

grey) (area

... Discourses From a Periphery

grey) (area – space for contemporary and media art

Korčula 2021

Impressum

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Korčula, 2021

Content

004	Jadranka Vinterhalter Grey) (area: Black and White Reflection of Art
010	Darko Fritz Discourses From a Periphery
028	Sonja Leboš Island Networks and Local Politics
034	NEW MATERIALISMS
044	Sarah Cook Concretely Immaterial
058	Bronač Ferran Strange Loops in the Binary – Neither High Road nor Low
074	CRITICAL TOURISM
080	Irena Bekić Andreja Kulunčić: <i>Commercialisation of History</i>
092	Critical Tourism 1: Focus the Adriatic
094	POLITICS OF GREEN SPACES
098	Darko Fritz Politics of Green Spaces
106	Sani Sardelić Wild Edible Herbs – Parapač, Mišanca, Gruda – Possibility and Challenge
122	Manja Ristić Sounds of Time and Place
138	HISTORY OF CONTEMPORANEITY
144	Cinematography of the Adriatic Islands
146	Ivan Ramljak The History of Screening on the Island of Korčula
155	Darko Fritz, Ivan Ramljak Cinema Theatres on the Adriatic Islands
164	Mihovil Pansini
165	Darko Fritz, Mihovil Pansini, Sani Sardelić <i>How does Space Remember?</i>
170	Industrial Heritage of the Island of Korčula
172	Marija Borovičkić, Lea Vene To Inherit Industry?
184	International Artists' Meetings in Vela Luka 1968 - 1972
186	Darko Fritz (Un)Reached Utopia od the International Artists' Meetings in Vela Luka
202	Darko Fritz, Sonja Leboš Ugo La Pietra :: Disequilibrating Systems
206	Praxis / Korčula Summer School
212	Bernardo Bernardi
213	Darko Fritz, Sonja Leboš Maja Marković: <i>Interior Standstill</i>
220	Silvio Foretić
221	Darko Fritz Space of Sound, Space of Excess, Space of Freedom, Space of Silvio Foretić
226	Guest Curators
228	Annick Bureaud Aquatocene: Escaping Sound Pollution
229	Sarah Cook Elixir
230	Štefan Rusu Changing Climate [Central Asian Video]
231	Barbara Borčić Race with Time 2. Performance in a Rear-view Mirror
232	KONTEJNER Beggar robot 2.0 at vacations / Extravagant Bodies: Extravagant Love
234	Branka Benčić, Aleksandra Sekulić Video, Television, Anticipation
235	Dunja Blažević PRO.BA production
236	Laura Netz Sounding DIY
240	Ivana Meštrov, Tonka Maleković (Loose Associations) Every House is an Island
244	Program 2020 < --- > 2006

Grey) (area: Black and White Reflection of Art

Jadranka Vinterhalter

Grey) (area – space for contemporary and media art was inaugurated in Korčula in summer 2006 upon the initiative by the artist, designer, and curator Darko Fritz from Zagreb. In 2009 grey) (area was formally registered as a non-governmental organization and today it has nine members. Sonja Leboš joined in 2013 as project manager.

Today that initiative gives an impression of a courageous undertaking, even more, an undertaking that is next to impossible: opening a gallery dedicated to contemporary and media art on an island in South Dalmatia that intensely lives only during the short summer season was a truly unique and risky concept. However, the experiment succeeded, and today, with great pleasure, we can talk about achievements and programs of grey) (area. Darko Fritz ingeniously used the existence of the Maksimilijan Vanka's house, today the Memorial Collection of Maksimilijan Vanka in Korčula administered by the Croatian Academy of Sciences and Arts.¹ Fritz asked for and got the space in the basement of Vanka's house, a space that was originally planned to be a storage for boats during bad weather. That space, used by grey) (area until 2010, provided a marvellous experience of being close to the sea, in immediate contact with the breezes, waves, horizon, karst, and the sky. It was a pleasurable and intimate space where projections, presentations, artist talks, and informal gatherings successfully took place.

While trying to connect events in the traditional gallery with the programs of the new art space the new signs for both galleries were produced, according to Fritz's concept and design. In summer 2006 the well-known artists Lala Raščić, Boris Cvjetanović, Ivan Faktor and Tomo Savić-Gecan,² dedicated to the artistic language and expressions in various media, showed their works. Therefore, in the first year, a cross-section exhibition of contemporary and media art was produced, which comprised a video performance

(Raščić), a documentary film (Faktor), some photo-video/video clips (Cvjetanović) as well as the works of dislocated and multifaceted acting in time and space (Savić-Gecan), anticipating in that way the course of exhibiting strategy that grey) (area has kept until the present day.

In 2007 grey) (area hosted foreign artists and curatorial concepts by invited authors. So, there were programs such as *Changing Climate – video art from Central Asia* (curatorial concept by Ștefan Rusu) and *PRO.BA, TV, video, and film production* of the Centre for Contemporary Art in Sarajevo (curator Dunja Blažević). In the same year the performance *Lighter* by Slaven Tolj and interventions in public space with the international mail-art action (anonymous artist/Goran Trbuljak with posters *Old and depressive anonymous is looking for a permanent display place in some nice new art museum space*) also contributed to the constant of the grey) (area gallery agency.

After the first five years the space in Vanka's house was unfortunately lost, and since then grey) (area has been searching every year for a new exhibition space in Korčula town. In 2011 that new space was the front yard of the house that belongs to the member and one of the founders of grey) (area Edita Pecotić. So far, five exhibition spaces have been used: on the locations at St. Justine Sq, Zakrjan, and St. Nicolaus Rd. In 2016, 2018, and 2019 the program was carried out without an exhibition space. Despite that fact, the programs took place in the galleries of other institutions and in public space, thanks to the persistence and engagement of the art director Darko Fritz and project manager Sonja Leboš who were aware that the continual activity guaranteed both the steadily support and quality of projects.

The season of 2015 was marked by starting a long-term project of exhibitions and lectures titled *New Materialisms* which grey) (area carried out in collaboration with HICA – the Highland Institute for Contemporary Art from Scotland, and Technopolitics – a transdisciplinary platform for new discourses between sciences and arts from Vienna. The curatorial starting point for the New Materialisms project was addressed towards the experiences of Concrete Art and Conceptual Art of the 1960s and making dialogue with the contemporary point of view and post-digital environments of our present everyday life. The exhibitions which included objects (Goran Trbuljak), a sound installation (Hrvoje Hiršl), the on-line works (Eloi Puig), an audio-visual performance (Ivan Marušić Klif), took place at various locations in Korčula: Korčula Town Museum, St. Peter's church, and Duke's passage.

In 2016 grey) (area organized the series of lectures preceded by research processes on the targeted themes. Armin Medosch and Darko Fritz gave lectures on *New Tendencies Network Mapping* in the baroque garden that belongs to the Foretić family while Ivan Ramljak gave a lecture on the history of cinema theatres and cinema screenings on the the Island of Korčula in the Korčula Town Hall. Although without an exhibition space, in 2018 and 2019 the programs of grey) (area went on unobstructed, successfully taking place in Korčula open air cinema, and were perceived very well by different audiences because being adapted to the ambience and technical conditions of the given space. There are two key characteristics of the grey) (area activities: the international cooperation and simultaneous programming in other Croatian and world cities. The exhibition

Concretely Immaterial took place in 2011 simultaneously in two venues – in Korčula and HICA Gallery in Inverness-shire. More than just listing the grey) (area program that can be systematically followed on its web page www.sivazona.hr, in this text we are interested in the functioning and subsistence of grey) (area, so we will tackle its operational strategies.



KORČULA, OLD TOWN, 2020

BORIS CVJETANOVIĆ



BUILDING WITH MEMORIAL COLLECTION OF MAKSIMILIJAN VANKA AND GREY) (AREA, KORČULA, 2006



BUILDING OF THE MEMORIAL COLLECTION OF MAKSIMILIJAN VANKA AND DONOR MARGARET STETTEN VANKA AT THE COLLECTION OPENING, KORČULA, 1968

CROATIAN STATE ARCHIVE

One of the tasks of grey) (area is the thorough and comprehensive research on the works of the authors who have been connected to Korčula as well as on the important cultural events that took place on the island.

The work of an exceptional author of Experimental and Structural Cinema Mihovil Pansini (Korčula, 1926 – Zagreb, 2015) was presented for the first time in his city of birth with the film program *How does space remembers?* in 2010. A site-specific installation was carried out simultaneously, too, whereby Pansini's film *Latrine (1963)* was projected at the location where it was shot, the former latrine which today is one of the substations of Korčula town.³

The work by a famous composer Silvio Foretić (Split, 1940) was treated and presented in a similar meticulous manner. The Foretić family from Korčula has a long lineage, and Silvio Foretić, a citizen of many European cities, returns to the island of his ancestors every summer. Foretić's work was a subject of Fritz's curatorship in 2017 when the digitalized electro-acoustic composition *Balkanal* (composed by Silvio Foretić and Janko Jezovšek, a composer from Slovenia in 1968 - 1969, premiered in Cologne in 1969) was performed for the first time in Korčula on St. Justine Sq. In August 2018 a video recording of the dress rehearsal of the opera *Marshal* was shown in Korčula open air cinema. The opera *Marshall* was composed in 2011 by Silvio Foretić, who also wrote the libretto, and it was inspired by the script for the film of the same title by Ivo and Vinko Brešan (the film was made in 1999, directed by Vinko Brešan). The director of the opera was Mario Kovač. The opera was prepared in collaboration of the Croatian National Theatre in Split and the 26th Music Biennale in Zagreb, but, due to some complex circumstances, it was never performed. Furthermore, in September 2018 the exhibition *Sound* that took place in the Korčula Center for Culture showed the avant-garde qualities of Foretić's work. The exhibition, later shown also in the Gallery VN in Zagreb, presented the process of composing and performing music and the specific treatment of semantic codes.

Exactly these strategies of grey) (area such as multi-annual research, including other institutions and experts as partners and collaborators on multiple locations, were applied on the research project about the *International Artists' Meetings* in Vela Luka 1968 - 1972. The manifestation that gathered Yugoslav but also global artists, architects, and critics around current themes of the time that were tackled biannually excelled at pronouncing its interdisciplinary, experimental, and research-based qualities. During the first *International Artists' Meetings* in 1968, which were dedicated to visual research, the artist made mosaics in stone, the material that is traditionally characteristic of the island of Korčula. The second *International Artists' Meetings* in 1970 tackled the issue of building a tourist settlement in the bay of Plitvine near Vela Luka, while the third and the last *International Artists' Meetings* in 1972 had as its subject the *Problem of making a new form of a spectacle by integrating inhabitants, film, TV, musicians and visual artists*. The project commenced in 2013 with the research on the *International Artists' Meetings* in Vela Luka, and the first presentation was the exhibition *Ugo La Pietra :: Disequibrated Systems* that took place in the ORIS House of Architecture in Zagreb and the Museum of Fine Arts in Split in 2018. The project was also presented at conferences in Krems, Vienna, Budapest, and Aalborg, while the research and curatorial selections were carried out in Italy, France, and Poland. The texts about the project were published in the magazines *Oris* and *Lanterna*. Further research on the *International Artists' Meetings* will continue up to the point when a large exhibition with accompanying publication will take place.

One should emphasize the active contribution of all members of the grey) (area



GATHERING AT GREY) (AREA: MARKO PELJHAN, DARKO FRITZ, EVELINA DOMNITCH, DMITRY GELFAND, ARMIN MEDOSCH, INA ZWERGER AND KONRAD BECKER, 2010



LOCATION AND EMPTY GALLERY SPACE OF THE GREY) (AREA, KORČULA, 2006 - 2010



LOCATION OF THE GALLERY GREY) (AREA, OLD TOWN, KORČULA, 2013 - 2014

association to its activities. The members propose themes, conduct research, present the results. Next to the already mentioned research conducted by the member Ivan Ramljak, art historians and cultural anthropologists Marija Borovičkić and Lea Vene conducted the research titled *Industrial Heritage of the Island of Korčula: Ethnography of Memories*, which was presented on the island, in Zagreb and abroad. The results of the research conducted by a member Sani Sardelić on edible wild herbs on the island of Korčula are published on the already mentioned website. Moreover, the member Manja Ristić held numerous concerts in the public space of the city of Korčula, also in collaboration with several other authors (Annick Bureaud / Robertina Šebjanič, Tatiana Heuman, Ronald Panza, Marko Paunović, to name a few). Ristić also made a sound map of the island. grey) (area has the elaborated documentation and an archive of its activities, missions, single programs and plans, as well as an extraordinary well-structured website with available documentation in different formats, including photo and video. That kind of profound relationship with programs and users, which sometimes even the large and generously funded galleries and institutions lack, is definitely a precondition for the development of new programs and applying for national and international funding for art and culture. As an artist who for years lived and worked in Amsterdam, Fritz applied these experiences and skills also on the case of the grey) (area project.

Since the very beginning grey) (area has had its audiences – not just the inhabitants of the city and island of Korčula and their guests and tourists, but also, via well-conceptualized media promotion, it successfully attracted the visitors who have been coming from other destinations aiming at specific exhibition openings and other events.

Retrospectively, in many years of its existence, grey) (area presented the work of 150 authors from Croatia and other countries of the world while exhibiting and promoting artists, art groups, and organizations that work within a wide field of media research – from the more classic ones like photography, film, and video over experiments with light, acoustic works, installations, and public space interventions, performances and performative formats, on-line and computer-based art, to multidisciplinary, cross-media and conceptual research.

That working field stays open, with countless directions and possibilities, while the programs of grey) (area remain the precious source of knowledge about contemporary art and artists who create it.

Endnotes

1 Maksimilijan Vanka (Zagreb, 11 October 1889 - Puerto Vallarta, Mexico, 2 February 1963) is an important name in modern Croatian painting. He was educated in Zagreb and Brussels and was a corresponding member of the Academy of Sciences and Arts, as well as a professor at the Academy of Fine Arts in Zagreb until his departure to the United States in 1936. The collection of Maksimilijan Vanka in Korčula presents a cross-section of his work from the 1920s until his death. It consists of dozens of paintings, water colours, pastels, and drawings, showing Vanka's art from the monumentality of New Reality, through the influence of Van Gogh and Expressionism, to later Constructivist tendencies. The newly adapted building which houses the collection was opened in 1998.

2 Besides in Korčula, in the frame of the exhibition curated by Darko Fritz, Tomo Savić-Gecan showed his work in autumn 2006 in Zagreb, Amsterdam, and in the Metropolis M magazine.

3 Presentation of the works by Mihovil Pansini in Korčula was organized in cooperation with the Association for Interdisciplinary and Intercultural Research, Croatian Film Association from Zagreb, and Korčula Town Museum.

Discourses from a Periphery

Darko Fritz

This publication is being formed in the times of the global pandemic crisis caused by the virus Covid-19. The crisis has so far changed many global parameters that were part of so-called “normality”. According to Gramsci, a crisis is a state of alteration and uncertainty, when it is impossible to foresee the future. This recent crisis, like any other, is a possible portal to a new world, though we still do not know what kind of world. From the position of a freelance artist or entrepreneur, or a small cultural organization, that state of uncertainty is, however, a default. Hence, nothing new considering the strategies of survival. grey) (area has been active since 2006, and already the next year, 2007, was marked by the world economic crisis that was reflected in all actions, including art and culture all over the globe. That particular crisis made a strong impact on supporting financial models for culture in the European Union. The neoliberal paradigm of cultural industries that sees culture as an economic stance that is measurable via the number of viewers, of participants, or income, was enforced. On the other hand, the inefficiency of the social state and European institutions just “passed the ball” to the side of the field of art and culture, supporting the programs which involve vulnerable social groups. Probably one needs to be reminded that art and culture in the European context, no matter how educative, socially sensitive, or engaged (which are all the things that grey) (area appreciates and supports) they can be, stem from different postulates. Considering the focal point of neoliberal ideas, one should point to the context of the USA, which spreads its influence on the economy, educational systems, art, and culture all over the world, including Europe and Croatia. As in the USA it is almost impossible to find other models of art and culture production but profitable or educational ones, it is necessary to repeatedly emphasise the differences between art as a commodity, on one side, and art and education, on the other. Since its beginnings grey) (area has been consciously choosing the position under the radars of the described trends, aiming at carrying out new

models of actions, and opening new themes which we consider important for the design of contemporary life, and that all outside the regular frames of the *underground*, alternative or independent scene. Practising new models of curatorial and artistic practices and their institutionalization, often only at a micro-level, what we find sufficient, as long as they shape reality!

2006 - 2012.: Periphery / Minimum system requirements / Degrowth

The activities of grey) (area can be seen in at least two phases: first seven years (2006 – 2012) when it worked as a *one-man-gallery*; the second phase that began in 2013, when it started, to act as an association of citizens with more authors involved in conceptualizing and carrying out of the programs. In the first seven years that *one-man*, the author of this introductory text, was a curator, program coordinator, administrator, gallery host, graphic designer of posters and flyers, translator, and PR. The first year was not financed at all, hence the activities were carried out not at a *low-budget* level, but in a *no-budget* situation. Despite it all, already in the first year, the gallery program gained its profiled content, which will be discussed later. First, a few words about the logistics.

The presence of an author has been a continuum of the grey) (area exhibition policy since the early days. When the gallery program started the question was simple: besides the exhibition space that was given, what is the logistic minimum to be met for successful programming? Since the exhibition space was a humid basement next to the sea, we could not exhibit sensitive artworks. It had to be taken into consideration that there were no extra transport costs but the personal luggage of an artist. Therefore, the only costs left were travel and accommodation, and these parameters reduced the choice of authors to those who either had their accommodation near Korčula (Boris Cvjetanović, Ivan Faktor), or they would come to Korčula in their own private arrangement (Lala Raščić). In 2007 the grey) (area program started to be supported by the Ministry of Culture of the Republic of Croatia, while in the following years the number of supporters steadily grew. It is obvious that for the first phase of grey) (area the existence of the private network was crucial. At those times grey) (area did not have a website of its own, though its full title was: grey) (area – space for contemporary and media art. Every public event was announced with a special e-mail in Croatian and sometimes English languages. In the announcement for the first exhibition, *Photovideo* by Boris Cvjetanović, instead of presenting a new gallery there was a holistic definition of the notion of “grey area” quoted from Wikipedia:

“A grey area is a term for a border in-between two or more things that are unclearly defined, a border that is hard to define or even impossible to define, or a definition where the distinction border tends to move. There are several flavours of grey areas:
-A grey area of definitions signifies a problem of sorting reality into clear-cut categories. Example: where is the border between erotica and pornography?
- A grey area of law is an area where no clear law or precedent exists, or where the law has not been applied in a long time thus making it unclear if it is applicable at all.
- A grey area of ethics signifies an ethical dilemma, where the border between right and wrong is blurred. Example: is killing always abominable?

Grey areas are widely accepted in democratic societies and have a clear connection to the notion of tolerance, whereas, in societies of totalitarianism, grey areas are typically not accepted on any level.

Many people accept grey areas as a natural part of the human experience, whereas others may react with suspicion and a feeling of defectiveness or incompleteness of any thought-system (or paradigm) accepting grey areas.”



The quoted definition can be applied onto the program line of the grey) (area – space for contemporary and media art. “Space” here refers to all possible spaces of representations of artworks, in a wide spectrum from a physical gallery space, over urban or rural public space, to an electronic space (the Internet, radio, etc), or even a completely conceptual, notional, immaterial space (e.g. media space, spaces of dislocation, etc.)

Already in the first year, the exhibition program drafted some directional approaches to curatorial work, production of new works, and presentation of finished artworks. Preferred artworks are undefined in media, taking in that way symbolically still unconquered and free “space in-between”. Some, in their way, question the interstitial space between a “white cube” and a “black box”, one of the inspirations for naming the space – grey) (area. An example of that is the production of works *Photovideo* by the photographer Boris Cvjetanović, *one-take* video clips taken by a photo camera in a form of static shot in the duration of the (limited) capacity of the memory of a camera. These works are neither video art nor photography but settled in a space-in-between. Cvjetanović is an established photographer (he represented Croatia at the Venice Biennial in 2003) who exhibited in another media for the first time in grey) (area. Media split was expressed in the title of this series of artworks, *Photovideo*, which I, as a curator, gave to it while I was proposing to the author the public presentation in the gallery context, considering that the video clips were originally made out of curiosity, for a private viewing and archiving – while they were being made they were not intended to be exhibited as art.

That same year we presented the documentary *Željko Jerman – My Moon* where the artist was portrayed by the friend and colleague Ivan Faktor. Since Jerman is well known for his diary format as an artistic form (*My Year*, 1977), with this work the boundary between the authorship and using art forms was blurred. Also, the theme of this exhibition announced the program line *History of Contemporaneity* (2013), where we pointed to



JOSIP BAČE: *LIGHTHOUSE*, VIDEO INSTALLATION, GREY) (AREA, 2007

relevant art practices of the 20th Ct. The exhibition by Lala Raščić *Sorry, Wrong Number* interpreted the radio drama by Lucilla Fletcher from 1943 as video performance, within which we presented the audio work also in a vinyl edition, that was the beginning of the exhibition program with an emphasis on sound works. Furthermore, with the exhibition by Tomo Savić-Gecan simultaneously in gallery spaces in Amsterdam, Zagreb and media space of the Dutch magazine *Metropolis M*, grey) (area commenced with international collaborations, on one side, and with the exhibitions which simultaneously take place in two or more spaces, on the other. Later examples of that kind of collaboration are collective international exhibitions *Concretely Immaterial* and *New Materialisms*, in cooperation with HICA (the Highland Institute for Contemporary Art), which simultaneously took place in two spaces: in Korčula (Croatia) and Inverness-shire (Scotland) in 2010 and 2015, and in Korčula and at the Institute for Contemporary Art in Zagreb in 2016. In the first year, *no-budget* program edition only Croatian artists took part, while the following year the exhibition profile was developed also via presenting artworks by international authors.

Since its inception grey) (area has been trying to positively redefine the position on which it rests, and that is a cultural periphery of an island. We conceptualise culture in a wider sense of the word, which includes practices of everyday life, artistic and cultural production, perceived in a broader social and political context. The exhibition program in 2007 began with an exhibition by the artist Slaven Tolj, whereby the PR communication in English contained the annual exhibition program and a short text in a manifest form, as it follows:

grey) (area is a low-key independent non-profit non-institution that operates during lazy summertime within the grey area of friendships and vacations and cultural funding/ production/distribution.

grey) (area presents works of contemporary and media art with the focus on those that fill the gap between those two art-worlds and discourses. Preferable are programs that shift the media while skipping the frame of simple definitions and interpretations.

grey) (area operates from the city of Korčula at Korčula island in Croatia, enjoying the free position of the cultural periphery and challenge of no context of neither contemporary nor media art within the close neighbourhood. Periphery provides freedom of established cultural power-games, predictable fashionable key-words and double criteria [that depend on the geopolitical position of an art-producer] and other positions of predictable artist reputation's building system of the cultural industry – what's all about within contemporary art scene, and become present even within the small media art culture circles.

grey) (area is a protocol between a white cube and a black box.

grey) (area likes it small and good and take-it-easy and does not want to grow.

grey) (area is sensing the creative economy of the 21st Century in error.

grey) (area is a hub of grey economy.

grey) (area is a dead-end backbone of social not work of contemporary cultural politics.

grey) (area is an operating system of no work.

grey) (area prefers diving in a crystal blue sea over silicon one.

grey) (area prefers periphery over centre.

grey) (area likes speaking Bad English.

Decentralization of the curatorial monopole and other formats of action

The practice to invite a guest curator was introduced in 2007, as an act of auto-decentralization of the curatorial monopole of the art director of the gallery (the author of this text). That particular year we had three guest curators. Ștefan Rusu presented the video art from Central Asia. Dunja Blažević, while working with the selection of the works from the video production PRO.BA (Centre for Contemporary Art, Sarajevo) recognized the interstitial space among different media: in the film *Thailand* the author Enes Zlatar made a documentary about Thailand in Sarajevo, while video work *Mum and Dad* by Faruk Lončarević took over the form of reality TV, speaking in that way about the problems of a married couple of the third age. Next to the planned program, in that same year the curator Ana Peraica presented the artist Alban Muja from Kosovo in an *ad hoc* manner. Retrospectively, in 2020, Peraica wrote about that experience:

“Presenting works by Alban Muja within the program of grey) (area was not planned at all. Namely, I got to know Alban at the Backyard residency that was organized by kuda.org from Novi Sad with partners from Romania and Albania, where we exchanged dates. Soon, Alban visited me in Split, where he arrived by bus from Dubrovnik with Driton Hajredini, another artist from Kosovo. Then I called a few colleagues to see if we could do an *ad hoc* presentation. The first was organized at the Ghetto Club in Split, and the second one was at grey) (area space in Korčula. It was more a visit than direct organization, a sort of lounge pleasure in art, for which Darko Fritz afforded a great space next to the sea. Projections were outside if I recall well. The organization was neither planned nor structured, not even bureaucratized with reports to donors, but rather a result of the friendly company, meetings, and unplanned visits. It was organic. Retrospectively, these kinds of events, which granted us the feeling that we were artists, theoreticians, and hosts (or curators), that it was a vocation we followed and not just a profession, give an almost vanished feeling of pleasure in the present. And in that lively context we should perceive the work by Darko Fritz and his grey) (area project.”

The guest curators were also *KONTEJNER | bureau of contemporary art praxis*, Sarah Cook, Eilidh Lucas and Geoff Lucas (HICA), Ivana Meštrović (*Loose Associations*), Branka Benčić and Aleksandra Sekulić, Barbara Borčić (the Institute for Contemporary Art, Ljubljana), Annick Bureau, Laura Plana Gracia, Chiara Passa, and Gerald Weber (Sixpack). Until 2020 grey) (area presented 135 public programs in total. In the exhibition program, we presented works of more than 150 artists from 23 countries, while with some authors we have been nourishing a long-term collaboration and they were presented more than once. Particular programs presented the artists according to the geographical area, e.g. the series of exhibitions, installations, lectures, and performances under the title *Pacific Shortcuts*, that presented art from Australia and New Zealand in 2014. We also conducted a series of workshops, among which we would like to pinpoint the International Workshop organized by independent institutions from Belgium, Austria, and Slovakia, under the title *Time Inventor's Kabinet: Windclocks*. There were some collaborations and exhibitions that took place somewhere else but Korčula: *Trans Adriatic Grey Area*, in collaboration with the project Lampo, Peskara, 2012; already mentioned *Concretely Immaterial* and *New Materialisms* in Inverness-shire and Zagreb; *Sounding D.I.Y.* in the Multimedia Centre in Split, *Ugo La Pietra :: Disequibrated Systems* in the Oris Gallery in Zagreb and the Modern Gallery in Split, as well as the film program *One Object(ive) World – three Sixpack shorts* that were presented both in Korčula and at the cinema “Tuškanac” in Zagreb.

Space of Art :: Gallery Space

From 2006 to 2010 the first gallery space was accommodated in the ex-boat storage that was situated in one of the basement rooms in the villa of the painter Maksimilijan Vanka, where the Memorial Collection of Maksimilijan Vanka, administered by the Croatian Academy of Arts and Sciences, is accommodated. In the first year the electricity was trawled by a long cable from the upper floor (the official gallery space) and next year it was installed in the basement, where the grey) (area gallery was. Boat storage is a concrete room with an uneven floor surface, so due to bad installations, the rain was coming in whenever it was falling outside. In the depth of the room, we installed a projection screen which at the same time hid the ugly rest of the basement, in that way invisible to the spectators who would enter from the outside. The working hours of the grey) (area gallery were from 9 to 10 pm and that nocturnal situation welcomed the video projections. Sometimes the artists would use the back projection on the door of the gallery, so the artwork would be observed from the outside, i.e. a small terrace next to the sea. That was the set-up for the work *Radio Astronomy* by the collective Radioqualia, which involved the abode under the night sky with a video projection with the information about the sound of planets or celestial bodies that could be heard at the time. Namely, this generative audio-visual installation used the sounds of celestial bodies, the sounds which were picked up via different radio-telescopes ceded to the artists by scientists especially for this work. The nocturnal situation was also an ideal “black box,” a backdrop for Slaven Tolj and his performance *Lighter* (2007), whereby the artist held in his hand a lighter on for so long until the gas ran out, which caused him physical pain, too. The position of the gallery at the small cape inspired the artist Joško Baće to set up the video work *Lighthouse* (2007), which even had a certain function since it was visible from the sea. The presence and adjacency of the sea were involved directly in the production of the site-specific installation *Abyssos 6* (2009) by Toni Meštrović, which cohabited with the surrounding via screened undersea motifs. Petar Grimani used all the basement rooms for his work.

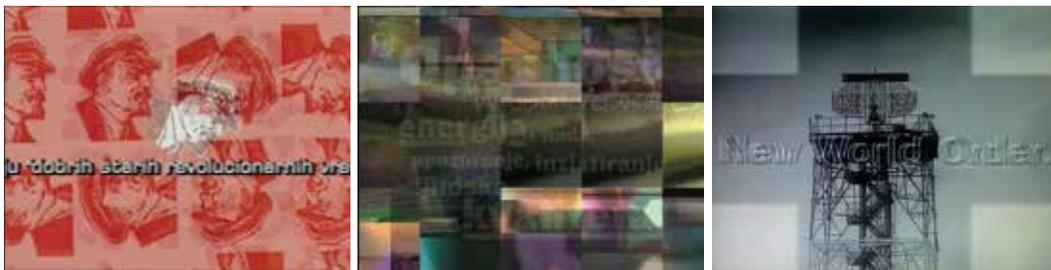
In 2011 the gallery was active just a hundred meters down the road (St Nicholas Rd 43),



BORIS CVJETANOVIĆ: ZAGREB, 2005 TOMISLAV GOTOVAČ; ZAGREB, 2005 ZLATAN DUMANIĆ, FROM THE SERIES *PHOTOVIDEO*, VIDEO, 2006

Throughout his career of a photographer which started in the early 1980's, Boris Cvjetanović always stuck to a certain principle: a shot taken with a camera will not be changed in the process of making prints. He therefore never intervenes subsequently into what was defined as a shot at a certain moment. This is almost always indicated by a black margin of the photograph- the print of the film which borders the negative. Cvjetanović is an unintrusive, attentive, and perceptive observer of the world he lives in, always carrying the camera because everything and every moment is a potential motive for a photograph. Nowadays he often carries a small digital camera in his pocket. Making use of the capacity of the digital camera to film videos, since 2003 he has been filming video clips in one take, whose quality and length depend on the type of the camera. His approach to video shows certain characteristics of photographer: unchangeable shot of a photograph finds its equivalent in the uninterrupted take, and the position of the cameraman is often static. The author is perceived as a photographer only, which sometimes generates the interaction between the object of the recording and the cameraman, based on a misunderstanding, because the filmed person thinks the author is waiting for the right moment to take a picture. Cvjetanović's video clips arise spontaneously out of a certain situation.

There is no story or plot which is planned in advance, the motives arise out of time spent with friends, artists (who are friends as well), or out of driving and movement. The cameraman is a person within, that sometimes turns into a voyeur, but most often he is a friend, and everybody knows he is capturing the moments spent together. *Photovideo* is a series of short stories, sketches of character and situation, portraits and chronicles of pleasant moments. Markita Franulić, *Photovideo (or photographer's films)*



TRANSFER: *THEORETICAL FILMS*, TV PROGRAM / VIDEO, 1999 - 2002

Despite the fact that it is part of the state-run TV, Transfer is one of the rare media that regularly cover media art events; in the 1990s it was the only one. Since 1995 Transfer has been edited by Gordana Brzović. She and Dejan Kršić under the BASTARD & TRANSFER Movies Production label created thirtyone one-minute theoretical films for the Transfer program from 1999 until 2002. Such films were continued in new collaboration of Transfer with Kontejner | bureau of contemporary art praxis (Zagreb). Theories of Slavoj Žižek appears in most of the films, but there are as well theories of Kant, Freud, Lacan, Wittgenstein, Debord, Agentur Bilwet, Marx i Engels and others, in dialogue with contemporary alternative music and hectic graphic and video language.

in the backyard of Edita Pecotić, a member of the grey) (area association. In the following year, the program took place in the empty apartment of another member, the film director and critic Ivan Ramljak (St Justine Sq 2). In two following years (2013 and 2014) we used a whole three-storey house in the Old Town (Bishop Luka Tolentić St 6), next to the seafront that was densely packed with restaurants and their terraces filled with tables. We were able to use the house by the courtesy of the owner, the architect Igor Franić. Exhibitions took place on the ground floor and the empty second floor, sometimes even in the kitchen on the first floor, while the artists were accommodated on the separated third floor. This relation of the exhibition and working space with accommodation proved itself ideal for our program. In 2015 and 2017 we rented commercial spaces which are usually rented by shops, which were more like a "white box" conception of exhibition space. Since 2016 the program has been taking place in *ad hoc* organized spaces, mostly in the Old Town and Korčula centre, while the open-air cinema became a regularly used location. Exhibitions were also organized, as already mentioned, in exhibition spaces of partners' organizations in Korčula, Zagreb, and Split, as well as abroad, partly due to the lack of gallery spaces in Korčula, or the unwillingness of the local government to provide grey) (area with one of the empty spaces which are owned by the city, which has precluded us from working in the space that we could manage for a longer period of time.

Until 2017 grey) (area has used five different gallery spaces in Korčula, which we organized ourselves. It is a custom in Korčula that the local government cedes the space they own to local associations of citizens, without charging them with rent. So far, the local government of Korčula Town has not seen the need for the presentation of contemporary art, no matter whether it is organized by grey) (area or any other institution. Although local governments in Croatia rely on the work of town councils as their main representative bodies, local governments in small countries with insufficient democratic culture are likely conditioned by the will of one man solely. It is the case in Korčula town as well. grey) (area demanded a gallery space from different assemblies of local governments while the mayors were Mirko Duhović (the Social Democratic Party), Vinko Kapelina (the Croatian Democratic Union), and Andrija Fabris (the Croatian Democratic Union.) The last in the series of initiatives for using a space owned by the Korčula Town commenced in spring 2018 when we took a look at the space of approximately 40 square meters, once a part of the Hotel "Europe", that used to be in the Old Town. Since then, repeated requests have been sent for the usage of that space, even with offering the possibility to leave the space in the improved condition if a more suitable user appears, whose work would be of a larger social significance for the community. Until the present moment, this space has been abandoned, and unused.

Projects in a gallery space question the interstitial space between "white cube" and "black box". Next to traditional media our exhibitions often present artworks which are partly or completely made in reproductive media, such as sound (exhibition *Sounding DIY*), video (Ivan Faktor, Alban Muja, Lemeh 42, Dalibor Martinis, Marina Zukrov, Thomson and Craighead), spatial video installations (Toni Meštrović, Samuel Cepeda), generative video (Špela Petrič and Miha Turšič), interactive video (Ivan Marušić Klif), AR projects (Shannon Novak, Dijana Protić), holograms (Alexei Blinov), and other art forms, as e.g. bio-art (Ian Clothier and Andrew Hornblow, AnneMarie Maes).

Gallery performances vary from traditional (Slaven Tolj) to radically experimental that are created on the brink of art and science, such as is a performance *Sonolevitation* (Dmitry Gelfand and Evelina Domnitch), where small golden plates were used as an instrument in the sound performance and elevated to a levitation by sound. The performance was carried out during three days for three people in a shift.



TOMO SAVIĆ-GEČAN: *WITHOUT TITLE*, INSTALLATION VIEW ARCHITECTS CLUB GALLERY, ZAGREB / SKOR - DE INKIJK, AMSTERDAM / VOLUME, AMSTERDAM, 2006
The full edition of the no. 2/2006 *Metropolis M*-issue is reduced in size by one millimeter.



IVAN FAKTOR: *ŽELJKO JERMAN – MY MONTH*, VIDEO, 2005, GREY (AREA, 2006)

Space of Art :: Non-Gallery Space

Besides in the mentioned gallery spaces, the grey) (area programs regularly took place in public spaces. Comprehension of public space comprises also an electronic space so the programs took place on the Internet as the primary media (e.g. *The Fine Line H-K-H-F*, by Eloi Puig), and on radio waves (e.g. Nigel Helyer, among numerous programs on the Radio Korčula which were organized in collaboration with grey) (area.)

There were many **installations in public space**: *Satelite* by Dražen Vitolović, a sculpture installed on the façade of the building in the historical core; a series of posters *Old and depressive anonymous is looking for a permanent display place in some nice new art museum space* by Goran Trbuljak, which was installed in public space meant for local advertising (accompanied by an international mail-art action); the screening of the film *Latrine* by Mihovil Pansini at the location where it was shot in 1963; a lumino-installation in the urban nucleus of Korčula town by Sandro Đukić (a house illuminated with red-lit windows); a robot who begs on a street by Sašo Sedlaček; an interactive spatial and sound installation *Resonance* by Hrvoje Hiršl, installed in the St Peter's Church; an interactive generative audio installation about the communication of insects titled *Brickets* by Pierre Proske, set next to the seafront; the site-specific AR installation on a city square *Circle in Circle* by Chiara Passa.

