, Ljubljana, Nagano, Pariz, Pittsburgh, Quebec, Prag, Sarajevo, Sydney, St. Petersburg, Solun, Tel Aviv, Tokio, Trst, Beč, Weimar, Zagreb itd.).

Vlasta Delimar (Zagreb, Croatia, 1956) graduated from The School of Applied Arts in Zagreb in 1977. She studied History of art and Ethnology. She is a Member of Croatian Association of Artists. From 1980 her medium were photography and performance, working with the black and white and colour photography, fabric, tulle, lace, glass. Her main interest was the study of the self and the female body i.e. her own body that led to various conflicts and confrontations within the society. She made more than 50 different performances, 70 solo exhibitions and 200 group exhibitions at home and abroad (Beograd, Belfast, Berlin, Bitola, Bologna, Brest, Budapest, Bydgoszcz, Buffalo, Dubrovnik, Duisburg, Frankfurt, Geneva, Glasgow, Graz, Klagenfurt, Kyoto, London, Lyon, Ljubljana, Nagano, Pariz, Pittsburgh, Quebec, Prag, Sarajevo, Sydney, St. Petersburg, Thessaloniki, Tel Aviv, Tokyo, Trieste, Vienna, Weimar, Zagreb etc.)



**VLASTA DELIMAR**

*Pravo na orgazam nakon šezdesete / Right to an Orgasm at Over 60, 2016.*  
fotografija u boji / color photography  
40 x 50 cm

*Pravo na orgazam nakon šezdesete / Right to an Orgasm at Over 60, 2018.*  
fotografija u boji / color photography  
40 x 50 cm

*Magda, 2018.*  
fotografija u boji / color photography  
62 x 40 cm

# GJORGJE JOVANOVIK

## SKOPJE

Gjorgje Jovanovik (1980.) realizirao je nekoliko samostalnih izložbi, performansa i instalacija, uključujući: „Chocolate Drops“ (Hoast, Beč, 2018.); „Radio Slobodno Skopje“ (Galerija CAC, Skoplje, 2015./2016.); „Inventions for You Wonderful People!“ (Muzej suvremene umjetnosti, Skopje, 2014.); „Fragmented Archive of the Artist from the Country in Transition“ (Galerija MC, New York, 2010.); „It's Complicated“ (Galerija Centrum, Graz, 2010.); „The Confession of a Cake Monster“ – performans izveden u New Yorku, Beču, Ljubljani, Beogradu, Prištini i Skopju (2008.-2013.); „The Depression of the New Year's Eve“ (Skopje, 2005.). Odabrane skupne izložbe: „They shouldn't be able to pretend they didn't know anything“ (Rotor, Graz, 2018.); „Ponovo upotrebiti: Past as Costume or Inspiration“ (Projektni prostor Zacheta, Varšava); „The Essence of Existence“ (Lauba, Zagreb); „Nationless“ (Muzej suvremene umjetnosti, Solun, 2015.); „Balkon zum Balkan“ (Staatliche Kunsthalle Baden-Baden, 2014.); „Balkan?“, Oslo 10, Projektarium IAAB, Basel); „Ex-Ordinary“ (U10, Beograd, 2013.); „Re-locate“ (Rumeli Han, Istanbul); „Shelter“ (Shelter Island, Hamptons, 2011.); „255.804 km2“ (Hilger BROTKunsthalle, Beč); „4. Festival performansa“ (Kulturni centar Mahmud Moktarh, Kairo, 2010.); „Cataclysm and Creativity: Art in an Age of Uncertainty“ (Galerija Weil, Corpus Christi, 2007.). Sudjelovao je na nekoliko rezidencijalnih programa: IAAB-Basel, TICA -Tirana, Cité Internationale des Arts - Paris, Watermill Centre - Long Island, Apartment project - Istanbul, ISCP - New York, Cultural City Network - Graz... Za svoj rad nagrađen je *Nagradom za mladog vizualnog umjetnika Denes* 2009. godine, nagradom za alternativni film / video u Beogradu 2009. godine, posebnom nagradom na Akto festivalu u Bitoli, 2012. godine i nagradom 10. bijenala mladih umjetnika u organizaciji Muzeja suvremene umjetnosti u Skopju 2013. godine.

