

Igor **Bezinović**



Nika **Autor**



Tea **Hatadi**



Fabian **Bechtle**

**Kontraakcija**



Etienne **de France**

**Mreža  
solidarnosti**

Andrea **Palašti**



Ana

**Vuzdarić**



**Videoprogram**

Nazko **Salapura**

Multimedijalni  
kulturni  
centar  
Split

Dom mladih

**MEDI  
TERA  
NEA  
16**

**U SPLITU**

**16. BIJENALE MLADIH  
UMJETNIKA EUROPE  
I MEDITERANA**

**16th BIENNIAL OF YOUNG  
ARTISTS FROM EUROPE  
AND THE MEDITERRANEAN**

05. 12. – 19. 12. 2013. Split

Multimedijalni kulturni centar Split



Dom mladih





# MED TERRA NEA 16

GREŠKE SU DOZVOLJENE  
ERRORS ALLOWED

GREŠKE SU DOZVOLJENE | ERRORS ALLOWED  
Epilog | Epilogue

Bijenale mladih umjetnika Europe i Mediterana nomadska je manifestacija koja postoji već više od 30 godina i svake dvije godine okuplja umjetnike/ce iz zemalja-partnera te ih predstavlja na zajedničkoj izložbi, svaki put u drugom gradu, potičući mobilnost umjetnika i produkciju umjetničkih radova. Do sada su se selekcije umjetnika odvijale lokalno te je završna izložba bila patchwork različitih vizija više od 70 partnera koji su sudjelovali u mreži BJCEM. Ove je godine nastupila promjena jer je organizator pokušao uvesti novi pristup Bijenalu, imenujući kustoski tim koji je postavio zajednički/ujedinjujući koncept i selektirao umjetnike temeljem pristiglih prijava/prijedloga na zadatu temu. Međunarodni kustoski tim Bijenala mladih Mediterana - Mediterranea 16 - činili su pojedinci i kolektivi: Slobodne veze/Loose Associations (Zagreb), Alessandro Castiglioni (Milano), Marco Trulli (Viterbo), Claudio Zecchi (Rim), Nadira Laggoune (Alžir), Delphine Leccas (Damask, Paris, Belfast) i Charlotte Bank (Berlin, Luxemburg, Damask), pozvani temeljem različitog kustoskog pristupa/prakse te kulturnog zaleda/geografskih odrednica. Kustoski tim je radio u nekoliko intenzivnih višednevnih sastanaka u Anconi i putem ekstenzivne komunikacije koja se odvijala online tijekom godine dana.

Odmah, na prvom sastanku kustosa, bilo je jasno da tema Bijenala treba krenuti od konkretne realnosti i ticati se samih protagonisti, umjetnika i umjetnica te tematizirati njihov status kao kulturnih proizvoda/čašnika. Budući da je riječ o Bijenalu mladih, tema (samo)obrazovanja i režima (proizvodnje) informacija i znanja

The Biennial of Young Artists from Europe and the Mediterranean is a nomadic manifestation that has been in existence for over more than thirty years. Once every two years, it gathers artists from partner states, presents them on a joint exhibition, each time in another city, fostering thus artists' mobility and art production. Until now, the artists were locally selected, i.e. the final exhibition was a patchwork of different visions of more than seventy partners, members of the BJCEM network. This year, however, a change has occurred. The organiser came to the idea to try to introduce a new approach to the Biennial, by appointing a curatorial team to set up a joint /unifying concept and selection of artists on the basis of applications/proposals received on assigned topic. The international curatorial team of the Biennial of Young Artists from the Mediterranean - Mediterranea 16 consisted of the following individuals and associations - Slobodne veze/Loose Associations (Zagreb), Alessandro Castiglioni (Milan), Marco Trulli (Viterbo), Claudio Zecchi (Roma), Nadira Laggoune (Algeria), Delphine Leccas (Damascus, Paris, Belfast) and Charlotte Bank (Berlin, Luxemburg, Damascus). They were invited on the basis of their different curatorial approach/praxis and 'cultural background'/geographic determinants. The curatorial team worked in several intense multi-day meetings in Ancona and extensive online communication over the year.

Right from the first meeting of the curatorial team, it was clear that the Biennial's theme should start from the true reality and concerns of the protagonists themselves: the artists; and to make a theme of their status of cultural producers/workers. Since this Biennial is a biennial of young artists,

nametnula se kao potreba, ali i veliko pitanje, budući da Bijenale obunvača veoma široko geografsko područje i vrlo različite kontekste. Krećući se zaobilaznjim putem, pokušavajući se probiti kroz zamke dominantne politike kulture, Mediterana, egzotizacije, klišea i mitova, došli smo do prakse Cornelius Cardewa (kojom su se Slobodne veze bavile u nizu workshopova i filmskih projekcija 2011.) i teksta o njegovom radu/metodi naziva From the Great Learning to the Freedom of Listening (dostupan je na našem blogu) i tu se zaustavili. Naslov Errors Allowed samo je drugačiji, pomalo provokativniji pristup istoj problematici, donekle prilagođen formatu Bijenala mlađih.

Međutim, na kraju, nužno je reći da je ova strukturalna tranzicija Bijenala uspjela samo do neke mjeri, jer kustoski tim nije imao autonomiju donošenja odluka vezanih za samu izložbu te da je i Mediterranea 16: Errors Allowed i ove godine rezultat rada kustoskog tima i međunarodne mreže BJCEM koja okuplja više od 70 članova i partnera s područja Europe, Bliskog istoka i Afrike.