Developing various strategies of using public space has proved itself useful since the very beginning of the grey) (area activities, and it again proved its functionality in 2020, in the times of the global pandemic caused by the Covid-19 virus. Simultaneously with global mainstream film festivals which reluctantly stepped out of the frame of the industry of film distribution and stepped into distribution via the Internet, the new video work *Tautologies* by Ilija Šoškić in the production of grey) (area, had its unlimited premiere on the Internet, and, as all other programs, – free of charge. Considering the prescribed distance among humans, gallery programs were very rare in the summer of 2020. Planned before the pandemic, the art installation *2020/5050 // A triptych on tectonic transgressions* by Dina Karadžić and Vedran Gliigo was shown in Korčula, as an artwork distributed via local wireless networks whereby for the experiencing of a whole triptych, it was necessary to visit three town squares in a stroll that lasted for about five minutes.

On different locations in public space **music concerts** were also held (Gem Squash, Alexei Borisov and Olga Nosova, Marko Paunović, Manja Ristić, Silvio Foretić, etc.) and **performances** (*Fishing* by Siniša Labrović.) There were artworks produced and presented in the form of **peripatetic performances**. Peripatetic performance *What is history? Hommage to Praxis, Praxis Group, and Korčula Summer School* by Armin Medosch tackled the performative side of theory via the stroll that took the audience to locations where Korčula Summer School had taken place. In her project *Walk(in)Past* the Australian artist Anita Bačić actively involved people who once were inhabitants of Blato and then emigrated to Australia. Via smartphones, a walker in Blato could connect to a person in Australia who would then lead a personalized tour through Blato. Manja Ristić and Anamaria Pravencu guided the audience from a small harbour to a quarry on the islet of Vrnik, initiating composing by listening. The project *LEAVE // ACT* by Cosimo Mollica and Giuseppe Legrottaglie also had its peripatetic component. Next to the plants that were planted around the Old Town in the manner of guerilla gardening, the artists set up QR codes via which the audience could start an animation on their smartphones. Performance by the artistic-cultural association *Uzgon* titled *Hide the Sun* comprised a walk through the town of Korčula that was accompanied by the live actor's recital, guerilla video projections, and a soundtrack from a ghetto-blastor.



SAMUEL CEPEDA: *THE CLOUDS HAVE NO NATION*, INSTALLATION, GREY) (AREA; URBAN ACTION, KORČULA, 2009)
 Site-specific video installation in the gallery space and a public action of guerilla distributing art prints / stickers in the city of Korčula



LALA RAŠĆIĆ: *SORRY, WRONG NUMBER*, INSTALLATION, 2006
 The installation is an interpretation of a famous audio drama from the 1940s. The audio track and the image only synchronize for brief moments and this seemingly technical mistake evokes the feeling of early black and white television broadcasting. When the image and sound occasionally sync-up the resulting coincidence seems uncanny, as it becomes evident that the distorted voices do in fact belong to the performer. The same theme is present in the narrative of the radio play. *Sorry, Wrong Number* was originally broadcast as part of the *Suspense* program on CBS in 1943. The part of Lenora Stevenson was played by Agnes Moorhead. The radio play had immense success. It ran on CBS until the 1960s and was adapted several times in Hollywood.

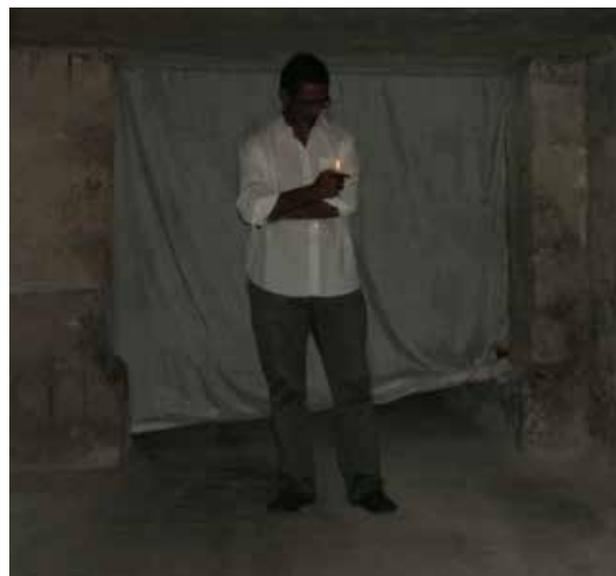


PETAR GRIMANI: *XXXXXXXXX*, INSTALLATION, GREY) (AREA, 2009)
 The exhibition is a complex art installation which consists of drawings, paintings, video, sound, light and shadows that are specifically made for the occasion. The installation, that occupies five cellars within the gallery, represented with still and moving images of bison and the concentration camp Auschwitz, questions the achievements of civilisation in terms of Euro/Asian space and ethnic cleansing. This project is dedicated to memory of victims of Srebrenica massacre (9th - 114th July 2005)





DRAZEN VITOLOVIĆ: *SATELLITE*, SETTING UP THE INSTALLATION, PALLACE GABRIELIS, KORČULA, 2008



SLAVEN TOLJ: *GLOBALISATION*, VIDEO; *LIGHTER*, PERFORMANCE, GREY) (AREA, 2007

The self-destructive performance *Globalization* (2001) was performed at the Exit Art Gallery in New York, as a part of the *Body and the East* exhibition. *Globalization* was a minimalist performance lasting for several hours, during which Tolj sat calmly at a table, slowly drinking a mixture of Russian vodka and American whiskey, and eventually ended with his hospitalization for alcohol poisoning. Tolj presented the performance *Ligher* (2002) at the exhibition opening.

Grey) (area encourages **interdisciplinary and participatory art projects**, such as was the (co)production of the work by Andreja Kulunčić under the title *Commercialization of History*, which tackled the Medieval statute of Korčula town. The project started on the stands with cheap goods, where the people who participated in the project would get an art souvenir in exchange for a video interview. The art book by Božena Končić Badurina *If the Factory Honked* emerged after the participatory work with the local community, the pupils of the grammar school of Vela Luka.

Besides regular artistic residences that would take place in summer, there were sometimes winter residences (e.g. Adam Hyde with a group of co-workers developed Flosss manuals *Free Manuals for Free Software*) or autumn workshops (*Time Inventor's Cabinet: Windclocks*, in collaboration with Okno from Brussels, COL-ME from Bratislava, and ESC from Graz.)

A posteriori Curating and Systematization of the Association's Work Through Program Lines (2013)

Since 2013 grey) (area has been supported by the newly established Kultura nova Foundation, which enabled more proactive participation of all the members of the grey) (area association and part-time work by the project manager Sonja Leboš. Then we introduced a new dynamic of the association's work and expanded our activities to artistic, curatorial, and interdisciplinary research conducted by the members of the association. Based on the previous work, but also fomented by the interests of the members of the association, the art director (author of this text) systematized the activities of the association in four program lines, which flourished in time and developed into new sub-programs and thematic chapters. This monograph has been structured according to these program lines.

The starting point of all the grey) (area activities is learning and cognition through practice. The same methodology is applied to artistic and curatorial research processes: projects do not commence from the given premises but the theoretical understanding has been developed in the course of the project, through practice. This methodology I will call a *posteriori curatorial practice*, or *curating as praxis*. Exactly there I can see a significant distance from the curatorial practices which have been dominant in contemporary art over the last few decades, since the moment when curators took over the role of the main author who has often been just illustrating curator's theses, premises and theories stated in advance with artworks. With such practices, there is only a resemblance of curatorial and artistic processes (and their interactions) if there are some at all. The things are set up in advance, by the top-down method, and primarily represent the aesthetics of a curator, while artworks have been reduced to the means of reaching that goal. That sort of curating I would call a *priori* curating. Opposed to these practices, grey) (area proposes a *posteriori* curatorial practices, where *praxis* in the context of contemporary art is applied, and where knowledge and aesthetics have been accumulated through long-term program lines after the starting position of curatorial initiations were drafted.

In that way we developed the grey) (area program lines under the following titles: **New Materialisms, Critical Tourism, Politics of Green Spaces**. These areas of artistic and cultural practices are spotted and extracted as relevant for our contemporaneity that is in a dialogue with the future, but they have not yet been narrowly defined to clearly understand what they stand for. It is common that an author or a curator publishes a scientific article or a book, or organizes a large-scale international exhibition in a relevant institution, and in that way "makes a reservation" for his or her place in art history as somebody who "discovered a subject". In animalist wording, i.e. in colloquial terms, one could say that one can "piss on a certain territory", like a dog that marks the visit to a location, possibly for the first time. Thus, in grey) (area we elaborate a certain theme through a longer period



of time in a way that we produce and present relevant content and accumulate a (new) aesthetic potential and possibly forms a theoretical frame. An attitude is recognized and accepted on the foundation of an experience and adventure, *a posteriori*, as opposed to today's dominant curatorial practice that is *a priori* conditioning the aesthetics of the presented. In the field of common interest of an artist and a curator, art is carefully listened to, and not being imposed by a curator.

Next to the curatorial practices of presenting art projects within the program line ***Politics of Green Spaces***, there are also other forms of authorship presented by the grey) (area members. The first author's work is scientific research conducted by Sani Sardelić on the wild edible, seasoning, and medicinal herbs of the island of Korčula. That research was accompanied by numerous workshops. Another author's research is the one by Manja Ristić in the field of sound ecologies, which have been carried out through her artistic work, but also via collaborations with other authors, or art research and sound mapping. A special category that involves the bond of scientific research and artistic and curatorial productions of the grey) (area members is a program line ***History of Contemporaneity***. This is the line that comprises four research projects on the history of contemporaneity on the island of Korčula and which point to good practices and idiosyncrasies of the island which could be the building blocks for a model for an island sustainable development. Multi-annual research projects within that line are the following:

- ***The Cinematography of the Adriatic islands.***

Ivan Ramljak conducted the initial research on the history of cinema theatres and cinema screenings on the the Island of Korčula, which was a start of the project that Darko Fritz joined in 2016 while expanding the research to cinemmatography all the inhabited Adriatic islands;

- ***Industrial heritage of the island of Korčula.***

In 2010 Marija Borovičkić started the ethnographic research on the case study of the factory *Fabrika* from Vela Luka, which especially addressed gender issues and female narratives. The systematic interdisciplinary research of the island's heritage commenced in 2015, in collaboration with the ethnographer and art historian Lea Vene.

- ***International Artists' Meetings in Vela Luka, 1968. - 1972***, led by Darko Fritz since 2013

- ***Bernardo Bernardi***, architect and designer.

Many artworks overlap in their preoccupations in more than one of these program lines, and in this book, they are presented in the program line where a dominant narrative adjacent to a certain theme is located. Results of the program line *History of Contemporaneity* related to the Korčula island are specific solutions to the problems opened in the line *Critical Tourism*. As a set of case studies methodologies can be applied to similar locations/destinations all over the globe.

On the following pages we present the grey) (area activities from 2006 to 2020, via the systematization in four program lines and their sub-programs. Illustrations are chosen exclusively from the grey) (area programs and particular works are accompanied by the texts of authors and co-workers. While continuing the practical work on each of these program lines, we hope to dedicate a publication to each one in particular soon.

Endnotes

1 However, grey) (area is mentioned as an important factor in the Strategy for Tourism Development of Korčula Town (2017), commissioned by the Korčula Town Tourist Board. See more at <https://www.korcula.hr/wp-content/uploads/2018/10/strategija-razvoja-turizma-grada-korcule-2017.-2022.-1.pdf> Accessed January 15, 2021.

2 About *Praxis* see page 207.

< SANDRO ĐUKIĆ: *CORRELATION OF INNER IMAGES / LIGHTHOUSE, GREY* (AREA, 2013



BRANKA CVJETIČANIN: *WE BUY GOLD_#CFB53B*, A PROTOCOL LED BY THE ARTIST, INSTALLATION, GREY (AREA, 2014)

The author personally guided visitors, by taking them one by one throughout the installation space, while simultaneously establishing specific behavioral and movement protocols. Part of the protocol was collecting alms. Code # CFB53B is international colour code information, known as the “old gold” (Old Gold), simulation, display, (non) colour of gold as presented in CMYK or RGB monitor colour displays for colour printing systems. What the author tackles here is the art of protocols, transformation and simulation. Gold purchase is a painful reminder of the times of economic crisis in which, after the last reserves of cash have been depleted, gold is being monetarised. On the other hand, gold-plated objects are mainly related to religious objects and liturgy. Similar to participatory art happenings of the 1950s and 1960s, the protocol part of the work is being traced by the author, while the second part is being left to improvisation. Cvjetičanin led to other artists who participated in 2014 program the possibility and freedom to place their works in a gold room.

VALENTINA LACMANOVIĆ PERFORMING *SOLAR RINGS* IN THE GOLDEN ROOM BY BRANKA CVJETIČANIN, 2014



TANJA DEMAN: *ABODE OF VACANCY*, OPENING OF THE EXHIBITION, GREY (AREA, 2011, VIDEO STILL)

The work focuses on how we perceive our recently built legacy. Scenes of the video were shot on around twenty locations on the coastline of Netherlands, city of Rotterdam, coastline of south Croatia and cities of Split and Zagreb. The manner in which these moving images are constructed references cinematography and its relation to the still image, while author explores perception which combines flatness and deep focus, time, stillness and movement.

Island Networks and Local Politics – an Example of an Initiative on the Island of Korčula

Sonja Leboš

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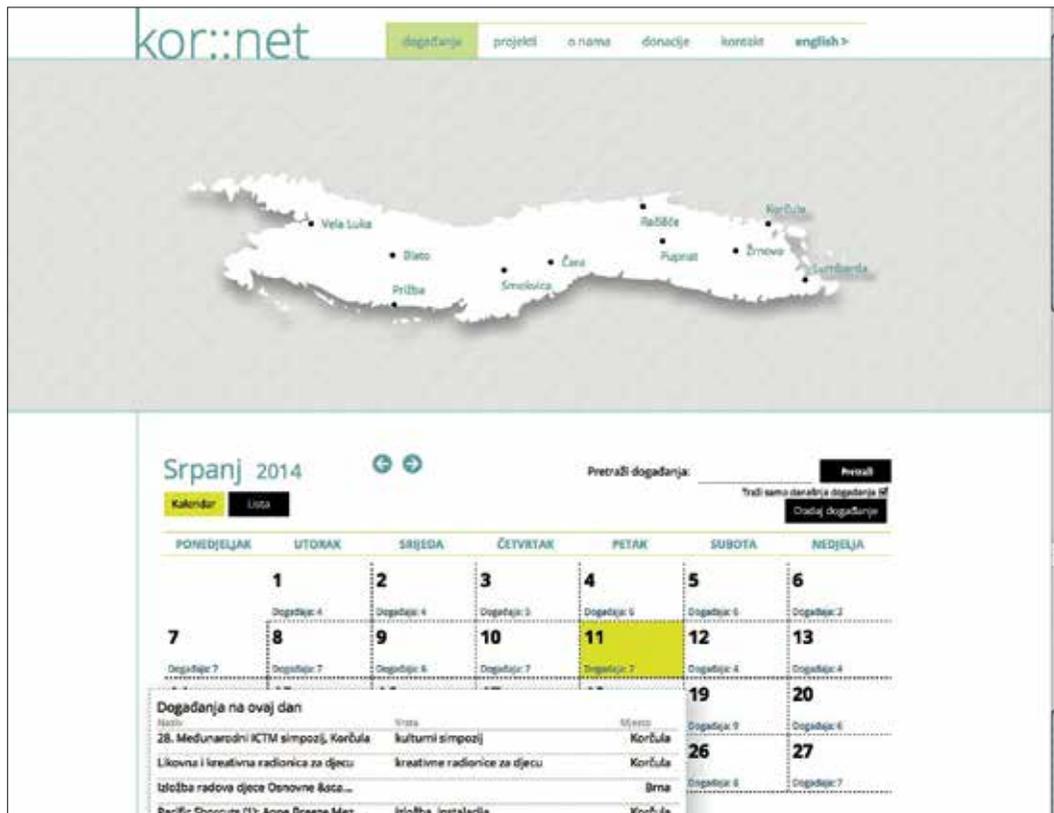
Although the local government in the Republic of Croatia has many employees and considering quite a large number of municipalities and cities that have a certain level of self-governance,¹ the level of decentralization of culture and managing its development is far from expected and possible. Thus, the City of Zagreb has had a larger budget for culture than that is the sum of budgets of Croatian bigger cities such as Split, Pula, Osijek,...Under these circumstances, a long duration of some organizations for the production of art and culture at the periphery or margins of that centralist governing of culture is a real miracle: let me just mention ARL – *Art Radionica Lazareti*, space for contemporary art and culture that has been active in Dubrovnik since the late 1980s. This text will take under the consideration the production of art and culture in even more marginal conditions, and these are the conditions that are dominant on one of the three largest islands in South Dalmatia – the island of Korčula.

Korčula is a so-called longitudinal type of a Dalmatian island, 46,8 kilometers long and between 5,3 and 7,8 kilometers wide, with a total surface of 278 square kilometers.

As such, Korčula is the sixth island according to its size among the inhabited Croatian islands, with a total coastal length of 182 kilometers.

Until 1823 the whole island was one municipality when it was divided in two: one centre was in Blato, and the other one in the town of Korčula. According to some other sources, the Municipality of Blato was established in the times of Napoleon's rule and lasted until 1813 when it was abolished. During a brief period in the 1960s, Korčula was again administered as a whole, while nowadays it is being divided into three municipalities established in Blato, Korčula, and Vela Luka (the latter was established at the beginning of the 20th Ct as a coastal urban extension of Blato, and it developed industrially after WWII).²

The historical polarity between the towns of Korčula and Blato is very significant. Blato is of agricultural origin, though there are a few small castles (in Dalmatian: *kaštel*, similar to Italian *castello* or Spanish *castillo*) from the Renaissance period, which point to the certain presence of nobility in the town. Korčula, on the other hand, is a fortified Venetian military and administrative centre – during the Venetian domination over the Adriatic, it represented the most southern branch of that dominion. That ancient polarity is still to be felt on the island when the town of Korčula leans its culture on a one-sided flywheel of touristic “development”, which is not even that, – we could rather talk about the irrational expenditure of natural resources. The nucleus of Korčula town with its palaces and noble houses is becoming more and more a summer coulisse: the most of the citizens in the Old Town (as people of Korčula call its nucleus) turned their apartments into renting apartments, so there are only about 200 souls who permanently live there. It is nothing unusual, it is a phenomenon that largely destroyed life in the heart of Dubrovnik, and similar has been happening in Split, too. What is the worst of it all is that inhabitants of Korčula see what is going on in Dubrovnik and that the quality of life in the heart of Dubrovnik has been rapidly diminishing, but they want the same for their town – more profit, and less urbanity. It is the politics of the Croatian Second Republic,³ to which the faith of mono-economic “development” is directed toward, with the goal that the whole coast, including islands, as well as its natural but also cultural resources, serve exclusively to tourists and the multiplication of their short-term pleasures. On the other hand, the town of Blato lives a more modest life but simultaneously shows vitality throughout the year, without the need to transform its parts into a coulisse-like showcase for tourists. In 2007, just upon the establishing grey) (area, in order to raise awareness about the island as a whole, and to initiate a fruitful exchange of programs among cultural institutions on the island, Darko Fritz proposed the establishing of informal network kor::net (the abbreviation of Korčula Network), a unique type of intersectoral collaboration aiming at connecting diverse cultural institutions (those who were established by the state or municipalities) and non-governmental cultural organizations (therefore, the institutions established by citizens themselves). Thus the first members of kor:: net network were: the association grey) (area from Korčula; the association Baščina that used to run the Gallery 3VOLTA in Lumbarda; the Ooze Istruga Festival (until 2009, when they left the island); as well as the institutions in culture: the Centre for Culture in Vela Luka and Korčula Town Museum (since 2009). That informal network managed to carry out an array of interesting programs in Croatia and abroad, to mention just a few: a performance by the Gem Squash group (Adam Hyde and Ntsikelelo Stshingila) under the title *Polar Islands*, which took place within the Ooze Istruga Festival in Istruga in the organisation of grey) (area in 2007; project *Reciplaya*, workshop, ecological activism and an exhibition that was presented in the Gallery 3VOLTA in Lumbarda, Korčula Town Museum, the Gallery Brna in Brna village on the island of Korčula, the Gallery of Modern and Contemporary Art of the Centre for Culture Vela Luka and the Gallery ULUPUH in Zagreb, all that in the period from 2008 to 2013; *Commercialization of History*, an intervention in public space of Korčula town, grey) (area in collaboration with Korčula Town Museum in 2010; presenting experimental films by Mihovil Pansini for the first time in Korčula, his town of birth, in the organisation of grey) (area in collaboration with the Korčula Town Museum and Croatian Film Association from Zagreb in 2010; ⁴ the exhibition *Visual Collider* by Nina Czegledy (Canada) and Marcus Neustetter (the Republic of South Africa), in the organisation of grey) (area in the Gallery of Modern and Contemporary Art of the Centre for Culture Vela Luka in 2009. In 2014, supported by the Foundation Kultura nova, the kor::net network became larger and took on the advocacy role for contemporary culture, too. New members joined:



KOR::NET (KORČULA NETWORK): CALENDAR OF CULTURAL EVENTS AT KORČULA ISLAND, ONLINE, 2014

Blatski fižuli, a cultural institution established by the Municipality of Blato, and Luško lito, a cultural association established by the citizens of Vela Luka. The main exponent of the kor::net project as an advocacy network in 2014 and 2015 was the association grey) (area. The project had ambitious plans: besides mutual fostering of the existing capacities, possible transfer of good practices to other islands (primarily Brač, Hvar, and Vis), and further exchange of experiences and programs in the European and global context, the advocacy platform kor::net tried first and foremost to make an impact on the local cultural politics of the island, or at least create the positive social climate which would enable conceptualizing of contemporary local cultural politics in which the role of contemporary art and culture could be recognized as an important element of intercultural exchange, which is also a big part of (at the moment) basic and almost only economic branch on the island, and that is tourism. With that purpose in mind, grey) (area organised a series of meetings for the members of the network, in which the interested citizens and the representatives of local government took part, and in the meeting in 2015 in Korčula there were also the leaders of all tourist boards from the island. Already in 2014, grey) (area developed a very useful tool: a bilingual *on-line* calendar of events, which had a purpose to, besides informing the visitors of the island about working hours of all the cultural institutions on the island and one-time events, incite the coordination of those events in order to avoid overlapping (which used to repeat for several years) of, e.g. rare jazz concerts on the island (sometimes a rare jazz evening would be simultaneously held both in Vela Luka and Korčula Town). Although grey) (area offered that tool for free to all the members of



GEM SQASH (ADAM HYDE, NTSIKELELO NTSHINGILA): POLAR ISLANDS, PERFORMANCE, 2007 grey) (area program at the the Ooze Istruga Festival

the kor::net network, as well as to tourist boards, it was not accepted.⁵ The rivalry among the municipalities of the island, which simply do not want to recognize their ecological and cultural unity that can only bring good to the island, that relationship that seems to have originated in the ancient (today non-existent but still present) polarity of folk and noble culture, baffled the total potential of the kor::net network as an advocacy platform. Association Baščina temporarily ceased to exist due to some legal issues, Blatski fižuli did not find their interest in the further collaboration, so in 2016 the network was brought back to its initial informal frame, a frame that has been maintained thanks to the permanent collaboration between Korčula Town Museum and the grey) (area association.

Endnotes

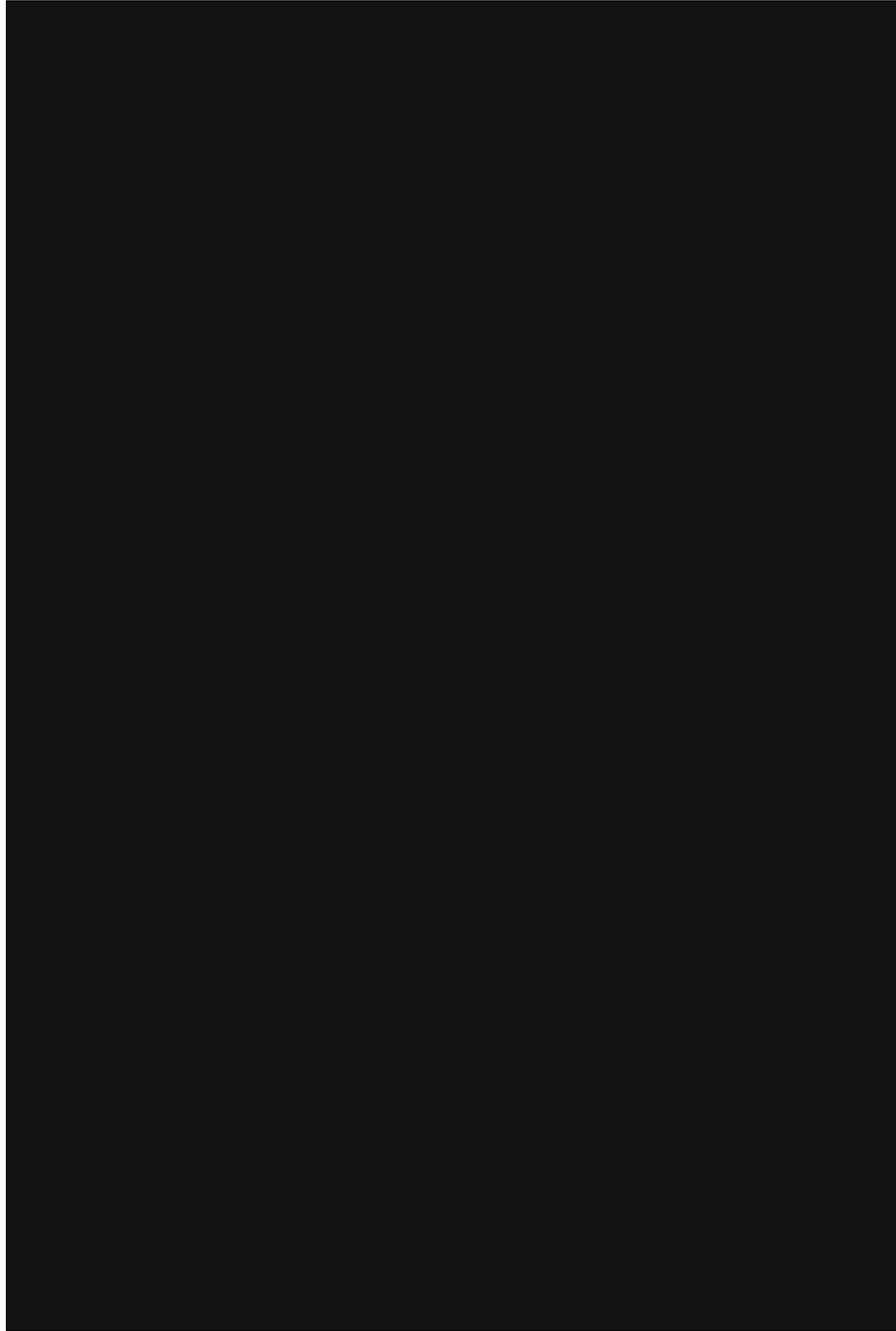
- 1 The total number of municipalities and cities in the Republic of Croatia is bigger than in the UK. Croatia has 128 cities and 428 municipalities (the estimated population in 2019 was 4.07 million people) while the UK has 69 cities (the estimated population in 2019 was 66.65 million people).
- 2 See the text by Marija Borovičević about the industrial heritage of Vela Luka.
- 3 The first republic was socialist, created in WWII and repealed by the Parliamentary elections which took place in 1990.
- 4 The site-specific installation *Latrine* included the cooperation with the Association for Interdisciplinary and Intercultural Research (Zagreb) as well. See the chapter Mihovil Pansini, p. 164 (remark D.F.)
- 5 However, it was successfully implemented on the island of Hvar, by the association Platforma.



DARKO FRITZ, VALERIJA JURJEVIĆ, SANDRA HANČEVIĆ: *RECIPLAYA*, SERIES OF BEACH MATTRESS, 2011
 The original concept, authored by Hančević and Jurjević, was presented in 2008 by Baščina association. It was inspired by garbage accumulating on beaches throughout the winter, and the authors used it as a medium for communicating the fundamental ecological issues of today – the recycling of materials and the disposal of garbage and waste. Collaboration project by Baščina association and grey) (area.



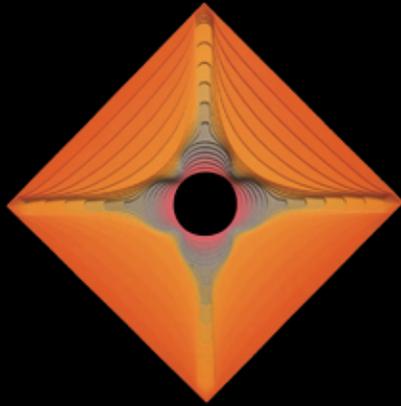
NINA CZEGLEDY, MARCUS NEUSTETTER: *VISUAL COLLIDER*, INSTALLATION VIEW, WALL DRAWING, 2009
 Grey) (area program at the the Gallery of Modern and Contemporary Art, Vela Luka. In collaboration with Centre for Culture Vela Luka
 See pages 45 - 46.



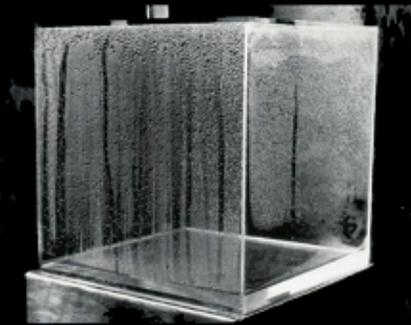
New Materialisms

The term “new materialism” emerged at the brink of the new millennium, and it has been used in different scientific disciplines where it has been taking various meanings. What could be taken as a common denominator is the theoretical and practical “turn towards material”, i.e. emphasising the materiality of the world – both social and natural, as opposed to the post-structural focus on the text, systems of thought, and discourses. Materiality here stands for human bodies, other living beings, natural and built environment, as well as the material forces such as gravity and time. In the context of contemporary art practices “new materialism” is not a regular term, while in the domain of the new media art and film it has just started to be defined. Commencing in 2011 with the exhibition *Concretely Immaterial* and systematically since 2015 through a series of exhibitions and the program line *New Materialisms*, the association grey) (area has been trying to contribute to the subject, in collaboration with other curators. The theme has been observed via the prism of post-media approaches to art, and via post-digital conditioning of our everyday, whereby digitality penetrates almost every aspect of society. The project aims at forming dialogues among important authors of concrete and conceptual art in the 1960s and 1970s and to them connected discursive fields and artworks of contemporary practitioners who act in the post-media context. Furthermore, the shaping of an aesthetic experience as of working mechanism in the process of creating the physical world has been set as a premise. The change in discourse, that occurred a few decades ago, we can see in the example of the treatment of light and movement in artworks. While in the 1960s light and movement were introduced as new materials in visual arts, or more precisely, – Lumino-Kinetic art, they were still perceived as immaterial elements of the work in the visual domain. Since the 1960s some Lumino-Kinetic artworks have been questioning the limits of human visual

perception, e.g. by using stroboscopic light and a physical object in motion. Today’s art practice has another approach to the notion of materiality and uses quantification of characteristics of different matter and phenomena as the elements for an artwork (e.g. database art). Among other elements, a (measurable) movement and light for real-time interactions of artwork have been often used. Some artists who have been following the aesthetics of the conceptual practices of the 1960s and 1970s in their contemporary work use data and quantification in their practice through the elements of the inversion of significance, the absurdity, humour, or the elements of the wondrous. *New Materialisms* explores the German philosopher Max Bense’s identification of the “aesthetic condition”, and his proposition that “the aesthetic condition is as material as the physical condition of any observed object”. His analysis pursued the goal of “programs for the production of aesthetic conditions”, using early computing machines. Materials relating to the infamous clash at a 1970 panel discussion between Bense and Joseph Beuys, which has been described as “*the visibly spectacular finale to the project of a rational, mathematically oriented aesthetics*”, is included in the project. Project *New Materialisms* has been carried out via multi-annual series of exhibitions, performances, and lectures. As we can claim with certainty that neither the curators of the show nor the artists saw both parts of the exhibition *Concretely Immaterial* that took place in 2011 in two physical spaces in the galleries of grey) (area and HICA - Highland Institute for Contemporary Art, the only person who experienced it in its entirety both in Croatia and Scotland is the colleague Sarah Cook, who wrote a reflection on that experience that we published in this monograph. The text by Bronač Ferran *Strange Loops in the Binary – neither high road nor low* reviewed the exhibitions *New Materialisms (Station 2)* and *Programmable States?* which were organized simultaneously again in 2015.



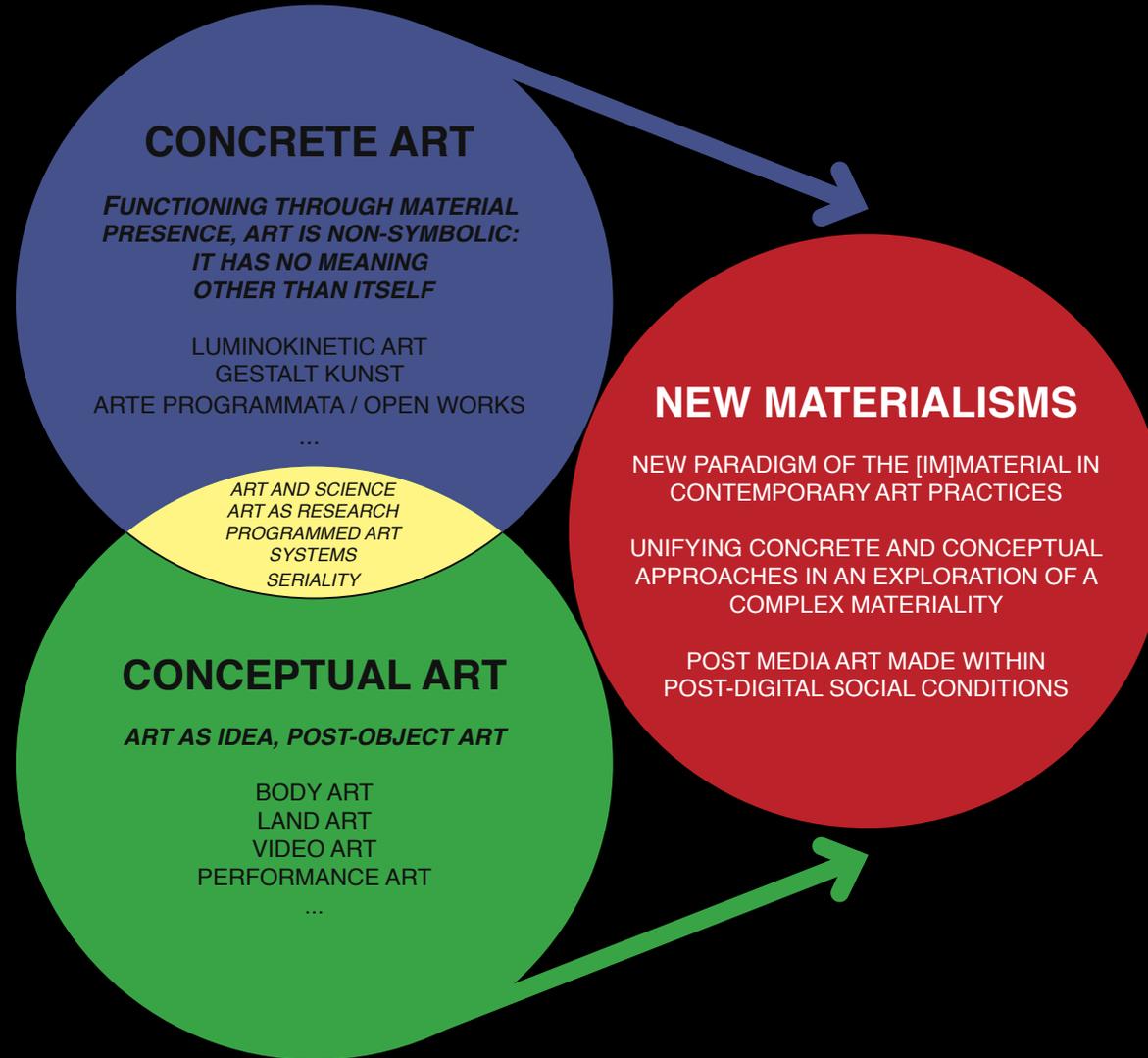
Karl Gerstner, The Colour Form Model



Hans Haacke, Condensation Cube, 1963



Art & Language, Air Conditioning Show, 1966-67



Driessens and Verstappen, Solid Spaces #Bergkerk-B, 2012. Sculpture of the interior space scanned by laser.



Thomson and Craighead, Light from Tomorrow (tomorrow's outdoor light-readings from other location at globe are broadcast in real time)



Katie Paterson, Campo del Cielo, Field of the Sky, A meteorite, cast, melted, and re-cast back into a new version of itself.



DMITRY GELFAND AND EVELINA DOMNITCH: *SONOLEVITATION*, SOUND PERFORMANCE, GREY) (AREA, 2010)
 The work features a 15 kHz standing wave generated between a transducer and a reflective surface. The sound creates focused pressure fields strong enough to enable levitation. Slivers of gold leaf are suspended in the air, and their disturbance of the standing wave creates the performance. A close-range microphone monitors the slivers' modulation of the levitatory standing wave: the slightest disturbance or change in spin has highly audible repercussions. The slivers also interact with each other, modifying one another's spin patterns. The authors were performing the work for a maximum audience of three persons at a time.