Gjorgje Jovanovik (1980) has realized several solo exhibitions, performances and installations including: "Chocolate Drops" (Hoast, Vienna 2018); "Radio Free Skopje" (CAC Gallery, Skopje, 2015-16); "Inventions for You Wonderful People!" (Museum of Contemporary Art, Skopje, 2014); "Fragmented Archive of the Artist from the Country in Transition" (MC Gallery, New York, 2010); "It's Complicated" (Gallery Centrum, Graz, 2010); "The Confession of a Cake Monster" performed in New York, Vienna, Ljubljana, Belgrade, Prishtina and Skopje (2008-2013); "The Depression of the New Year's Eve" (Skopje, 2005). Selected group exhibitions: "They shouldn't be able to pretend they didn't know anything" (Rotor, Graz, 2018); "Ponovo upotrebiti: Past as Costume or Inspiration" (Zacheta project space, Warsaw); "The Essence of Existence" (Lauba Gallery,



Zagreb); "Nationless" (Museum of Contemporary Art, Thessaloniki, 2015); "Balkon zum Balkan" (Staatliche Kunsthalle Baden-Baden, 2014); "Balkan?" (Oslo 10, Projektarium IAAB, Basel); "Ex-Ordinary" (U10, Belgrade, 2013); "Re-locate" (Rumeli Han, Istanbul); "Shelter" (Shelter Island, Hamptons, 2011); "255.804 km2" (Hilger BROTKunsthalle, Vienna); "4<sup>th</sup> Performance festival" (Mahmud Moktarh Cultural Center, Cairo, 2010); "Cataclysm and Creativity: Art in an Age of Uncertainty" (Weil Gallery, Corpus Christi, 2007). He has participated in several residency programs: IAAB-Basel, TICA-Tirana, Cité Internationale des Arts -Paris, Watermill Centre - Long Island, Apartment project - Istanbul, ISCP - New York, Cultural City Network - Graz. For his practice, he has been awarded the Award for young visual artist Denes in 2009, Alternative Film/Video in Belgrade in 2009, special award at the Akto Festival in Bitola, in 2012 and the award of the 10 Biennial of Young Artist organized by the Museum of Contemporary Art-Skopje in 2013.



**GJORGJE JOVANOVIK**

*Morska čudovišta / Sea Monsters, 2015.*

fotografija, digitalni ispis / photography, digital print

2 x (100 x 65 cm)

# MARIE-MARGAUX BONAMY

## ROUEN

Marie-Margaux Bonamy (Rouen, Francuska, 1993.) mlada je vizualna umjetnica. Diplomirala je na ESADHaR 2017. godine. Njezina djela propituju vezu između prostora i pojedinca. U tom smislu, ona daje važno mjesto participativnoj dimenziji u svojim radovima, koja često predviđaju manipulaciju javnosti. Godine 2017. pozvana je među umjetnicima koji tek dolaze na salon ARTUP gdje izlaže svoja dva najnovija rada: „Maison – allegory of the childhood house“ i „Chapiteau“, rad koji se bavi idejom tranzicijskih i nomadskih prostora. Godine 2016., sa svojom sestrom Marie-Charlotte Bonamy, suosnivačica je La Galerie Trampoline - hibridnog i prolaznog kulturnog prostora u srcu povijesne jezgre Croix de Pierre (Rouen). Ovaj projekt želi postaviti inovativne projekte i prezentirati mlade stvaraoce. Trenutno Marie-Margaux Bonamy radi na samostalnoj izložbi „Et ta mère?“, koja preispituje ideje roda, spolne jednakosti i položaja žena u javnom prostoru.

Marie-Margaux Bonamy (Rouen, France, 1993), is a young visual artist, graduated from the ESADHaR in 2017. Her works question the link between space and the individual. In this regard, she gives an important place to the participative dimension of her works which are often made to be manipulated by the public. In 2017 she is invited as an emergent artist to the salon ARTUP where she exposes two of her recent works: "Maison – allegory of the childhood house" and "Chapiteau" which brings up the idea of transitory and nomad spaces. In 2016, she is co-founder, with her sister Marie-Charlotte Bonamy, of La Galerie Trampoline – a hybrid and fleeting cultural space in the heart of the historical district Croix de Pierre (Rouen). This project claims to set up innovating projects and to proclaim young creators. Right now, Marie-Margaux Bonamy is working on her solo exposition "Et ta mère?" ("What about your mother?") questioning the idea of gender, sexual equality and women's place in public space.