Na natječaj za Bijenale pristiglo je nešto više od 2000 prijava. Odaziv je bio prilično velik, a proces selekcije nimalo lagan. Osim što i samu metodu selekcije umjetničkih rđova temeljem nekoliko stranica prijave, treba uzeti samo uvjetno, odabir je bio prilično težak, a ne zaboravimo, uključivao je osam kustosa, odnosno najmanje pet kustoskih pozicija (neki od kustosa, kao što su i Slobodne veze, djeluju kao kolektivi).

Odarbani autori i grupe autora problematizirali su specifične društvene kontekste, uvjete rada

the theme of (self-) education and regime (production) of information and knowledge has imposed itself both as a necessity and a big question, because the Biennial covers a vast geographical area and very different contexts. By taking a detour, in an attempt to break through the traps of the dominant cultural policy, the Mediterranean, egzotization, clichés and myths, we arrived to the praxis of Cornelius Cardew (with which Slobodne veze had dealt with in several of workshops and film projections during 2011) and the text about his work/method under the title From the Great Learning to the Freedom of Listening (available at our blog), and we stopped there. Title 'Errors Allowed' is just a different, a bit provocative approach to the same problems, slightly adjusted to the Biennial of Young Artists' format.

In the end, however, it is necessary to say that this structural transition of the Biennial has succeeded to some extent only, because the curatorial team didn't have the autonomy in making decisions in connection to the exhibition and that Mediterranea 16: Errors Allowed this year, too, is a result of the curatorial team's work and BJCEM international network that brings together more than seventy members and partners from Europe, Middle East and Africa.

More than 2000 applications for the participation in the Biennial have been received. The response was massive, so the process of selection was not easy. Notwithstanding the fact that the method of selecting the art works on the basis of just a few pages of the application is hard job itself, the fact that the curatorial team consisted of eight curators, i.e. five curators' positions (because some of the curators, such as Slobodne veze, acts as groups) has made the selection work even harder.

tē mehanizme produkcije i recepcije umjetnosti i kulture unutar svojih sredina. Izložba je artikulirana nizom podtema u dijaligu s pristiglim radovima: Univerzitet neposluha, Nove strategije aktivizma u javnom prostoru, Umjetnik/ca kao istraživač/ica, Umjetnik/ca-gradanin/ka, u suvremenost? te, naposljetku, i Analiza kustoskog pristupa Bijenalu Mediterânea 16.

Unatoč pokušaju da se promijeni pristup kuriranju Bijenala mlađih na općoj razini, splitska izložba u MKC-u trebala je već tradicionalno predstaviti samo umjetnike iz Hrvatske. U okviru datih mogućnosti, administrativnih i finansijskih ograničenja, namjera nam je bila proširiti ovaj uski okvir uvodeći nekoliko međunarodnih umjetničkih pozicija te delegirajući dio izložbe kolegicama, kokustosicama ovogodišnjeg Bijenala mlađih, Charlotte Bank i Delphine Leccas. One su za splitsku izložbu pripremile izbor videoradova koji bilježe arapske revolucije i prezentiraju Mediteran kao laksus geopolitičkih previranja.

Tako će odjeci Mediterranea 16 u MKC-u Split uz radeve Igora Bezinovića, Tea Hatadi, Ane Vuzdarić, Kontraakcije te Mreže solidarnost i (koju čine Ante Jelenić, Gildo Bavčević, Nina Juric i drugi), predstaviti radeve umjetnika iz Francuske, Njemačke, Slovenije i Srbije te već spomenutu selekciju videoradova umjetničkih pozicija s Bliskog istoka i arapskih zemalja kao svojevršnu ekstenziju izložbe

#### [Udruga Slobodne veze]

Nataša Bodrožić i Ivana Meštrović

The selected authors and groups of authors addressed specific social problems, working conditions and mechanisms of production and reception of art and culture in their communities. The exhibition is articulated in a series of subtopics in a dialogue with the submitted works: University of Disobedience, New Strategies of Activism in Public Spaces, Artist as a Researcher, Citizen Artist, Whose Contemporariness?, and finally, the Analysis of the Curatorial Approach to the Biennial Mediterânea 16.

In spite of the attempt to change the approach of curating the Biennial of Young Artists on general level, Split's exhibition in the MKC should traditionally present only artists from Croatia. Taking into consideration given options, i.e. administrative and financial limitations, we wanted to expand this narrow framework by introducing several international artistic positions and by delegating a part of the exhibition to our colleagues, co-curators of this year's Biennial of Young Artists, to Charlotte Bank and Delphine Leccas. For the Split's exhibition they have prepared a selection of video works recording the Arab revolutions and representing the Mediterranean as a filter for current global geo-political changes. This way the Echoes of the Mediterranea 16 in the MKC, alongside the works of Igor Bezinović, Tea Hatadi, Ane Vuzdarić, Kontraakcija and Mreža solidarnosti / consisted of Ante Jelenić, Gildo Bavčević, Nina Juric and others), the works of artists from France, Germany, Slovenia and Serbia, as well as previously mentioned selection of video works of artistic positions from the Middle East and Arab world will be presented as an extension to the exhibition.

#### [Loose Associations]

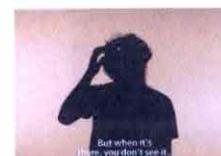
Nataša Bodrožić and Ivana Meštrović

st/pg 08



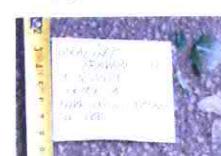
Igor **Bezinović**

st/pg 10



Tea **Hatadi**

st/pg 12



**Kontraakcija**

st/pg 14



Ante **Jelenić**  
Nina **Jurić**  
Gilda **Bavčević**  
i drugi / and others

st/pg 16



Ana **Vuzdarić**

Igor  
**Bezinović**

**BLOKADA** „Blokada“ je jedinstveni pogled dokumentarni film iznutra na najmasovniji, 92'36'' najdugotrajniji i, s političkog 2012. gledišta, najznačajniji studentski protest u novijoj povijesti Hrvatske. Prosvjed je započeo u travnju 2009. na Filozofском fakultetu u Zagrebu.