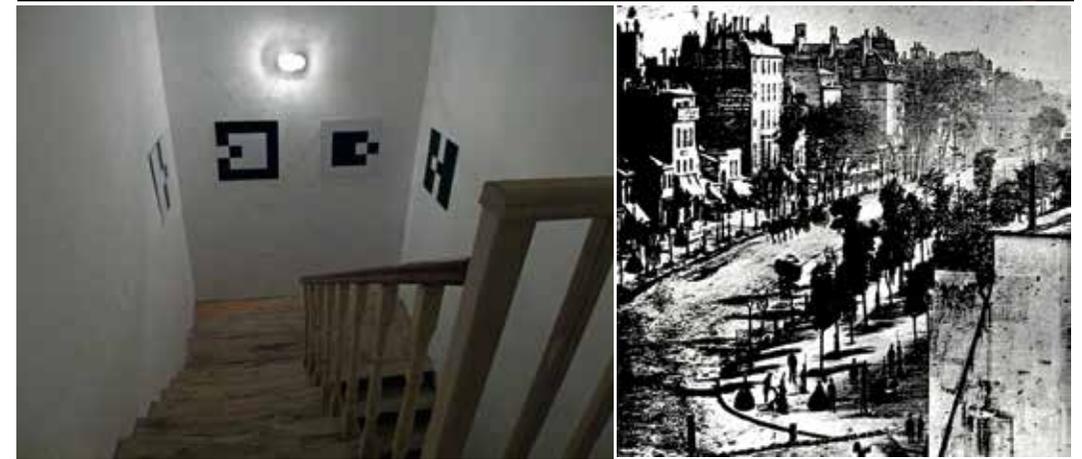


JAROMIL: *ASCII SHELL FORKBOMB*, 2002, INSTALLATION VIEW, *TRANS ADRIATIC GREY AREA*, D'ANNUNZIO ROOM, AURUM, PESCARA, 2012. EXHIBITION CURATED BY DARKO FRITZ / GREY) (AREA FOR THE *LAMPO NET&CONTEMPORARY ART EXHIBITION* CURATED BY LUCIA ZAPPACOSTA)
 This forkbomb is a kind of poetic virus. If its visually attractive line of only thirteen characters is entered into the command line of a Unix system and the enter key is pressed, within seconds the computer will crash because the devious little program commands it to make multiple copies of itself, setting off a chain reaction and thus quickly exhausting the system's resources. Jaromil: "In considering a source code as literature, I am depicting viruses as *poésie maudite*, *giambi* against those selling the Net as a safe area for a bourgeois society. The relations, forces and laws governing the digital domain differ from those in the natural. The digital domain produces a form of chaos—sometimes uncomfortable because unusual, although fertile—to surf thru: in that chaos viruses are spontaneous compositions, lyrical in causing imperfections in machines made to serve and in representing the rebellion of our digital serfs."



OKNO (BRUSSELS), COL-ME (BRATISLAVA), ESC (GRAZ): *TIK - TIME INVENTOR'S KABINET: WINDCLOCKS*, WORKSHOP, AMATEUR RADIO ASSOCIATION; PRESENTATION, GREY) (AREA, KORČULA, 2010)
 Workshop in Korčula was set up to achieve a better understanding of two central, intertwined TIK concepts, *WindClocks* and *WindTime*. The outset of the workshop was *WindTime* research through the joint construction, measuring and connection of actual *WindClocks*.

Through the construction of prototypes, based on Leonardo da Vinci's anemometer, a possible form of a *WindClock* was visualised and materialised for further fine-tuning. The focus was on non-spinning models, so that participants would realize that a *WindClock* is not necessarily a spinning windmill. Once a clock was actually operative, data was applied to make simple applications in image and sound. In parallel, different possibilities for a *WindClocks* network were discussed and set-up.



DAVOR SANVINCENTI: *1 0 0 1 REVISITED, INSTALATION, INSTALLATION, GREY*) (AREA, 2012)
 The work is a study for trans-sensory organisms - activation of humans senses through defined audiovisual wave frequencies. Bearing in mind a visitor's "tired eye" saturated with millions of particles of visual information, the installation insist on engaging the whole human body in perceiving the project. *1 0 0 1* employs light flashes and binaural beats to create the illusion, the moment when the observer finally gazes at 1838 photography by Louis Daguerre, titled *Boulevard du Temple*. The work reconstructs the possible "truthful" depiction of this freeze moment. The observer can discern black lines/blur in motion until the moment when it becomes obvious that these are people, passers-by. The time has been turned back. Work make use of the binaural beats, that were discovered in 1839 by a German experimenter, H. W. Dove. The main carrier signal is the median of the two sound wave frequencies which make up the binaural beat.

Concretely Immaterial

Sarah Cook

PUBLISHED AT THE *EXHIBITIONS 2011*, HICA / SMALL POTATOES PUBLISHING, 2012, IVERNES-SHIRE, P. 24 - 31

“I couldn’t believe you could get from there to here in such a short time”¹
Sarah Cook

In an age of hyper-global biennials and swingeing cuts to government funding for education and the arts, it feels peculiar to be one of a very few people on the planet to have been fortunate enough to visit and feel that I know personally two “remote” artist-run spaces, the Highland Institute for Contemporary Art in Scotland and grey) (area in Croatia, as part of my academic research work and art euro-jet-set tendencies.² Both are venues in areas of seemingly intense tourism, but complicated to find – sites that must be sought out because of an interest or personal connection, or because their online manifestations and publication activities have come across one’s radar. Both are sites of experimentation; places where it is understood that art is instigated, supported, and realized in a spirit of interpersonal conversation and exchange. They are places that ask you to take your time in being there, to stay awhile.

The exhibitions that these two venues mounted together and apart (separated by a week or so rather than simultaneously in both countries) brought artworks connected with the programmes of each of these spaces into the other’s building. But it is more complicated than that. None of the artists actually got to see their work in the other’s space. grey) (area’s show of work from HICA had to be held in a third, borrowed, building due to changes in the availability of its usual more out-of-the-way venue. Both included artworks by their artist-founders-organisers, Darko Fritz and Geoff Lucas (or artist-curators as they might wish to be known). But mostly, the works in these two separate exhibitions manifest exactly the conditions described above: the mediation of place through technology, or the network.

The programme of HICA has been in part based on Hegelian ideas of concrete content, of what could be understood as the “conceptually concrete” – not the medium but materiality

itself. The activities of grey) (area, while based on Darko Fritz’s long-standing connections to artists and curators working with conceptual media spaces, are about bringing people into material contact with the *ad hoc* conditions of temporary exhibition-making. Given this partnership, it would be easy to suppose that works of art that address technological networks might themselves be immaterial, but those selected for exhibition disputed this. As Geoff has written, the works demonstrated a “less apparent order of materiality ... our title for the show developed from feeling there wasn’t an appropriate word for this, i.e. immaterial, insubstantial, intangible, etc., all seem the wrong implications.”

For instance, I was particularly glad to see, spread across a table at HICA, the collaborative bookwork by Nina Czegledy and Marcus Neustetter, *Visual Collider*. The piece is a lovely manifestation of a remote working exchange process. Not to be deterred by lack of access to expensive and high tech equipment for the collaborative creation of new media art, nor the geographic distance between their respective locations of Canada and South Africa, the artists used digital photography, and email, to exchange key words and images, resulting in a concertina-ed and Mobius-looping image stream, evoking the exchange of particles, spun at high speeds, around the Large Hadron Collider,³ below the feet of those on the continent of Europe. As a book work, the piece does not need a steady supply of electricity to circulate, a physical consideration of the politically-charged and site-specific work that Marcus Neustetter makes, and a metaphoric consideration in the work that Nina Czegledy makes, fascinated as she is by the electro-magnetosphere we inhabit.⁴ Similarly, the physical materialities of the network were brought to light in Transfer’s *Theoretical Films*, single-channel videos (experiments, rants, poems) glitchily collected together and shown, untranslated, on a compilation tape, divorced from their television broadcast context. Looking at both of these works, one felt an outsider, witness to a live process, recorded for posterity, disseminated after the fact. Both of these works suggested a certain economy of production, a physical system determining what particular forms might take shape, where the content *necessitated* its concrete form (if you pardon my riff on Geoff’s take on Hegel).

“Every node is thus in principle always a transmitter-receiver, whether on the simple connection level of the Internet or on the level of applications that make interpersonal communication possible.” – Armin Medosch⁵

While it was a deliberate conceit of the curatorial exchange that visitors would have to imagine the physical other half of the show, with the help of the medium of the web, one wonders if this provocation was a kind of prop to hang these ideas of the concrete and the immaterial from – as, after all, viewers almost always have to imagine the “other half” of the artwork – its creation. Furthermore, works that are made from networks, or exist within networks, are nevertheless physically-sited and conditioned by protocols, hardware, software, and the “wetware” of the minds and bodies of those who are experiencing them. For Darko Fritz to emblazon the familiar internet-surfing message *204 No Content* (other of his works feature the ubiquitous *404 File Not Found*) across a mountainside, many people had to labour under a hot sun to plant the vegetation in which it was written.⁶ For Andreja Kulunčić to create her text, photo, and video archive about the island of Korčula, where grey) (area is based, she spent many long and tiring days in the open market talking to passers-by about tourism and trading their stories for strange tatty objects on which she had printed excerpts from the island’s peculiar ancient constitution that in theory refutes the commercial impulses the island economy now is thriving upon. Paradoxically it was Andrea’s project, titled *Commercialization of history*, which was the most “popular” of grey) (area’s programme that year, with a large number of curators and artists choosing to



GEOFF LUCAS

CONCRETELY IMMATERIAL, EXHIBITION VIEW, HICA, INV2011



CONCRETELY IMMATERIAL, EXHIBITION VIEW, TOWN MUSEUM KORČULA, 2011:

THOMSON AND CRAIGHEAD: *THE TIME MACHINE IN ALPHABETICAL ORDER*, VIDEO, 2010

GEOFF LUCAS: *JACKSON POLLOCK*, DIGITAL ANIMATION, 2011

ELOI PUIG: *CONCRETE ART*, 2011
Text "Work for HICA" is translated to numeric code.



travel to Korčula, to participate in it, and, by extension, in the tourist economy. Thus, what role does economics play in these technologically savvy artworks, and in how their successive remote showings are manifest? Is economics here also a kind of system determining the reconciliation of content to form? Low-cost flights from across Europe to the coastal islands of Croatia are in contrast to relatively expensive train journeys to the Highlands of Scotland, where cars are needed to go the last few miles. But working at home in your studio, which might consist of nothing more than your laptop, internet connection, and coffee pot, frees you from having to live in the expensive central cities of the art world. Looking at these works as they are distributed or documented online costs you little but time. Drawing physical audiences to far-flung venues for contemporary art has historically relied on critical mass – a biennial as an economic turnaround for a post-industrial, or underdeveloped geographic area. Is it possible for a single (by which I mean unique, individual, or standalone), mostly seasonal, ad hoc, and personally-subsidised art project to participate in these global economies? Do we have to think at a different scale? For both of these boutique spaces, more than ten people at the opening is a fair turnout. In this regard, one could consider the different projects from Korčula presented in Inverness-shire as not so much *of* their place but in contradistinction to the idea of place at all, functioning in a fluid, critical questioning of the economics of place. HICA and grey (area as venues, for all their excruciatingly picturesque sited-ness (two perfect holiday destinations), tend in their activities to almost ignore or exist irrespective of, their settings. grey) (area makes no effort to market itself to the hoard of tourists descending from the cruise ships, as, for the curator, that is not what the project is about. Those visitors who embrace the setting while visiting the venue – who hike in the hills, jump in the loch, swim in the sea, wander the cobbled streets – do so because they want to spend their money and time doing so, and because of their networked connections to the people, the organisers, and the artists, as a by-product of being in the place. Is this last claim true? As I write and reflect back, I wonder if I am making it up; my memory is hazy with the pleasures of having been half on vacation in my visits to each place, and later refreshed by re-reading information online and on-screen about the exhibitions. As with all things in our so-called modern world, the myriad ways in which experience is mediated by technology are not to be discounted. A few of the works which were “exchanged” and shown in Croatia were ones in which the work itself was mediated or, more concretely, processed through technology, witnessed on screen. And yet the works were actually embodied and sited within their screening conditions, as it were (as opposed to being work which takes place elsewhere and is documented through technology, as in many of the works from grey) (area shown at HICA).

“...artworks are becoming processes capable of constituting and modifying the institutional framework: the connections between the institutional framework of art and the communicative frameworks of artworks, and between the ‘art network’ and net-works can be shown as connections between two levels varying in transparency: whatever one level lacks becomes apparent when we move to the other.” – Thomas Dreher.⁷

This idea of making the formal considerations of technological systems evident – its economics and its materialities – is demonstrated in media art, where the work potentially offers different structures, alongside ideas of how structures work. Geoff Lucas’ text-based animation loosely based on a Mullah Nasruddin story and involving Jackson Pollock, and Thomson & Craighead’s single-channel video *Time Machine in Alphabetical Order* embody this. They both enact a kind of systematic instruction on to their material – drawing or film – media which we think we know well. Their visual disruption of a linear narrative



DARKO FRITZ: *404_FILE_NOT_FOUND*, HORTICULTURAL INSTALLATION, FORUM, ZADAR, 2003
 Work is part of the *Internet Error Messages* project by Darko Fritz [since 2001].

is obvious and deliberate but that makes the works very much of their medium, present in their technological and concrete manifestation. They are works that could be shown anywhere, and so are frankly placeless and digitally ephemeral, residing on a hard drive, file, and screen.

Perhaps this discussion of the placelessness or sitedness of technology and its corresponding economics is too easy. It is both a contradiction within and a connection to the works chosen for the exhibition. Like the exhibition's title, *Concretely Immaterial*, it is an affirmative paradox. It is reminiscent of Marc Augé's seductive idea of the non-place, a super extra space of placelessness – the airport transit lounge. As Geoff commented, the particulars, i.e. placelessness and sitedness, might not be in competition or mutually exclusive, but rather required and necessary aspects of the truly concrete. Therefore, it is not enough just to think of technology as facilitating transcontinental connection – shortening the distance between art made and/or shown in Scotland and art made and/or shown in Croatia. After all, it takes the same amount of time to reach either from a nodal point such as London (a long train or flight, a ferry or a car) and when you get there you can be sure that the key feature of your networked connection will be the time you spend with the art, encouraged by the hospitality shown to you by the gallery's host, which really, is what visiting an exhibition is all about.



DARKO FRITZ: *204_NO_CONTENT*, HORTICULTURAL INSTALLATION, FUERTEVENTURA, 2007
 The horticulture unit is made of organic elements, transgressing the contents from the digital domain. The textual context of the picture is a text found in the computer language that reads "204_NO_CONTENT". It is an error report that appears in the internet communication. Error "204 No Content" means that the server has fulfilled the request but there is no new information to send back. A typographical picture located in the desert is 3.6 x 31 meter in size and shaped within the matrix made of 18 x 166 fields [2988 "pixels"]. This "low-resolution screen" is made of cacti and black lava. The "active pixels" are made of 2220 cacti [*Echinocactus grusonii*]. Materials used in the installation are chosen respecting natural resources and availability at the Fuerteventura island. Fuerteventura island is of volcanic origin and therefore black lava is widely available.

Endnotes

- 1 Quotation from the story being retold in the work by Geoff Lucas.
- 2 It is possible that my partner is the only other.
- 3 The LHC is a 27km-long underground high-energy particle accelerator to test predictions of different theories of physics, including super-symmetry. It opened in 2008 and confirmed the existence of the Higgs Boson particle in 2013.
- 4 Marcus Neustetter and his collaborator Stephen Hobbs participated in the most recent AfroPixel festival in Dakar, where their project was to bring the electricity generator, see <http://www.onair.co.za>. Nina Czegledy has curated an extensive, modular, touring exhibition project about the Polar Lights, see <http://www.ninaczegledy.net/?id=49>
- 5 Armin Medosch (2004). *The Construction of the Network Commons*. Linz: Ars Electronica.
- 6 HICA did consider planting the message in their garden rather than show photographs of the earlier versions, but the plan was dropped for practical reasons.
- 7 Thomas Dreher (1995). *The Arts and Artists of Networking*. Linz: Ars Electronica.



HRVOJE HIRŠL: *REVERSIBLE (LE TEMPS DETRUIT TOUT)*, INSTALLATION VIEW, THE AUTHOR, GREY (AREA, 2012)
 The film *Irreversible* of Gaspar Noé, is reedited and played backward in order to “correct” his originally twisted chronology and return it to the linear flow of time. This way, the movie ends with the “Happy Ending”. At the end of the film, that is, in this version, in the beginning, there is an inscription *LE TEMPS DETRUIT TOUT* (time destroys everything). The second law of thermodynamics says that over the time things decay, namely, the order in a closed system reduces, ei, the entropy increases. Entropy is also called the arrow of time. Video projection is juxtaposed to the diagram that visualizes reversible and irreversible processes in thermodynamics. The diagram shows a hypothetical situation in which the process is reversible. The preconditions for this are that it is infinitely slow, and that there is no friction. All natural or spontaneous processes are irreversible. Given that this is the medium of film that is not a natural process, it is reversible, but in the process the narration is destroyed. There is a famous Stephen Hawking’s statement in which he linked the “psychological time”, the way we remember things and “entropic time.” In other words, if the flow of entropy would reverse (as far as our brain is concerned) then literally time would go in the opposite direction, by which Hawking stated that the entropy and time are inextricably linked.



THOMSON AND CRAIGHEAD: *THE TIME MACHINE IN ALPHABETICAL ORDER*, VIDEO, 2010
 The work is a complete rendition of the 1960’s film version of film *The Time Machine*, directed by George Pal (1960) upon HG Wells novel. Film is re-edited by authors into alphabetical order from beginning to end, so that in their version each utterance within the dialogue appears in alphabetical order.



EDITA PECOTIĆ: *TEMPORARY INTERNET FILES*, VIDEO, 2007 - 2009, *CONCRETELY IMMATERIAL*, HICA, 2011

GEOFF LUCAS



EDITA PECOTIĆ: *TEMPORARY INTERNET FILES 2*, ONLINE PROJECT / VIDEO, 2010
Temporary (Internet) Files 2 is a series of time lapse videos that display seasonal transformations of a landscape. Each video lasts for 45 seconds and is made of a series of 100 still photos, collected via temporary internet files folder, from the online accessible webcam. The videos act as a form of meditation and contemplation on time and the corresponding notion of duration, as well as being a personal diary. By using contemporary technological resources, the work also makes a reference to the perception of time in modern culture. This work is continuation of previous *Temporary (Internet) Files* project, a time lapse video made of a series of still photos, collected over the course of a whole year.



GORAN TRBULJAK: *OLD AND DEPRESSIVE ANONYMOUS IS LOOKING FOR A PERMANENT DISPLAY PLACE IN SOME NICE NEW ART MUSEUM SPACE*, INTERNATIONAL MAIL-ART ACTION, 2007

In the term of institutional critique the artworks of Goran Trbuljak (b. 1948) are done in continuum of four decades, expressing both the geo-political and individual stages of the artist's position in society and cultural industry. He made series of exhibitions with posters and text only as sole exhibits. A poster was displayed that reads: "Old and depressive anonymous is looking for a permanent display place in some nice new art museum space". Cutting off words from the text an additional series of seven posters are made that reads: "OLD IS NICE", "DEPRESSIVE MUSEUM", "ANONYMOUS PERMANENT", "AND FOR A", "LOOKING IN ART", "DISPLAY SOME" and "PLACE NEW SPACE". All eight posters were displayed around the city of Korčula, at both at the legal public billboards and illegal advertising places where different kind of posters are usually shown in the public spaces. Additional mail-art action is made addressing the printed postcard with mentioned text-design to major art museums and art institutions around the world.

GORAN TRBULJAK: *OLD AND DEPRESSIVE ANONYMOUS IS LOOKING FOR A PERMANENT DISPLAY PLACE IN SOME NICE NEW ART MUSEUM SPACE*, 2006, ANONYMOUS INTERVENTION IN URBAN SPACE, KORČULA, 2007





GORAN TRBULJAK, ANONYMOUS INTERVENTION IN URBAN SPACE, KORČULA, 2007



GORAN TRBULJAK: OLD AND DEPRESSIVE ANONYMOUS IS LOOKING FOR A PERMANENT DISPLAY PLACE IN SOME NICE NEW ART MUSEUM SPACE, ANONYMOUS INTERVENTION IN URBAN SPACE, 2006, CONCRETELY IMMATERIAL, EDINBURGH, 2011

GEOFF LUCAS

Strange Loops in the Binary – Neither High Road nor Low

Bronač Ferran

PUBLISHED AT THE EXHIBITIONS 2014 - 2015, HICA / SMALL POTATOES PUBLISHING, IVERNES-SHIRE, 2016,
P. 30 - 35

1.

1st September 2015.

I'm standing on an island in the Adriatic holding a book about the War Crimes Tribunals in the Hague and the people who were living seemingly normal and lives who became agents in programmes of genocide. Moving towards the saline lake I fall and with a right arm broken, book floating off into the lake and no telephone, I am thrown back on the help of strangers who take me to hospital, look after me till I am treated then fix me a taxi to Split from where next day I fly home.

12th September 2015.

On this day I am due to talk at the Highlands Institute of Contemporary Art in Scotland about an exhibition they're showing linking to Croatia, but I am in a London hospital recovering from an operation to realign the damaged bones.

A few days before my accident I had been on the island of Korčula, where the grey) (area [Croatian: siva) (zona)] gallery sits on a low road by the sea, where children at dusk plunge into the eddying waters between boats and jetties. I had been invited to speak at the opening of *New Materialisms Station 2*, an exhibition curated by Darko Fritz who runs a gallery dedicated to contemporary and media art in Croatia, open throughout the summer months and only in the hours of darkness. Their latest show featured Joseph Beuys, Max Bense, Alexei Blinov, and Vladislav Knežević.

In the window, a perfectly designed, minimalist poster distracted attention from glaringly bright day trips to snorkel for gleaming fish-style signs elsewhere in the bay. grey) (area occupies temporarily available spaces around Korčula's walled old town built by stone-masons who helped build Venice. It is a contemporary art space inflected by the

medieval and localness, a breathing space for those who drift in and away, at the close of summer.

Geoff Lucas and Eilidh Crumlish, co-founders of the Highland Institute of Contemporary Art (HICA), an artist-run space at Loch Ruthven, near Dores, in the Scottish Highlands, have been in "close curatorial dialogue" with the founders of grey) (area for several years. This has evolved into shared programmes relating to overlooked histories of concrete art, concrete poetry, and the conceptual from the 1960s to the present.

On my journey to the island from Split, I had been thinking about the idea of the post-geographic a phrase I read in a copy of *The New Statesman* given away at Gatwick. The issue is the last before the deadline for the Labour Party leadership elections. Jeremy Corbyn is the sole story. He was at that point ahead in the polls though simultaneously behind in terms of Labour pundit appreciation. In this late August issue, the youthful Laurie Penny declares *for* him. She argues that it is her generation – digitally literate and post-geographic – that *get* him.

2.

Reflected in the black light of the waters when I arrive by boat at Korčula I recognised the face of Alexei Blinov with Darko. I had last seen Alexei in London several years before. He is indelibly linked in my mind with the group of formative artists autonomously operating in the halcyon days of the 1990s, back before the Backspace net lounge and media lab in Clink Street, London, became a Starbucks.

The work Alexei has brought from its development in Russia to the island of Korčula is a holographic installation called *Open Source Vostok*. To make it, Alexei has created holographic images of a slab of ice brought to the surface of a lake in the Antarctic by Russian engineers doing deep drilling in search of ancient life forms. Their investigations reached the surface of waters that had not seen sunlight for 13 million years. Press reports earlier this year had hailed major scientific breakthroughs. Alexei has managed to gain access to the Arctic and Antarctic Research Institute in St. Petersburg, where the ice is preserved and through holography has managed to find a different means of communication. The holographic images sit at the back of the gallery emanating a strange orange-red light, like eerie referents or icons of a diminished polar future.

In the front gallery is a video of a German live television programme made in 1970 with guests Max Bense, Joseph Beuys, and Max Bill. It is a heated confrontation. A transcript available for gallery visitors conveys little of the intensity which is evident from the body language. While Beuys's forehead sweats under the heat of studio cameras and his speech is emotional and intense, Bense remains cool and his voice cerebral. He is requesting that Beuys account for how and at what level his artworks have changed anyone's consciousness, as Beuys has been claiming.

Another work in this space also references Bense and his influence. This is *Binary Pitch*, an audio-visual film made by Zagreb artist Vladislav Knežević which will also be shown at HICA. It draws on Bense's book *Aesthetics and Programming* written in 1968 and his goal of "programmes for the production of aesthetic conditions" which he developed using early computers. Knežević works cleverly with shifting ambiguities, with distance and repetition, with nearness and absence, animating a theatrical auditorium, lifting and lowering the empty seats. It creates dissonance in the mind of the viewer between unanticipated openness and unexpected closure.



ALEXEI BLINOV: *OPEN SOURCE VOSTOK*, HOLOGRAMS, 2013, INSTALLATION VIEW AND THE AUTHOR, *NEW MATERIALISMS (STATION 2)*, GREY (AREA, 2015)



VLADISLAV KNEŽEVIĆ: *BINARY PITCH*, FILM, 2013
Film is shown at parallel exhibitions *New Materialisms*, grey) (area and *Programmable States?*, HICA, Inverness-shire, 2015.

3.

Whilst watching this I think about something computer art pioneer Frieder Nake told me about his time in the late 1950s studying mathematics at Stuttgart Technical University. We were looking at the wallboard I had worked on for Paul and Daniel Brown's *Art That Makes Itself* exhibition in London which referred to Max Bense and his books *Aesthetica* which we had cited as key in influencing the development of computer art in the early 1960s. He said how he remembered that the word *programme* had been intensely important to the researchers around Bense attending his lectures on language, philosophy, semiotics, and poetry. The Study Gallery in Stuttgart which Bense helped to establish became the first exhibition space for computer graphics in the world. Known as a philosopher of science, Bense's own doctorate had been in quantum mechanics and the relativity of existence and he is now recognized as the founder of information aesthetics. The General Studies course which he co-founded and his journal *Augenblick* were critical avenues for inspiring and catalysing emergent interdisciplinary approaches.

Also attending Bense's lectures was Hansjörg Mayer, a young poet-typographer, a friend of Bense's son Georg, and son of a master printer who went to make concrete poetry portfolios and Futura pamphlets in the early-mid 1960s which included works by Bense as well as Frieder Nake. His own autonomous typography works stand as exceptional examples of language (in the form of alphabets) decomposing almost to semiotic code.

Mayer has spoken of how Bense, his former teacher and collaborator, was enthusiastic about all except one aspect of his work. Despite deploying random generators in his own writing, Bense described Hansjörg's prints made using aleatory processes (creating accidental "events" on paper through expert experimentation with the printing machines) as, in his view, "zu chaotisch".

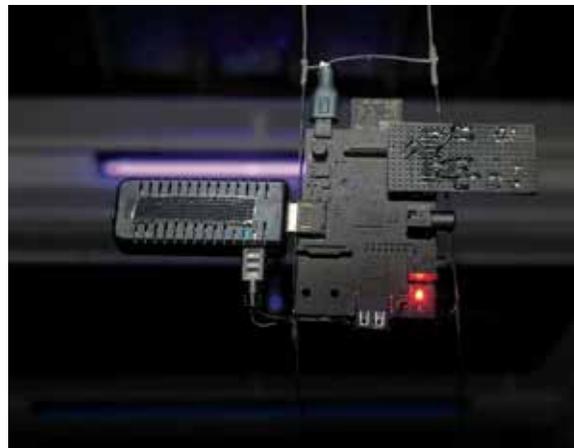
4.

Whilst in Korčula, I discussed with Darko the work called *256 poems for SPASMO* which the late Alan Sutcliffe, co-founder of the Computer Arts Society, contributed to the *Tendencies 4* exhibition in Zagreb in 1969. This was the work that Alan wrote about in 2013 as "a chaotic piece" made using an ICL 1904 computer and which involved a different graphic poem for each member of the audience to recite prompted by changing slides, film, and computer-based sounds. For the *Tendencies 4* show, Alan sent 256 poems with an English vocabulary and 256 in Serbo-Croat to Zagreb.

I had showed the graphic score of this in *Poetry, Language, Code*, an exhibition about formal correspondences between concrete poetry and early computer programmes which I curated in Cambridge in 2012 inspired by the 100th anniversary of Alan Turing's birth. Shortly before he died Alan wrote a text called *MAIN GROUNDS* (anag. 5,6) about his works shown in this exhibition. He embedded an anagram in the title which up to now remained unsolved. But in writing this essay I have finally decoded it. The answer is USING RANDOM.

5.

Sitting within the context of the Scottish Highlands, HICA is ideally located to directly or subliminally investigate the interplay between constructed and organic form. For their *Programmable States?* exhibition, running simultaneously with the show in Korčula, the curators selected Knežević's *Binary Pitch* as well as works by Paul Brown and William Latham, two artists working with generative software, whose work nonetheless sits firmly in the lineage of 20th Ct modernism.



ŠPELA PETRIČ AND MIHA TURŠIČ: INFORMANCE (INFORMATION PERFORMANCE); VOYAGER/ NON-HUMAN AGENT, INSTALLATION. *NEW MATERIALISMS (STATION 1)*, GREY (AREA, 2015)

Installation uses algorithm and data collected from the instruments from the spacecraft Voyager, which since 1977 has been travelling across the universe. Existing space programs focus mainly on understanding the farthest of our surroundings and on developing technological solutions, but tend to overlook the importance of implementing artistic development practices and methodologies in the form of a basic question: What is it like to be a human in space? *Voyager/ Non-human Agent* project investigates the possible art forms in outer space, a composite of art and science, and the processes of science culturalization.



GEOFF LUCAS

PAUL BROWN: *SAND LINES*, 1998; *DRAGON*, 2012, KINETIC PAINTINGS, *PROGRAMMABLE STATES?*, HICA, 2015

Both Brown and Latham have documented their debt to Scottish biologist, D’Arcy Wentworth Thompson and his *On Growth & Form* book written early last century. Deploying contemporary and evolving software, they more closely seem to mirror organic and natural systems than perhaps would have been possible at the height of modernism when new technologies were young. To show this work against a backdrop of the Highlands, where landscape dictates the patterns of existence, with wildness not fully owned or managed, opens up important dialogues and new insights into the limitations of holding determinate distinctions between e.g. concepts of the natural and the artificial. An early work by Latham called *The Artist as Gardener* addresses precisely this intersection.

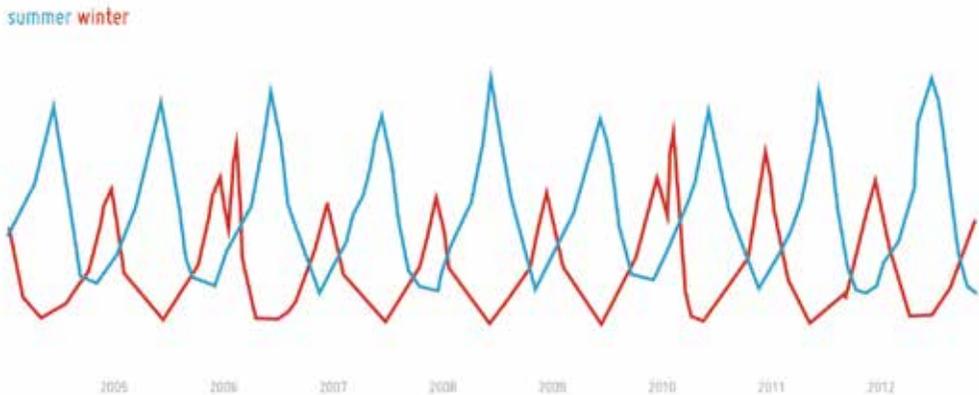
Latham’s later artwork, with its fractals, mutations, and recursive looping, connects closely with the unsettling question-mark in the HICA show’s title. The artist’s hand is now increasingly called into question as artificially intelligent, generative systems can be designed that seem to autonomously evolve in indeterminate ways (resembling the game of life). Latham has spoken of how his work has been described as “like Escher on acid”. Perhaps audiences are unsettled by familiar yet unfamiliar patterns of cellular decomposition. Perhaps these point towards shifting hinterlands of the chaos below smoothly programmable surfaces.

As winter comes in, the numbers of people needing refuge around the north, south, east and west edges, and peripheries of Europe are also now increasing. Writing this text now, three months after my personal cry for help in Croatia, I am reading news stories about the arrival of families from Syria to be rehoused on the Island of Bute, where the town of Rothesay happens to be twinned with Korčula. In strange loops and random journeys, the distant concept of the post-geographic is becoming every day nearer.



GEOFF LUCAS

WILLIAM LATHAM, STEPHEN TODD, PETER TODD: *MUTATOR 2 (ORGANIC 18)*, VIDEO, 2015; WILLIAM LATHAM: *ORGANIC TV*, VIDEO, 1993, *PROGRAMMABLE STATES?*, HICA, INVERNESS-SHIRE, 2015



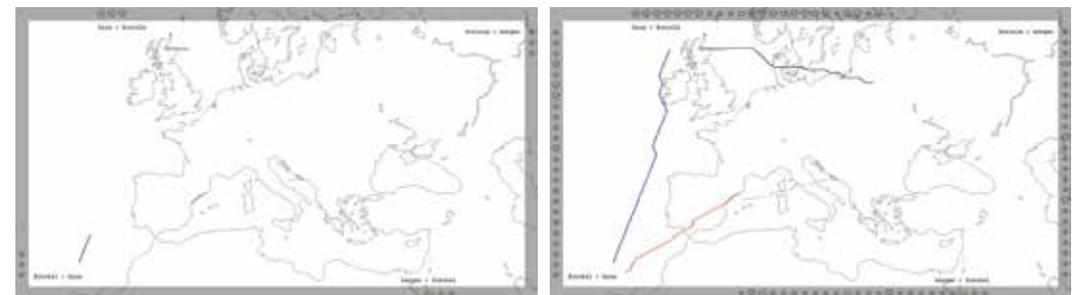
MARTIN CALLANAN: *TEXT TRENDS*, DATABASE ART, 2012

Text Trends deals with the spectacularization of information. Using Google data it explores the vast search data of its users. The animation takes the content generated by search queries and reduces this process to its essential elements: search terms vs. frequency searched for over time, presented in the form of a line graph. The viewer watches the animation plot out the web and flow of a series of search terms generated over the four years by internet users around the world. Pairs of words such as “now and later”, “summer and winter” play out matter-of-factly, with all the passion of a market index. Instead of the hyper-interactivity of emerging news aggregators and information readers, *Text Trends* explores our perception of words through topics like time and politics. The work is an investigation into data use, encouraging criticism on how the data is generated; prompting the question what does the data actually represent?



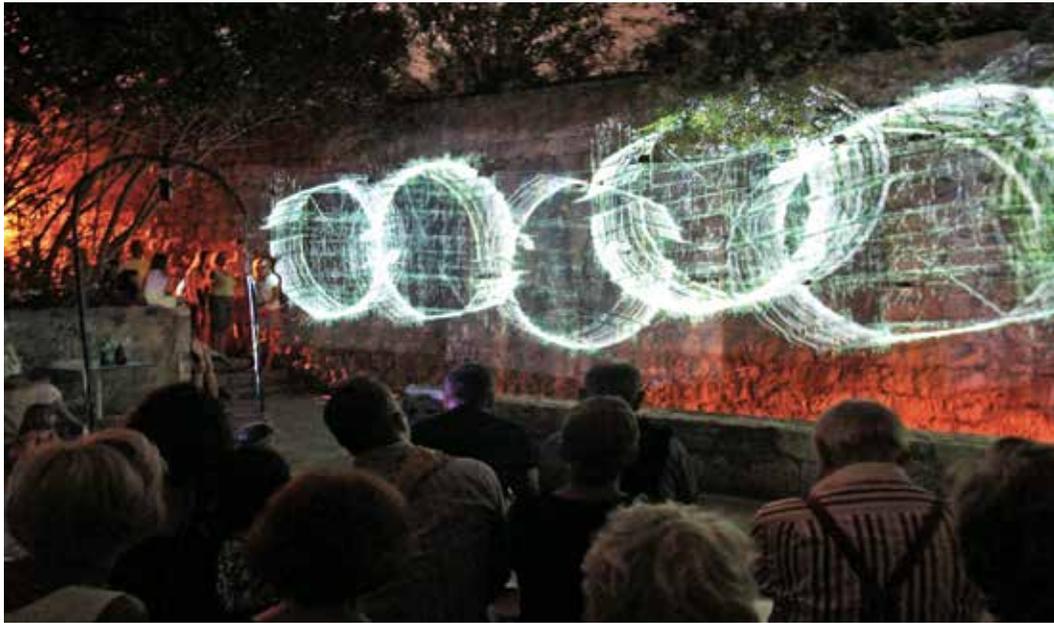
SANI SARDELIC

ELOI PUIG: *SPERESAIC*, *SPERESAIC*, ART BOOK, *NEW MATERIALISMS (STATION 1)*, TOWN MUSEUM KORČULA, 2016
 Art book was made with the experimental software called Roloc, which operates with chromatic code of images, id est analyses an image from the spectre of colours chosen by a user. An image is subsequently converted into stripes of different sizes, depending on the chromatic proportions of an image. An image is being recomposed into vertical stripes of pure colours. *Speresaic* demonstrates a selection of photography of a location in Barcelona and their repeated recoding via Roloc software. Upon the artist's invitation, the user Ljiljana Bomeštar, who came Barcelona as a tourist, chose a set of five colours inspired by the location that she visited for the first time. Author then made a series of photo-works of the square that made an impression on the user (Plaza de Sant Pere) and recoded them chromatically.