**MARIE-MARGAUX BONAMY**

*Konstalacij „Granica” / Constellation “Frontiere”, 2019.*

stencil painting on the wall  
promjenjive dimenzije / variable dimensions

*Kuća / House, 2014.*

instalacija (izrezane i složene fotografije) / installation (cut and stacked photographs)  
20 x 10 x 15 cm

# NICCOLÒ MASINI

## GENOA

Niccolò Masini je talijanski multidisciplinarni umjetnik i ilustrator. Masinijeva djela u području su narativa i obrta, ali i poezije i antropologije. Ona vode, kako svog stvaratelja, tako i publiku, kroz angažiranu priču o metodama, glasovima, pogledima i perspektivama. Ispitujući osnove i skrivena pravila koncepta „kulture“, crpi svoju inspiraciju iz književnosti, povijesti, folkloru, psihoanalize, religije, antropologije pa čak i jednostavnih svakodnevnih životnih iskustava. Kako djeluje na tri kontinenta, njegovi radovi međunarodno su izlagani u zemljama poput Italije, Nizozemske, Australije, Kanade, Argentine, Koreje, Engleske i Japana. Dobitnik je brojnih međunarodnih nagrada, natjecanja i rezidencija, a 2018. godine nagrađen je kao najbolji mladi umjetnik godine (Slikarstvo i skulptura) na natjecanju GAMMA i konferenciji GM u Tokiju. Trenutno živi i radi između Genove i Montréala.

Niccolò Masini is an Italian multidisciplinary artist and illustrator. Masini's artworks lay in the realm of narrative and craft, but also poetry and anthropology. It guides both its creator and audience through an engaging narrative of methods, voices, views, and perspectives. Questioning the fundamentals and the hidden rules the concept of "culture", he draws his inspiration from literature, history, folklore, psychoanalysis, religion, anthropology or even simple daily life experiences. Practicing on three continents, his work has been exhibited internationally in countries such as Italy, the Netherlands, Australia, Canada, Argentina, Korea, England, and Japan. Winner of numerous international prizes, competitions, and residencies, in 2018 he was awarded as the Best Young Artist Of The Year (Painting & Sculpture) by the GAMMA competition and GM conference of Tokyo. To date, he lives and works between Genoa and Montréal.



**NICCOLÒ MASINI**

*Hodočašče čovječanstva II / The Pilgrimage of Humanity II, 2018.*

kombinirana tehnika na papiru / mixed media on paper

107 x 78 cm

*Hodočašče čovječanstva III / The Pilgrimage of Humanity III, 2018.*

kombinirana tehnika na papiru / mixed media on paper

107 x 78 cm

# SOPHIE DUBOSC

## ROUEN

Sophie Dubosc (Pariz) diplomirala je Povijest umjetnosti na Ecole du Louvre (1997.), a magistrirala Umjetnost na Sveučilištu Paris IV-Sorbonne (1998.) te Ecole Nationale Supérieure des Beaux-Arts de Paris (2003.). Njezini radovi prikazani su na Solunskom bijenalu, u Palais de Tokyo, u galeriji ENSBA te u različitim centrima za suvremenu umjetnost u Francuskoj. Rezidencije na kojima je sudjelovala uključuju Beirut Art Residency (Libanon), Josef i Anni Albers Foundation (Connecticut, SAD), Departmental Hospital of Mental Health (Fleury-les-Aubrais, Francuska) i Residencia de Artistas u Argentini. Od 2011. godine profesorica je u Školi likovnih umjetnosti i dizajna Le Havre-Rouen (Esadhar).

Sophie Dubosc (born in Paris) graduated in Art History from the Ecole du Louvre (1997), the Université Paris IV-Sorbonne (MFA, 1998) and of the Ecole Nationale Supérieure des Beaux-Arts de Paris (2003). Her work has been shown in the Thessaloniki Biennale, the Palais de Tokyo, the ENSBA gallery and in various Contemporary Art Centers in France. Residencies include the Beirut Art Residency (Lebanon), Josef and Anni Albers Foundation (Connecticut, USA), Departmental Hospital of Mental Health (Fleury-les-Aubrais, France), Residencia de Artistas in Argentina. Since 2011, she is a professor at the School of Fine Arts and Design of Le Havre-Rouen (Esadhar).