Blokada predavanja i borba protiv komercijalizacije obrazovanja trajali su 34 dana. Protest se proširio na više od 20 fakulteta diljem zemlje a studenti su postali aktivni i relevantan politički subjekt. Ovaj film pokazuje da blokada nije bila samo fizičke naravi, već je ostavila dubok trag na kolektivno sjećanje.

Igor Bezinović rođen je 1983. u Rijeci. Živi i radi u Zagrebu.

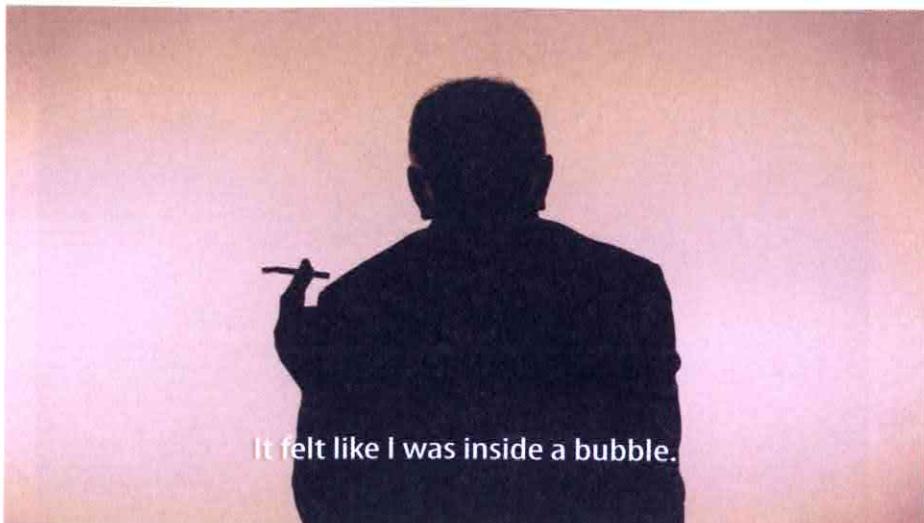
**BLOCKADE** ‘The Blockade’ is a unique view from documentary film within on the most massive, longest and politically most significant student 92'36'' 2012 protest in recent history of Croatia. It started in April of 2009 at the Faculty of Humanities and Social Sciences in Zagreb. The struggle against the commercialization of education and the blockade of teaching classes lasted for 34 days. The rebellion spread onto more than 20 faculties across the country and the students became an active and relevant political subject. This film shows that the blockade was not just physical and that it has left a deep trace in the collective memory.



Igor Bezinović was born in 1983 in Rijeka, Croatia. He lives and works in Zagreb.

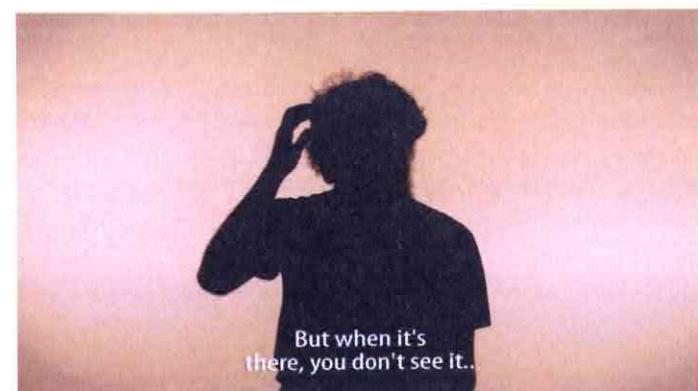
Tea **Hatadi**

**CENZURA SRĆE** Ovaj dokumentarni videorad, otvorenog videoinstalacija procesualnog karaktera rada u (rad u nastajanju) nastajanju, propituje odnos sreće i činā umjetničkog stvaranja. Do sada je autorica intervjuirala više od dvadesetak umjetnika koji pričaju o osjećajima i stanjima koje proživljavaju kroz (ili koji se odnose na) njihov rad. Puštajući svoje kolege da pričaju ispred kamere, uvjeti produkcije umjetnosti i neizvjesnost rada u području umjetnosti suptilno se razmotavaju.

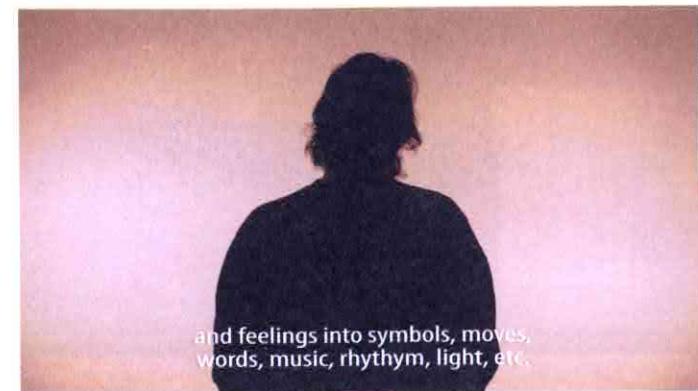


*It felt like I was inside a bubble.*

**CENSORSHIP OF HAPPINESS** This documentary video in progress is video installation Tea Hatadi's inquiry into relation (work in progress) between the happiness and the act of artistic creation. So far she has interviewed more than twenty artists who speak about the feelings or states they experienced through (or related to) their work. By letting her colleagues speak in front of the camera, the conditions of the art production and precarious labour in the field of art today subtly unfold..