ELOI PUIG: *THE FINE LINE H-K-H-F*, INTERNET PROJECT, *NEW MATERIALISMS*, 2016

The project connects four locations, namely HICA (Inverness-shire, Scotland, UK), grey (area (Korčula, Croatia), Hangar (Barcelona, Spain), and Funchal (Madeira island, Portugal), monitoring weather at each location in real time. The Internet document shows a map of Europe with four locations, from each the line is started to be drawn on the map and develops over a period of two months. Four lines change their properties every day according to the weather report. This process ultimately creates a dynamic drawing generated by the particular climate of each location. Four variations of weather are taken in consideration: sun, clouds, rain and extreme weather, from 9th August to 1st September 2016. Unfortunately, the huge fire that caught Funchal showed the importance of meteorological conditions and their vital impact on people and environment.



MARIO PADELIN

IVAN MARUŠIĆ KLIF: *IMPROVISATION FOR OSCILLOSCOPE AND KAOSPAD*, PERFORMANCE, *NEW MATERIALISMS* (STATION 3.5), KNEŽEV PROLAZ (DUKE'S PASSAGE), KORČULA, 2016
Free-jazz meets glitch! Manipulations of simple waveforms on an analog oscilloscope and output to sound and six video projections at the ambience of the old city of Korčula.



IVAN MARUŠIĆ KLIF: *PORTRAITS PHOTOGRAPHIES*, *NEW MATERIALISMS* (STATION 3.6), TOWN MUSEUM KORČULA - GREY (AREA, 2016)
Series of the portraits by artist's colleagues and friends came to light via a special process. 3D scan of a face is shown on a screen of an analogue oscilloscope, which then directly rays the photo-paper. The oscilloscope was used for the manipulation of raster data, investigating into the nature of a visual signal.



IVAN MARUŠIĆ KLIF: *SYNCHRONICITY*, INTERACTIVE VIDEO INSTALLATION, GREY (AREA, 2009)
Synchronicity is a performance and an authorial DVD edition. A multichannel media performance separates a performer from his audience, while picture and sound get transferred from a confined scene space into an open space of auditorium. Author-performer uses simple light and audio devices, from time to time employing his own voice, partially live and partially reproduced, in order to gradually build happening of the image and the sound. The performance is transmitted live into separated open space via 4 cameras and 4 microphones. Each camera and each microphone have their own screen and speakers system. Hence, image and sound transfer is happening with no additional processing. The performer has no feedback information as to what the audience hears and sees. Through combining light and sound sources, appearance and acoustics of the space is being continually changed and adapted. The second stage of project realisation is a DVD edition. DVD medium enables setting of parallel channels of video, sound and text in an interactive modus.



HRVOJE HIRŠL: *RESONANCE (THE BELL)*, INSTALLATION; *INTERFERENCE*, PERFORMANCE, *NEW MATERIALISMS (STATION 3.3)*, ST. PETER CHURCH, KORČULA, 2016

Resonance (The Bell) is a sound installation that problematizes the relationship between an object, space and the audience. The resonant frequency of a pipe placed in the middle of the room is 140 Hz. Audio loudspeaker in the center of the steel pipe continually reproduces a 140 Hz tone that stimulates the pipe to vibrate and produce its own tone. Vibrations of the pipe are interacting with the space, causing a sound reflection and changes in tone, depending on the visitor's position in space.

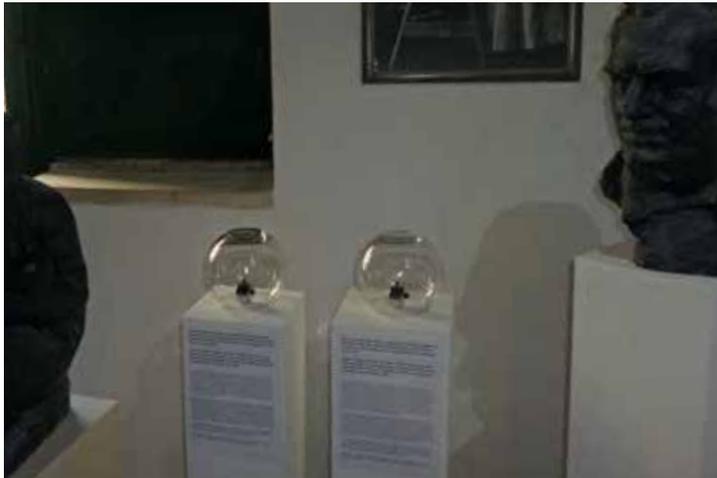
The composition entitled *Interference* is specifically composed for a sound installation *Resonance (Bell)*, two audio generators (204c hp), and an audio mixer. The piece positions the performer in the role of a catalyst between the audience, object and space. The performer manually regulates sinusoidal frequencies of 110 - 140 Hz emitted from the object. The tempo of the frequency changes controlled by the performer causes gradual intertwining of sinusoidal waves and the interference in the space of the performance.



MEZ BREEZE AND DARKO FRITZ: *204 NO CONTENT*, PRINTS, *PACIFIC SHORTCUTS [1]*, GREY (AREA, 2014) Portfolio of prints contains poetry of Mez Breeze and graphic works of Darko Fritz. Mez is the inventor of her own language – *mezangelle* – a mix of English and programming languages - where the visual appearance of written words and the reader's interpretations of those words play an important role.



MEZ BREEZE: *Wish4[0]*, ONLINE AND MULTIMEDIA PROJECT, *PACIFIC SHORTCUTS [1]*, GREY (AREA, 2014) *Wish4[0]* is set of 40 digital and networked poems based on a poetic interpretation of the maxim "Be Careful What You Wish For". The title of the work is a truncation of the idea of wish fulfillment in the digital age, one where willing users and audience members are subjected to an "always-on" news cycle, where social media and content streaming are now a primary method of information sourcing and privacy is becoming an ever more elastic concept. *Wish4[0]* takes as its inspiration this perpetual tugging at a user's consciousness by the digital, in a cycle that promotes a type of constant remembering and forgetting of firehosed content. Each work takes as its immediate inspiration a headline drawn from the electronic news cycle of that specific day.



GORAN TRBULJAK: *UNTITLED, THE TOTAL NUMBER OF PERSONS WHO HAVE ATTENDED THE OPENINGS OF MY INDIVIDUAL EXHIBITIONS DURING 2016 (THOSE WHO HAVE ATTENDED MORE THAN ONE OPENING HAVE BEEN COUNTED ONCE), INSTALLATION, NEW MATERIALISMS (STATION 3.6), TOWN MUSEUM KORČULA / GREY) (AREA, 2016*

In the untitled work there is a hand counter which the author counts the visitors with, or more precisely, the visitors who have been coming to his solo-exhibitions openings since the early 1970s until now. Those who have come more than once are counted only once. The second work is also without a title. Identical hand counter, but with another figure, one which shows the number of the people who came to his solo shows in 2016 (there have been three shows so far). With these works Trbuljak, via for him typical institutional critique, takes part in the questioning of the large quantification of the matters and phenomena in contemporary society from the first person position, which also reflects on the interpretations of the notion of new materialism seen through the optics of different fields that use the same term, but very often with different meanings.



*ENDE OFFEN. KUNST UND ANTIKUNST, TV DISCUSSION BETWEEN MAX BENSE, JOSEPH BEUYS, MAX BILL, ARNOLD GEHLEN, WIELAND SCHMIED, 27 JANUARY 1970, VIDEO, TRANSCRIPTION, AN EXCERPT > Video is shown at parallel exhibitions *New Materialisms*, grey) (area and *Programmable States?*, HICA, 2015*

How does the individual artist respond to society?

JB: ...But what follows is that creativity has to come into its own, isn't that so? We have to look beyond society and concentrate on creativity, because that's where we will find what we mean by "freedom".

MB: Yes, but whose freedom? The freedom of the individual to do just as he or she pleases?

JB: Firstly individual freedom, we are each our own person, we aren't joined at the hip, you know.

MB: Oh, God forbid!

JB: Well, quite, we aren't inextricably linked, we are separate entities.

MB: Yes, yes, I get that. But I would just like to know...

JB: Well, it doesn't look that way!

MB: Of course, I do! I'm referring to that other statement. What do you make of: Man is a social being and everything he does is reflected in society? Would you say that's true?

JB: I think it is true to say that man is a social being.

MB: What do you mean by that?

JB: ...that he has to live with other human beings, and so he is duty bound to consider the feelings of those others around him, he can't just go around hitting people over the head, without asking them... that he has to cooperate with other human beings, if conditions are to improve, if the world is to be made a better place, humans beings have to work at things together...

MB: Hold on, hold on! So you don't think it's acceptable to provoke others, or do you? ... Do you think it is acceptable to be confrontational?

JB: No, I said provocation equals production, I have to come up with a new product. Or a product at any rate. It can be an old product, I don't insist on new products every day. I do expect people to be productive. I expect them to think for themselves, to be proactive. But I also said, to take things further, that people are social beings and each human being is dependent on his brother - that's a cornerstone of the French Revolution isn't it, brotherhood. Going beyond that, having a grasp of the concept of freedom can only develop out of concentration on the self, on one's own thinking. And out of the ability to formulate something as a product and show it to someone else and say: This is my product, how do you feel about it? ...how do you feel about it?

MB: Hold on! So your individual creative freedom is limited by asking someone else: are you ready to accept this?

JB: No, it isn't limited...

MB: It isn't?

JB: ...because all I do is submit my product.

MB: Without provocative intentions - as a product?

JB: Yes, because he can condemn this product, he can say: I think such and such of this product. But maybe someone else comes along and says: I could really do with this product. That's how freedom works, so my product may under certain circumstances turn out to be useful, or it may under certain circumstances prove to be completely useless.

MB: So freedom, on condition that society accepts what you do as an individual.

JB: No, wrong. I think it's only workable this way within the system. If something is to change the course of history, then it can't come from within the system which limits personal freedom, because everything has already been established within a historical framework. So taking a look at our society from a sociological angle, it is the product of the past. If we want something different for our future then we have to come up with something out of a repository of creativity, I mean a new repository, to add to the mix. Only the creative person can provide that input, is that really so hard to understand?

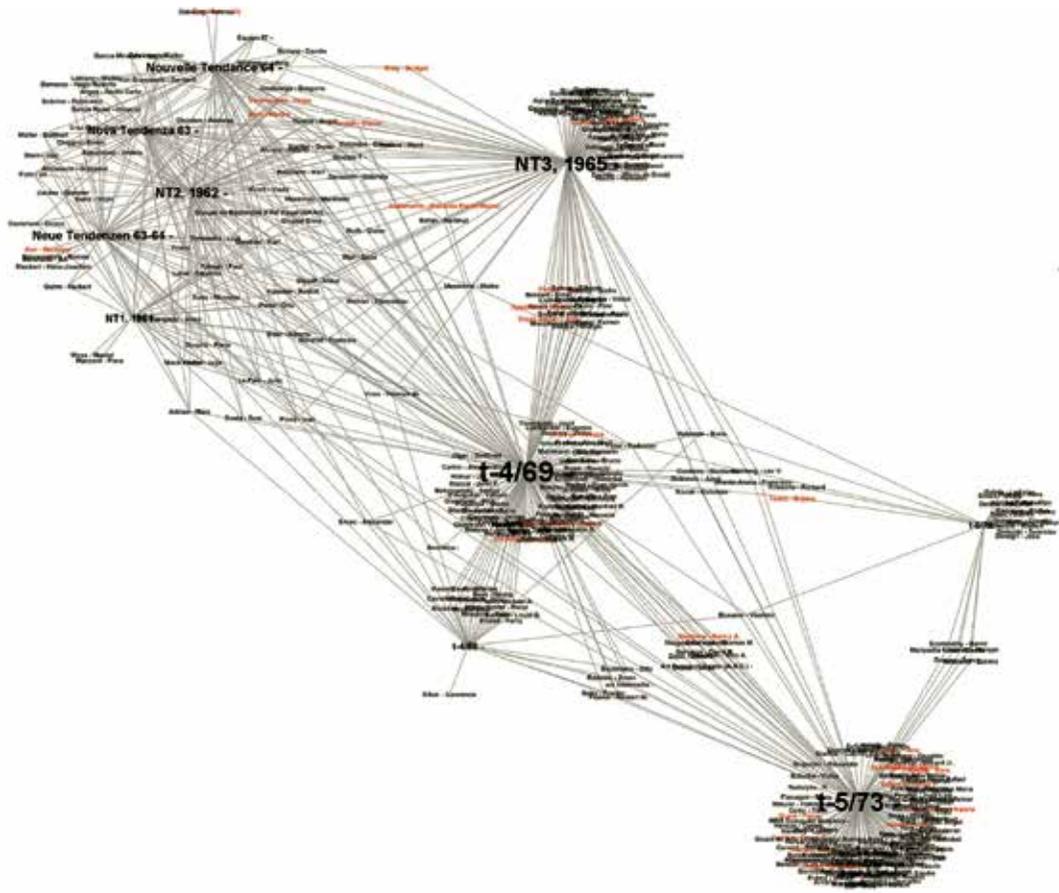
MB: Not at all. That's hardly a new insight.

JB: Oh, so now I'm unoriginal.

MB: I only want to get you to explain the relationship between the creative individual and the social consumer.

JB: Of course you do. About the consumer, well naturally ...yes, well, you can let what I just said stand. Max Bill (?): ...the recipient. The relationship between product, production and perception, the way people perceive the product, how it impacts on their awareness...

JB: Alright, agreed...it is extremely important to clarify these, let's say, concepts. The individual shouldn't have an inferiority complex, for example, within the context of his work, of his creative output generally speaking. He may well say: Today I am a prisoner of the system, of society. However, he must recognize, however long it takes, that he has the right to self-determination. He can put into practice the principles set out by the constitution. People have an inferiority complex nowadays, they let the political powers that be continuously add new paragraphs to existing constitutional rights, until a state of emergency is reached, which renders the constitution null and void. People need to realize that they are free, creative human beings, who have the right to self-determination. That being said, they also have to apply the principles of equality. There mustn't be another revolution which again favours minority rule, compelling the vanquished to take the bullet. Each and every opinion has the right to be heard - that's the kind of equality which must be made to last.



ARMIN MEDOSCH: *MAPPING OF NEW TENDENCIES FROM 1961 TO 1978: FEMALE PARTICIPANTS*, 2016



DARKO FRITZ AND ARMIN MEDOSCH: *MAPPING NEW TENDENCIES AND THE EMERGENCE OF NETWORKED THOUGHT, DISCUSSION*

ARMIN MEDOSCH: *NEW TENDENCIES - ART AT THE THRESHOLD OF THE INFORMATION REVOLUTION (1971 - 1978)*, BOOK PRESENTATION, FORETIĆ GARDEN, KORČULA, 2016

New Tendencies (NT), an art movement, emerged 1961 in Zagreb. Medosch examines the development of NT as a major international art movement in the context of social, political, and technological history. Doing so, he traces concurrent paradigm shifts: the change from Fordism (the political economy of mass production and consumption) to the information society, and the change from postwar modernism to dematerialized postmodern art practices. Medosch explains that NT, rather than opposing the forces of technology as most artists and intellectuals of the time did, imagined the rapid advance of technology to be a springboard into a future beyond alienation and oppression. Works by NT cast the viewer as coproducer while replacing it with the notion of the visual researcher. In 1968 and 1969, the group actively turned to the computer as a medium of visual research, anticipating new media and digital art.



LOCALSTYLE (MARLENA NOVAK, JAY ALAN YIM): *NAMING THINGS*, 2015, EXHIBITION VIEW, GREY (AREA *Naming Things* takes its inspiration from a Foucauldian discourse on a passage from Jorge Luis Borges' text *The Analytical Language of John Wilkins*. Addressing semantics and general systems of thought, this audiovisual installation's sometimes playful appearance aims to destabilize our misplaced assumption of underlying logic in how we taxonomize the world around us. Working with an/other creature's perceptual system *Naming Things* explores how juxtapositions of "an/other" within a common framework begin to establish meaning and credibility.

Borges cites "...a certain Chinese dictionary entitled *The Celestial Emporium of Benevolent Knowledge*" where "... animals can be divided into (a) those belonging to the Emperor, (b) those that are embalmed, (c) those that are tame, (d) pigs, (e) sirens, (f) imaginary animals, (g) wild dogs, (h) those included in this classification, (i) those that are crazy-acting (j), those that are uncountable, (k) those painted with the finest brush made of camel hair, (l) miscellaneous, (m) those which have just broken a vase, and (n) those which, from a distance, look like flies"

This "dictionary" is referenced in Foucault's 1966 book, *The Order of Things*, where Foucault addresses the formation of knowledge within the sciences. Foucault writes "This book first arose out of a passage in Borges, out of the laughter that shattered, ...all the familiar landmarks of my thought ...the thought that bears the stamp of our age and our geography—breaking up all the ordered surfaces and all the planes with which we are accustomed to taming the wild profusion of existing things, and continuing long afterwards to disturb and threaten with collapse our age-old distinction between the Same and the Other."

"In the wonderment of this taxonomy, the thing we apprehend in one great leap, ... demonstrated as the exotic charm of another system of thought, is the limitation of our own, the stark impossibility of thinking that."

As one of the Borgesian tactics that project *Naming Things* will emulate, existing fauna is combined with imaginary organisms into a fictitious taxonomy whose credibility will invite speculation and ultimately the reflection on how our systems of knowledge are promulgated and reinforced.

Camera tracking software was used to duplicate video camera movement in a 3d modeling program; imaginary digital creatures are recombined into the existing video media, which are comprised of multiple "classes" of animals, or live in their virtual environment. Two other categories of footage are deployed: that of living animals in natural environments, and interaction with animals in the form of toys or material objects. Audio is developed via voice and field recordings and composed electronic music. This audio-visual project is a continuation of artists' ongoing exploration of perception and behavior: gathering and processing of information, and the construction, interpretation, and negotiation of thresholds and boundaries via themes as varied as the mating behavior of hermaphroditic marine flatworms, the song of the European blackbird, and the sonification of electric fish from the Amazon.

Critical Tourism

The town of Korčula appears as if it came from a fairy tale, a fortified town with towers and turrets built in the 14th and 15th Ct. It is a town full of picturesque details carved in stone, from which they were solely made. Some ruins and spaces which have not been maintained and therefore have been grown over with wild plants and weed, somehow contribute to the romanticised conception of a Medieval town. As in similar smaller places with so much presence of historical heritage, it is not to wonder that the local citizenry over-identified with the town, and it spiritually feeds on the beauty of the past, while in the last few decades, via tourism, has been also profiting from it.

Considering that the local shipyards and other economic activities almost disappeared, tourism, unfortunately, became the only focus, both of the citizenry and the institutions whose job is supposed to be to take care of the common interest. Neither the inhabitants nor the local government want to see the negative impact of touristification of the affined cities such as Dubrovnik and Venice, the devastation of public spaces, and the unsustainable mono-economy of tourism.

Neither the local tourist boards of particular cities and municipalities nor the Ministry of Culture and Media of the Republic of Croatia have envisaged some referred directions about the development of cultural tourism: there is no long-term program of cultural politics neither on local nor on the level of the state. Thus, space has been opened for manifold (quasi)creative industries and populist programs such as reenactments of historical battles or, as it is often the case everywhere so in Korčula as well, the reenactment of some invented scenes from the Roman period, the most notorious case taking place in the palace of the Roman emperor in Split. That process is called Disneyfication, according to Disneyland, a physical town

that stages fiction. As a part of intangible heritage, the most meaningful part of the story is gastronomy, however, the imagination on the Croatian islands, coast and beyond, usually does not reach for more.

On the one side grey) (area tries to actively involve contemporary local and international creativity in the existing frames of so-called cultural tourism which has been relying on the traditional content of cultural heritage. With the series of art residences, productions of artworks in Korčula, and via the personal presence of an artist in the creation of the grey) (area program, we are contributing to interactions between guests / visitors and the local citizenry, avoiding in that way the standard passive / consumerist positioning of a tourist. On the other side, grey) (area presents the selection of artworks and projects which reflect on different, mostly negative consequences of tourism with the emphasis on the common goods of a community, such as public space and infrastructure.

Andreja Kulunčić: *Commercialisation of History*

Irena Bekić

PUBLISHED AS A PART OF THE PROJECT UNDER THE TITLE *GREETINGS FROM KORČULA*, ARTIST'S WEB PAGE, 2010

Andrea Feldman starts her collection of interviews with historians *Looking Historically* with a sentence of George Malcolm Young: "In order to understand a certain period, we have to read until we hear people speaking to us".¹ It seems to me that the same sentence might be placed at the beginning of an essay about the work of Andreja Kulunčić. It is as if the British historian had summarised in it the artist's point of view and strategies. Indeed, whatever she does, whatever problem she delves into, Andreja Kulunčić carefully reads off the strata that have accumulated around the object of her interest and handles and resolves it always in relation to people. One of her artistic strategies is listening to people talking. She quite often dons camouflage to slink in to everyday situations and in conversation with people illuminates a problem, empowers them so that they can see it, shift their perspective and think critically.

The *Commercialisation of History* was a five-day-long action during which at the entrance of the old town of Korčula, among the existing stalls, she sold souvenirs to holidaymakers. These were souvenirs that she had made herself by appliquéing Articles from the old Korčula Statute in Croatian, English, Czech, French and German to cheap items from China (hour glasses, little wooden houses on wheels, blow-up maces, angels, beach-bags, T-shirts and the like). The price of a souvenir was expressed not in money but in the number of questions a potential buyer had to answer, that is, in the time spent in thinking and in conversation with the artist about the commercialisation of history, about mass-market tourism and the attitude of Korčula people to their city and community, now and once.

This work is grounded on a consideration of how history is represented when it is yoked to needs of the tourist industry. Is the historical heritage a part of the equity of that industry? What kind of an image of the self – of the town, the city, the nation – is offered to the rivers of curious tourists, inquisitive travellers and leisured trippers under whose travelling shoes

the image of the world is being transformed?

History is a shattered mirror the fragments of which have to be put together. This reassembly opens up the chances for manipulation. It can be assumed that tourists desirous of pleasure and a well-deserved holiday are an excuse for constructions of history and innovations of tradition that tend towards the attractive and the acceptable. Meetings of cultures, that is, follow the principles of congruence and convergence². What attracts people of differing cultures to each other is recognizability and similarity in difference. This generates an effective recipe for mass tourism: the interests that are available, the amusing details from national history are supposed to maintain the general good temper on which the tourists are going to spend their cash. The investment must not be betrayed, and the host milieu should not founder on the shoals of uninteresting history and indistinguishable identity. And so the holidaymakers are provided with stylised tales based on stereotypes that will be as close as possible and hence the more acceptable to the current system of values in their own culture.

The good tourist will be rewarded by getting the chance to buy a souvenir and take it home as *pars pro toto*. The supply of souvenirs follows the same principle of slipshod generalisation and constructed historicity. The souvenir is its imprint. It sums up history and tradition, draws out the specificity of a people or region that legitimates it in turn and makes it competitive on the tourist market. What does not satisfy the taste of the tourists will be deleted from the array. Perhaps it will also vanish from the image of history. Does the refusal to have certain events symbolised by souvenir or offered in the historical construction of the tourist repertoire inevitably mean their real consignment to oblivion? And vice versa, are invented or souped-up tales of the reigning identity being built? And at the end, what of those travellers whose searches are not satisfied by the itineraries or tales that are on the counter?

Running down the answers to such questions, Andreja Kulunčić talks with her purchasers – the inhabitants and guests of holiday-making Korčula. She asks whether they feel welcome in the town; what irritates them, what makes them feel good; what they think about the tourist product; what about the hosts; what Korčula people think about their town and relationships with their fellow townspeople, what kind of attitude they have to the tradition and so on. As point of departure for the conversation, the artist provides a souvenir inspired by a Korčula heritage item of outstanding merit: the old Statute of the town and the island, the oldest legal monument on the Adriatic, and chronologically the second among the Slav people at all. It was most likely written in 1214, the main body of it deriving from 1265 together with statutory provisions, editions and reforms from at the latest 1455. Andreja Kulunčić wrote out some of the articles of the Statute on appropriate objects.³ Reading them, in the legal dispositions we discover the forms of sociality and the manner of life in medieval Korčula that today tell of the care for tradition and the community. We can easily imagine the preoccupations and concerns of the forebears of the Korčula people. And we are a little jealous for from the perspective of our own time and space marked by morality so severely vitiated at the institutional level, we can recognise the ethics of the medieval Korčula man as something that we have lost, and that is yet peremptorily needful for us. The speeches of our medieval ancestors and our contemporaries – local people and tourists merge in the harbour; they all speak of their own time, of the relations with other people and places in which they live and through which they pass. The old Korčula people speak through the articles of their law; the tourists talk of their habits of travelling and comment on the hosts, their kindness, the expense, what is available; the locals speak about themselves, the tourists, the impact of mass tourism on the life of the city, the mistakes



EXHIBITION *CRITICAL TOURISM (1)*: *ANDREJA KULUNČIĆ*, ENTRANCE TO THE GALLERY GREY) (AREA, 2017

IVO MARTINOVIC



ANDREJA KULUNČIĆ: ARTIST TALK, *CRITICAL TOURISM (1)*: *ANDREJA KULUNČIĆ*, GREY) (AREA, 2017

IVO MARTINOVIC

and the potentials, as well as of their predecessors, whose life, and their heritage, can be read off from the parts of the Statute presented.

The choice of cheapjack items produced in China – from beach bags through blow-up maces to wine stands – does not curry favour with the average tourist nor is it a matter of sound business reckoning, rather a reference to the absurdities of the globalising reality in which we live. To a large extent, world industrial production has moved to China and other Asian lands. Made in China labels can be found on objects that symbolise particular cultures but that have no connection whatsoever with China, just like plastic Christmas crèches complete with the Holy Family. But the story goes on. Not only are the souvenirs produced in the same country, but the provision of souvenirs has become generalised and, mostly from China, a whole series of objects are being imported that take over their function. In this work, China is a sign, a figure of speech for the globalised world in which cheap labour is used, identity is homogenised, in which mass tourism and the commercialisation of history are segments of the same process of the liberalisation of the market for capital.

Cities along the coast are dotted with stands with series of the same sunglasses, beach towels, T shirts, slippers, decorative candles, plastic jewellery, light-up toys around which the tourists flock during their evening promenades. Set up in despite of the planning principles of the old city centres (for the sake of rapid filling of the city cashbox) they regularly abbreviate the vistas and take away the views of the historical facades and features of interest. Andreja Kulunčić inserts herself into this situation for five evenings, during which she sells souvenirs and talks with the people. The stalls under the city walls are a natural stage setting for her work, a place of reference that she is going to lay bare. But she does not labour the point, rather amusingly joins objects and articles from the Statute. For example, written on a stand for wine with a bottle of wine from the island is a provision forbidding the import of wine from foreign parts under pain of a 25 perper fine,⁴ though for household use the amount of one firkin may be imported. A little angel tells of blasphemy, the punishment for which is being tied a whole day to a pillar, while on a jack-in-a-box it says that a house in the city that is abandoned can be given to anyone who wants to live in it and reconstruct it, and so on. In this dual articulation of content, the subtlety that marks the tactics of Andreja Kulunčić is limned. The serious business of drawing attention to history, people and tradition is channelled here through the casual chat on the scale of a summer pastime. This makes the work fun and easy to get through, and confirms the author of it as an artist whose ego always discreetly withdraws so as to leave space for the people who are talking to be heard.

Endnotes

1 Andrea Feldman (2007). *Povijesno gledamo. Razgovori s povjesničarima*. Zagreb: Antibarbarus.

2 Peter Burke (2006). *Što je kulturna povijest?* Zagreb: Antibarbarus

3 We refer to only some of the articles used in the piece:

We decree that, in the future, we shall treat our neighbours as they treat us, without influencing in any way the established position of all other communities.

We determine and decree that no leader... or any other official... shall dare receive a gift... as bribery, under the threat of paying a monetary fee.

We decree that no person shall give loans with interests, and those who do shall lose all the interest they promised and half of the principal; those who receive a loan with interest shall lose 1 perper.

All those who clean their houses... shall not throw out the garbage at any public location or block it with it, especially not in the port... or else they shall pay the fine in the amount of 5 perpers... moreover, all garbage shall be removed at the expense of the person who left it there.

And all those who live on the island of Korčula and possess any real estate here shall be considered residents of Korčula and shall be treated as residents of Korčula.

4 One perper had a high value and 10 were sufficient to the average monthly expenses in 15th century Dubrovnik.



ANDREJA KULUNČIĆ: *COMMERCIALISATION OF HISTORY*, INTERVENTION IN PUBLIC SPACE, 2010, KORČULA, INSTALLATION, *CRITICAL TOURISM (1): ANDREJA KULUNČIĆ, GREY* (AREA, 2017)
 Korčula statute from 1214, the oldest legal document of the South Slavs, was the inspiration for the artistic action. For five days the artist sold souvenirs on the island of Korčula. The souvenirs themselves were made by applying articles from the old Korčula statute onto cheap items from China; translated to English, Croatian, Czech, French and German. The artist's stand was set among the existing city stands at the entrance to the

old town of Korčula. Instead of money, the cost of the souvenirs was expressed by a number of questions that potential buyers needed to answer. That is, potential buyers gave interviews to the artist in exchange for a souvenir, answering questions about the commercialization of history, the good and bad sides of (mass) tourism, and about respect for the city of Korčula and its past and present communities. Video documentation of the conversation with the buyers, that was recorded within the work *Commercialization of History*, was exhibited for the first time at the exhibition *Critical Tourism (1): Andreja Kulunčić, grey* (area, 2017).



ANDREJA KULUNČIĆ: *SUN'S INCOME*, ACTION IN PUBLIC SPACE, ZAGREB, 2010

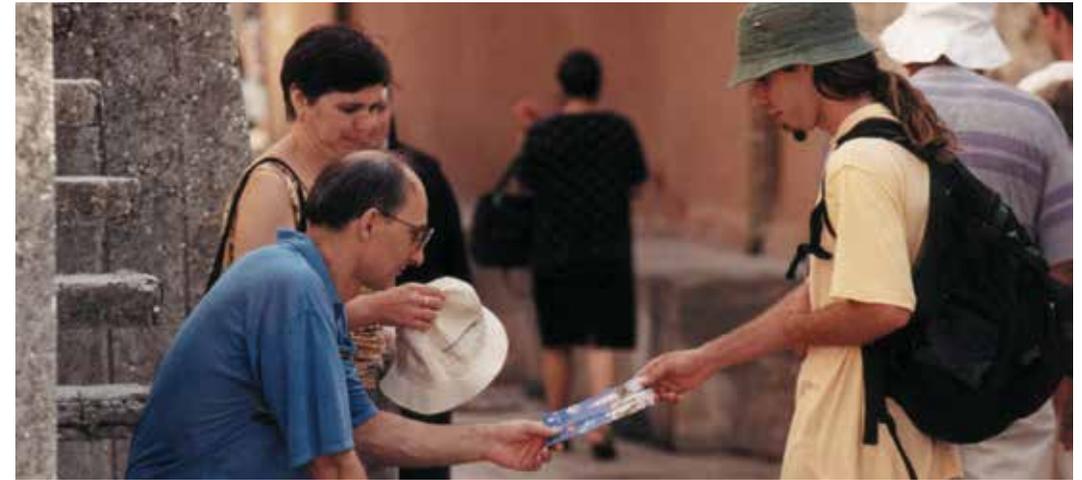
Kulunčić looks at it in terms of economic and market operations in which the sun turns out to be a partner. The geographical location and warm climate are the benefits on which Croatia is building its prosperity. There are a lot of stories of the typical Mediterranean products grown under a special break of sunlight bended back from the reflecting surface of the sea which create myths about their unique qualities that, of course, raise the market price of the products. In such stock ownership, the Sun is an important partner, but without recognition of the profit-sharing. In the action *Sun's Income*, author corrects the deficient calculations. Kulunčić elaborates a calculation which expresses the solar profit, humorously pointing out the absurdity of the situation in which we "exploit" the sun alternating the real position of power. Products – lavender from Hvar, wine from Pelješac, olive oil from Brač and dried figs from Šibenik – the artist sells herself on the open market at the actual prices of products, separating the percentage that belongs to the Sun. In a conversation with a customer she opens a topic about "jobs" with the Sun.



ANDREJA KULUNČIĆ: *ENJOY THE BEACH*, ARTISTIC ACTION ON THE HIGHWAY TO THE SEASIDE (ZAGREB – RIJEKA), 2000, INSTALLATION, *CRITICAL TOURISM* (1): ANDREJA KULUNČIĆ, GREY (AREA), 2017

The artist handed out trash bags with inscription in several different languages to the foreign tourists who stopped at the toll-houses stops. This artistic action addresses issues of ecology and tourism in a country that was ravaged by then recent military conflicts in the region, and also by the economic problems in the period of transition from the state economy to one dictated by the market. It was a "pilot project," proposal for the next tourist season, which was refused by the authorities.

IVO MARTINOVIĆ



epetati, a do od države nije dobila nikakvu pomoć. Samostalno je potonjela najprijetila da oboje rade: vijeće i podigne nove. Obnovljena su i otkrivena stara tržišta, a na svakoj prezentaciji Zadarstva turističke pomoći prisustvo je i Martinić.

6 *Maraschino* is the first product of our factory and is a synonym for Zadar liquor tradition. It was the Dominicans who started the tradition by producing a drink from a special kind of Dalmatian cherry-maraschino. In the 16th century. In the 18th and 19th cent. the first private distilleries were founded, but after Maraska was built in 1821, the image of the city as the city of liquor has been linked exclusively with it. The local people are very proud of it and sensitive to all the changes that happen in the factory. There are 120 employees and everything is done partly manually... Despite a lot of damage done to cherry trees during the war, the factory has managed to sustain itself without any state interventions. Maraska also helped peasants replant cherry trees. Zadar Maraschino is a part of Croatian tourism offer.

6 *Kuhar u konobi / Cook in a "konoba"*

Zadani odjele dužari tijekom cijele godine obog vijeće ribe, školjki, dobrog vina, dovođači u prokaze... Uvijek se i zapisa, dođu to i uspjeha, gnanje uspjeha... In through dishes right the Slavonian, a pešava se i mnoge poznate osobice poput talijanskog moćnog kreatora Mironovića, koji je porijeklom Zadarinac. Mnoge se trudi nega prije. Ovdje su se došla historija i naravno jedno povijest girica, na svakog po čisto vino, ali ne to mogu piti svi uvek.

7 *Prodavačica na tržnici / Market saleswoman*

Imam 72 godine, a od 23 godine radim na tržnici. Zadar je lijepi naša nego kad sam bila mlada i u mnoge dolazila iz bližina na pike. Sve što je. Nije bilo ovako lijepi kad sam već mlađe, u malom provincijalnom... Ono se prodaje više mislim da je svake godine sve gore. Pa i turisti koje nekada na pa je dijete na 4 dijela. Zadani kad kupa, kupa kupa. Mnogo kupa pomidor, paprika, mnoga voće. Škalo ike, ljudi nemaju radit. A kadlik reditaj potroši na dan da zaviti škalo.

5 *Šlužbenica / Clerk*

U podzemlju grada Zadar je doživio nekoliko valova prijenosa stanovništva. Počeo je II. svjetski rat došli su bezdomnici (osobito) zatim oni iz bližnj mlađe. Nakon izgradnje Jugoslavije pruga naterana je veliki broj mladih stanovnika, i najmlađi, najnoviji val u posljednjih desetaka godina. I ovaj put promijenilo se duži grad, nije više onaj isti. Tržište će vremenom da apsorbira neke koje prima u strano. Međutim, nikada se ne dogadila potpuna asimilacija, uvijek je riječ o interakciji vjerojatno onih koji su došli i oboje kojeg su zadržali u gradu. Opetovno zbog jakih prirodnih priča o povijesti, arheologije, lažna povijesna bisera više ne kupa drugdje u Hrvatskoj. grad je više otkriven povijesti no budućnosti. Na, nije u svemu grad i nije "depraviran" u odnosu na sve što je prošao u posljednjih 10 godina.

DOŠU SIMI I DO REKLA MAJEŠTIN GRADOM. NAKADMO SE DA ŠE USUVAU. THIS IS THE END OF OUR WALKING TOUR. HOPE YOU ENJOYED IT!

ANDREJA KULUNČIĆ: *CITY WALKS*, THE ACTION OF MAKING AND HANDING OUT AN ALTERNATIVE TOURIST GUIDE, 2001, ZADAR

Kulunčić presented the invisible picture of the city by recording different voices of Zadar inhabitants in a form of a stereotype – a tourist guide, which usually contains cultural and historical information. While walking the streets, Andreja made several interviews with ordinary people, inhabitants of different professions, age, views, interests and attitudes. They spoke about everyday life in Zadar, which remains hidden to tourist nomads. The two-language guide is designed as a folding leaflet with a map and marked interview points. The action of handing out the guide to tourists took place on the city streets and also in tourist information offices, where the guide was placed among other guides.