**SOPHIE DUBOSC**

*Svjedok / Witness, 2018.*

kombinirana tehnika (vosak, staklo, pjena, drvena polica) /  
mixed media (wax, glass, foam, wooden shelf)

16 x 25 x 23 cm

# RENATA POLJAK

## ZAGREB

Renata Poljak diplomirala je na Akademiji likovnih umjetnosti u Splitu, a magistrirala na École Régionale des Beaux-Arts, Nantes, Francuska. Većinom radi u medijima videa, filma, fotografije i instalacije. Njezini radovi izlagani su u sklopu mnogobrojnih samostalnih i međunarodnih izložbi, te filmskih festivala i bijenala. Dobitnica je brojnih nagrada, među kojima 2006. godine Nagrade za najbolji kratki film na berlinskom festivalu Balkan Black Box Festival, održanom u kinu Babylon te 2012. godine T-HT nagrade - jedne od najvažnijih nagrada za suvremenu umjetnost u Hrvatskoj. Godine 2010. značajna selekcija njezinih filmskih radova prikazana je u programu „Prospectif Cinéma” u Centre Georges Pompidou u Parizu te u listopadu 2012. godine u Palais de Tokyo u Parizu. Godine 2013. njezinu samostalnu izložbu u New Yorku, „Uncertain Memories”, časopis The Village Voice izdvaja kao izložbu mjeseca. Selekcija njenih radova prikazuje se paralelno na dvije samostalne izložbe u dva Art Centra (Optica i Occurrence) u Montrealu 2014. godine. Godine 2017. njenu umjetničku knjigu, pod nazivom „Don't Turn Your Back On Me”, objavila je Verlag für moderne Kunst GmbH, Beč, uključujući eseje Elisabeth Lebovici, Mladena Lučića i drugih. Godine 2018. njezinu samostalnu izložbu u Salonu Muzeja suvremene umjetnosti u Beogradu slijedio je rad odabran za najuži izbor u MAC Metropolitan Art Centru u Belfastu.

Renata Poljak graduated at the School of Fine Arts in Split and got her MFA at the École Régionale des Beaux-Arts, Nantes, France. She is working mostly in the media of video, film, photography, and installation. Her works have been shown at numerous national and international solo and group exhibitions, biennials and film festivals. She received many awards, among The Golden Black Box Award for the best short film at Berlin Black Box Festival held in Babylon Cinema in 2006, or the T-HT award - one of the most important contemporary art awards in Croatia, in 2012. In 2010 Poljak showed a substantial selection of her films at the screening program of Prospective Cinema at the Centre Georges Pompidou and in October 2012 at the Palais de Tokyo, Paris. In 2013 her solo show 'Uncertain Memories' in NYC was selected as the show of the month by Village Voice. In 2014 her work was featured in Montreal, shaped as the two parallel solo exhibitions in two art centers Occurrence and Optica. In 2017 her artist book entitled "Don't Turn Your Back On Me" was published by Verlag für moderne Kunst GmbH, Vienna including essays by Elisabeth Lebovici, Mladen Lucic and others. In 2018 her solo show in the Salon of the Contemporary Art Museum in Belgrade was followed with her work chosen for a shortlist award at MAC Metropolitan Art Center Belfast.





**RENATA POLJAK**

*Još jedan odlazak / Yet Another Departure*, 2018.  
trokanalna video instalacija / 3 chanel video installation  
15'45"

*Partenza*, 2016.  
video  
11"

# RASMA NOREYKTE

## KAUNAS

Rasma Noreykte rođena je i odrasla u Mazeikiai u sjevernoj Litvi. Diplomirala je na Akademiji likovnih umjetnosti u Vilniusu 2016. godine na temi primijenjene tekstilne umjetnosti. Bavi se vezom, slikanjem i fotografijom, ali je njezin glavni fokus usmjeren na tkanje, osobito ručno tkanje. Tkanje koristi kao sredstvo prikazivanja osobnih priča običnih ljudi i kao način širenja znanja koje je zabilježeno, ali ostalo nezapaženo u jeziku tkanja. U 2015., 2008., 2006. i 2005. godini dobila je stipendiju Ministarstva kulture Litve. Sudjeluje na međunarodnim izložbama u Engleskoj, Kanadi, Francuskoj, Italiji, Mađarskoj, Norveškoj, Španjolskoj i Argentini. Trenutno živi i radi u Kaunasu.