*But when it's  
there, you don't see it..*



*and feelings into symbols, moves,  
words, music, rhythm, light, etc.*

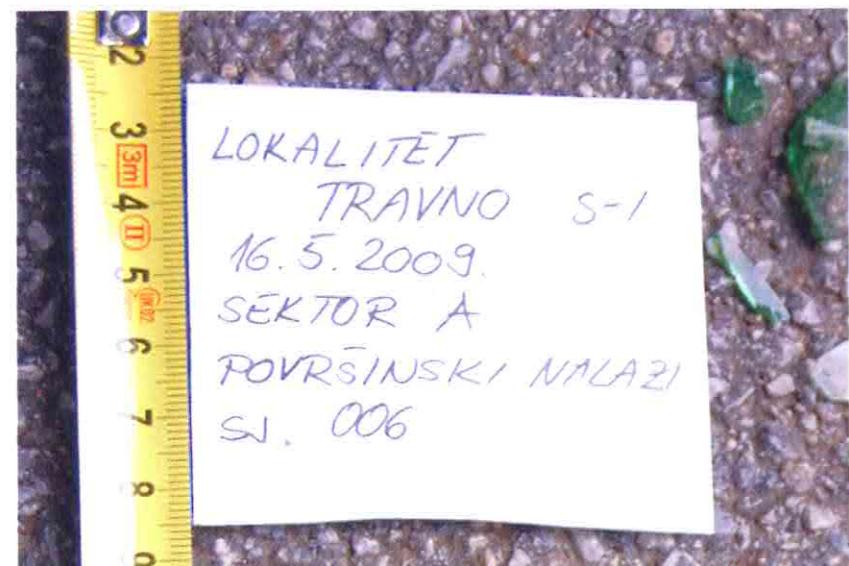
# Kontraakcija

**SKAMNOLOGIJA** Kontraakcija je grupa koja okuplja kroz slučaj Muzeja Kvarta Gradelj studente, znanstvenike i umjetnike istraživanje koji djeluju u različitim područjima prezentacija i medijima. Za sudjelovanje na Mediterranea 16 predložili su Skamnologiju, novi istraživački pristup temeljen na muzeološko-teoretskom okviru uz uporabu urbano-archeološke metodologije. Skamnologija je usmjeren na istraživanje nedavne prošlosti mikrolokacija (neformalnih javnih okupljališta) a time i makro situacije u cijelini. Konačan rezultat je amalgam materijala pronađen na posjećenim lokacijama, a konačni cilj je dobivanje bližeg uvida u društvene rituale novijeg datuma i neopipljive tradicije unutar prostornog i društvenog konteksta. Skamnologija, kao istraživački model, biti će predstavljena kroz postav Muzeja kvarta Gradelj.



Sjedište grupe Kontraakcija je u Zagrebu, gdje rade na projektu Muzej Kvarta.

**SCAMNOLOGY** Kontraakcija (Counter-action) group, The Neighbourhood gathers students, scientists and Museum artists working in various fields Gradelj case study and medias. For Mediterranea 16 research they have proposed Scamnology, a presentation new research approach based on a museological theoretical framework using an urban-archaeological methodology. Scamnology is aimed at the recent history research of micro localities (informal public meeting places) and consequently macro situation as a whole. Final result is an amalgam of material found and ambient visited, main goal being getting a closer insight into recent social rituals and intangible heritage within one spatial and societal context. Scamnology, as a research model, will be represented through the display of the Neighbourhood Museum Gradelj.



Kontraakcija is based in Zagreb where they work on Muzej Kvarta (the Neighbourhood Museum) project.

Anteј  
Nina  
Gilda

# Jelenić Jurić Bavčević

**MREŽA SOLIDARNOSTI** Mreža solidarnosti je grupa umjetnika/aktivista koja djeluje u kontekstu videodokumentacija performansi tranzicijskog restrukturiranja tvornice, nekad okosnice lokalnog gospodarstva danas ugasle ili pred stečajem zbog slabe unosnosti poslovanja/provedene privatizacije, sa stotinama radnika koji su zbog toga izgubili ili će tek izgubiti posao. U skoro doba Mreža solidarnosti organizirala je nekoliko izložaba, umjetničkih prosvjeda, javnih akcija, događanja i javnih diskusija s ciljem senzibilizacije šire javnosti o stanju radništva u propalim hrvatskim tvornicama i razbijanja medijskih cenzura (opće šutnje) po tom pitanju.



Mreža solidarnosti i njezine akcije provode se u gradu Splitu i njegovoj okolini.

**SOLIDARITY NETWORK** Mreža Solidarnosti (Solidarity Network) is a group of artists/activists operating in the context of transitional restructuring of factories, once backbones of the local economy, today shrinking/being closed for the reasons of low profitability/privatization with hundreds of workers losing their working places, as a consequence.

In recent period the Solidarity network organized several exhibitions, art protests, public actions, happenings and open discussions with the attempt to consolidate broader public with powerless workers in troubled Croatian factories and break through media censorship.



The Solidarity network and their actions are based in and around the city of Split.