ANITA BAČIĆ: *WALK(IN)PAST*, PERIPATETIC PERFORMANCE, BLATO, 2018

The project draws on the personal memories of former Blato residents who emigrated to Australia. Artist has asked them to become storytellers, connecting with participants on the island in real time through a long distance phone call between Croatia and Australia. The participants were guided live by an Australian storyteller while walking through the town of Blato.



ILIJA ŠOŠKIĆ: *TAUTOLOGIES*, 2020, VIDEO

Since the end of the 1960s Šoškić has been working in the media of performance and installation, and since 1969 he has been using the video medium. During Šoškić's art in residence in Korčula in 2019, grey) (area started with the production of the new video work *Tautologies*, which was emerging from the artist's dialogue with the city and the island of Korčula. The work *Tautologies* was performed on the crossing borders among the disciplines such as mathematics, metaphysics, and philosophy, while intuitively synthesizing knowledge that was given to us by Pythagoras and Wittgenstein. Artist is in a space and with his being alters that space. With his body he makes a semicircle towards chosen architecture, makes contact with the sea, approaches the mountain while moving through the sea, passes between two islands. Elements of the Earth, Water and Air are being interwoven, as well as male and female principles. In the scene of approaching the mountain, the movement is directed towards the highest peak of Pelješac peninsula which carries the name of St Elias (Sv. Ilija). The hill is called Mons Vipera (Viper's mountain) and Perun's hill. Perun was a god of thunder in the ancient Slavic mythology, and the present name comes from the chapel dedicated to St Elias (Sv. Ilija).



K.U.U UZGON: *HIDE THE SUN*, PERIPATETIC PERFORMANCE, KORČULA, 2019;

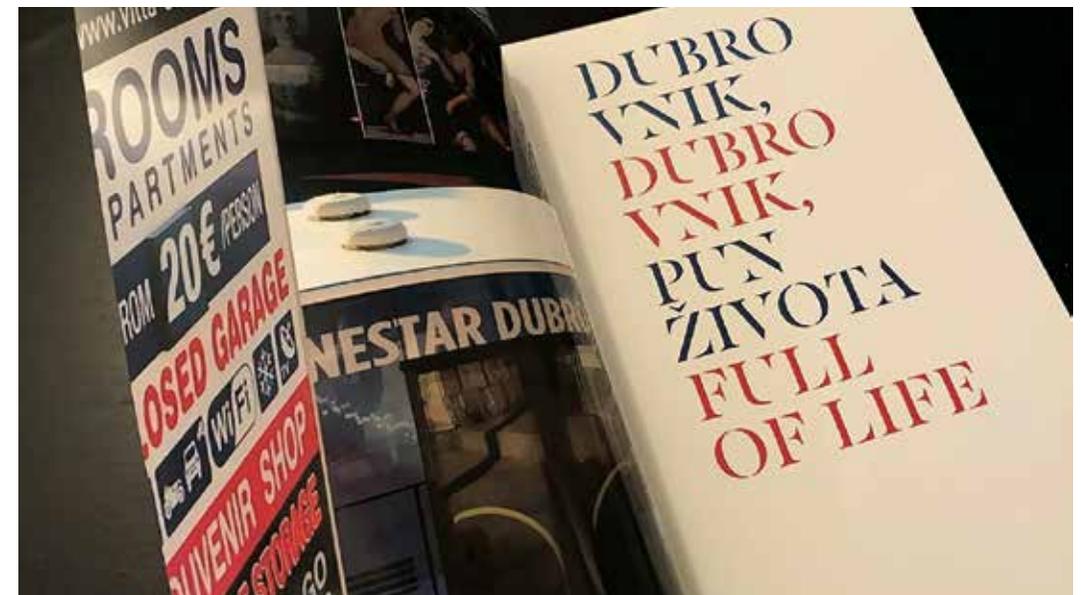
TOWARD EUROPE, PRESENTATION, OPEN AIR CINEMA

Hrvoje Cokarić, spokesman of the cultural artistic association Uzgon presents its multi-annual project *Toward Europe*. In the frame of that project the team of artists and scientists aims at finding a new purpose to a Croatian donkey and therefore save it from extinction. A part of the project is the cryptocurrency *Toward Euro*, an algorithm which has its physical base in the gold-plated donkey excrement that contains the RF chip with stored value of the currency at the moment of purchase, date of production, name of a producer, and the algorithm of the cryptocurrency. Premiere of the performance *Hide the Sun* took place in the form of walk in public space, accompanied with guerilla video projections and a sound.



IVAN RAMLJAK: *HOME OF THE RESISTANCE*, 2018, FILM, *CRITICAL TOURISM: SPATIAL REMEMBRANCE*, OPEN AIR CINEMA, KORČULA, 2018

In 1974, the communist authorities built the so-called *Memorial Home for WWII Resistance Fighters and Youth of Yugoslavia* in Kumrovec – the hometown of the president Josip Broz Tito that was closed in 1991.



IGOR KUDUZ: *DUBROVNIK FULL OF LIFE*, ARTIST BOOK, 2019

Kuduz: "In a tourist destination like Dubrovnik, staying out of the season, in the middle of winter, it felt like I was incognito in the city. During all-day wandering, I photographed the spaces and situations I encountered without previous instructions or the default framework. In a completely empty town, time spent in city expeditions I spent entirely alone. I wanted to see and feel the life of a city as it is, at a time in which we are not witnessing the life of a tourist destination. At the time of the apparent dormitory, the state of apparent hibernation, between two summers, when the city also lives."

The photography series is united in the publication of a hybrid form between a book of photographs, a tourist magazine and an artist book.

Critical tourism 1: Focus the Adriatic

Collaborative platform *Critical tourism 1: Focus the Adriatic* comprises the following organizations: Apoteka – Space for Contemporary Art, Vodnjan; grey) (area – space for media and contemporary art, Korčula; Placa, Collective for spatial research, Dubrovnik. The platform is directed towards modelling an interdisciplinary critical discourse that opens the burning issue of the mono-economy of tourism in Croatia, as well as its consequences on cultural, social, and spatial development. The partnership has been based on the common design of the program, exchange of ideas and experiences from the field of critical tourism, as a discourse but also a possibility of development of some alternative practices, and testing these ideas in the context of local communities in which the organizations are active.

In the public program of the platform in Vodnjan, Dubrovnik, and Korčula some artistic re/presentations and critical interpretations of the subject were put forward while appropriating a classic tourist model of a guided tour and turning it into the mean of commenting and criticism of dominant cultural, economic, political, and social practices, and directing the gaze towards ethics, poetics, and politics of space, as well as towards the necessity of resistance.



ERIC UŠIĆ: *GUIDED TOUR OF POST-WWII GRAFFITI*, VODNJAN, 2019

Informative guided tour by culturologist Eric Ušić through a specific historical, political, and symbolical landscape of Vodnjan, a sort of an “open archive” of historical and contemporary turmoil, their context, consequences, and the everyday in which they are embedded.



PLACA AND URBAN TRANSCRIPTS: *NOMAD / OVERBOOKED CITY*, GUIDED TOUR, DUBROVNIK, 2019

The exhibition *Overbooked City* presents the results of an international architectural and urban planning workshop held in Dubrovnik 2017, organized by the Placa Association from Dubrovnik, and Urban Transcripts from London. Twelve mentors, six local and six guest speakers attended the workshop, with nineteen participants from countries in the region, Europe and the world. *NOMAD* is a mobile pavilion that is temporarily erected on the open city streets of Dubrovnik and serves as new infrastructure and medium for cultural, social and artistic exchange. The project questions relations with the immediate neighborhood and acts as a critique of the commodification of public space. *NOMAD* is a modular structure that adapts formally and functionally to a particular location and planned activities and appears unannounced in the space as a visible sign, without specifying the way it is used and without conditioning the space it temporarily occupies.



IVAN RAMLJAK: *MEZOSTAJUN*, FILM, 2018

Mezostajun is an experimentally documentary film that explores the spatio-temporal relations in a Mediterranean city, in which the role of public spaces of the city in the life of people varies greatly, depending on the time of year. The film explores the differences between summer and winter life. Film-blended elements of summer and winter, in the viewer's perception, create a new existential space called the “mezostajun”.



**Politics of
Green Spaces**

Contemporary understanding of the Anthropocene / Capitalocene is carried out through the artistic *praxis*: research, productions, and presentations of artworks. The project that comprises research and workshops, *Wild Edible Herbs of the Island of Korčula*, commences with the fact that the cohabitation of plants and people represents one of the determinants which marked the evolution of humanity. Significant dynamic differences within systems of human communities are perceived through the alterations of the relationship between humans and plants, while we can also follow historical and civilisational evolution via these changes. Taking into consideration the continuity of nourishment that includes wild edible herbs, that has been lasting ever since the beginning of humanity, even before agriculture and hunting skills, this project is a distinctive critique of contemporary bio-art that stems from scientific labs, expressed through the simplicity of “getting back to roots” and “techniques of survival” which have been taking place in nature and being actualized with a community.

Some artworks represented in this chapter include system theory and cybernetics. In the 1960s, cybernetics, as the science about the general principles of systems observed independently of their nature, initiated among other things the awareness of the importance of global ecology, as a positive example of the real synergy of apparently opponent social discourses. In his interactive sound installation for public space *Brickets*, Pierre Proske reflected on his cybernetic research of dynamics of natural synchronizations via the simulation of communication among crickets. AnneMarie Maes studied bees and the production of honey as a starting point for the artworks presented in the exhibition *Guerilla Beehive*.

Sound ecologies connect all the agents of the Anthropocene through sound. The member of the association grey) (area Manja Ristić published the *Sound Map of the Island of Korčula*. Together with Anamaria Pravencu, Ristić carried out a participative performance on the nearby islet whereby the act of listening served as a methodology in the process of composing. Robertina Šebjanič recorded the sounds in the sea around Korčula town and together with the curator Annick Bureau performed the *Underwater: Escaping (Sound) Pollution*. Leah Barclay recorded sounds of significant rivers, in collaboration with indigenous communities living nearby these rivers. Her performance *Shifting Nature* is constituted by fieldwork that took place during the project *Sound Mirrors* in Australia, India, Korea, China, and Brazil.

Inspired by Darko Fritz’s text *Politics of Green Spaces*, Shu Lea Cheang presented for the first time in Korčula the “green and red politics” as a follow-up of her rich artistic work, whereby “green” is related to nature while “red” is a signifier of *queer* politics, bio-art, and body politics. During her art residence in Korčula, she initiated this new, long-term project, as a creative dialogue among institutions, curators, artists, activists, civic initiatives, politicians, and other citizens interested in introducing these fields into public discourse.

Politics of Green Spaces

Darko Fritz

PUBLISHED AT THE *ALCHIMIA NOVA* - ANNEMARIE MAES, MER. PAPER KUNSTHALLE, GENT, 2016, P. 91 - 94

We may observe contemporary art practices that investigate the role of urban political economy and private-public property relations in the social production of green spaces under the umbrella of the *Politics of Green Spaces*. Such art practices do “not just create a new aesthetics” but are literally “involved in patterns of social, scientific, and technological transformations”¹.

Using natural substances and related processes as the building blocks of art projects, and dealing with broader social implications of the state of nature, the *Politics of Green Spaces* operate mostly in the open air and by using a variety of technological hardware and communication systems. Such practices are rather different from those one can find in the domain of bio-art, where artists work with live tissues, bacteria, living organisms, and life processes as well, but use scientific processes such as biotechnology producing works indoors in (wet) laboratories and galleries. Instead, art laboratories of the *Politics of Green Spaces* operate mostly outdoors, often confronted with social reception outside of the comfort zone of galleries and museums’ art context.

In most cases, inequitable social and environmental relations invoke the *Politics of Green Spaces*. This term considers the relations of a variety of living organisms (humans among others, but also animals, mushrooms, plants, viruses, etc.) As such, it expands the notion of networks of living organisms and objects in complex relationships within the post-digital paradigm (where technology is interwoven with almost all parts of our contemporary world) but still related to nature that is not completely computable, and therefore accessible to “big data” analyzes.

The *Politics of Green Spaces* may point to limitations of both humans and constructs designed by humans (as technologies), e.g. as in an episode of the famous sci-fi series

Star Trek: “*We are the Borg. Lower your shields and surrender your ships. We will add your biological and technological distinctiveness to our own. Your culture will adapt to service us. Resistance is futile.*”² On the other hand, examining the notions of resistance, deconstructions and decontextualisation of power structures is yet another subject of the *Politics of Green Spaces*. Taking this enduring political agenda into consideration, the inter-relational fields of action encompass biology, zoology, horticulture, growing processes, network culture, real-time processed data, site-specific art, technology and social interaction in a wide spectrum of interests, all within the post media art discourse. Especially, drafting network culture, embedded in the vast and incomprehensible sphere that summons and communicates ALL nature (even what is not perceivable neither by human senses nor machines made by humans), we could also propose expanding the existing notion of culture into Nature Embedded Netculture. Bruno Latour urged that we – humans – must rework our thinking to conceive the existence of the “Parliament of Things”³ whereby natural phenomena, social phenomena and the discourse about them are not seen as separate objects to be studied by specialists, but as hybrids made and scrutinized by the public interaction of people, things and concepts. Following Latour, we could think of the possibility of conceptualizing larger networks where non-human actors subdue programmed frames of proportion and appear rendered by being observed in the light of processes they take part in.

Case studies

What follows is a description of three art projects, selected from the group exhibition *Fields*,⁴ that will show some of the possible approaches to the *Politics of Green Spaces*. Those three projects are: ***Foraging fields***, a multi-media installation by **AnneMarie Maes**, ***Seeds Underground*** by **Shu Lea Cheang** (2013/4), and ***200 OK*** by **Darko Fritz** (2014). All mentioned artworks belong to post-media art practices, and draw upon histories of advanced conceptual art practices of the 1960s and 1970s. One may see Cheang’s work as an update of socially engaged video art (and communities) of the 1970s and 1980s, Fritz’s installation in public space as a comment on Land art and Maes’ work as part of the rich history of intersection of art and science. In other hand, all artworks take into consideration histories of media art of the 1990s and 2000s, including Internet art as a part of it.

Each artwork we may see at least at three levels: *Bee Laboratory* by Maes acts upon bio diversity at the macro level, urban green environment at the *mezzo* level, and bee culture at the micro level. Cheang’s *Seeds Underground* performs the genetically modified food critique on the macro level, at the *mezzo* level it gets involved with green activism, and at the micro level deals with Monsanto corporation. The horticulture unit *200 OK* by Fritz operates with a critique of technological determinism at the macro level, at the *mezzo* level with transgression of digital interfaces, and at the micro level with creating a new context for the internet error messages.

Foraging fields (2014) is a multi-media installation by **AnneMarie Maes**, presenting the interaction of bee colonies and their surroundings on different levels. The author states: “My beehives are augmented with webcams, microphones and sensors to monitor the behavior of the colonies, whilst the surrounding ecosystem is scanned by analysis of the pollen and nectar that the bees bring back from their foraging flights. The different hives are all nodes in a distributed guerilla beehives network.” The installation consists of a series of artworks made during Maes’ research and on-going five-year long *Bee Laboratory* project: *Flightroute (part 1 and 2)*, mapping with real-time data transmission and mapping of the surroundings; *SEM* – series of microscopic photographs of bees and



DEA BOTICA



DEA BOTICA



DEA BOTICA



DEA BOTICA

ANNEMARIE MAES: *SENSORIAL SKIN / GUERRILLA BEEHIVE*, EXHIBITION VIEW, GREY) (AREA, 2017)
 The exhibition reveals a part of author's long-term research towards the *Intelligent Guerilla Beehive*. The project is on the edge between art and science, focusing on issues of sustainability, more specifically the survival of the honeybee species, and using new materials and new digital fabrication technologies, more specifically, sustainable bio-plastics. The visual language in this installation is multilayered. Every artifact is the outcome of a particular experiment. All objects are part of a larger development for building and fine-tuning an *Intelligent Guerilla Beehive*, a mobile shelter for homeless honeybees. This radically new device tackles a domain where human and non-human actors collaborate to maintain the resilience of an ecosystem in decline.

ANNEMARIE MAES: *SENSORIAL SKIN / GUERRILLA BEEHIVE*, EXHIBITION VIEW, GREY) (AREA, 2017)

GRID_MADRAS, OBJECT COMPOSED WITH CELLULOSE SKIN, DYED WITH VEGETAL DYES (AVOCADO, STINGING NETTLES, EUCALYPTUS BARK, HIBISCUSFLOWER)

LIGHTBOX LEFT: *SCANNING ELECTRON MICROGRAPH (HONEYBEE TONGUE)*;
 LIGHTBOX RIGHT: *MICROBIAL SKIN WITH ORGANIC LEFTOVERS (INSECTS)*



SHU LEA CHEANG: *IS RESISTANCE FUTILE - ON POLITICS OF GREEN SPACE, POLITICS OF RED SPACE, ARTIST TALK*, OPEN AIR CINEMA, KORČULA, 2020

This artist talk comprised a multimedia presentation in which Cheang presented two main pillars of her work: one is a relation between sexuality and repression in technological context of the contemporary world, and the other is about the politics of green spaces with the emphasis on control and distribution of the seeds.

pollen; *Guerilla Beehives Network* – beehive equipped with biodegradable sensors that make distant, non-intrusive monitoring possible; *Honey Batteries* for alternative energy production; *Peephole (dancing bees)* presenting stream of vast amount of images made during ten-month bee monitoring and *Wax Beehive*, sculpture based upon bio-mimicry, made of silicon mould and organic beeswax, composed of more than 300 different chemical components. The hive is a system of homeostasis, a property that regulates its internal environment and tends to maintain a stable, constant condition of properties like temperature or pH. It can be either an open or closed system. As nature is polluted by industries in most countries of so-called “first world” (that includes Belgium, where Maes operates from) it shows that bees start to prefer less polluted urban environment over the very polluted fields full of pesticides, fertilizers and so on. Monitoring bees shows the state of biocoenosis.⁵ That includes the broader environment with all its inhabitants, whereby humans are acting as the most influential change-makers.

Unlike military or financial research and monitoring, artistic research and monitoring provides self-reflection based on an open social imaginary. These artistic procedures create an index of possibilities for further actions which do not aim at short-term advantage or profit, but look for a long term-solution on a micro or macro scale – as politics supposes to do. Here the *Politics of Green Spaces* enables new models, which leads beyond the normative environmental policies of Green political spectra.

Shu Lea Cheang goes directly into a political action with her project *Seeds Underground* against the genetically modified food and related industries that took over the wholesale markets worldwide. The transgenic biotechnology has been commercialized by the patent-protected corporate sectors, showing once again that industrial civilization has been built on “surplus repression” where “not only people but also animals and nature were subjected”⁶. Cheang draws upon the monopolizing tendencies of large seed producers in the USA and the attempts of the EU to draft a new seeds directive. Cheang organized a series of *Seeds Underground Parties*, public invitations to exchange traditional seeds and young plants in people-to-people events, with the possibility of following their development via the Internet. She is using the word “broadcast” not for distribution of signals of electronic media, but for harvest, distributing the seeds: “In the direction where the wind blows, take the handful of seeds, apply a wrist action, flick the seeds out into the field. This is the ancient way of seed broadcast.”⁷ Her web installation *Seeds Underground* revisits the court case of Vernon Hugh Bowman vs. Monsanto (held in Washington, D.C 2013). Ever-replicating seeds are “transmitted by divine wind and distributed by human/machine power across the vast farmland.”⁸ To propel the notion of socially engaged and activist art practices, Cheang has been working with viral bio-art hacking as well.

200 OK by Darko Fritz is a horticultural unit made of *Sesleria* plants. The installation is made in a form of mocking a low-resolution screen reading the text “200 OK”. A live internet video stream shows the site of the installation embedded in natural and social (inter)actions over three months, and later available as the visual archive. *200 OK* is part of the *Internet Error Messages* series of artworks that have been developed by Fritz since 2001. Artist’s statement: “The interpretation of the work *200 OK* is open, and does not necessary fit into any single interpretation frame.” When an Internet browser requests a service from web server, an error might occur. A machine communicates with another machine about protocols of failed communication, thus providing the user with the insight into the problem. In particular, the message “200 OK” is a status code showing that the request has succeeded. The information returned with the response is dependent on the method used in the request. Art historian Vesna Madžoski wrote on *Internet Error Messages*: “Through those actions of decontextualization of system messages, Fritz erases the illusion of their functionality; he turns them into what they actually are –ornamental screens whose purpose is to hide the holes in the system. Fritz decides to take them “out” and put them back in an “natural” natural environment, using land and flowers to replace pixels and electronic signals. (...) Those visual expressions that I dare to name the aesthetics of failure function as a constant reminder that things might and do go wrong, and the failure of a machine to fulfill its promises of bringing us perfection and eternal happiness becomes the condition of its actual existence. Stripping them off of their functionality, Fritz shows the gaping holes those messages try to hide, warning us of the ongoing processes in highly bureaucratized present-day societies to transfer all decision-making to machines as being dangerous in its essence.”⁹

Instead of a Conclusion

Practices of the *Politics of Green Spaces* demystify the notion that nature will self-regulate into equilibrium, the myth that is still spread both within the community of scientists and among common people.

The question lingers: is resistance futile?

And another one: who is asking whom?



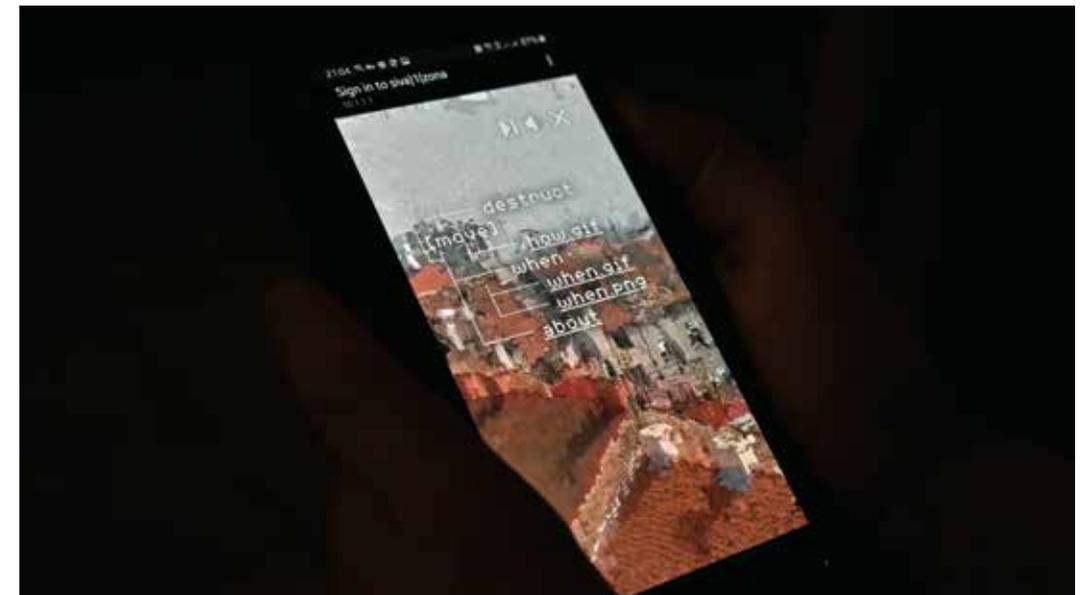
DARKO FRITZ: *I'M NOT A ROBOT*, DRYSTONE AND HORTICULTURAL INSTALLATION, WORKSHOP, RIJEKA, 2020
 Drystone building workshop was lead by Udruga 4 grada Dragodid association.

Endnotes

- 1 Introduction text of the *Field* exhibition, Riga, 2014. Curators: Rasa Smite, Raitis Smits and Armin Medosch.
- 2 In the graphic novel *Star Trek: The Manga*, the Borg resulted from an experiment in medical nanotechnology gone wrong. The Borg was designed to evoke Transhumanism. The phrase "Resistance is futile" became prevalent in popular culture from its use in the television show Star Trek: The Next Generation.
- 3 Latour, Bruno (1993), *We have never been modern*, Harvard University Press.
- 4 same as 1. See rixc.org/fields/en/exhibition
- 5 Also biocenose, biocoenose, biotic community, biological community, ecological community, life assemblage biological community, ecological community, a term coined by Karl Möbius in 1877. It describes the interacting organisms living together in a habitat (biotope).
- 6 Armin Medosch, *The Broken Mirror – Art after the dreamworld of digital utopia*, keynote lecture for the *Fields* exhibition, as delivered in Riga 16th of May 2014.
- 7 <http://www.seedsunderground.net/index.php?mod=broadcast>
- 8 Ibid
- 9 Vesna Madžoski, Error to Mistake > Notes on the Aesthetics of Failure, in: *Darko Fritz: Archives in Progress [Projects 1987 - 2007]*, ed. Darko Fritz, HDLU, Zagreb / Museum of Modern and Contemporary Art Rijeka, 2008.



DARKO FRITZ: *200 OK*, HORTICULTURAL INSTALLATION, RIGA, ONLINE STREAMING, ARCHIVE, 2014



DINA KARADŽIĆ, VEDRAN GLIGO / *FORMAT C: 2020|5050 // A TRIPTYCH ON TECTONIC TRANSGRESSIONS*, ART INSTALLATION WITH THREE WIRELESS NETWORK ACCESS POINTS IN THE PUBLIC SPACE, KORČULA, 2020
 The artwork is a triptych which spreads out over the center of Korčula town. It consists of three parts which can be observed on one's own mobile devices. Each part of the triptych uses images and sounds of natural and human-made catastrophes which have been found on the Internet in the form of the found footage. The first part depicts the aftermath of the earthquake that hit Zagreb in March 2020, in the second part are the scenes from Agbogbloshie (Ghana), with well-known dump for automobile and IT industry from the Western hemisphere, while in the third part there are fires that ravaged Australia in 2019. All the images, sounds and texts are processed with the range of digital tools, with which the authors produced their own glitch aesthetics. The works are software fueled via the free operating system *Pivilion* that was developed by the authors themselves.

SVEN FRITZ

Wild edible herbs – *parapač, mišanca, gruda* – possibility and challenge

Sani Sardelić

When you collect by yourself, you know what you eat!
Paval Šain, Žrnovo

Introduction – Plants and people

Coexistence of plants and people are our necessity, a determinant that the whole evolution of the humankind is marked with. Using of wild plants has been known in the human nutrition since the ancient times. Significant dynamic differences within systems of human communities are noticed in the alterations of the relations between humans and plants, and through these alterations the historical and civilisational evolvement can be traced. First great civilizations unfolded with the possibilities of land cultivation, and seed wars were not an exception but a necessity. Just by glancing at today's hydroponic garden systems in contemporary automated greenhouses, or at vast fields under monocultures and omnipresent mechanization, where even the life of pollinating insects is under control, in a matter of seconds we can easily ascertain the endeavour of the present civilizations to technologically govern not just the processes of growing and ripening, but the absolute conditioning of the environment. However, the same principles were applied by the ancient civilizations, with available technologies and considerable effort, mostly slave work. Collecting wild edible herbs directly from its natural habitat in the immediacy of the contact human– plant and its rudimentary shape have been preserved since the beginnings of the humankind. Islands Korčula nad Mljet, as well as the Pelješac Peninsula, at the heart of the Mediterranean, inhabited since the Prehistoric Period, are the chosen *loci* of the scientific and artistic research; *topos* as the agent of the importance of biodiversity, but also the source of arguments for the critique of the food industry and seed cultivation control. The population has been traditionally using island's natural resources, so the skills, knowledge and value systems have strongly included the *longue durée* processes which have been passed down from generation to generation. The awareness of the

importance of the sustainable nature reserves, such as Dalmatian oak and black pine tree, these distinctive characteristics of Korčula Island, was embedded in the oldest of the statutes of Dalmatian medieval communities, the Statute of the Town and Island of Korčula from 1214.¹ Collecting wild edible herbs from its natural habitat is the logical first choice of food, well known since the ancient times, and in the large part of Dalmatia it was present until the middle of 20th century in its practical and widely spread usage. The falling tendency of tradition diet started in the second part of the 20th century, and it became stronger in the 21st. Though wild, these sorts of herbs, collectively denominated as *mišanca, gruda, parapač, divlje zelje, gorko zelje, parapaška* or *pazija* grow only in cultivated spaces, at the fringes of dry walled vineyards, gardens, houses, and stone roads, which is another among specific characteristics through which the importance of the understanding of the relationship between humans and plants has been confirmed in the total of the civilisational development. The skill of knowing and usage of wild plants instruct us about much more than the pure gastronomic utility – it incites us to understand and respect the sustainable development, especially of the delicate areas such as islands and the coast. Also, it provokes us to consider necessary ecological purity and biological diversity, as the prerequisites for healthy life in the totality of an ecosystem, including humans. In a wider sense, having this skill we can observe from the point of landscape protection, as well as ecological but also cultural aspect; with the special overview of the fact that the in 2013 the Mediterranean diet,² and in 2018. the making dry stone wall construction was included in the UNESCO Representative List of the Intangible Cultural Heritage of Humanity.

Buying or harvesting?

With time, the skill of identification and collecting uncultivated wild edible herbs has been slowly forgotten. It seems that with the vanishing of the need, even conditions for the nutrition of the traditional type that leans on autarkic agriculture disappeared. The additional reason is the wide availability of consumerist goods as well as the change of economic atmosphere which have been systematically causing oblivion. We all recall the skill as existent or something that was existent in lives of our ancestors, grandmothers, and mothers, but we are not certain any more of our own abilities and experiences. Nonetheless, the contemporary tendency of taking control over the natural resources and food production by neoliberal corporations encourages us to re-evaluate our own intangible heritage and neglected skills as the possible system of resistance against omnipresent consumerism and alienation from nature, but also as the possibility of the economic growth of rural, ecologically pure areas.

I was largely inspired and motivated by the exhibition “World of Food in Croatia”,³ which took place in the Ethnographic Museum in Zagreb in organization of the Ethnographic Museum and the Institute of Ethnology and Folklore Research in 2006 and 2007. At the round-table “Visualization of Food in Museums” that was organized during the exhibition, for the first time I presented possible characteristics of this traditional skill and concluding that wild edible herbs deserve our attention for several reasons. In the past, wild edible plants were accessible to all as relatively secure source of nourishment, even to the poorest, especially in war and crisis conditions. Today, wild edible plants are delicate and rarely used source in daily nutrition. Partly because of the way of collecting, but also because of fashionable demands for healthier diet, wild edible herbs are becoming a posh and expensive food item. In this twisted perception there is a hidden reason why to pay more attention to wild edible herbs and why it is important to preserve and pass down the knowledge of foraging herbs, while at the same time developing the awareness about



FIELD WORK WITH INFORMANTS IN BLATO AND SMOKVICA ON THE ISLAND OF KORČULA



MYRTLE LIQUOR, PREPARED BY MARIJA PROTIĆ FROM BLATO

preserving ecological purity and biological diversity, including personal, communal, and social responsibility. Consumerism and easygoingness, lack of time and contemporary lifestyle are solid ground for systematic oblivion of traditional diary, but, on the other hand, taking care of one's own health impels us to re-evaluate them. While keeping that in mind it is easier to understand the need to preserve the skills of foraging. Even if it seems that these fragile herbs and our contemporary knowledge of them, respectively, have a difficult task to accomplish, it is possible to observe food as a medium through which numerous phenomena of artistic and cultural work and civic activism is viewed. Intangible heritage is a widely comprehended dimension of human creativity,⁴ and the skills which humans mastered in the past and which enabled survival and sustainability are certainly a significant category.

Artistic research – to research, identify, collect, and present The Challenge of Bio-art

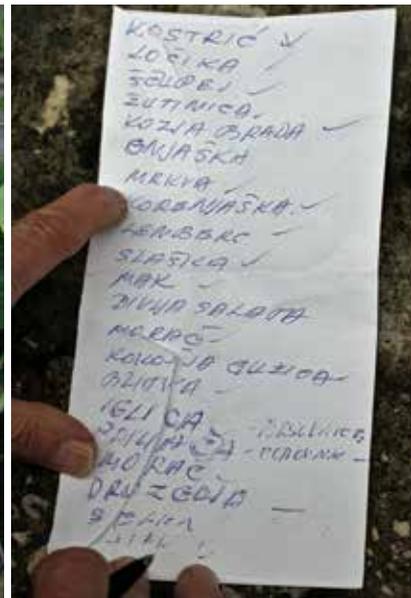
The purpose of artistic research *Wild Edible Herbs – mišanca, gruda, parapač* is to study culture of identifying, collecting, processing and applicability of wild edible plants on the island of Korčula, Pelješac Peninsula and neighbouring rural areas and islands via interdisciplinary procedures and interviewing, as well as to determine the availability of these herbs on the markets of larger Croatian towns. Korčula island is recognized as the area of extraordinary biodiversity where people have been traditionally used many wild edible herbs. The authors of the artistic research are Sani Sardelić and Darko Fritz, within the association grey) (area – space of contemporary and media art, and the research is a part of a wider platform entitled *Politics of Green Spaces*. The purpose is to incite the dynamic creation of bio-art projects,⁵ via documentation and communication. According to the research that we conducted, the skill of identifying and usage of wild edible herbs is relatively well preserved. This phenomenon has been described in literature, first and foremost in the numerous repeated and enriched editions of *Encyclopaedia of Wild Edible Herbs* by the author Ljubiša Grlić.⁶ However, edible plants and herbs in nature are mostly recognized and identified by elderly people, rarely younger. Plants that informants list the most frequently are: chicory (*žutinica*), common sowthistle (*kostrič* or *čevčeg*), wild leek (*divlji luk*, *poriluk*, *luk prdej*), prickly lettuce (*divlja salata*), Queen Anne's lace (*divlja mrkva*), goat's beard (*kozja brada*), fennel (*morač*), common brighteyes (*slaška*), dandelion (*maslačak*), stinging nettle (*kopriva*), mak (corn poppy), blackberry sprouts (*izdanci kupine*), and many more: *tušanj*, *pleštiguzica*, *kostučel*, *lembrc*, *kostopeč*, even *oslobada*⁷. It is important to mention that these plants do not belong to endangered plants, but are mostly treated as weed, so they are uprooted and peeled off, and unfortunately, very often washed down by poison and herbicides, which directly negatively affects biodiversity. Wild edible herbs can be collected only if two conditions are met: biological diversity and ecological purity. While picking and using them it is important not to gather or peel off all the plants in one biotope. There is not much of poisonous plants, they are very rare, but it is important to learn to identify them and not to touch. Many plants are edible, although in the traditional mixture (*mišanca*) there are mostly fifteen to twenty sorts of plants in the good ratio. Namely, some plants, like fennel, e.g., are aromatic and dominant, so it is necessary to use them in small amounts. Even the variety of names, of both mixtures and singular edible plants in relatively small location point to wider usage and distribution. This artistic research is set as the open type research. The second phase of the project will develop research on wild seasoning and medicinal herbs, depending on availability of funding. Besides scrutinized identification and documenting plants in the field, the project also involves the interactive audio and video archive of conversations collected in field work with informants, who are carriers of knowledge and skills in researched areas.

The results of the artistic research and documentation are archived in the Ethnographic Collection of the Korčula Town Museum.⁸ Endowment Kultura nova⁹ acknowledged this project by grey) (area and provided the financial support. The informants from all island settlements, as well as Korčula town, participated in this first phase of research. The informants from whom we got the most of information were mainly elderly citizens of both sexes, with an emphasised micro-local belonging, well acquainted with specific theme of research: wild edible herbs. Although being of diverse professions and trades, all of them used to practice or are still practising traditional agriculture which, among the most of informants, is the constituent part of the daily rhythm of activities, including a personal informal ritual. Their diverse life value systems were pinpointed in the conversation, as e.g., the opinion that the best food for health is the one whose growth you can supervise by yourself, and that the food in supermarket chains is less nutritional value, and perhaps even harmful through the usage of chemical substances, long term transport and storage. The informants think that people used to eat better food in the past, though more modest, and very often talk about their childhood memories. Even today the aim at consuming food in concordance with the dietary habits they adopted in the early stages of their lives, which includes collecting wild edible herbs according to their availability in different seasons. They are aware of fundamental changes in the society that is becoming more and more consumption-oriented, and they have a pronounced critical attitude towards it. Also, they are deeply worried because of the feeling that new economic activities and neglecting island agricultural lands destroys the sustainability of the island. They are aware of disinterest of younger populations for the traditional way of life which includes the skills such as collecting wild edible herbs, but they also understand the causes and circumstances of that fact. Respect of land and its fertility is something that is highly appreciated, and although they are mostly unison against the usage of chemicals, they are not so consistent. It is spotted that the way of growing food has been reflected in the way that space has been shaped, the space that has been long since recognized as a highly valuable cultural and historical landscape.¹⁰ With building dry boundary walls in the karst landscape, that landscape has been transformed towards the goal of expanding agricultural fields and spatial cultivation since the ancient times. Many scientific disciplines, in a wide spectrum from the anthropological, sociological, archeological, historical, historically-artistic, botanical or landscaping visions, up to the newest exploitation in tourist-economic branding of products, strongly re-evaluate dry boundary walls, small houses, roads and paths, baskets and other architectonic landscaping elements, which are probably the strongest identification mark and iconic image of the traditional Dalmatia. Creative shapes of material and intangible, the natural and humanized, cultivated, and wild growing, interlace while transforming *time into space*.¹¹ Research on the markets in Zagreb, Split and Dubrovnik, as well as in the town of Korčula, pointed to the good offer of wild edible herbs there, but also indicated the regionally labelled demand – “It is what the Dalmatians eat!”. Painstaking collecting and research of this form of intangible cultural heritage, and collecting skills from the informants, respectively, is significant in manifold ways. Although the research is primarily set up as an artistic process, we think that in the future the results could be applied, aside for the development of artistic programs and projects, as transfers of knowledge, skills, and value systems also in cultural as well as economic activities, where especially ecological, critical, and sustainable tourism prove to be the most plausible option. Therefore, new possibilities of coexistence of humans and plants could be opened, aiming at the recovery of the island sustainability that is now in imbalance. What is also very important is creating the potential towards the shifting an immense pressure of the main tourist season towards the

more balanced early spring and late autumn programs and workshops in nature, including experience tourism, and even some aspects of health tourism.