Rasma Noreykte was born and raised in Mazeikiai in northern Lithuania. She graduated from the Vilnius Academy of Arts in 2016 and holds a Masters Degree in the field of Applied Textile Art. She works with embroidery, painting, and photography but her main focus is grounded in weaving, particularly hand weaving. She uses weaving as a tool of displaying personal stories of ordinary people and as a way of perpetuating knowledge that is recorded but unnoticed in weaving notation. In 2015, 2008, 2006, 2005 she received a grant from the Ministry of Culture of Lithuania. She has been participating in international exhibitions in England, Canada, France, Italy, Hungary, Norway, Spain, Argentina. Currently, she lives and works in Kaunas.



**RASMA NOREIKYTĖ**

*Posljednja potka / Last Warp, 2016.*

pamuk, ručno tkanje, stare novine / cotton, woven on hand loom, old newspapers  
promjenjive dimenzije / variable

# WALDEMAR TATARCZUK

## LUBLIN

Waldemar Tatarczuk (Siemiatycze, Poljska, 1964.) diplomirao je na Sveučilištu Maria Skłodowska-Curie u Lublinu. Živi i radi u Lublinu, Poljska. On je umjetnik performansa i instalacije, kustos, osnivač je i kustos Centra za izvedbene umjetnosti u Lublinu (1999.–2010.) te ravnatelj Galerije Labirynt u Lublinu (od 2010.). Aktivno se bavi performansom od 1988. godine. Sudjelovao je u umjetničkim performansima diljem Europe, Sjeverne Amerike i Azije, uključujući: Azijatopiju (Bangkok, Tajland), Infr'action (Pariz, Francuska), Navinki (Minsk, Bjelorusija), Open (Peking, Kina), KIPAF (Seul, Južna Koreja), undisclosed territories (Solo, Indonezija), 7a \* 11d (Toronto, Kanada), Differences (Varšava, Poljska), Interakcije (Piotrkow Trybunalski, Poljska) i Future of Imagination (Singapur). Njegovi kustoski projekti uključuju: Art Kontakt Performance Art Festival (Lublin, Poljska), Europski festival umjetnosti performansa EPAF (Centar za suvremenu umjetnost, Varšava, Poljska), Performance Arsenal (Galerija Bialystok Arsenal, Poljska), Open City Festival of Art in Public Spaces (Lublin, Poljska), Performance Art Days (Kijev i Lavov, Ukrajina) i druge.

Waldemar Tatarczuk (born in 1964 in Siemiatycze, Poland) graduated from the Maria Skłodowska-Curie University in Lublin. He lives and works in Lublin, Poland. He is a performance and installation artist, an art curator, was the founder and curator of Performance Art Centre in Lublin (1999–2010) and director of Galeria Labirynt (Labyrinth Gallery) in Lublin (since 2010). He has been active as a performance artist since 1988. He has taken part in performance art events throughout Europe, North America and Asia including: Asi-atopia (Bangkok/Thailand), Infr'action (Paris/France), Navinki (Minsk/Belarus), Open (Beijing/China), KIPAF (Seoul/South Korea), undisclosed territories (Solo/Indonesia), 7a\*11d (Toronto/Canada), Differences (Warsaw/Poland), Interakcije (Piotrkow Trybunalski/Poland), Future of Imagination (Singapore). His curatorial projects include: Art Kontakt Performance Art Festival (Lublin/Poland), European Performance Art Festival EPAF (Centre for Contemporary Art, Warsaw/Poland), Performance Arsenal (Arsenal Gallery Bialystok/Poland), Open City Festival of Art in Public Spaces (Lublin/Poland), Performance Art Days (Kiev and Lviv/Ukraine) and others.



**WALDEMAR TATARCZUK**

*Up*, 2017.

video

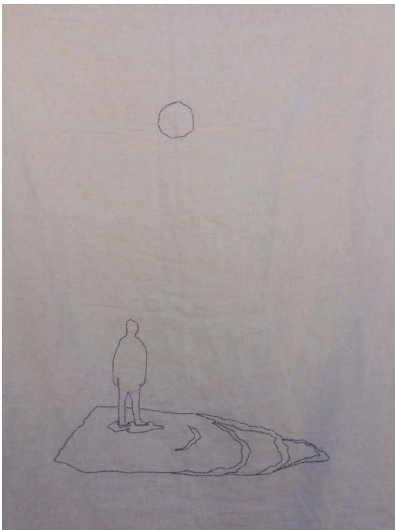
1'10"

# SAMUEL MELLO

## LECCE

Samuel Mello (Apulia, Italija 1995.). Živi i radi u Lecceu. Obučen za crtača, on proučava prakse samosvijesti. Sve ima priču, a svaka priča je ljubavna priča.