Ana Vuzdarić

**HERTAFORMING** Hertaforming - Rad u nastajanju/  
**instalacija** Herta u nestajanju, je projekt koji  
(rad u nastajanju) se bavi prezentacijom dokumentacije  
koju je kustosica 0 (Ona) pronašla o  
Herti, glavnom liku rada u nastajanju.  
Kustosica 0 se bavi ozivljavanjem  
zaboravljenih naracija i prikuplja  
podatke o Hertinom životu. Rad je  
znanstveno fantastična priča s  
imaginarnim likovima koje je autorica  
sama uprizorila. Kustosica 0 je  
jedan od autoričinih umjetničkih  
identiteta koji se bavi pronalaskom i  
rekonstrukcijom života nepoznatih žena.



Ana Vuždarić rođena je 1983.  
Živi i radi u Zagrebu.

**HERTAFORMING  
installation** Work in progress Hertaforming is a project dealing with presentation of the documentation that the curator 0 (Ona/Her) found about Herta, the main character of the Work in progress. The Curator 0 (Ona/Her) is trying to put the forgotten narratives back to life by collecting data on Herta's life. The work is a science fiction story with imaginary characters staged by the artist. Curator 0 (Ona/Her) is one of the artist's identities, dealing with researching and reconstructing lives of the unknown women.

**PRELIMINARNI REZULTATI MAJECANJA ZENA DRUGOG OKRUGA  
ZA RAZDODBJEJE OD 30. VI. DO 6. VII.**

**DRUGI INICIJATIVNI ODRZ**

13.VII.: TEKOCNE KOSTINE

čvorac	teža	26.012,0	teža	73	158,0
čvora	teža	2.017,8	praktis	-	80
čvora	kg	4.794,0	radični praktis	-	9,0
čvora	teža	11.744,0	praktis spina	teža	1,9
čvora-čvora	teža	372,5	spina	štam	39,8
čvora	teža	27,0	častice	teža	4,0
čvora	teža	780,0	metatarsus	kg	4,0
čvora	teža	147,5	torakik	teža	8,0
čvora	teža	10,0	praktis	-	5,0
čvora-čvora	teža	4,0	Gloss	teža	2,0
čvora-čvora	teža	375,0	egzistencija	štam	100,0
čvora-čvora	teža	30,0	metatarsus	teža	5,0
čvora-čvora	teža	404,0	čeljed	teža	2,0
čvora-čvora	teža	25,0	Safex	teža	1,9
čvora-čvora	teža	9.478,0	čeli	teža	35,5
čvora-čvora	teža	1.457,0	čeljed	teža	1,0
čvora-čvora	teža	126,5	Kontinenz	kg	4,0
čvora-čvora	teža	1.563,0	razni predmeti	štam	27,0
čvora-čvora	teža	346,5	opanačnik	teža	1.300,0
čvora-čvora	teža	320,0	čeljed	teža	112,0
čvora-čvora	teža	16,5	čeli	teža	40,0
čvora-čvora	teža	3,0	praktis	teža	5,0
čvora-čvora	teža	1,0	čeljed	teža	1,0
čvora-čvora	teža	12,0	čeli	teža	570,0
čvora-čvora	teža	46,5	čeljed	teža	17,0
čvora-čvora	teža	153,0	čeli	teža	2,0
čvora-čvora	teža	1,0	čeli za spoljašnje	teža	2,0
čvora-čvora	teža	7,0	čeli za spoljašnje	teža	2,0
čvora-čvora	teža	6,0	čeli za spoljašnje	teža	1.440,0
čvora-čvora	teža	4.551,0	čeli za spoljašnje	teža	8,0
čvora-čvora	teža	43,0	čeljed	teža	10,0
čvora-čvora	teža	530,0	čeljed	teža	50,0
čvora-čvora	teža	11,0	čeljed	teža	60,0
čvora-čvora	teža	1,0	čeljed	teža	1,0
čvora-čvora	teža	704,0	čeljed	teža	1,0
čvora-čvora	teža	895,0	čeljedni praktis	teža	25,0
čvora-čvora	teža	2,0	čeljedni praktis	teža	10,0
čvora-čvora	teža	1.011,0	čeljedni praktis	teža	1,0
čvora-čvora	teža	2,0	čeli za	teža	1,0
čvora-čvora	teža	45,0	čeljedna	teža	50,0
čvora-čvora	teža	160,0	čeljedno	teža	100,0
čvora-čvora	teža	295,0	čeljedno	teža	5.499,0

Ljepčić, Vojislav

Ana Vuždarić was born in 1983.  
She lives and works in Zagreb.

Gosti Guests

st/pg 20

Nika **Autor**

st/pg 22

Fabian **Bechtle**

st/pg 24

Etienne **de France**

st/pg 26

Andrea **Palašti**i kustoski tim  
with the curatorial team

st/pg 28

**Videoprogram**kurirale / curated by  
Charlotte Bank, Delphine Leccas

Nika  
**Autor**

V DEŽELI MEDVEDOV Drugi dugometražni film Nike Autor U ZEMLJI MEDVJEDEA bavi se simptomatičnim i neuralgičnim dokumentarni film točkama kasnog kapitalizma, 72' fokusirajući se na bezglasni, bezimeni 2012. i prolazni 'predmet' eksploatacije - radnika imigranta, prateći svakodnevnicu i egzistenciju sezonskog radnika iz Bosne na radu u Sloveniji.



Naslov filma ironično aludira na slovenski granični prijelaz Petrina Ob Koševju na kojem se nalazi pozdravna ploča V Deželi Medvedov.

Nika Autor rođena je 1982. u Mariboru gdje i danas živi i radi

IN THE LAND OF BEARS Second feature documentary by Nika documentary film Autor deals with symptomatic and 72' neuralgic points of late capitalism, 2012 focusing on the voiceless, nameless and fleeting 'subject' of exploitation - the immigrant worker following the daily concerns and existence of the Bosnian seasonal workers in Slovenia. The title of the film makes an ironical reference to the Slovenian border crossing Petrina Ob Koševju which bears the greeting sign In the land of bears.