Reinterpretation of the research results: from the carriers of knowledge and skills to new users / Workshops and lectures

Since the beginning of the research it has been perceived that the accommodation of the herbs, no matter a real or virtual herbaria within walls of cultural or art institutions such as museums, cannot suffice for the goal – the transferring of knowledge and skills, or communication of an object.¹² Food is certainly not a standard museum exhibit: it is impossible to be preserved in the conditions of a museum and it is difficult to have it in its original form on permanent display. Therefore, considering wild edible herbs, it is necessary to “go out of the museum”, to the nature, towards the immediate contact, whereby the workshops proved to be the most appropriate method. Because of that the special attention was addressed to organizing workshops in nature and looking for the interested partners in the carrying out of the project. The first workshop “Wild Edible Herbs” took place in 2014 in the National park of the island of Mljet, in the village Goveđari, on invitation by the owners of the Old School Gallery (*Galerija Stara skula*) Tamara and Zoran Luković, proposed by Adriana Tomašić, an editor at Radio Dubrovnik. There was an instant interest in this form of activity, as much from the attendants of the workshop as from the media – newspapers and TV. The management of the National Park Mljet recognized the value of this kind of presentation of natural wealth and biological diversity, ecologically sustainable systems and preservation of traditional knowledge and skills, and financially supported it, also in the years that followed the first one. The workshop took place also on Orjen, in Monte Negro in October 2016, on the invitation by the Centre for Bird Watching, Ecological Association of Boka kotorska and the Municipality of Tivat, in cooperation with the partners: the Municipality of Baška Voda, Croatian Institute for Sustainable Development and the association BIOM, in the frame of the IPA cross-border project “Bird-watching and Eco Tourism in South Adriatic”, financed by the EU in the frame of cross-border cooperation between Croatia and Monte Negro. In the collaboration with the author, the organizer designed the three-day workshop under the title: “Introduction into collection of wild edible plants – integration of wild edible plants in tourist gastronomy offer in South Adriatic”, with clearly pronounced expectation of getting to know the wild edible plants in Orjen mountain area, the modes of collecting and using them for enhancing of tourism gastronomy offer in the region of Boka kotorska. As it was quoted in the call, it had been expected from the attendants to acquire the basic skills of identifying and collecting plants in nature, and to apply them in the kitchen. The goal, as said by the organizer, is the advancement of the regional touristic offer in the region of Boka kotorska and the Dubrovnik-Neretva County, based on bird watching. The sustainable ecological approach has been emphasised. With the lecture on wild edible herbs the possibilities and potentials were also presented at the Second Congress of Ecological and Sustainable Tourism organized by LUX Promotion in December 2016 in Zagreb. In continuance, there were lectures and workshops on the island of Korčula: in 2017 on the invitation of Tourist Board of the City of Korčula, and in 2018 and 2019 on the invitation of the association “Korčulanske pjatance”, as well as on the neighbouring island of Hvar in 2019 in the frame of scientific symposium during the gastronomical manifestation *Taste the Mediterranean*. Local Action Group LAG 5,¹³ whose activities cover a wide spectrum in South Damatia, included the workshop on collecting wild edible herbs in the project *Web'n'Work* which was financed by the European Social Fund. The host of the project was the association DEŠA-Dubrovnik, while LAG 5 carried the partner's



SANI SARDELIĆ AND DARKO FRITZ HARVEST WILD EDIBLE PLANTS, FIELD WORK ON THE ISLAND OF KORČULA
LIST OF WILD EDIBLE PLANTS MADE BY AN INFORMANT FROM BLATO

activities of the project in 2019 and 2020 on the islands Korčula and Lastovo, as well as on the Pelješac Peninsula. To mark the International Museum Day in 2019, the Croatian Museum Association assigned the theme for the 24. educational-museum action titled *Nourishment/(Pre)hrana*, following the theme of the International Council of Museum (ICOM) “Museums as the Centres of Culture: the Future of Tradition”. That was the reason to conduct workshops and give lectures in the Maritime Museum in Orebić, Centre for Culture in Vela Luka, Dubrovnik Museums – Ethnographic Museum Rupe, and in Korčula, in the Catering practicum of the Secondary School “Petar Šegedin” and the restaurant Aterina, as an event in the frame of the *Spring Food & Wine Festival – Korčulanske pjatance*. The emphasis was on the Mediterranean diet and its potentials in contemporary conditions, while reviewing wild edible herbs as its precious component. According to the quoted experience, it can be concluded that the workshops and lectures about wild edible herbs are adaptable and interesting to different social and age groups and initiatives, which once more affirms that the basic content, namely – food and our relation to it – is interwoven with our identity and consciousness.

In the immediate contact with workshops attendants, it was perceived that it was a great pleasure for them to experience this sort of activity within protected national park or in the ecologically pure conditions of Orjen mountain, in the heart of the island of Korčula or Pelješac Peninsula, and a great challenge was to find food for oneself, ecologically pure and extraordinary healthy as well as to master or recall long forgotten skills. According to the word of one of workshop attendants, who is a professional health-food storekeeper and great food connoisseur, she found the motivation in the need to learn how to forage edible wild plants, which she used to buy on the local food market. Also, she says, the smell of the fresh picked plant is immeasurable experience in comparison to the plant that we buy. She considers important to preserve knowledge and skills of surviving in nature. Judging according the experiences from the workshops, the attendants were highly sensitised towards ecologically pure nature and it can be said that they were very satisfied with the workshops, where they could, according to their personal motivation and interest, learn to safely identify up to seven sorts of plants, sometimes even more, and test their new knowledge independently. Furthermore, after gathering herbs and plants in the fields and ecologically maintained vineyards and olive groves, workshops attendants assorted and cleaned herbs and plants, to prepare them for the final phase – cooking and consumption. Then, all these herbs and plants were repeatedly checked, and one used, besides his or her visual sense, olfactive and tactile senses, so that workshop attendants could properly acquire the skill of recognizing a plant. Potential of the workshops designed in this way is great, and it can be modulated according to given conditions, depending on space, season, expected duration of a workshop, needs and sensitivity of attendants, as well as on the number of participants. These workshops represent a well thought product, which, through a careful guidance, could positively influence re-evaluation of the significance of ecologically preserved rural areas in their whole, and therefore also their sustainability. During all the activities, the condition of the present crisis, both economic and social, was mentioned more than once.

Different crises dominated the space which was tackled by this research many times through history. Wild edible herbs and autarkic agriculture literally enabled the survival of many people, which is a fact about many informants testified, sometimes from their own experience from e.g. WWII aftermath, sometimes recalling the memories of their ancestors. It is certain that in the times of a crisis we want to instinctively ensure our existential needs, and the food is their main component.



WILD EDIBLE PLANTS OFFERED ON THE OPEN MARKETS IN KORČULA, DUBROVNIK, AND ZAGREB; FIELD WORK

Survey: Everydayness and nourishment in the times of the Covid 19 pandemic

Instigated by the new circumstances caused by the global pandemic, grey) (area – space for contemporary and media art prepared a questionnaire at the very beginning of the global lock-down in March 2020. The questionnaire was published on the web site of the organization and dealt with the subject of nourishment in the time of pandemic under the title *Everydayness and nourishment in the times of the Covid-19 – corona virus*. The intention of the questionnaire was to register the relationships of respondents towards food under the changed circumstances. The questionnaire was prepared by Sani Sardelić, while the results were anonymous. Data is harvested and it will be processed and afterwards available at the grey) (area web site. Analysis of the collected information will be used for the purpose of further research and evaluation of nourishment in the frame of grey) (area's program *Politics of Green Spaces* and *Learning from Crises* which, via collaborative platforms incite better understanding of the necessity of sustainability and more responsibility towards the environment. In this text we are presenting the preliminary results.

It is obvious that the circumstances caused by the pandemic influenced everydayness of everyone, among other things also including the way of nourishment, purchase and preparation of food and the connected daily activities. Work from home and the limitation of movement and activities in the open changed our habits. *New normal*, the often-used syntagm that should explain the contemporary circumstances we live under, is clearly presented in one of the comments: "People for whom I know that have not even made a cup of coffee by themselves, now are engaging in cultivation of yeast fermentation or making sour dough!" So, food can be seen in this scenario as the medium through which we can observe numerous, even unexpected anthropological components.

Gender-wise, the questionnaire has so far been mostly filled in by female population (82.5%), and otherwise by people who live within a family household (81.7%). In total 35,8 % of the people who filled in the questionnaire thought that the pandemic influenced their diet immensely, while only 3,7% considered that the pandemic had a minimal influence. A big portion of 74,3 % people in the survey stated that during the pandemic they adopted some knowledge and skills about nourishment that could be useful for their health in the long term, and the same number stated that they would continue to apply newly acquired knowledge and skills in their everyday life even when that everydayness will not be conditioned by the pandemic. Baking bread and similar skills shown to be the most frequent activity of the *new normal* – almost 46 % of people in the survey baked bread more often. Internet shops adapted to these new nourishment needs. The number of 66% people quoted that they used the Internet more for food shopping than before. Furthermore, 69,2% of people rather buys from the local family agricultural businesses and attested food producers. When it comes to making supplies, the five most frequently quoted food items are: flour, oil, yeast, sugar, and potato. Less than a half of the people included in the survey (41,5%) thought that they dedicated more attention to food than before the pandemic, and 93,3% of the people included in the survey kept the rhythm of their daily meals, while 50% ate more often in the company than before, what, among other things, points to the significance of eating together, as an activity that fosters family and other ties – "We are now eating together because the working conditions allow for that, and that gathering around the table made this pestilence easier to bear."



Conclusion: Nature is salubrious

Results of the field research confirmed the initial premises that the skill of identifying and gathering wild edible herbs in the chosen area is well known to the inhabitants, but there are less and less of those who actively apply that skill. Strengths, weaknesses and opportunities to traditional diet and their economic potentials are recognized. Although the research was set up as the artistic one, the results could, besides development of the artistic programs, be applied as transfers of knowledge, skills, and value systems in both cultural and economic activities. In the endeavour to acknowledge and redefine the transforming role of museums and art associations into associations of studies in interpretation of heritage as active participants in economic potentials, we consider that these agents could strongly incite the understanding of importance of ecologically pure space and biodiversity preservation, aiming at integral healing of one's own life habitat. Present circumstances caused by Covid-19 pandemics only fostered the belief that we should not easily give up knowledge and skills that we inherited by the past generations and with which we have found the answers to the previous crises.

HARVESTING AND PREPARING PLANTS WORKSHOPS. NATIONAL PARK MLJET, GOVEĐARI 2013; NATIONAL PARK MLJETK, GOVEĐARI 2015.; PUPNAT, THE ISLAND OF KORČULA, 2018



Endnotes

1 Statute of the Town and Island of Korčula from 1214 is the oldest legal document in Croatia and precedent among the statutes of Dalmatian communes. It was originally written in Latin language, and supplemented in 1265 and 1271, while new articles were inserted during the 14th and 15th centuries. Statute was published in Croatian language for the first time in 1987, translated and adapted by professor Antun Cvitanić. It is one of the most important historical sources for the research on and understanding of the development of the town and island of Korčula

2 On December the 4th, 2013, at the 8th conference of The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage in Baku, the capital of Azerbaijan, the multinational body of Spain, Cyprus, Greece, Italy, Morocco, Portugal and Croatia nominated Mediterranean diet (No. 00884) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity. See more at: <https://ich.unesco.org/en/Decisions/8.COM/8.10>

3 The exhibition "World of Food in Croatia – Between Tradition and Globalism" prepared by the authors Mirjana Randić from the Ethnographic Museum and Nives Rittig Beljak from the Institute for Ethnology and Folklore Research in the Ethnographic Museum in Zagreb, attracted the visitors from the widest social groups. Numerous expert guides, round tables, education, and publications, as well as the media interest for the content, contributed to the extraordinary large number of visitors, pointing to the general interest for food and its various phenomena.

4 "The term 'cultural heritage' has changed content considerably in recent decades, partially owing to the instruments developed by UNESCO. Cultural heritage does not end at monuments and collections of objects. It also includes traditions or living expressions inherited from our ancestors and passed on to our descendants... While fragile, intangible cultural heritage is an important factor in maintaining cultural diversity in the face of growing globalization. An understanding of the intangible cultural heritage of different communities helps with intercultural dialogue, and encourages mutual respect for other ways of life." See more at: <https://ich.unesco.org/en/what-is-intangible-heritage-00003>

5 <http://sivazona.hr/pages/edible>

6 Ljubiša Grljić (1986). Enciklopedija samoniklog jestivog bilja. Zagreb: August Cesarec

7 Names of the plants in Croatian are listed according to the informants involved in the research.

8 This archived material will be added to the permanent exhibition of the Ethnographic Collection of the Korčula Town Museum. At the time of writing this text the building of the Museum – Gabriellis Palace, is being refurbished completely, while in the new museological concept there is a planned option for searching into chosen material that was collected in the field work, via usage of contemporary technologies.

9 Foundation Kultura nova aims to serve as an additional measure within the system of financing culture that will contribute to the stabilization and development of civil society organizations in the fields of contemporary arts and culture. See more at: <https://kulturanova.hr/eng/about/what-we-do>

10 Drywall construction is inscribed in the List of intangible cultural heritage in the Republic of Croatia. Collective demand by Greece, Cyprus, Bulgaria, Spain, and Switzerland for inscribing into the Representative UNESCO list was accepted in 2018. The association Dragodid, unavoidable constituent factor of transfer of knowledge and skill of drywall construction explains on its web site:

"The craft of drywall building is widely spread and comprises a lot of connecting dots as well as infinity of local differences. What is common to all the communities which inherited it is that they shaped their landscapes by adapting them to their needs of inhabiting and plants and animals cultivation. With drywall the man fought or is fighting against erosion, flood, avalanches, draught, and, last but not least, in drywall and around it many small plants and animals found their home, expanding in that way biodiversity and complexity of the environment." (www.dragodid.org)

11 Transforming time into space is the frequent literary figure by the Korčula-born writer Petar Šegedin in his stories whose plot is situated in South Dalmatia, or, more precisely, the island of Korčula. In these stories Šegedin masterly describes how drywalls were built as well as coexistence of local inhabitants with their immediate environment.

12 Sani Sardelić: Wild Edible Herbs – *mišanca*, *gruda*, *parapač*; paper from the scientific conference (cro/eng) Etnološka istraživanja Vol No 12-13 (p. 387- 396). The Ethnographic Museum Zagreb.

13 LAG - Local Action Group 5 is an NGO registered on May 30, 2012 and has its statute. LAG 5 stretches on 5,166 km² of land area in the Dubrovnik-Neretva County. It covers five areas: Dubrovnik West Coast, the peninsula of Pelješac, islands of Mljet, Korčula, and Lastovo comprising the territory of 12 local authorities: Municipality of Dubrovnik West Coast, Ston, Janjina, Trpanj, Orebić, Mljet, Lumbarda, Smokvica, Blato, Vela Luka, Lastovo and Town of Korčula. See more at: <http://www.lag5.hr/en/about-us.html>



IAN CLOTHIER / ANDREW HORNBLow: *WORLD TREE ORCHESTRA: TINY GARDEN*, BIOLOGICAL AUDIO INSTALLATION, *PACIFIC SHORTCUTS: ART FROM AUSTRALIA AND NEW ZEALAND*, GREY) (AREA, 2014) Like many other Ian's works, this one too engages with the idea that everything is interconnected. This idea is found in indigenous and islander's nations, in notions around integrated systems, systems thinking, cybernetics and permaculture. It involves exploring the boundary between human and machine, and plants and human. In *World Tree Orchestra: tiny garden* live data readings from the plants control what audio is heard and how the LED's flashes. The set up consists of three main parts (three plants in three containers). One part is measuring the amount of blue and green light in the air, and the LEDs blink the data values. As it happens, in the photosynthesis process plants use light at the red and blue ends of the spectrum. Green is unused and discarded, which is why most photosynthesising things are green. Temperature is measured by the middle plant, and the value is blinked out and chirped out through a tiny speaker. The third plant is being measured for its voltage level. When plants move nutrients around, this creates a small amount of flow which can be measured. The data is then blinked out and chirped out. In Aotearoa New Zealand we call this system *kihikihi* which is the Maori word for *cicada*. A range of side components are used in the installation: contemporary plastics sit along side wood, souvenirs of Fiji, an Edwardian chocolate box, household containers, recycled plastic bags, plants and electronics. The aim with this was to make a small scale integrated system that by extension unfolds out to the world outside, through the tendrils of culture, consumption and connection.



COSIMO MOLLIKA, GIUSEPPE LEGROTTAGLIE: *LEAVE || ACT*, GUERRILLA GARDENING, AR INSTALLATIONS WITH PLANTS, KORČULA, 2019 - ONGOING

AR (Augmented Reality) walk was inspired by the psychogeography of Guy Debord. The part of the project on the Mediterranean plants was developed in collaboration with Sani Sardelić, a member of the grey) (area association). Next to the plants which were put in the soil within the Old Town walls in the guerilla gardening style, there were also QR codes set in, via which the spectators could start the animations on their smartphones, designed to make people think about their own impact on the life cycle of the plants. The following plants were chosen: mint, sage, lavender, thyme, rosemary, and bougainvillea, from the local nursery garden "Anemona." Plants were donated, so in that way, a positive relationship with the local community was fostered, too.

Sounds of Time and Place

Manja Ristić

The evening soundscape of Korčula town in the early autumn sounds like the most wonderful ambient music record. With skinny drones of distant sailing boats disappearing on the horizon, over slightly closer to the skin- deep drones from the big yacht encored in the west port. Moving clouds of swallows frolicking above the roofs, slumber pulse of the evening cicadas from the pine forest gliding down the hill, filling the narrow streets, echoing in the gentle waves disappearing in the invisible corners of the old stone dock. Random jump of a big fish chasing *gavuni*,¹ kids' feet and voices bouncing off Bernardi's amphitheatre.² An occasional gust of wind activating metal flag poles. The wondrous bell clock of the St. Marco's cathedral keeping it all in time.

The memory of August is still radiating between the stone walls, as shadows of the sonic imprints of nervous trolleys, ferry ramps, and thousands of curious feet going up and down are slowly being rinsed by the interminable movement of the sea.

Sonic architecture is perhaps less obvious but certainly one of the most immersive elements that build the identity of the place, even more, if the place is environmentally and historically rich. We still tend to take sound as such for granted, a phenomenon that comes as a by-product of human and non-human activity. In western cultures, sound is something that we have hardly even started articulating as the active potential for both invigorating or harmful effects on the environment, which we are undoubtedly an undivided part of.

The actual state of the matter, and to be more accurate about the discourse – the state of the sonic matter, reveals our intransigent dependence on the presence and dynamics of the sound and space relations, not only in reflective communication with the environment but also in formative sustainability, so to say ontologically, where sound as such is acknowledged, as one of those self-regulatory traits an overall Ecosystem has to offer, in permanent maintenance of life.

And here we are, on the little island in the South Adriatic, surrounded by mesmerizing Mediterranean nature wrapped up in inconceivable layers of culture – deeply embedded in the centuries of human activity and cohabitation with the sea and its creatures. And it cannot be a matter of coincidence that exactly this place drew near so many sound researchers and adventurers.

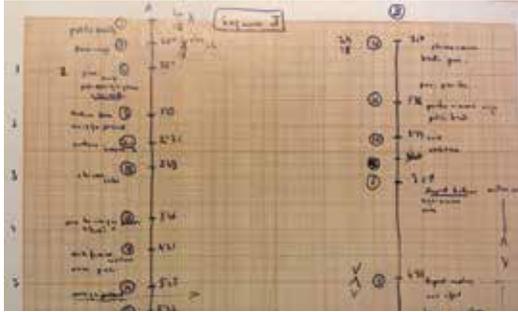
Soundscape, that magnificent starch of the space in which fractals of the past and the present collide gently, has always been a great seducer of the human mind.

I wonder what was Luc Ferarri doing just before he put microphones on the window of his room in Vela Luka that day in 1968. How long would he be sitting by the tape recorder, while it was swallowing invisible clouds of sound coming from the little bay, before deciding to go out, swim or drink *bevanda*?³ Where did he record the cicadas choruses, are those trees or bushes still there?

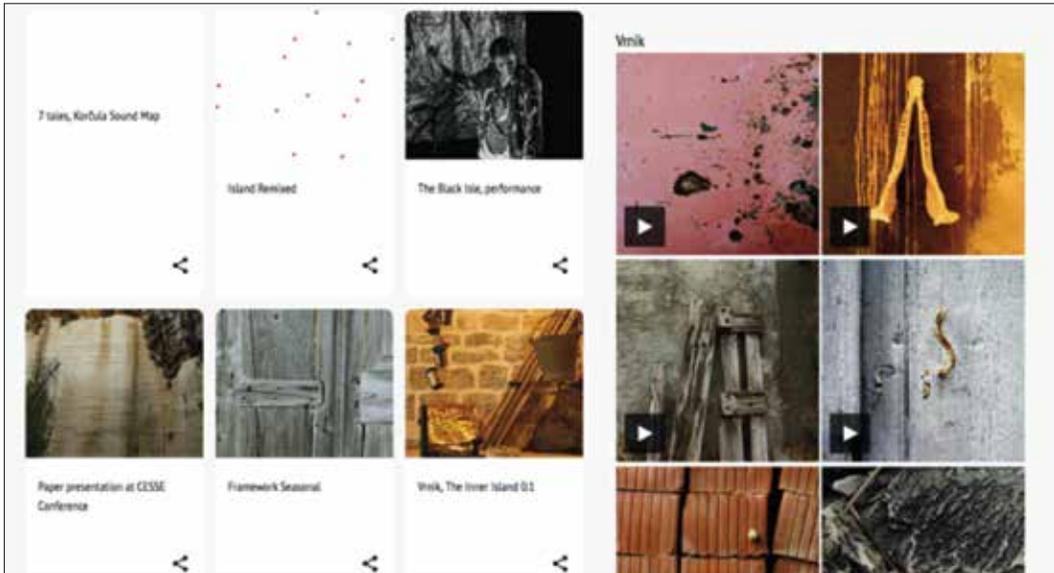
Presque rien, ou le lever du jour au bord de la mer (Almost nothing, or daybreak at the seashore) is considered a milestone in contemporary music. Based on field recording and soundscape composition the piece opened a new space for sound creators, defining the new genres and theoretical frames. But we must not fall into the trap of drawing the lines where or how or when something so to say revolutionary was contrived. Conceptualizing out of the field recordings has been present since the invention of phonograph cylinders. And Ferarri himself already worked with fields for quite some time. What truly made this “breakthrough” was the context in which the music society was prepared to consider Ferarri's compositional approach.

The paradigm shift did not happen with composing out of field recordings, it was the paradigm shift of the culture of listening, which started twisting quite some time before 1968, let alone the early practice and listening concepts of John Cage. Luc Ferarri's distinctive musical education allowed him to implement aesthetics in the way that the musicality of the recorded sound can be transformed through gentle structuring, simplified gestures, dynamics, sequence and repetition, deconstruction of the elements captured, treating the fields as an ambiance orchestration. What was the genuine gesture is what later will be recognized as the intuitive composing, structuring that emerges from the material itself and self-dispositions hidden in the sonic and narrative traits of the material. Ferarri's sharp musical mind, influenced and shaped by some of the greatest composers of the 20th century who were his mentors (Oliver Messiaen, Arthur Honegger, Edgard Varèse), was long time well prepared for attentive listening, he understood deeply the traits and textural fabric of the frequency spectrum.

Conceptualization was what we today still consider a ground-breaking compositional outcome. But knowing that both Messiaen and Honegger had been conceptualizing while composing a long time before Ferrari (in appropriating both natural and the context of human activities), and that Ferarri was very close to both Cage's and Shaffer's work, it is unlikely that he himself thought of it as ground-breaking. The real twist and the deepest value of his work are the realizations that came afterward in further experimentations and through direct interactions with and within a particular soundscape. Ferrari became aware of the potential of the memory imprint in the field recordings and elevated the act of listening as what we today refer to as performative or creative listening, in which the compositional process starts with the deeper relational merging of the creator and the environment. Further concluding in specific mentalist and perceptive unification with the close surrounding through the presence in the soundscape as a creative agent, and not solely a passive observer (not necessary through intervention but also as “only” a listener). And here we are, at the very place where Ferrari recorded *Presque rien, ou le lever du jour au bord de la mer*, on the island so full of historical tipping points. grey) (area – space



LUC FERRARI: *PRESQUE RIEN, OU LE LEVER DU JOUR AU BORD DE LA MER (ALMOST NOTHING, OR DAYBREAK AT THE SEASHORE)*, EXCERPT FROM THE SCORE, FIELD RECORDING SESSION, KORČULA ISLAND, 1968



MANJA RISTIĆ: *KORČULA SOUND MAP*, ONLINE PROJECT, 2018
55 space-time fragments are curated into seven sound tales. <https://korculasoundmap.blogspot.com>



MANJA RISTIĆ: *THE BLACK ISLE*, ALBUM, FLAG DAY RECORDING, 2019

for contemporary and media art was launched 15 years ago by established Croatian artists and curators, which brought contemporary art rethinking, interdisciplinary research, critical socio-cultural discourse, and inter-media production to the small local environment. Constantly merging research and educational formats with the artistic production of transculturality, boldly tickling the brims of art & science, emphasizing the importance of civic science, and contemporary art heritage of the locale. And the place has a lot to offer: from making sure the world acknowledges the importance of Vela Luka Meetings 1968-1972, the work of the Croatian contemporary music pioneer Silvio Foretić, then, the famous Praxis philosophy school from the 1960s and many other jewels of the ex-Yugoslavian and Croatian 20th and 21st Ct culture – persistently bringing the island to the contemporary art production map.

Considering the sound being such a crucial denominator in perceiving the actuality through the prism of arts, and in this sphere grey) (area programs brought to the island some of the most influential creators.

To name just a few, a *Sonolevitation* installation by Evelina Domnitch and Dmitry Gelfand, amazing Leah Barclay with sonic ecology milestone project *Shifting Nature*, Robertina Šebjanič with *Aquatocene* research on underwater noise pollution, a sound installation *Resonance* by Hrvoje Hiršl, a sound picture of the cosmos by collective Radioqualia; presenting experimental sound performances and hosting performers, curators and innovators such as Annick Buraud, Anamaria Pravicencu, Olga Nosova and Alexei Borisov, Silvio Foretić, Marko Paunović, analogue AV wizardry by Ivan Marušić Klif, or an interactive audio installation conceptualized around the communication of insects by Pierre Proske. Always researching through the wider frame of art, theory, and science, and bringing sound into the formative nucleus of inter-media. From sound ecology, bio-art, robotics, holographic and generative formats, to interactive audio-visual concepts, theoretical and civic activism.

The importance of the soundscape composition evolving that puts Korčula on the map of the history of sound culture is deeply nourished and taken seriously by grey) (area. There is a lot to hear in the seemingly anachronistic layers of both human and non-human activities since we can undoubtedly learn quite a lot about our contemporaneity from observing and embracing the past.

The choreography of listening and the elements of overlapping realities will always build unexpected acoustic outcomes. And in this music of the past, present and future unified in the field of an engaged thought we will continue the quest of learning about the evolution of social and cultural awareness, that is deeply dependent on our understanding of time and vibratory movement in nature – the Sound, being our formative and conceptual stronghold, and prism inexhaustibly reflecting diversities of the all-pervading nature.

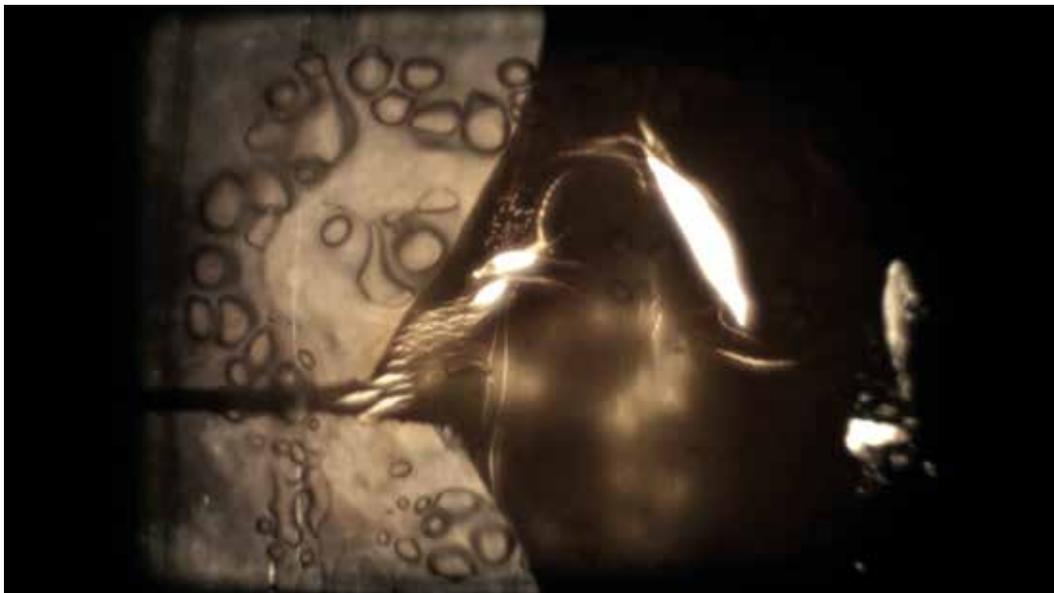
Endnotes

- 1 Small fish typical for the Adriatic, especially the Croatian side of it.
- 2 Bernardo Bernardi (1921 – 1985), a well-known Croatian architect and designer, was born in Korčula.
- 3 Red wine, slightly watered down, a common local summer drink.



ANA HUŠMAN: *ALMOST NOTHING*, FILM, 2016

Artist statement: "J.L. Nancy says that pleasure in views, fragrances and sounds has been a political question since the birth of Europe. The idea of a landscape has nothing in common with the idea of unspoiled nature. Landscapes are formed in planned processes of afforestation, controlled and planned planting influenced by economic, health and other policies documented in the systematic and taxonomic languages of the land registry. Mapping the flora of the island, recording the resistance of the vegetation to the wind, and recording the sounds of friction I document the sound signals that reflect the changes, fashions or economic conditions of a particular location. These cultivation policies return to our houses and apartments like the wind, producing a complex feedback loop between interior and exterior space."



DAVOR SANVINCENTI: *ALMOST NOTHING: SO CONTINUES THE NIGHT*, FILM, 2017

Film revolves around a light bulb like the Earth around the Sun. Light makes the film visible. In the orbit of the film tragedy and our reality, the image resists the cruelty of the experiment.



MANJA RISTIĆ, MARKO PAUNOVIĆ: *PELAGIAN VOIDS*, PERFORMANCE, IN FRONT OF THE ST. PETET CHURCH, KORČULA, 2015

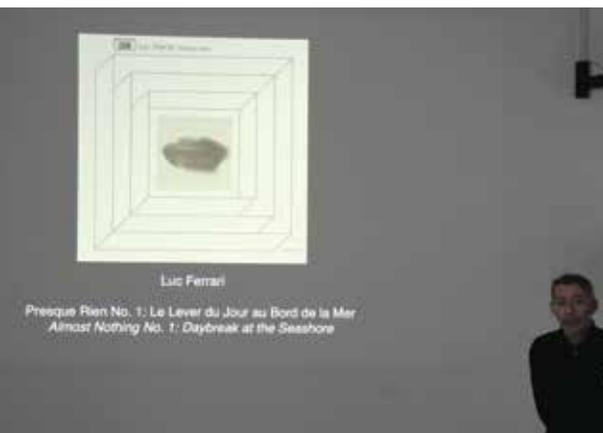


CENTRAL EUROPEAN NETWORK FOR SONIC ECOLOGIES (CENSE) MEETING, BUDAPEST, 2018.
Grey) (area is one of funding members of the CENSE network that was founded in 2018 at Budapest.



MANJA RISTIĆ, ANAMARIA PRAVICENCU: *LISTENING WITH THE SEA AND THE STONE*, VRNIK ISLAND, 2019.
GREY) (AREA / SEMI SILENT - SONIC FUTURE RESIDENCIES / WORLD LISTENING DAY 2019 / CENSE
The artists led an art tour to the Vrnik Island from the Korčula archipelago. Program included a walk through the village and a listening session on the North side of the coast. A sonic experiment was built together with the participants in the spectacular acoustics of the island's most famous ancient quarry.
This program supports the *World Listening Day 2019*.

DEA BOTICA



DARKO FRITZ: *SOUND OF THE ISLAND - LUC FERRARI AND OTHER SOUND TRANSMITTERS*, PRESENTATION, CENSE, MOHOLY-NAGY UNIVERSITY OF ART AND DESIGN, BUDAPEST, 2018



MANJA RISTIĆ: *MNEMOPOETICS AS A GENERATOR OF ARTISTIC INTERVENTION IN FIELD RECORDING PRACTICE*, PRESENTATION; *BLACK ISLE, PROCESSED FIELD RECORDINGS WITH LIVE IMPRO ON SOUND OBJECTS, VIOLIN AND A CARDBOARD BOX*, PERFORMANCE, CENSE, MUSIC CENTER, BUDAPEST, 2018



MANJA RISTIĆ, TATIANA HEUMAN: *IMPROV EXPERIMENTS ~ SOUNDS RITUALS*, PERFORMANCE, ATRIUM IN FRONT OF THE TOWN COUNCIL KORČULA, 2016



TONI MEŠTROVIĆ: *ABYSSOS 6, INSTALLATION AND THE AUTHOR, GREY* (AREA, 2009)

The new site-specific multi-channel video installation was presented, making use of projection of underwater scenes in relation with the “real” sea and its sounds. The seafront is ten meters in front of the gallery entrance. Artist statement: “The sea as a perceptual phenomenon is the subject of my artistic exploration in the video work *Abyssos*. It is an attempt to recreate the sea medially as a visual and audible entity that exists in my memory and my perception. As a point of departure I looked at the word abyssos (bottomless), which is a synonym for dark infinities and primal chaos. It was important for me to create a work, with the intention to open up the space between conscious and unconscious perception. In the video I depicted the very broad and many-sided “communication” with the sea, by utilizing my water and underwater video and sound recordings taken over the two years around the island in Croatia where I come from. The original underwater footage is combined with the images and sounds that have been manipulated through digital processing technology. Like a kind of a feedback system, “real” imagery (original video footage) is intertwined with artificial imagery (manipulated footage and 3D imagery). Underwater sound recordings containing obscure verbal transmissions – those of human voices and fragments of conversations – play an important role in this work. These transmissions were captured accidentally by a hydrophone at a location in Dalmatia three nautical miles from the presence of man. These recordings present a metaphoric view of the sea as a medium that represents communication and collective world memory. Through this idea of connectivity, the work highlights the rhythms and loops of sounds and images occurring in the natural environment.



RADIOQALIA (ADAM HYDE I HONNOR HAGER): *RADIOASTRONOMY*, AUDIO VISUAL INSTALLATION, RADIO PROGRAM, ONLINE SOUND STREAMING, GREY) (AREA, 2010; ADAM HYDE AT THE RADIO KORČULA, 2010) *Radioastronomy* is an art and science project which broadcasts sounds intercepted from space live on the internet and on the airwaves. The project is a collaboration between *radioqalia*, and radio telescopes located throughout the world. On any given occasion listeners may hear the planet Jupiter and its interaction with its moons, radiation from the Sun, activity from far-off pulsars or other astronomical phenomena. The sound installation *Radioastronomy* was resened for one week under the stars in front of the gallery space grey) (area). This project links radio as broadcast medium for sound with radio astronomy. The signals being received by radio telescopes in Hawaii, Latvia, and other locations throughout the world are converted to sound in real time and transmitted on line and on the airwaves, thereby casting into high relief the nature of the cosmos as a dynamic information site in which the planets and stars are ceaselessly generating sound. Many of the sounds emitted by these objects are fascinating from both an aesthetic and conceptual perspective.