Samuel Mello was born in Apulia in 1995. He lives and works in Lecce. Trained as a drawer he studies practices of self-awareness. Everything has a story, and each story is a love story.



**SAMUEL MELLO**

*ništaosimprisutnosti / nothingbutpresence*

video

21'

*ništaosimprisutnosti / nothingbutpresence*

tinta na papiru / ink on paper

promijenjive dimenzije / variable size

*auto-sjećanje / self-remembering*

izvezena tkanina / embroidered fabric

100 x 150 cm





IMPRESUM / IMPRESSUM

CREART EUROPSKA IZLOŽBA

"TREĆI PROSTOR (SVE ŠTO NAM JE ZAJEDNIČKO)"

"THE THIRD SPACE (ALL THAT WE HAVE IN COMMON)"

GALERIJA PRSTEN / PRSTEN GALLERY

DOM HDLU / HOME OF HDLU

ZAGREB

22. SVIBANJ – 30. LIPANJ 2019. / MAY 22 – JUNE 30, 2019

**NAKLADNIK / PUBLISHER:** Hrvatsko društvo likovnih umjetnika /  
Croatian Association of Fine Artists, Trg žrtava fašizma 16, 10 000 Zagreb,  
hdlu@hdlu.hr, www.hdlu.hr

**ZA NAKLADNIKA / FOR THE PUBLISHER:** Tomislav Buntak, Predsjednik / President

**RAVNATELJICA / DIRECTOR:** Ivana Andabaka

**KUSTOSICA / CURATOR:** Jovanka Popova

**CREART KORDINATOR U ZAGREBU / CREART COORDINATOR IN ZAGREB:** Vida Meić

**UREDNIKA KATALOGA / CATALOGUE EDITOR:** Martina Miholić

**GRAFIČKI DIZAJN / GRAPHIC DESIGN:** Duje Medić

**FOTOGRAFIJA REPRODUKCIJA RADOVA / PHOTOGRAPHS OF REPRODUCTIONS:** iz arhiva  
umjetnika / from an artist's archive

**PRIJEVOD I LEKTURA / TRANSLATION AND PROOF-READING:** Nika Šimičić

**TISAK / PRINTED BY:** Sveučilišna tiskara

**NAKLADA / EDITION:** 200

**ISBN:** 978-953-8098-36-9

**CIP:** zapis je dostupan na računalnome katalogu Nacionalne i sveučilišne  
knjižnice u Zagrebu pod brojem 001030203.

**CIP:** record is available on the computer catalogue of the National and Univer-  
sity Library in Zagreb under no. 001030203.

#### **IZJAVA O OGRANIČENJU ODGOVORNOSTI:**

Ova publikacija je ostvarena uz financijsku potporu Europske komisije. Ova pu-  
blikacija odražava isključivo stajalište autora publikacije i Komisija se ne može  
smatrati odgovornom prilikom uporabe informacija koje se u njoj nalaze.

#### **DISCLAIMER STATEMENT:**

This publication was supported financially by the European commission. The  
content of this publication does not reflect the official opinion of the European  
Union. Responsibility for the information and views expressed in the publica-  
tion lies entirely with the authors.

## ORGANIZATOR / ORGANISER:



HRVATSKO  
DRUŠTVO  
LIKOVNIH  
UMJETNIKA



HDLU – MESTROVIČEV PAVILJON  
Dom hrvatskih likovnih umjetnika  
Trg žrtava fašizma 16, Zagreb

## U OKVIRU PROJEKTA / WITHIN THE PROJECT:

**CreArt**  
NETWORK OF CITIES FOR  
ARTISTIC CREATION

## UZ POTPORU / SUPPORTED BY:

Co-funded by the  
Creative Europe Programme  
of the European Union



## PARTNERI / PARTNERS:



AVEIRO  
Câmara Municipal



COMUNE DI GENOVA



KATOWICE  
*złota odłamy*



Liverpool  
City Council



LUBLIN 2017  
700th  
ANNIVERSARY  
OF THE CITY



Ayuntamiento de  
Valladolid  
Fundación Municipal de Cultura



HRVATSKO  
DRUŠTVO  
LIKOVNIH  
UMJETNIKA



Artkomas  
centro de arte e cultura de roma