Nika Autor lives and works in Maribor (Slovenia), where she was born in 1982.

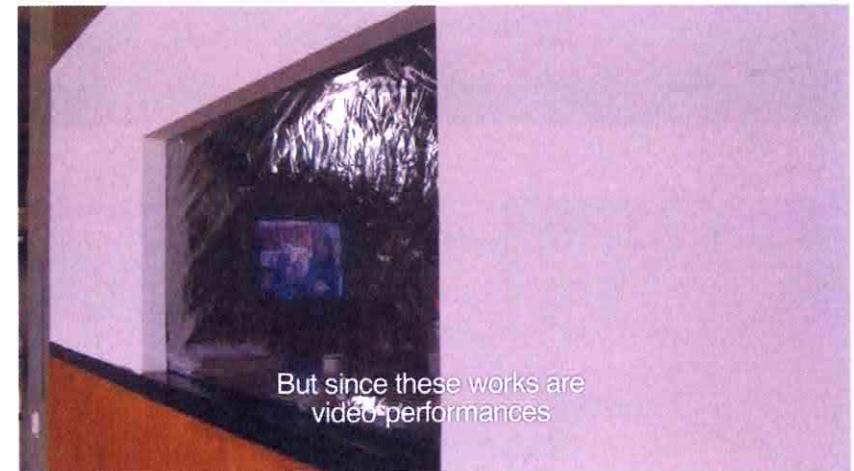
Fabian  
**Bechtle**

BARIJERE Video instalacija Barriers/Barijere videoinstalacija je kombinacija dva videorada iz 2012. U svom video Permanent Exhibition/Stalna izložba, Bechtle se bavi Muzejom suvremene umetnosti u Beogradu/Ušće. Kustosa iz tog muzeja pitao je da reinscenira vodičku turu obilaska muzeja koji je danas napušten muzejski kompleks, a koju je taj kustos vodio 2007. godine. Drugi video, Selected Recordings/Odabrani zapisi, dokumentira njegov pokušaj da na stanovitim područjima od sigurnosne važnosti napravi videozapise. Prikazujući oba videorada unutar jedne instalacije, rad "Barijere" konfrontira politicku indiferentnost s paternalizmom javnih i privatnih vlasti.



Fabian Bechtle rođen je 1980. u Berlinu. Živi i radi u Beogradu. Predavač je na Akademiji likovnih umjetnosti u Leipzigu (Die Hochschule für Grafik und Buchkunst Leipzig). [www.fabianbechtle.com](http://www.fabianbechtle.com)

BARRIERS Video installation Barriers is video installation combining two video works from 2012. In his video Permanent Exhibition, Bechtle is dealing with the Museum of Contemporary Art in Ušće / Belgrade. He asked a curator from the museum to re-stage his guided tour of 2007 in the nowadays abandoned museum complex. The second video Selected Recordings is documenting his attempt to make video recordings in security-relevant areas. By showing these both video works in one installation, Barriers is confronting political indifference with paternalism of official and private authorities.



Fabian Bechtle was born in Berlin in 1980. He lives and works in Belgrade and Berlin and is lecturer at Academy of Visual Arts in Leipzig, Germany [www.fabianbechtle.com](http://www.fabianbechtle.com)

Etienne  
**de France**

PRIČE O MORSKOJ KRAVI Tales of a Sea Cow/Priče o morskoj HD video kravi je višeslojan rad koji preuzima 58' formu dokumentarnog filma te 2012. miješajući imaginaciju i znanstveni jezik stvara narativ o skupini znanstvenika koji su uspjeli, po prvi put u povijesti, dešifrirati jezik izumrle vrste morske krave Stellar.



Aludirajući na sveprisutan dualitet stvarnosti i fikcije, autor kaže: To je metaforički rad koji reflektira jezik, interpretaciju prirode i antropomorfizam.

Etienne de France rođen je 1984. u Parizu gdje u danas živi i radi.

TALES OF A SEA COW Tales of a Sea Cow is a complex HD video work ending in the production of a 58' documentary that, mixing imagination 2012 and scientific language, tells the story of a group of scientists who are able to codify, for the very first time, the language of the extinguished sea cow of Stellar. Referring to this constant ambiguity, suspended between reality and fiction, the artist writes: «it is a metaphysical work reflecting on language, nature interpretation and anthropomorphism».



Etienne de France was born in 1984 in Paris, France. Lives and works in Paris.

Andrea

# Palašti

DRUGA PRIRODA „Druga priroda“ bavi se kulturom suradnja s kustoskom inicijativom sjećanja kroz indeksiranje i „Kultura sjećanja: dokumentiranje predmeta nađenih na Sadašnjost prošlosti“ mjestima stradanja, koncentracijskih Marija Ratković i Dejan Vasić logora, ali i privatnih predmeta fotografije, 2012. sudionika u ratu.



Istraživanjem nepotpunih, osobnih malih povijesti ljudi koji su nestali, serija fotografija djeluje u formi arhivskog popisa – indeksa, onoga što leži skriveno i izmiče pogledu unutar postojećeg sjećanja na Drugi svjetski rat. „Druga priroda“ funkcioniра kao tekstualno-vizualna dekonstrukcija dominirajućih narativa iz prošlosti, ali i sadašnjosti i na taj način čini vidljivim politiku procesa stvaranja kulturnog sjećanja na stradanja u Drugom svjetskom ratu.