SHANNON NOVAK: *STRING SECTION*, INTERACTIVE AUDIOVISUAL AR INSTALLATION, *PACIFIC SHORTCUTS [3]*, GREY) (AREA, 2014) *String Section* transforms a wall into an interactive musical instrument. The audience hold their own mobile device (smartphone or tablet) up to a series of geometric forms to trigger different musical notes, in this case, notes as played by a group of orchestral strings. The geometric forms also animate in real time through the screen on the mobile device using augmented reality, and there is the ability to create musical scores alone or with others using multiple devices. There are moments where the work alludes to Lucio Fontana's suggestion of another dimension beyond what is seen, the use of line through space in Anthony Caro's sculptures, and the geometrically rigid yet lively animations of Oskar Fischinger. The work presents a new musical language that has the potential to appear in nearly any location, over almost any object, and at practically any scale.



PIERRE PROSKE: *PREENCE THROUGH MOVEMENT*, PERFORMANCE, *PACIFIC SHORTCUTS [3]*, GREY) (AREA, 2014)



PIERRE PROSKE: *BRICKETS*, INTERACTIVE AUDIOVISUAL OUTDOOR INSTALLATION, *PACIFIC SHORTCUTS [3]*, KORČULA, 2014

The project is a cybernetic investigation into the dynamics of synchronisation in nature. Fireflies blink mysteriously in unison while the electrical cells in our hearts synchronise causing an electrical pulse also known as a heart beat. These small electronic devices equipped with light, sound and radio communication chatter among themselves to the mysterious dynamic of self-synchronisation. The *Brickets* are self-sustaining using solar power to drive their circuits and awaken at dusk due to their in-built light-sensors.

BRANKA CVJETIČANIN



DEA BOTICA

MARKO PAUNOVIĆ: *GLACIAL*, PERFORMANCE, TRG SV. JUSTINE, KORČULA, 2017



NEVENA JANKOVIĆ

MARKO PAUNOVIĆ: *DISAPPEARING*, PERFORMANCE / LEONARDO'S 50TH ANNIVERSARY CELEBRATION, TRG SV. JUSTINE, KORČULA, 2018

Disappearing is an ambient installation for magnet tapes and psycho-navigative electro-acoustics with video projections. Performance made use of the recordings which emerged in the electronic studio of Radio Belgrade during the workshop *Synthi 100*. It is a top-notch analog-digital synth from 1971, made in 30 pieces, which represents the central device of Radio Belgrade electronic studio, restored in 2017, after had been out of order for more than a decade. EMS *Synthi 100* contains 30 sources, 50 treatments, 60 controlling consoles, 11 gauges, as well as a digital sequencer. Composition *Disappearing* is devoted to the Dutch conceptual artist Bas Jan Ader (1942 – 1975), whose last performance was the crossing of the Atlantic ocean in a small sailing boat. Author disappeared at the occasion. Namely, in 1975 Ader embarked on what he called “a very long sailing trip.” The voyage was to be the middle part of a triptych called *In Search of the Miraculous*, a daring attempt to cross the Atlantic in a 12½ foot sailboat. He claimed it would take him 60 days to make the trip, or 90 if he chose not to use the sail. Six months after his departure, his boat was found, half-submerged off the coast of Ireland, but Bas Jan had vanished. (source: <http://www.basjanader.com>)



LEAH BARCLAY: *SHIFTING NATURE*, PERFORMANCE, *PACIFIC SHORTCUTS [3]*, GREY (AREA), 2014

DARKO FRITZ AND LEAH BARCLAY AT RADIO KORČULA, 2014

Sound Mirrors is an immersive sonic environment that responds to significant rivers across the world. Throughout 2009 to 2012, Barclay travelled through Australia, India, Korea, China, Hong Kong and Brazil capturing the sound of rivers and their surrounding communities. The resulting work is an ephemeral experience that slides through vivid landscapes and rich cultural traditions. The source materials range from hydrophone recordings of the Amazon River Dolphin in central Brazil to pilgrims chanting at dusk on the banks of the Pamba in southern India. *Sound Mirrors* explores rivers as the lifeblood of communities and underscores the value of listening in our current state of ecological uncertainty, weaving diverse cultural and natural soundscapes into a dense and unpredictable sonic environment.

Shifting Nature is a live performance based on environmental field recordings made during Barclay's *Sound Mirrors* project, and this live adaptation mixes sections from each composition in an immersive performance.





NIGEL HELYER: *SONGS FROM THE UNDERWORLD_V3*, INSTALLATION, *PACIFIC SHORTCUTS [1]*, GREY (AREA, 2014)

The work tackles the issue of death from the perspective of the myth of Orpheus and his journey into the Underworld and examines the metaphor of the power of Art and Poetry to overcome mortality. The various layers of cultural audio are modified by underground seismic data. New version of the installation is now including new visual and sound elements made during artist's residence in Korčula. The new elements include mourning songs from Dalmatia and Lyre music built in vintage radio receivers.

Artist statement: "In a Cosmos of noise and static they say it is music that calms the savage beast. It is music and voice, fused into song that civilises us. Orpheus, the mythopoetic father of song sailed with Jason's crew of the Argonauts and averted tragedy by outplaying the alluring song of the Sirens. And it was Orpheus who journeyed into the Underworld to reclaim his dead wife Euridice by charming Hades and Persephone with the song of his magical Lyre, asserting the power of love and music over death.

Again it was Orpheus who, as he regained the Upperworld, looked back at his beloved in a moment of forgetfulness, lost her forever. But then there is Maui, the Maori diety who also attempted to cheat death – but that's another story

Songs from the Underworld remixes Rilke's *Sonnets of Orpheus* with Maori song in a sound installation driven by seismic environmental data. The stringed instrument, at once Lyre, Weapon and Antennae, a parabola tuned into the world and the afterlife."

Thanks to Tonči Šain and Alma Radovanović who kindly loaned their vintage radio receivers.





**History of
Contemporaneity**

Considering that in infrastructural, demographic, and economic aspects the island of Korčula is one of the most developed islands in Croatia, as one of the causes (or consequences) of that positioning we should pinpoint its relatively well-developed industrial and contemporary art and cultural production that grew progressively in the second half of the 20th Ct and included international progressive art and political practitioners. Scientific and artistic research comprises the interdisciplinary approach by cultural anthropologists, ethnologists, curators, artists, conservationists, archivists, and other experts, as well as the local community, institutions, citizens' associations, and initiatives, all of which were presented in the series of scientific conferences, texts, public lectures and art projects.

Grey) (area points to good practices of the history of the 20th Ct and the particularities of the island of Korčula that could be taken as a model for the sustainable development of an island and beyond. The multi-annual scientific and research-based projects are:

The Cinematography of the Adriatic Islands

Industrial Heritage of the island of Korčula

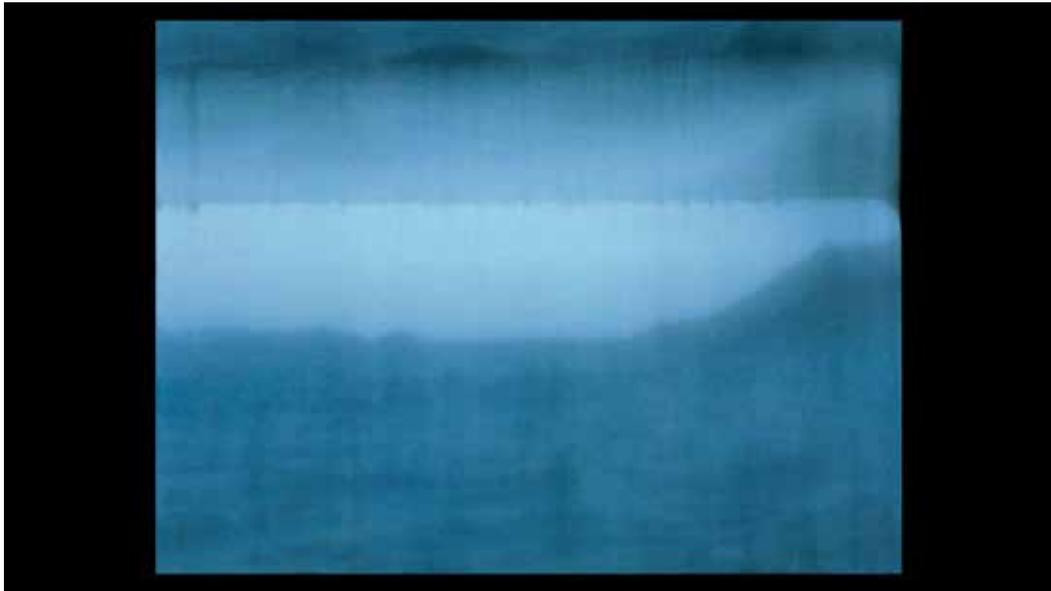
International Artists' Meetings in Vela Luka 1968 – 1972

Bernardo Bernardi

Next to separate scientific and research-based project on the history of contemporaneity on the island of Korčula, the grey) (area presented for the first time in Korčula town both the film work of Mihovil Pansini, who was born in Korčula and the work by a pioneer of contemporary music Silvio Foretić, whose family ties are strongly intertwined with Korčula town.

Grey) (area also initiated and presented the artistic practices connected to the *Korčula Summer School* of philosophy and sociology. The circle of critical thinkers around the *Korčula Summer School* and magazine *Praxis* developed a singular direction of humanist Marxism and social analysis in the context of the non-aligned Yugoslavia. Together with the *Korčula Summer School*, the magazine was the active *locus* for the exchange of critical viewpoints from East and West in the period 1963 – 1974.

This projects offers some new models for recognition and evaluating cultural and artistic heritage, focused primarily on detecting, recognizing, articulating, and re-evaluating diverse aspects of the intangible artistic and cultural heritage of the island of Korčula in the 20th Ct, progressing beyond the scope of the island.



IVAN RAMLJAK: *SHIPS STILL DON'T COME ASHORE*, 2018, FILM
 In 1955 Mihovil Pansini made the short film about the inability of the escape from an island (and from yourself) *Ships Don't Come Ashore*. 62 years later ships still do not come ashore in this tribute film made by Ramljak.

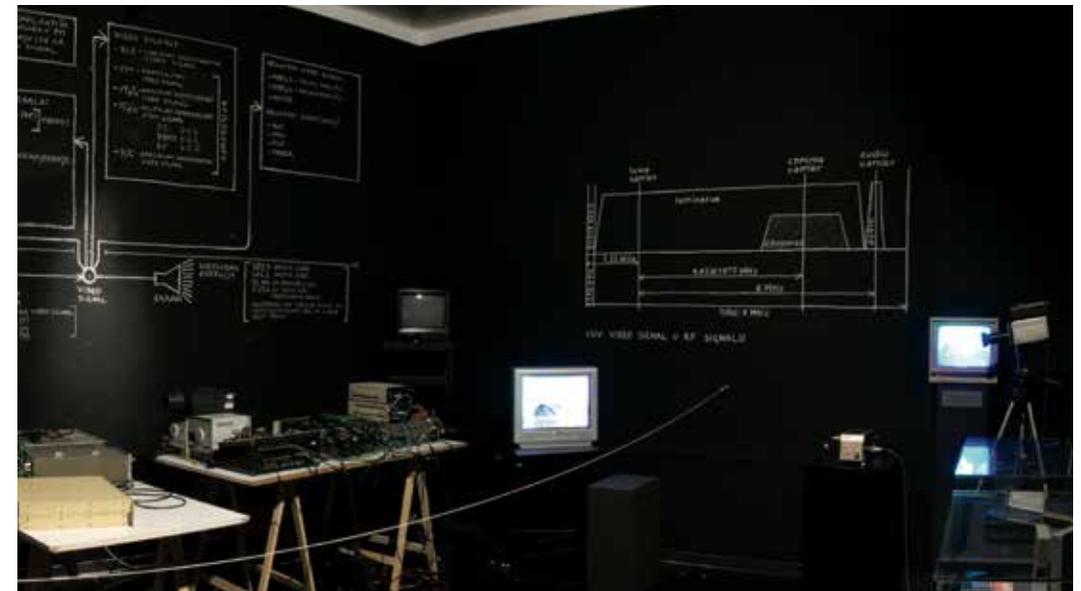


ILIJA ŠOŠKIĆ: *TAUTOLOGIES*, ARTIST TALK MODERATED BY DARKO FRITZ, OPEN AIR CINEMA, KORČULA, 2019
 Ilija Šoškić has been presenting his work in the media of performance and installation since the end of 1960s.

IVANA KRAAGIĆ

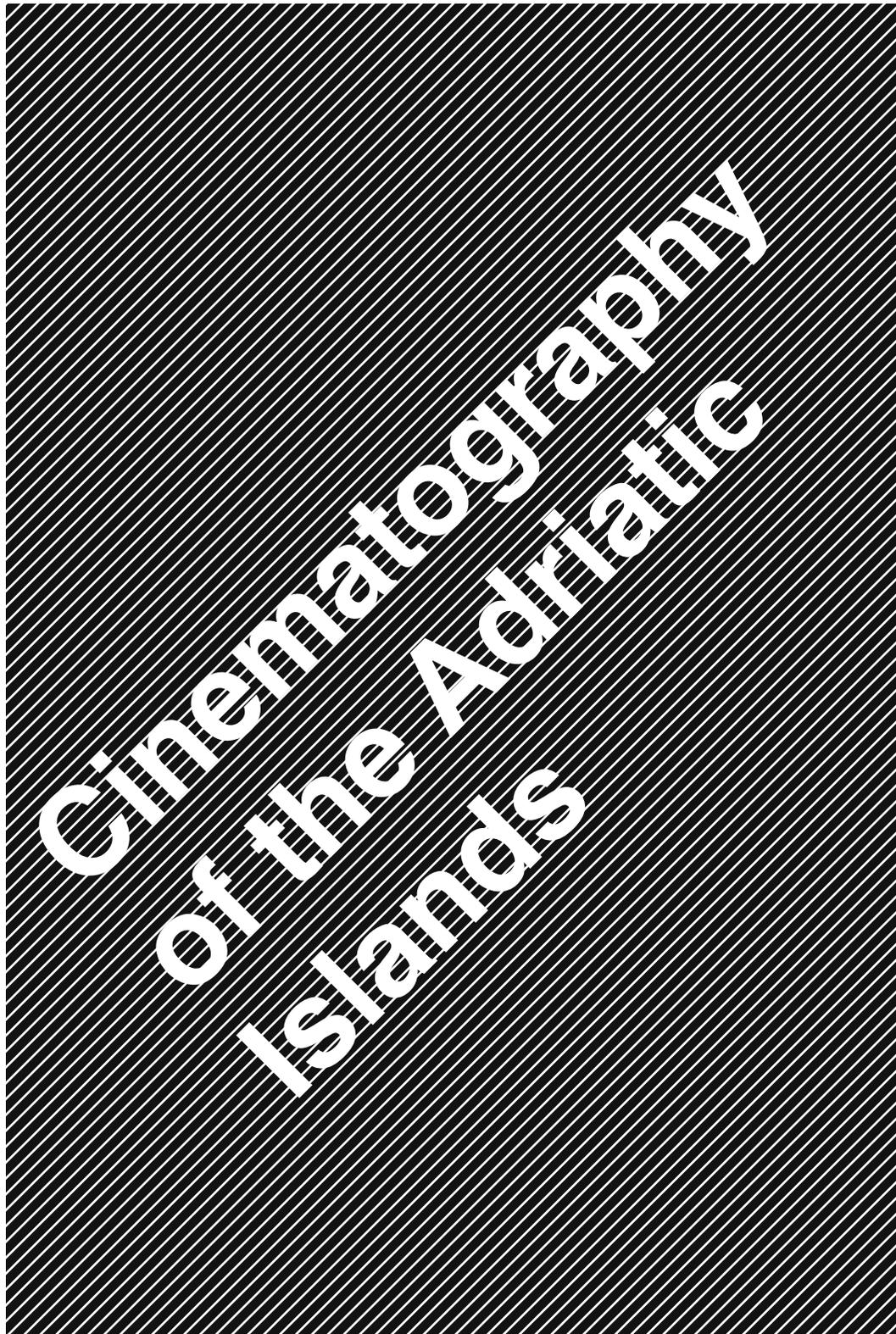


DALIBOR MARTINIS: *TV News 04. 09. 1974, 2009*, VIDEO
 On September 4, 1974 Dalibor Martinis made video *Still Life* (b/w) by shooting TV set showing TV news. 35 years later (2009) artist himself reads the news following exactly the transcript of the original program from 1974. With its technical and media characteristics, visual design, and additional info (stock market listings) video belongs to the present time, only its content comes from a time, social system and ideological framework long bygone. Martinis does not want to introduce a subjective interpretation of the past, and he calls it *Data Recovery*. The author uses this term to describe a “partial recovery of lost data from the memory without the context that before the loss used to give them a positive, informative, social or other meaning.”



BARBARA BORČIĆ: *DIVA STATION – ARCHIVING OF IMAGES AND TIME*, PRESENTATION, 2015, GREY (AREA)
 DIVA Station is a physical and web archive of video art which has been developed since 2005 at SCCA-Ljubljana with the intent to research, document, present and archive video/media art. It contains more than 1000 items of different materials. Apart from artistic works it also contains documentations, television shows about video and new media, documentation of events and individual artists. Various sources are of utter importance for research and understanding video/media art. It contributes greatly to the possibility of interpretation of art works as well as the context in which they were produced. Collecting of material for DIVA Station is based on a documentary, archival and research project on video art in Slovenia.

DEJAN HABICHT



Cinematography of the Adriatic Islands

Cinematography has a significant role because of the strength and broadness of the inclusiveness of the larger scope of the citizenry into the contemporary arts and culture. The project comprises research of the history of cinemas of the Adriatic islands throughout the 20th Ct. and mapping of all locations on which cinemas functioned permanently or temporarily, as well as insight into the programs of those cinemas. Furthermore, the research includes mapping all films that are connected to the Adriatic islands. This subject has not been systematically tackled so far, thus the long-term research of the authors of the project, next to the field and archival work has also been opened for additional comments and information via the communication platforms. The project is a differentiated narrative about landscapes and spaces of the Adriatic islands: on one side the cinemas shaped the modern urbanity, and on the other side they represented the cultural context and interpersonal relations which that urbanity motivates. Constructing the cinemas on the Adriatic islands was a strong aspect of their modernisation. Next to the cities where the cinemas already had existed, after WWII many cinemas opened in villages across the country. With the development of tourism in the 1960s, many open-air cinemas were opened, which added a new atmospheric value to the experience of seeing a movie on a big screen. In his short documentary *Islands of Forgotten Cinemas* a director and film critic Ivan Ramljak noted down the sad contemporaneity of many forgotten cinemas on the Adriatic islands. In that way, the mentioned film is not just an elegy on oblivion, but also an ode to the remembrance of the collective experience of seeing a movie in the cinema, the ode whose rhythm has been pulsing in the backbone of this project. That social need for the collective experience of seeing a movie we feel today, too. Because, without collective experiences – a society simply does not exist.

The History of Screening on the Island of Korčula

Ivan Ramljak

PUBLISHED IN *INFORMATICA MUSEOLOGICA*, NO. 47, ZAGREB, 2016, P. 143 - 150

The artistic research into the history of cinematic screening on the island of Korčula is the first phase of an interdisciplinary research project the objective of which is to map the screening facilities for films of the island of Korčula during the 20th century and at the present time. The second phase will cover research into the history of shooting films on and related to the island. The research was also carried out as part of preparations for the shooting of a documentary film, *Kino otok (Islands of Forgotten Cinemas)*, directed by Ivan Ramljak, 2016), which takes up the history of film screenings on the Croatian islands and the attitude of people to cinematography and the art of the film. The core of research carried out in 2014 consisted of talks with some fifty witnesses of that time, shot in the field. The research material has been mostly constructed from their memories, and a few published texts about particular film themes concerning Žrnovo, Vela Luka and Blato; all the locations at which cinemas worked either temporarily or over a longer period on the island have been mapped, a chronology of their working has been established, and many personal reminiscences have been collected giving an insight into the social importance, development and decay of the culture of the cinema in this area.

In Vela Luka, for instance, the first cinema on the island, named after Nikola Tesla, was opened in 1909 – it was the fifth to be opened in the whole of Dalmatia. In the 1930s there were four active cinemas, owned by private persons or the church, and in the 1950s there were ten cinemas owned by cooperatives and culture centres. Today there is just one cinema, in the city of Korčula. The address will feature the facts explored, parts of the photographic documentation and the attitude of the population to cinematography and the art of the film during the 20th century.

Vela Luka

The history of Vela Luka cinema theatres is very extensive and dates back to 1909 (some sources say 1911). The cinema theatre in Vela Luka opened after Split, Rijeka, Zadar and Dubrovnik was the fifth cinema theatre in the whole of Dalmatia. Its name, *Nikola Tesla* was one of the earliest echoes of the glory of that scientist in the South Slavic region. This information may be interesting because at the time there were cinemas in the Austro-Hungarian empire mainly named after Tesla's competitor – Thomas Edison. Cinema *Nikola Tesla* was started by a merchant Kuzma Padovan Kolega, a wine broker Anthony Mirošević Delija and Rudolf Naglič from the city of Rijeka. It was situated in the so-called *Kunjašić building* on the waterfront (where today hotel *Korkyra* is), next to the former *Hotel Jagoda*. Silent films were screened with the 35 mm Pathé Frères projectors and accompanied by live piano music. At some point piano became semi-mechanic, i.e. it could produce a melody without a human player. The projector was driven by the engine of the Benz brand. Some of the films screened at that time were the documentary *From the Balkan War* and *Over the Simplon*, as well as the feature film *Saint Paul* (about life and passion of the eponymous saint), *Head for the Head* (the love story of a gardener and a duchess in revolutionary France) and *The Horror of Sin* (about romance novels as a source of sin and life destruction). Many comedies were shown, especially those with Tontolini as the main character, played by the Italian-French actor Guillaume Ferdinand. Cinema *Nikola Tesla* remained functional until the beginning of World War I, then the screening activities were resumed in 1921 and continued intermittently until 1935 (some sources say 1938). At that time projectionists were Ivan Mirošević called Žuvan, son of one of the owners of the cinema, and later Josip Tabain (called Sokol), while projections took place on Saturdays and Sundays, in the afternoon and at night.

In 1938 another Vela Luka's cinema theatre opened, also called *Nikola Tesla*, but at a different location in a modest house of Vojislav Vlašić, right next to the primary school building. It was managed by Drago Lovričević and Jerko Mikulandra, who bought the equipment from the old cinema. They took over and employed the projectionist Josip Tabain Sokol, but their plans were disrupted by Hitler's attack on Poland, and the theatre lost its license to operate in late 1939.

The third cinema theatre in Vela Luka started with the projections in 1950 in *Cooperative house* (later *House of Culture*). The initiator of the action was an agricultural cooperative. Cinema had a continuous program until the end of the 1980s, and sometimes there were organized projections outdoors as well, in the courtyard of today's kindergarten. Most of the time the projectionist was Mladen Tabain, son of Josip Sokol. In October 1992, the screening activities in the *House of Culture* were relaunched by Tonči Surjan, who a few years later, in the winters of 1995 and 1996, organized screenings in other places on the island of Korčula: Blato, Čara, Korčula and Lumbarda. While the cinema theatres were closing all around Croatia one enthusiast managed to rebuild almost the whole cinema network on the island. Unfortunately due to financial reasons, it did not last long, but the cinema in Vela Luka in the *House of Culture* had a regular program until 2007. At that time the most popular films on the island were *Titanic* (directed by James Cameron, 1997) and *How the War Started on My Island* (directed by Vinko Brešan, 1996). Parallely, Tonči Surjan organized projections in the open air cinema in Korčula city from 2000 to 2009.

Blato

The first cinema in Blato was launched in 1921 in a private house of Marko Petković at Zlinje and it was called *Belgrade*. The owner of the house bought a projector in Trieste and bought about twenty silent films from Italy. He also exchanged films with the



KORČULA, VELA LUKA, LOCATION OF THE *NIKOLA TESLA* CINEMA, 1909 - 1935, SITUATION 2014



KORČULA, VELA LUKA, 3RD CINEMA, CENTRE FOR CULTURE, 1950 - 2007, SITUATION 2014



KORČULA, BLATO, *MORKAN* OPEN AIR CINEMA, 1948 - 1954, SITUATION 2014

owners of other cinemas on the Croatian and the Italian coast. Films were subtitled in the Italian language, so a student of pharmacology Ivo Andrić Malandrin performed live translating. As he was not an expert in the Italian language, he often improvised and invented plot. Screenings were held on Saturdays and Sundays (two screenings each day). The cinema theatre had about 200 seats. Some of the films were accompanied by music and a mechanical piano. At the time of Lent, only religious films were shown, and during the screening of one of them, about the life of Francis of Assisi, the fire caught the filmstrip, and the owner of the cinema barely saved his life. Then Marko Petković buried all the movies in a tin box in the ground, where they, of course, rotted. However, in 1935 he bought a new projector and continued running the cinema. One of the films was *Ramona* (directed by Henry King, 1936), the first sound film shown in Blato. Nearby the cinema Petković opened a small store where the visitors could buy sweets to enjoy with projections. Although the stories are contradictory it seems that the cinema functioned also during the fascist Italian occupation, until the arrival of the partisans when Petković was prohibited to work and his cinema was taken away from him.

In the 1930s in Blato the films were screened in the *Health Center*. Those were the educational films made by the prominent School of Public Health from Zagreb, such as those about diphtheria (*Help at a Good Time*) and tuberculosis (*Beware of Rose and Saliva from the Mouth of Another*). Another official cinema in Blato opened in 1946 on the premises of the gymnasium society called *Croatian Falcon*. One of the first films on the program was a Russian sci-fi spectacle *Stone Flower* (directed by Alexander Ptushko, 1946), the first Soviet film in colour. Cinema functioned only until 1948 when a new, third cinema theatre was opened. The cinema *Morkan* was named after the nearby locality where the partisans were hiding during the war. It worked until 1954. At the same time in Blato, an open air cinema was active as well. According to testimonies, the film *Gone With the Wind* (directed by Victor Fleming, 1939) was shown, a film whose four hours duration were not easy to endure while sitting on a wooden bench. In those years, movies were occasionally screened in the west wing of the *Pioneers' house* (today's High School Blato), where there was a hall in which theatrical performances took place as well, so it is possible that at the turn of the 1940s to 1950s in Blato there were even three cinemas which operated simultaneously. Film activities from 1954 onwards moved to a newly built *House of Culture* in which for the next ten years screenings used to take place every day except Fridays. By the mid-1980s the screenings were organized only occasionally.

Smokvica

Film screenings in the *Cooperative house* (later *House of Culture*) in Smokvica became operational in 1956. Peasants' working cooperative *Jerko Tomasić*, a leading local winery purchased a 35mm projector. Projections used to take place on Thursdays and Sundays. The program started with a history drama *Lucrezia Borgia* (directed by Christian-Jaque, 1953) and the children's film *Miracle Beans*. Cinema had as many as 420 seats, made by the carpenter's cooperative in Blato. Witnesses claim that during the first ten years almost all screenings were sold out. Films for adults used to be shown on Thursdays so the projections began at 20 h and 22 h, and Sundays shows for children started at 17 h. Before every projection, a school administrator read out loudly the plot in front of the audience and indicated whether the film was for juvenile eyes. Projectionists were Daroslav Tomašić, Ante Baničević and Zdravko Salečić. Cinema theatre was continuously operated until 1985. In the mid-1990s Tonči Surjan tried to renew the screening activities (see under the chapter about Vela Luka), but this was not possible due to the dilapidated floor in the cinema theatre.



KORČULA, SMOKVICA, CINEMA, 1956 - 1985, SITUATION 2014



KORČULA, ČARA, COOPERATIVE CENTRE, CINEMA, 1953 - MID 1990'S, SITUATION 2014



KORČULA, PUPNAT, CINEMA, 1930'S, SITUATION 2014

Čara

Cinema theatre started in 1953 thanks to the 16 mm projector which was bought by an immigrant to New Zealand, Ljubo Laus, who was known as well for the donation of a saxophone to the people of his birthplace. Screenings took place in the *Cooperative home* on Wednesdays and Saturdays and very often this improvised cinema theatre with 155 seats was filled. After a while, a 35 mm Iskra projector was bought and brought from Pakrac to Korčula. Unlike most similar devices on Korčula which used electrodes, this one used the light emitted by lamps, which often burned out, so the projections were interrupted, and the audience had to wait for the projector lamp to cool to be replaced by another lamp. Most of the time, a projectionist was Spaso Krajancic, and it was custom to screen the popular newsreel before the movies, a kind of forerunner of TV news. Some of the most popular films in Čara were so-called *westerns* e.g. *Canyon Crossroads* (directed by Alfred L. Werker, 1956) and the musical *The Sound of Music* (directed by Robert Wise, 1965), and continuous program in the theatre lasted until the end of the eighties. The cinema was briefly renovated in the mid-1990s (see under the chapter about Vela Luka), and the last movie ever shown in Čara was the *Legends of the Fall* (directed by Edward Zwick, 1994).

Pupnat

In June 1930 the cinema theatre opened in Pupnat as well, in the building of the parish office. The initiative was launched by a local priest, Božo Bačić, and the first film ever screened in Pupnat was *Life of Christ* and the audience reaction was "that film was so nice that many cried". Films were screened with a small, home 9.5 mm projector model Pathé Baby. The image size was 1,5 by 1 meter. The program took place only for a few years, and only movies with religious content were shown. Never after that, there were regular cinema programs in Pupnat, but it is recorded that often one-day "roaming" cinema apparatuses came from Čara and Žrnovo during the 60s and 70s. These projections were held in the *House of Culture*. In the same period, Zdravko Dužević Caka used to come to the village from nearby Orebić. He used to bring his equipment and with the 16 mm projector played mostly his movies which had been filmed during his frequent travels. The occasional guest at Pupnat was also Don Albert Novak, with a small projector that was moved by turning the pedals of the bicycle.

Žrnovo

It is well known that the first cinema in Žrnovo was in the hall on the first floor of a private house of Pavle Pavlović Pavuleto in the small village Postrana. It became operational in 1946, while a 16 mm projector was bought with the immigrants' money. Projectionists were brothers Ivo and Tino Šegedin, and cinema was popularly called Čelinja, after a nearby location where during WWII the partisans were hiding. Except as the cinema theatre, the hall functioned as a place where theatrical performances took place, as well as wedding ceremonies, lectures, etc., even before 1946. Since there were no seats in the hall, visitors brought the chairs from their own homes. Some of the films which were screened: Russian war film *No Greater Love* (directed by Fridrikh Ermler, 1943), and local hits *Slavica* (directed by Vjekoslav Afrić, 1947) and *Uncle Žvane* (directed by Vjekoslav Afrić, 1949). There is a humorous text about the cinema *Impact of Mikota Sablašćine on the seventh art*, by Ante I. Curać, but some anecdotes mentioned in it are refuted by the witnesses of the time. Cinema theatre worked until the beginning of the 1960s, and then closed, while the hall has almost kept its original form. Recently, it has been refurbished by Pavlović's grandson Paval Pavlović.



KORČULA, ŽRNOVO, CINEMA 1946 - 1960's, SITUATION 2014



KORČULA, KORČULA, PROGRES (CENTRAL) CINEMA 1926 - 1928



KORČULA, LUMBARDA, CINEMA 1955 - 1980's, SITUATION 2014

The second cinema theatre in the Žrnovo was in the *House of Culture*, which opened in 1962. The first movie shown was *The Old Man and the Sea* (directed by John Sturges, 1958), a copy of which was illegally borrowed from Korčula. 35 mm projector was also bought with the immigrants' money. Screenings were held on Saturdays and Sundays, until 1969. Among films screened during this period one of the most popular series was *Winnnetou*, as well, already forgotten, disaster movie by Sergio Leone *The Last Days of Pompeii* (1959). After a ten year interruption, the program was renewed at the end of the 1970s. Among other films on the program were, then popular erotic movies such as *The Fruit is Ripe* (directed by Sigi Rothemund, 1977) and *Emannuelle* (directed by Just Jaeckin, 1974). The projections were regularly held until the mid-1980s. Screening activities in Žrnovo finally ceased in 2002 after the projector had been destroyed by fire.

Korčula

The first cinema in the town of Korčula was opened in 1926 in an improvised tent on the western waterfront. Soon it moved to a nearby renovated former warehouse from the First World War. It was managed by a Russian emigrant, a photographer Nikola Losjakov. It was called *Napredak* (meaning *Progress*, although some sources claim the name was *Central*), and the films were projected thanks to the projector Pathé France. The Red Cross also organized projections at the cinema, and one of those, on New Year's Eve of 1929, was suddenly interrupted by a fire in the engine that powered the projector, which was located in a nearby tower Barbarigo.

A year later *Falconry Society* in Korčula met a decision on the regulation of the cinema in their hall and started to inquire about purchasing the necessary equipment. At the beginning of 1932, the first screening was held, *The Cossacks* (directed by George W. Hill, 1928). Cinema was led by the wife of the aforementioned Losjakov, with the help of her son. In May of that year, Korčula Franciscans spread the rumour that in *Falconry Society* projection of a romantic film took place on Good Friday, which caused a stir in the city, but it turned out to be false. Cinema in *Falconry Society* existed until the fascist occupation, but also during the occupation time since the Italians were very aware of the power of film propaganda. Not even the arrival of the partisans broke the activity of the cinema theatre in *Falconry Society* which continued until the early 1950s. Witnesses say that the screenings required the presence of firefighters who prevented any attempt at lighting a cigarette, for fear of fire. At that time, due to an inflammable film strip, often "a hole appeared on the screen", which expanded rapidly because the film was set on fire in the projector itself.

On December 26, 1953, a *Cultural Centre* was inaugurated in Korčula and as a part of it, the third indoor cinema theatre in the city. It was managed by the family Lozica - Nikša was a director of the cinema and actually of the whole *Cultural Centre*, Kruno was a bouncer, his wife Julia used to sell the tickets, and brother Aco worked as a projectionist, assisted by Anđelko Dužević. From this period a communal policeman Laza Bošković is remembered for the fact that he sometimes let the youngsters from poorer families who could not afford the ticket to enter the cinema. Projections were, with short breaks, held until 2013 when *Cultural Centre* became the first island cinema theatre in Croatia equipped with digital equipment (DCP).

Popular movies made before WWII that are still remembered among cinephiles are *Battleship Potemkin* (directed by Sergei Eisenstein, 1925), *The Lady of the Camellias* (it is questionable which version was installed) and *Robin Hood* (directed by Michael Curtiz, 1938), and of later screenings *Man with a gun* (probably directed by Richard Wilson, 1955) and *Kamasutra - Vollendung der Liebe* (directed by Kobi Jaeger, 1969).

The first open air cinema opened in 1950 on the site of the old Losjakovs *Progress*, on the western waterfront, with a projection of *The Battle of Stalingrad* (directed by Vladimir Petrov, 1950). Cinema functioned for a few years only. Another open air cinema in Korčula opened in 1956 in the area of Falconry Society gymnasium ranges, along the southern side of the Old City. Projections were held there until 2011, with occasional breaks. Since then, space was used for Moreška performances, *Marco Polo Fest* and *Korkyra Jazz Festival*.

Lumbarda

Cinema theatre performances began regularly in 1955 after the construction of the *Cooperative House*, which later would become the *House of Culture*. The projectionist was Ivica Magdalenić, soon replaced by Lenko Žuvela. Films were screened on Saturdays and Sundays, and the inhabitants of Lumbarda were informed about the cinema program over the public sound system whereby the speakers were installed in the most of small nearby villages. Cinema screenings in the *House of Culture* were especially popular with Lumbarda youth who entered into it over the roof without paying for a ticket. Popular movies on the program of the Lumbarda theatres were *The Ninth Circle* (directed by Franc Štiglic, 1960), *H-8* (directed by Nikola Tanhofer, 1958), and local hit film *Slavica*, but also many westerns like e.g. *Shane* (directed by George Stevens, 1953) and *Bad Day at Black Rock* (directed by John Sturges, 1955). Cinema, with its regular program, worked until the early 1980s, and then, after a few years of *intermezzo*, moved into a new building popularly called the *Levant*. There it functioned continuously from the mid to late 1980s. The screenings were later organized only in the winters of 1995 and 1996 (see under the chapter about Vela Luka), but even today in the projection booth of the ex-cinema you can find the Iskra 35 mm projectors.

Račišće

Cinema *Mornar* (meaning *Sailor*) at the former *House of Culture* continuously operated from 1963 to 1973. Then the decision was made to renovate the *House of Culture*, and the cinema theatre was reconstructed, so the screenings activities were interrupted. Today on that site is the hotel Mediterranean, with an associated café. The first movie ever shown in the cinema theatre *Sailor* was *The Ninth Circle* (directed by Franc Štiglic, 1960), and among the popular films were the Indian drama *Mother India* (directed by Mehboob Khan, 1957), as well as a French adventurous *Night Knight* (originally *Le Bossu*, directed by André Hunebelle, 1959). Projectionists were Andrija Gugić – Boško and Ivan Botica Pelin. Some residents of Račišće remember as well an open air cinema on the square outside the shop.