Andrea Palašti rođena je 1984.  
Živi i radi u Novom Sadu.

SECOND NATURE ‘Second Nature’ deals with the culture collaboration with the curatorial team of remembrance through indexing and Marija Ratković and Dejan Vasić documenting objects found in places The Culture of Memory of suffering, concentration camps, Present of the Past as well as private objects of the Photographs, 2012 war participants. By researching the incomplete, personal, “small history” of the people who have disappeared, a series of photographs presented here resembles the form of the archive list - an index of what lies hidden and eludes from the existing memory framework of the World War II. The ‘Second nature’ functions as a textual and visual deconstruction of the dominant narratives of the past and the present, thus making visible the politics of the process of forming a cultural memory of the casualties during the Second World War.



Andrea Palašti was born in 1984.  
She lives and works in Novi Sad.

screening loop: 32'12  
kurirale / curated by  
Charlotte Bank, Delphine Leccas

# Videoprogram

Maha Shahin Palestinski izbjeglicu, koja živi u PRAY Kuvajtu, rat je natjerao da pobegne MOLITVA prvo u Siriju a potom i u Jordan. Shahin 2012, video, sound / zvuk predlaže rad inspiriran legendom o (Arabic with English subtitles) Alishi (Dido), feničkoj kraljici iz (arapski s titlovima na engleskom jeziku) Kartage, koja je izgradila grad daleko 1'05 od domovine. Izrecitirano kao molitva, ovaj rad je selekcija rečenica posvećenih njenom zaručniku iz Sirije.

Rodena u Damasku (1981, Sirija), živi u Ammanu (Jordan).



Palestinian refugee, who lived in Kuwait, has been forced by the war to move to Syria and then to Jordan, Shahin proposes a work inspired by the legend of Alisha (Dido), Phoenician queen of Carthage, who built her city far away from her homeland. Recited as a prayer, the work is a selection of sentences addressed to her Syrian fiancé.

Born in Damascus (1981, Syria),  
lives in Amman (Jordan)

Madonna Adib Biti zaljubljen u doba rata je pobuna: TOMORROW'S FAREWELL pobuna protiv straha, ljutnje, nemira DEMAINL'ADIEU / SUTRAŠNJI RASTANAK i prisutnosti smrti. Film se bavi 2012 istraživanjem složenosti načina na koji digitalna kamera i kompjutorska animacija se ti osjećaji međusobno isprepliću. U digital camera and computer animation vizualnom smislu odjek je iskustva iz zvuk / sound turbulentnih vremena.

(fra. verzija s titlovima na eng. jeziku)  
(French version with English subtitles) Rodena u Damasku (1986, Sirija), 2' živi u Montrealu (Kanada).

Love in time of war is a revolt: a revolt against fear, anger, perturbation, and the presence of death. The film has been written in the exploration of the complexity of how all these feelings intertwine and is visually interpreted to carry the echo of the experience of tumultuous times.  
Born in Damascus (1986, Syria), lives in Montreal (Canada)

Belit Sag žene u Turskoj svakodnevno ubijaju YOU LOVED HER njihovi (bivši) ljubavnici, (bivši) SEVDIN ONU muževi ili drugi muškarci iz njihovih VOLIO SI JE obitelji. Glas koji priča ovim 2012-2013 "voljenima" nije nekakav glas koji im video, zvuk / sound je stran; to je „poznati“ glas. Ovaj (turški s titlovima na engleskom jeziku) video je pokušaj da se zaviri u taj (Turkish with English subtitles) glas i specifičnu usputnu prezentaciju 4'27 ovakve vrste nasilja na TV.

Rodena u Nazilli (1980, Turska), živi u Amsterdamu (Nizozemska).

Women get killed by their (ex-)lovers, (ex-)husbands, or other men in their families on a daily basis in Turkey. The voice that speaks to these 'loving ones' is not simply something foreign to them; it is something 'familiar'. This video is an attempt to peek at this voice, and the curious casual representations of this violence on TV.

Born in Nazilli (1980, Turkey),  
lives in Amsterdam (Netherlands)

Sirine Fattouh Uz potporu Ashkal Alwana.  
LOVE TALK, PART II With the support of AshkalAlwan.  
LJUBAVNI RAZGOVOR, DIO II 2009, video, zvuk / sound Propitujući čovjekovu ranjivost prema (arapski s titlovima na engleskom jeziku) vanjskim uvjetima u odnosu na vrijeme (Arabic with English subtitles) i udaljenost, rad Sirine Fattouh

4'41 predstavlja jednog dizača utega koji, započinjući priču o svojoj ljubavi prema sportu i odnosu prema tijelu i ljepoti, prepričava susret sa svojom sadašnjom suprugom i način kako ju je zaveo.



Rodena u Bejrutu (1980, Libanon), živi na relaciji između Pariza (Francuska) i Bejruta.

Questioning the human vulnerability towards external conditions in regard to time and distance, SirineFattouh's work presents a weightlifting athlete who, starting from his passion for sport and his relationship to the body and beauty, recounts his encounter with his wife and his definition for seduction.

Born in Beirut (1980, Lebanon), lives between Paris (France) and Beirut.

Paul Hage Boutros Troje ljudi puca iz pištolja. Prizor GUN ne otkriva ni njihov identitet ni u PIŠTOLJ što nišane. Intenzitet i misterioznost 2012 prizora spram tužne, poetične glazbe, jednokanalni video / single video channel gledatelja ostavlja u stanju stereo, zvuk / sound začudenosti. Video adresira problem, ali 6'15 ga ne rješava.

Roden u Bejrutu (1982, Libanon), živi na relaciji Göteborg (Švedska) i Bejrut.

Three people are shooting with a gun. The picture neither reveals their identities nor what they are aiming at. The intensity and mystery of the image versus the sad poetic music leaves the viewer in a wondering state. The video debates a question without settling it.

Born in Beirut (1982, Lebanon), lives between Gothenburg (Sweden) and Beirut.

Khaled Jarrar Kolektivni sklad je važan koncept svake I.SOLDIER vojske. Promatrajući obuku vojnika, I. VOJNIK umjetnik je imao priliku otkriti 2010 individualne slabosti tih vojnika koje video, loop su se odražavala u spontanom ponašanju 4' dalje od bilo kakve vojne sprege. Promatrao ih je, iznova i iznova, i fotografirao sve dok nije prodrio u individualnost svakog od njih.

Roden u Jeninu (1976, Palestina), živi u Ramallahu.

A collective harmony is an important concept in the army. Observing the training of soldiers gave the artist the opportunity to discover the weaknesses of their individuality that reflect itself in spontaneous behavior that is far from any military order. He observed, re-observed them and photographed them until he penetrated into the individuality of each one.

Born in Jenin (1976, Palestine), lives in Ramallah.

Katia Kameli Snimljen u Alžиру tijekom Arapskog UNTITLED proljeća, ovaj video prikazuje položaj BEZ NASLOVA žena u arapskome svijetu i postavlja 2011 pitanje ideje revolucije. Ovdje je to video tiha revolucija gdje nijemi transparenti 2'22 ne nose nikakve sloganе. Kartonske su kutije razasute po pločniku i videne kutom u kojem predstavljaju neobičnu cijelinu. Iz ove fragilne arhitekture iskršava jedna žena kojoj se uskoro pridružuje više žena.

Rodena u Clermont-Ferrand (1973, Francuska), živi u Parizu.

Filmed in Algiers during the Arab Spring, the video refers to the situation of women in the Arab world and questions the idea of revolution. Here, it is a silent revolution, where the mute banners carry no slogans. Cardboard boxes strewn along a pavement are seen to form a peculiar assemblage. From this fragile architecture, a woman emerges who is soon joined by other women.

Born in Clermont-Ferrand(1973, France), lives in Paris.

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# Marko Salapura

DVA ORLA, DVE RIBE Polazišna baza ove instalacije su instalacija arhivski materijali i fotografbska arhivska dokumentacija dokumentacija izgradnje međunarodnog fotografije sajamskog kompleksa u Lagosu, Nigerija, model koju je realizirala jugoslavenska video tvrtka "Energoprojekt".



Ugovaranje ovog projekta imalo je direktnе veze s aktivnostima pokreta nesvrstanih i ulogom koju je u tom pokretu imala Jugoslavija. Kroz arhivsku dokumentaciju, studij prostornog modela sastavljenog od montažnih prefabriciranih elemenata i video koji prati liniju kretanja i razmjene, umjetnik reflektira nedovoljno istraženu epohu jugoslavenskog modernizma i njegove odjeke, u okviru modernističkog pokreta, razmjenu između Istoka i Zapada kao i globalnog Juga općenito.

Marko Salapura rođen je 1986. u Tetovu, Jugoslavija. Arhitekta je koji živi i radi u Beogradu.

TWO HAWKS, TWO FISHES

installation

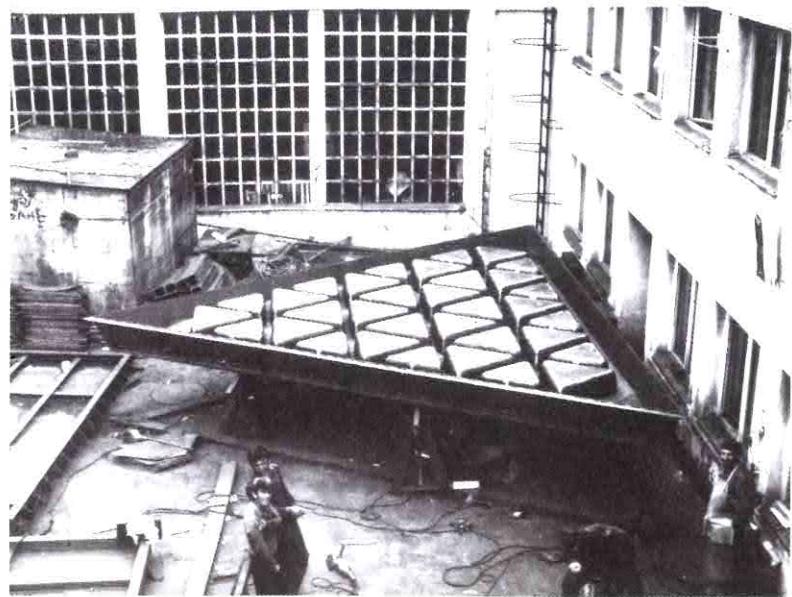
archival documentation

photography

model

video

Installation /archival documentation, photographs , model, video The starting point of the work are archival materials and photographic documentation of the construction of the International Trade Fair in Lagos, Nigeria, built by the Yugoslav company "Energoprojekt". This project was one of many which were connected with the activities of the Nonaligned movement and the role of Yugoslavia in this movement. Through the archival documentation, study of the spatial model based on prefabricated elements and a video examining lines of movement and exchange, the artist reflects on the under explored epoch of Yugoslav modernism and it's echoes, within the frame of Modernist movement, an exchange between East and the West as well as with global South.



Marko Salapura was born in Tetovo, Yugoslavia in 1986. He is an architect living and working in Belgrade.