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Cinema Theatres on the Adriatic Islands

Darko Fritz, Ivan Ramljak

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ISLAND	TOWN	TYPE	NAME / LOCATION	ACTIVITY AND PRESENT STATUS
BRAČ	BOL	OPEN AIR		ACTIVE, MANAGED BY KINO MEDITERAN, DIGITALIZED IN 2015
BRAČ	BOL	BUILDING		ACTIVE, MANAGED BY KINO MEDITERAN, DIGITALIZED IN 2015
BRAČ	MILNA	BUILDING		RESTITUTED BY THE CATHOLIC CHURCH, IN DECAY, ACTIVE ONCE A YEAR FOR CHRISTMAS HOLIDAYS
BRAČ	NEREŽIŠĆA	BUILDING		ACTIVE FROM THE 1980S TO 2005
BRAČ	POSTIRA	OPEN AIR	NO TRACES, THE HOTEL "LIPA" AT THE MOMENT	DOES NOT EXIST ANYMORE
BRAČ	POSTIRA	BUILDING	NO TRACES, THE HOTEL "LIPA" AT THE MOMENT	DOES NOT EXIST ANYMORE
BRAČ	PUČIŠĆA	BUILDING		ACTIVE, OCCASIONAL VISITING PROJECTIONS BY KINO MEDITERAN
BRAČ	SELCA	BUILDING		ACTIVE, OCCASIONAL VISITING PROJECTIONS BY KINO MEDITERAN
BRAČ	SUPETAR	OPEN AIR	OPEN AIR CINEMA SUPETAR	SINCE 1963, OPEN AIR, ACTIVE, MANAGED BY KINO MEDITERAN, DIGITALIZED IN 2017
BRAČ	SUPETAR	BUILDING		SINCE 1963, OPEN AIR, ACTIVE, MANAGED BY KINO MEDITERAN, DIGITALIZED IN 2017
BRAČ	SUTIVAN	OPEN AIR		ACTIVE, OCCASIONAL VISITING PROJECTIONS BY KINO MEDITERAN
BRAČ	SUTIVAN	BUILDING	NO TRACES, THE TOURIST BORD BUILDING AT THE MOMENT	DOES NOT EXIST ANYMORE
BRAČ	PRAŽNICA	NO DATA		DOES NOT EXIST ANYMORE
CRES	CRES	OPEN AIR		ACTIVE



BOL, BRAČ, OPEN AIR CINEMA, 2017



CRES, CRES, OPEN AIR CINEMA, 2014



GOLI OTOK, CINEMA 1950's - 1980's, SITUATION 2016

ISLAND	TOWN	TYPE	NAME / LOCATION	ACTIVITY AND PRESENT STATUS
CRES	CRES	BUILDING		NOT ACTIVE
DUGI OTOK	SALI	BUILDING		IN DECAY
GOLI OTOK	GOLI OTOK	BUILDING	PRISON	IN DECAY
GOLI OTOK	GOLI OTOK	BUILDING	NEAR THE HARBOUR	NEWER, SOMETIMES ACTIVE
HVAR	BOGOMOLJE	BUILDING	CENTRE FOR CULTURE	NOT ACTIVE
HVAR	HVAR	OPEN AIR	BELVEDERE, ARSENAL	PROBABLY ACTIVE 1931/2 - 1940
HVAR	HVAR	BUILDING	TOWN LOGGIA, "RED SALON"	ACTIVE IN 1947 - 1955/56
HVAR	HVAR	BUILDING	MADEIRA, ARSENAL, THE GROUND FLOOR	ACTIVE IN 1955/56 - 1993
HVAR	HVAR	OPEN AIR	MADEIRA / VENERANDA CLUB	ACTIVE IN SUMMER 1953 - 1990, 1996 - 2003, ACTIVE AT THE MOMENT, MANAGED BY KINO MEDITERAN, DIGITALIZED IN 2016
HVAR	HVAR	BUILDING	VENERANDA, CHURCH AND THE ST VENERANDA HOSPICE	IN WINTER, 1996 - 2003, ACTIVE, SINCE 2012 MANAGED BY KINO MEDITERAN, DIGITALIZED IN 2016
HVAR	JELSA	OPEN AIR	COURT OF DUBKOVIĆ, BEHIND THE "EX DEPOZIT" BUILDING, TODAY HARBOUR'S MASTER OFFICE	IN BUILDING BEFORE 1964
HVAR	JELSA	BUILDING	MUNICIPAL CENTRE, CEREMONIAL HALL	ACTIVE IN 1950 - 2003, ACTIVE AT THE MOMENT, MANAGED BY KINO MEDITERAN, EQUIPPED IN 2016
HVAR	JELSA	OPEN AIR	RIVA BB	ACTIVE FROM JULY 21, 1964 - 1991, AND AGAIN IN 2010, ACTIVE AT THE MOMENT, MANAGED BY KINO MEDITERAN, EQUIPPED IN 2016
HVAR	MILNA	NO DATA	NO DATA	NO DATA
HVAR	STARI GRAD	BUILDING	OWNED BY PETAR RULJANČIĆ, STARI MLIN, FAROS HALL, PETAR SCUTTERI ST 5	ACTIVE PROBABLY FROM 1909 (OR 1910/11) TO PROBABLY 1941
HVAR	STARI GRAD	BUILDING	STARI GRAD, CROATIAN CENTRE, READING ROOM	ACTIVE FROM THE 1950S TO THE END OF 1960S
HVAR	STARI GRAD	OPEN AIR	STARI GRAD, NOVO RIVA ST 5P	ACTIVE SINCE THE 1950S, ACTIVE AT THE MOMENT, MANAGED BY KINO MEDITERAN, DIGITALIZED IN 2018
HVAR	STARI GRAD	BUILDING	STARI GRAD, THE MEMORIAL HOUSE "IVAN LUČIĆ LAVČEVIĆ", NOVO RIVA ST 4P	ACTIVE FROM 1969 TO THE 1990S, ACTIVE AT THE MOMENT, MANAGED BY KINO MEDITERAN, DIGITALIZED IN 2018
HVAR	VRBANJ	BUILDING	CENTRE FOR CULTURE "MATIJA IVANIĆ" ("COOPERATIVE CENTRE")	ACTIVE FROM 1958 - 1993, ONE PROJECTION ON WEDNESDAYS AND PROJECTIONS AT WEEKENDS
IŽ	VELI IŽ	NO DATA		ACTIVE IN 1941 - 1943
KORČULA	BLATO	BUILDING	BEOGRAD, PRIVATE HOUSE OF THE PETKOVIĆ FAMILY AT ZLINJE	ACTIVE IN 1921 - 1941
KORČULA	BLATO	BUILDING	NO DATA / GYMNASIUM	OPENED IN 1946
KORČULA	BLATO	BUILDING	MORKAN	ACTIVE IN 1948 - 1954
KORČULA	BLATO	BUILDING	CENTRE FOR CULTURE	ACTIVE AS THE CINEMA FROM 1954 TO THE MID 1980S, REFURBISHED AND USED SPACE, BUT NOT AS THE CINEMA
KORČULA	ČARA	BUILDING	C	ACTIVE FROM 1953 TO THE END OF THE 1980S, AGAIN IN THE MID 1990S, REFURBISHED AND USED SPACE, BUT NOT AS THE CINEMA
KORČULA	KORČULA	BUILDING	PROGRES (CENTRAL), WESTERN PIER	ACTIVE IN 1926 -1928
KORČULA	KORČULA	BUILDING	GYMNASIUM	ACTIVE IN 1932 TO THE EARLY 1950S
KORČULA	KORČULA	BUILDING	CENTRE FOR CULTURE	OPEN AIR, SINCE 1953



HVAR, HVAR, BELVEDERE, OPEN AIR CINEMA, 1932 - 1940'S



HVAR, HVAR, GRADSKA LOĐA, "RED SALON" CINEMA, 1947 - 1956, SITUATION 2017



HVAR, HVAR, VENERANDA, OPEN AIR CINEMA, 1953 - 1990, 1996 - 2003, SINCE 2016, SITUATION 1953

PROSPER MARAČIĆ PRIVATE ARCHIVE

ISLAND	TOWN	TYPE	NAME / LOCATION	ACTIVITY AND PRESENT STATUS
KORČULA	KORČULA	OPEN AIR	AT THE LOCATION OF THE OLD CINEMA "PROGRES", WESTERN PIER	ACTIVE ONLY FOR A FEW YEARS IN THE 1950S
KORČULA	KORČULA	OPEN AIR	AT THE LOCATION OF THE GYMNASIUM, NEXT TO THE SOUTHERN SIDE OF THE OLD CITY WALLS	ACTIVE IN 1956 - 2011. SINCE 2015 PROJECTION TWICE A WEEK IN SUMMER, VISITING PROJECTIONS BY KINO MEDITERAN
KORČULA	LUMBARDA	BUILDING	COOPERATIVE CENTRE (CENTRE FOR CULTURE)	ACTIVE FROM 1955 TO THE EARLY 1980S
KORČULA	LUMBARDA	BUILDING	SHOPPING CENTRE COMMONLY KNOWN AS LEVANT	ACTIVE FROM APPROXIMATELY 1982 TO APPROXIMATELY 1988
KORČULA	PUPNAT	BUILDING	PARISH OFFICE BUILDING	ACTIVE IN THE 1930S
KORČULA	PUPNAT	BUILDING	CENTRE FOR CULTURE	ACTIVE IN THE 1960S AND 70S
KORČULA	RAČIŠĆE	BUILDING	MORNAR / CENTRE FOR CULTURE	ACTIVE IN 1963 - 1973
KORČULA	RAČIŠĆE	OPEN AIR	SQUARE IN FRONT OF THE LOCAL STORE	NO DATA
KORČULA	SMOKVICA	BUILDING	COOPERATIVE CENTRE (CENTRE FOR CULTURE)	ACTIVE IN 1956, IN DECAY, TODAY SERVING AS A GYM FOR THE NEARBY LOCAL GRAMMAR SCHOOL
KORČULA	VELA LUKA	BUILDING	NIKOLA TESLA, KUNJAŠIĆ BUILDING (THE HOTEL "KORKYRA")	OPEN AIR, OPENED IN 1909 (OR 1911). ACTIVE AS THE CINEMA UNTIL 1914, AND AGAIN FROM 1921 TO 1935 (OR 1938)
KORČULA	VELA LUKA	BUILDING	NIKOLA TESLA, SPACE OF THE HOUSE BY VOJISLAV VLAŠIĆ, NEXT TO THE LOCAL GRAMMAR SCHOOL OŠ (SCHOOL GARDEN)	1938 - 1939
KORČULA	VELA LUKA	BUILDING	COOPERATIVE CENTRE	ACTIVE FROM 1950 TO 2007, TODAY IN DECAY, USED FOR AMATEUR THEATRE
KORČULA	VELA LUKA	OPEN AIR	LOCAL SCHOOL YARD	NO DATA
KRK	BAŠKA	BUILDING	CENTRE FOR CULTURE	USED AS A GYM FOR THE LOCAL SCHOOL, PROJECTIONS ROOM ADAPTED FOR REHEARSALS OF ROCK BANDS
KRK	DOBRIJN	BUILDING	CENTRE FOR CULTURE	REFURBISHED, ACTIVE SPACE, BUT NOT AS THE CINEMA
KRK	KRK	BUILDING	MAHNIĆ'S HOUSE	RESTITUTED BY THE CATHOLIC CHURCH IN THE BEGINNING OF THE 1990S, IN DECAY
KRK	KRK	OPEN AIR	NO DATA	ACTIVE FOR A VERY SHORT TIME DUE TO THE WIND THAT DISABLED PROJECTIONS
KRK	PUNAT	BUILDING	INSIDE OF THE "FRANKOPAN" HOTEL	NO DATA
KRK	PUNAT	BUILDING	NO DATA	RESTITUTED BY THE CATHOLIC CHURCH IN THE BEGINNING OF THE 1990S, IN DECAY
KRK	MALINSKA	BUILDING	NO DATA	NO DATA
KRK	OMIŠALJ	BUILDING	NO DATA	NO DATA
KRK	VRBNIK	BUILDING	CENTRE FOR CULTURE	REFURBISHED, ACTIVE SPACE, BUT NOT AS THE CINEMA
LASTOVO	LASTOVO	BUILDING	GARDEN DOLAC	REFURBISHED, MANAGED BY KINO MEDITERAN, EQUIPPED IN 2016, PROJECTIONS THREE TIMES A WEEK IN SUMMER
LASTOVO	UBLI	OPEN AIR	NO DATA	BUILT IN THE 1930S, DURING THE ITALIAN OCCUPATION, IN REFURBISHING, MANAGED BY KINO MEDITERAN
LASTOVO	UBLI	BUILDING	IN THE FERRY HARBOUR	IN DECAY, USED AS A STORAGE FOR A NEARBY CAFE
LOŠINJ	MALI LOŠINJ	BUILDING	VLADIMIR NAZOR, VLADIMIRA GORTANA 35	1946 - 2012, REFURBISHED 2015, ACTIVE
LOŠINJ	MALI LOŠINJ	OPEN AIR	VLADIMIR NAZOR, DEL CONTE GIOVANNI 13	REFURBISHED, ACTIVE



HVAR, JELSA, (FIRST) OPEN AIR CINEMA, DUBOKOVIĆA DVORI, SITUATION 2017



HVAR, JELSA, (SECOND) OPEN AIR CINEMA, SINCE 1950, SITUATION 2017



HVAR, VRBANJ, CINEMA 1958 - 1993, SITUATION 2017

ISLAND	TOWN	TYPE	NAME / LOCATION	ACTIVITY AND PRESENT STATUS
LOŠINJ	NEREZINE	BUILDING	NO DATA	CONVERTED INTO HOUSING
LOŠINJ	VELI LOŠINJ	BUILDING	CENTRE FOR CULTURE	NO DATA
MLJET	BABINO POLJE	BUILDING	CENTRE FOR CULTURE	SINCE 2014 MANAGED BY KINO MEDITERAN, EQUIPPED IN 2018
MLJET	GOVEDARI	OPEN AIR	UNFINISHED CENTRE FOR CULTURE	SINCE 2014 MANAGED BY KINO MEDITERAN, EQUIPPED IN 2018
MURTER	BETINA	BUILDING	NO DATA	PERHAPS REFURBISHED
MURTER	JEZERA	BUILDING	NO DATA	NO DATA
MURTER	MURTER ?	BUILDING	NO DATA	REFURBISHED, ACTIVE
PAG	NOVALJA	OPEN AIR	HOLLYWOOD, ZELENI RD NN / CAMP "STRAŠKO"	ACTIVE SINCE 1998, ON SALE (2021)
PAG	PAG	OPEN AIR	HOLLYWOOD, ZELENI PUT	SINCE 1950S, ACTIVE
PAG	PAG	BUILDING	JADRAN, KNEŽEV DVOR, MOVED TO GOLJIJA	SINCE 1950S
PAŠMAN	NO DATA	NO DATA	NO DATA	PROBABLY ACTIVE FROM 1970 - 1980
PELJEŠAC	JANJINA	BUILDING	NO DATA	NOT ACTIVE
PELJEŠAC	KUNA	BUILDING	"ZVONIMIR"	NOT ACTIVE
PELJEŠAC	LOVIŠTE	BUILDING	NO DATA	NOT ACTIVE
PELJEŠAC	OREBIČ	OPEN AIR	NO DATA	NOT ACTIVE
PELJEŠAC	OREBIČ	BUILDING	NO DATA	NOT ACTIVE
PELJEŠAC	OSKORUŠNO	BUILDING	"RODOLJUB"	NOT ACTIVE
PELJEŠAC	POTOMJE	BUILDING	NO DATA	NOT ACTIVE
PELJEŠAC	PUTNIKOVIĆI	BUILDING	NO DATA	NOT ACTIVE
PELJEŠAC	STON	BUILDING	NO DATA	NOT ACTIVE
PELJEŠAC	TRPANJ	BUILDING	NO DATA	ACTIVE AS A FIRE-BRIGADE STATION
PRVIČ	PRVIČ LUKA	BUILDING	NO DATA	NOT ACTIVE
RAB	RAB	OPEN AIR	"TESLA"	ACTIVE
RAB	RAB	BUILDING	"EDISON", "TESLA",	SINCE 1913, ACTIVE
ŠOLTA	GORNJE SELO	BUILDING	CENTRE FOR CULTURE	NO DATA
UGLJAN	KALI	BUILDING	IVO LOLA RIBAR	NO DATA
UGLJAN	LUKORAN	NO DATA	NO DATA	FROM THE 1960S
UGLJAN	PREKO	BUILDING	CENTRE FOR CULTURE	NO DATA
UGLJAN	UGLJAN	BUILDING	NEXT TO THE TOURIST BORD OFFICE	PROBABLY FROM THE 1960S TO 1978
VIR	VIR	NO DATA	NO DATA	NO DATA
VIS	KOMIŽA	OPEN AIR	"MEDITERAN", HRVATSKIH MUČENIKA RD 17	ACTIVE, SINCE 2012 MANAGED BY KINO MEDITERAN, DIGITALIZED IN 2015
VIS	KOMIŽA	BUILDING	"KOMIŽA"	ACTIVE, SINCE 2012 MANAGED BY KINO MEDITERAN, DIGITALIZED IN 2015
VIS	VIS	OPEN AIR	"HRID", IVAN FAROLFI ST 15	ACTIVE SINCE 1969, MANAGED BY GRADINA LTD, DIGITALIZED IN 2014.
VIS	VIS	BUILDING	"HRID", CROATIAN CENTRE, OBALÁ SV. JURJA 28	ACTIVE SINCE 2014, MANAGED BY GRADINA VIS LTD
VIS	VIS	BUILDING	"HRID", BUILDING OF THE FORMER CATHOLIC HOUSE	ACTIVE FROM 1964 TO THE END OF THE 1990S, NOT ACTIVE AT THE MOMENT
VIS	PODŠPILJE	BUILDING	NO DATA	NOT ACTIVE
ZLARIN	ZLARIN	BUILDING	CENTRE FOR CULTURE	NO DATA



KRK, KRK, CINEMA, SITUATION 2014



MURTER, BETINA, CINEMA, SITUATION 2017



LASTOVO, UBLLI, CINEMA 1930'S, SITUATION 2014



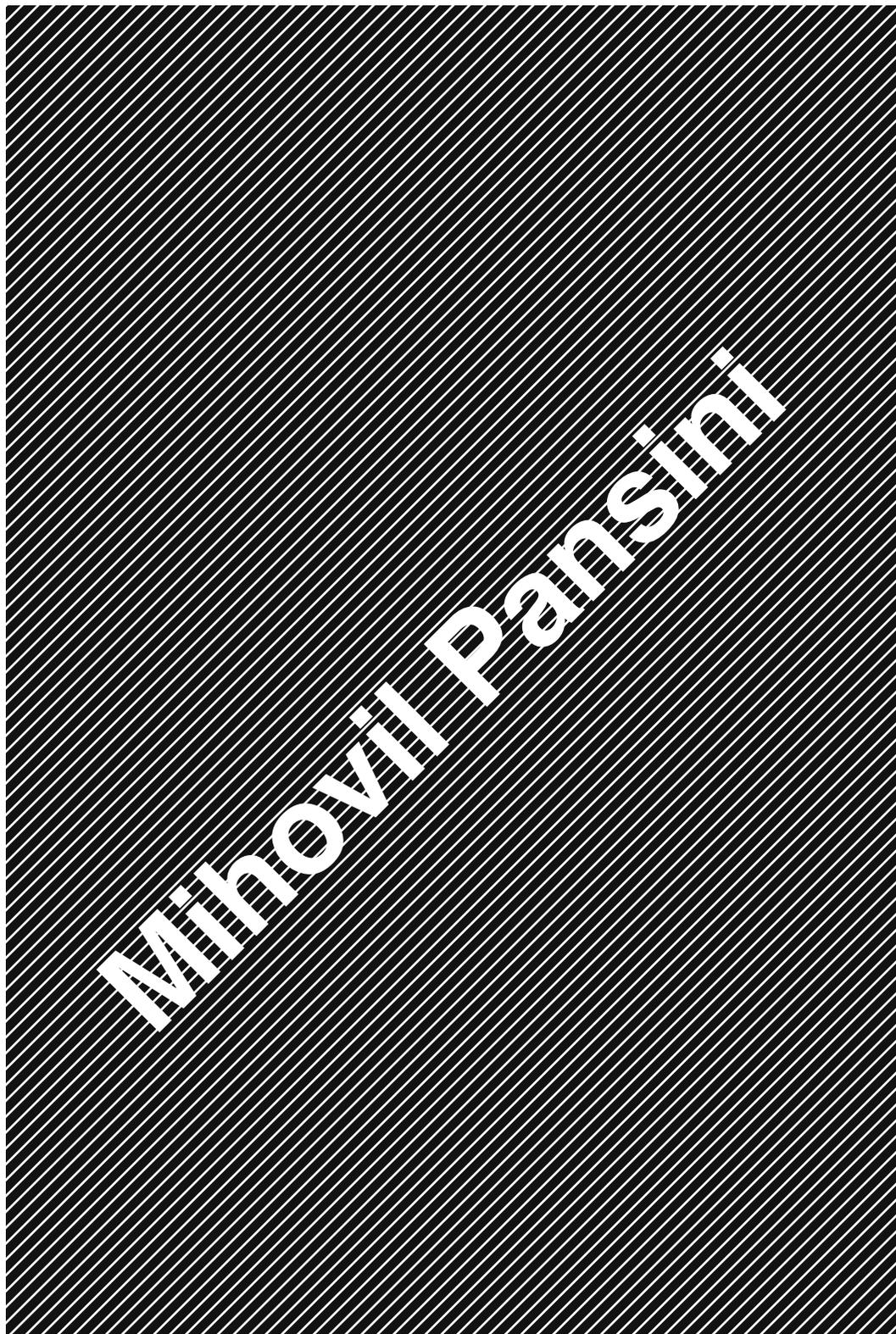
PELJEŠAC, POTOMJE, CINEMA, SITUATION 2014



LOŠINJ, VELI LOŠINJ, CINEMA, SITUATION 2014



VIS, VIS, HRID OPEN AIR CINEMA, SINCE 1969, SITUATION 2014



How does Space Remember?

Darko Fritz, Mihovil Pansini, Sani Sardelić

THE PROJECT WAS CARRIED OUT IN COLLABORATION WITH THE CROATIAN FILM ASSOCIATION FROM ZAGREB, AND THE KORČULA TOWN MUSEUM.

FOR THE SITE-SPECIFIC INSTALLATION *ZAHOD (LATRINE)* THE COLLABORATION INCLUDED THE ASSOCIATION FOR INTERDISCIPLINARY AND INTERCULTURAL RESEARCH (AIIR) FROM ZAGREB.

Film program *How does space remember?* presented films *Osuđeni/Condemned* (1954), *Brodovi ne pristaju/Ships do not Dock* (1955) and *Siesta* (1958) in the grey) (area gallery. With this program, the films by Mihovil Pansini (Korčula, 1926 – Zagreb, 2015) were presented in his birth town for the first time, while the author was still alive, in 2010. Film *Latrine* by Mihovil Pansini (1963) shows a man who persistently carries water and rinses the latrine in a regular rhythm and that ritual duty creates an atmosphere of loss and personal destruction. For this special occasion, the film was projected at the location where it was filmed: at the location in Korčula town where once a public toilet was, and where today a substation is located. This *site-specific* urban installation was proposed by the curator in accordance with the author.

Mihovil Pansini talks about the films from this program in an interview that was conducted within the preparations for the project in 2009:

“The first film is *Condemned*, the second is *Ships d'ont come ashore*, and the third is *Siesta*. So, let us see how these three films are connected. Especially the second and third, but also the first one. That is, I think, why it is convenient when we talk about something or somebody, not about the chosen subject, but the subject that was revealed while watching; then it will be seen what is really going on there, how the subject was developed in me, but also how the procedure, through which I later changed it, went on. That is important. It is not in these films what I am interested in, the subject of the film. The subject is what is shown in some sequences in the first as a theme but in the second and third as film sequences. And that is how space remembers. That is the subject, the theme. Once I was thinking about a photography exhibition that I wanted to make, where I am shooting a building, where you can see the entrance, the doors are open, and the inside is dark. And though I am shooting a photo, in that darkness I see nothing. And then



MIHOVIL PANSINI: CONDEMNED, 1954, FILM

in that darkness, I put a person, who is not visible in the photo. But that person should be in a negative, in that density. Once is there, and then is not there. And then I make a whole series of photos for those who look, to say yes, in that door, there is a person, and now that person is not there, now there is, now there is not. So, let us see if a human can forebode that somebody is there, is it possible to prove statistically that somebody can feel that he or she sees what is not to be seen, and it exists in the film. That in the photography is...it is only so much darkened that it is invisible. If it had been shot with a stronger exposure, then you have seen a person. Or it could be *vice versa*, to make the exposure stronger, that is what interests me, but that is that in these three films because this is the way to talk about time. It talks about what memories are, who remembers, what it was, and what is now. Then that is the time as conceptualised by Heidegger, the present time, everything is one time, the surpassing time. I was also thinking about those photos, to shoot a space, an exterior which many, many people passed through, and an exterior which nobody passed through, or just a few people did. And then to shoot these spaces when they are empty, and say: hey, do you feel people? These are foolish things because the probability of that is low. But who knows?"

(Transcription of the fragment of the interview with Mihovil Pansini conducted by Sani Sardelić from the Korčula Town Museum and Darko Fritz from grey) (area in Korčula in 2009. The original is to be found in the audio archive of the Korčula Town Museum.)

In the correspondence with the curator Darko Fritz during the preparation for the program in 2010, Pansini wrote:

"It is well known how meaning is changed in a work. One meaning is in the one who expresses him or herself, the other is in the one who looks, and two spectators have two images, and everything changes in time, the author, who intended one thing and got another, changes meanings of what s/he looks at again. Thus, new thoughts, or old ones but newly discovered, from who knows what areas, can join in. I am proceeding in that way now. Somebody else is helping me to understand.

Latrine

From the drama that Mishima (Honda) observes on the stage in the book *The Sea of Fertility*: "While we drag the cart with seawater, how briefly we live in this sad world, how transient!", could be a motto of the film *Latrine*.

Mishima: "Beauty that reflects a noble futility, meaninglessness." "What happened on the stage could be called the essence of time, a nucleus of emotion, the dream that persistently imposes itself on reality. It had neither an aim nor a purpose. From moment to moment it created the beauty that was not of this world." "Kioaki was beautiful. His life was useless, deprived of any purpose."

That is a (newly discovered) theme of the films *Latrine*, *Siesta*, and *Ships do not Dock*. In the film *Latrine*, even in the first draft, – and especially a year later, when a film got an addition, a new person, a woman with children – the life of the first keeper of the latrine passed without a trace; one could feel that transient quality of time and disappearance of a human in it, a gentle memory not of a person, nor of time, but a sense of transience and absurdity that soared in the air, and that was sweet.

The first interpretation of the film *Latrine*. When you are watching the person who works in his or her working place, no matter a writer at his/her computer, a post officer who is typing in some numbers, a carpenter, shipbuilder, or any other worker, you can be amazed what kind of dexterity can be developed through exercising. The neural system creates programs that act automatically, and it is possible to periodically control only some points of the process. Keeper of the latrine, though having Parkinson's disease, his individuality, his illness, his worries, what can be seen as a tremor, what distances him from socially obedient character, all that what is not visible, that is hidden in him, all that cheers him up and bothers him, all that is covered by his social duty, obedience to a social system, because he must function as anybody else in his or her place, a small wheel in a machine, carrying water, cleaning a toilet, receiving people, fulfilling his duties, and nobody thinks of him as of a unique personality.

A theme in the poem by Danijel Dragojević corresponds to this when he is walking in Maksimir park in Zagreb with his daughter. It is interesting how Mishima adds to the primary meaning of the film, the new magical symbolics of water, that there is even the sea. I am reading a letter by Putar from the book by Vaništa titled *Skizzenbuch*, and I am drawing some sentences from it, the sentences that can form one of the texts for understanding the film *Latrine*, the closest to the first idea of the film: "After many years of slaving in the world (of a clerk), I became convinced that I should fundamentally change my position and free myself from serving to that what is and to those who are touching me only peripherally. In my career (of a clerk) I had to – or I got used to – "do" many things in which I believed little or not at all. More than once it was a service, or, more accurately, serving people in whom I did not confide and who were not close to me in any way. Somewhere at the beginning, it was a sort of vassalage to a representative of power at its most disgusting form."



MIHOVIL PANSINI: *LATRINE*, 1963 - 2010, SITE-SPECIFIC URBAN INSTALLATION, FOŠA STREET, KORČULA, 2010
 Film *Latrine* by Pansini (1963) was projected at the location where it was filmed: at the location in Korčula town where once a public toilet was.



MIHOVIL PANSINI: *SHIPS DON'T COME ASHORE*, 1955, FILM



CROATIAN FILM ASSOCIATION ARCHIVE



MIHOVIL PANSINI: *SIESTA*, 1958, FILM



CROATIAN FILM ASSOCIATION ARCHIVE

"I was finding myself in an avalanche of the terror of ideas and principles, and these aimed at forcing idolatry of some illusory goals (...) I served even to the tiniest clerks who had the authority to give me daily orders and to decide about my destiny. They acted upon my poor fate and those officers who sometimes tried to help with my devotions (which could be sensed). (...) I worked like an obedient servant (many things that were of no use to nobody and nothing...). In too many encounters I had to talk in a kind way to people who were not interesting at all, neither to me nor to anybody else (...)."

Putar's explanation gives the film *Latrine* an autobiographical note.

"There was no proof anywhere that anything happened as a consequence of his, Kioaki's, that anything changed because of it. It seemed that it was just erased from history." "He did not leave the smallest trace in the world." "Kioaki was beautiful. His life was useless, deprived of any purpose."

Mishima has in him, probably more than any Asian writer, the European influence and way of thinking. He was an extraordinary connoisseur of all the occidental arts. In his books, on some pages, one can feel and recognize the intentional citation, but it could have been that about some things he did not know anything. He did not know, I believe, that in the prison Piombi Silvio Pelico wrote with a pencil of a wooden table, because he was not allowed to have some paper, so when he covered the whole surface of that wooden table, he would scrape it all off with a piece of glass and started all over again. In that behaviour, one can recognize Mishima, although there were some contrary statements: the body will die, and I will live forever.

The Sea of Fertility tries to prove that whatever you do will go unseen, without a trace, without a consequence, as if you never existed. The only value is in the acting that one must not give up no matter its futility. Not just Mishima, but also Camus in his *The Myth of Sisyphus* came after Silvio Pelico. And it seems that only Pelico was, by force of fate, a credulous existentialist. And we did not distance ourselves, we are talking about the film *Latrine*.

A Clear, Cloudless Sky

A clear, cloudless sky came to light of being as a joke that whatever is discarded by builders becomes an artwork. So, the discarded, spoiled images in my hospital laboratory became an exhibition object on GEFF.

But *Clear, cloudless sky* in a *posteriori* interpretation can be compared to Vaništa's painting titled *Silver Line on a White Surface*. There is nothing, neither in the first nor in the second, however, when we discarded all, there is still a medium, in the first example a film, projector, canvas, a possibility to look at something and to give it a certain duration, a lot of film features. Thus, there is a canvas, frame, dimension, colour in Vaništa's painting, a possibility to exhibit it in front of spectatorship. Marija Gattin said for Vaništa's painting: "The message is representation, but what of? The single presence of artistic creation."

(bold and italics were added by Darko Fritz)

Mihovil Pansini (Korčula, 1926 – Zagreb, 2015), was a physician, a specialist in Otorhinolaryngology, and a University professor at the Faculty of Medicine. Pansini was listed in the *History of Croatian Cinematography* as a director and author of twenty well-known and award-winning amateur movies. During the first ten years of his activity in film-making, he focused on the theme of powerlessness. From 1963 onwards he explored the language of film. Pansini is one of the founders of the Festival of Experimental Film (GEFF 1963 -1970), a film critic and theorist (from 1952) for different magazines, as well as for the radio, TV, and the Film Encyclopedia (1986 - 1990). For the Photo & Film Association of Croatia, he wrote the book *Amateur Film Techniques and Creativity* (1959). Pansini was a lecturer at the Faculty of Philosophy from 1978, where he taught the multisensory perception of space using the "spatial grammar" to bring the world, events, thinking, and language, including film, down to the same form and principles.

Industrial Heritage of the Island of Korčula

If we do not count in the traditional production of olive oil and vine, we can list approximately ten industrial plants engaged in the wide spectrum of production: shipbuilding, mounting ship parts, fish and related packaging industry, textile industry, chemical, and electronic industry, etc. Vela Luka is an industrial leader of the island where more than half of the island's industrial plants find their place. Also, the urban development of Vela Luka in the second half of the 20th Century was mostly marked exactly by the town industry.

In the so-called transitional period of transformation of the public into private ownership most of the plants were closed, went bankrupt, or significantly changed the management and production structure as well as lowered the number of employees. Inversion of industrial and post-industrial is interesting from historical, cultural, political, ideological, economic, and legal perspectives and one should tackle it interdisciplinary, inclusively, and with an activist stand.

The project involves more generations of the local population, the local government and cultural workers, experts, and artists who tried to build a platform for acting and networking, as well as for offering new models for recognition and re-evaluation of the local heritage.

The feminist and critical approach to the gender aspect of the industrial heritage on the island and the specificity of female remembrance and transfer of experiences is recognized here as a key aspect in re-writing both informal and official local history. The artistic production within this project includes the prose and video by Marija Borovičić, workshops with the local community and pupils of the local grammar school in Vela Luka that were conducted by Božena Končić Badurina and which resulted in art book publishing. There was also a film and VR installation produced by the author Dijana Protić.

To Inherit Industry?

Marija Borovičkić, Lea Vene

EXCERPT FROM THE TEXT THAT WAS ORIGINALLY PUBLISHED IN *LANTERNA: ČASOPIS ZA KULTURU*, No. 1, 2016.

In this text we tried to raise awareness about the existing dichotomy between “outsider” perspectives and local “insider” perspectives as a potential but also a possible difficulty, and, in the end, to pinpoint ambiguous standpoints which we could overlap and/or confront while searching for new perspectives and evaluation of industrial heritage.

Among the factories of Vela Luka we emphasise: Fish Factory *Jadranka* (established in 1892), Tin Packaging Factory *8. mart* (established in 1961), Shipyard *Greben / Montmontaža Greben* (established in 1948), and Electric Appliances Factory/TEU (established in 1973). In this ethnographic research we included the oldest and most significant plants: *Jadranka*, *Ambalaža* and *Greben*.

Although it has been written about these plants more than once, and there are records about the years of their establishment, production capacity, plant refurbishment, number of employees, managers, etc., in this research we tried to take a different standpoint which would use facts solely as a basis, while the research itself consists of the collection of immediate experiences of female and male informants – workers, which is a *bottom up* approach or ethnography of the everyday.

Thus, the research created a few layers of interpretations that have not been tackled in detail so far:

- Question of a specific historical context, the employment after WWII, intense modernisation and industrialisation of the state, shock work, transitional flags and workers’ motivation;
- Question of workers’ self-management, the role of workers’ council, workers’ rights, conditions of work, the legal frame of recruiting and work of minors in industry after WWII;
- Question of the falling apart of both socialist country and industry as such in the 1990s, accompanied with the appearance of so-called post-industrial period which implied transition, privatization, bankruptcy, and the significant reorganizations of the town;
- Question of “older” and “new” generations, relation towards the industrial heritage, vision

of the development of the place and new forms of production as well as the question of the nostalgia for Yugoslavia and “Red Vela Luka” as the notions connected to personal and collective positioning, the past, progress, politics but also the ways of inheriting and identifying.

In the end, a very specific perspective on the industrial heritage was recognized in this work, through tackling the gender issues and “alternative” histories of the place in order to raise awareness about approaches and testimonies that are considerably different than those official, archival and/or shaped by majority. Feminist and critical approach to the specificity of female memory and experience transmission are recognized as the key element in this re-writing of the official and unofficial local history. Insofar, the ethnography of the everyday as a research method raises awareness about a great number of female workers in the industrial plants of Vela Luka, acknowledges important differences between male and female experiences of work and life, way of remembering, recording and story-telling.

Emancipatory ambivalence of a female industrial worker

Although the industrial heritage of Vela Luka opens the already mentioned wide spectrum of research perspectives that requires a prolonged elaboration or a few articles, in this text we will aim at raising awareness about only a particle of the intangible industrial heritage – the position of a female worker and woman in a new post-WWII political and social context, specificity of gender determined working conditions and places, and, finally, the qualitative distinction between male and female remembrance and story-telling.

We focused our research on female perspective and the working experiences of female workers from Vela Luka (our target group were women between 70 and 90 years of age) who made the majority of working force in the factories *Jadranka* and *Ambalaža*. It seemed important to us to open the space in which female voices were being articulated and the possibility of the emancipation that came from female working experience being reflected. Also, a female role in the shipyard was of particular interest to us, where, according to the memories of male and female workers, female workers made from one third to even half of the working force throughout the second half of the 20th Ct.

We can observe industrial female workers in the post-WWII period via the wider array of influences of politics, society, and times which opened lots of working posts for women, especially in fish plants, or textile industry, as dominantly “female” industries, whose examples we can find in the cases of *Jadranka* and *Ambalaža* but also the neighbouring textile factory *Trikop* from Blato.

Better working conditions for women on the island are the direct consequence of growing economic changes which took place after WWII, in the period of early socialism. War liminality contributed to re-defining of the new role of a woman, gave her a voice in public space and created new figures of femininity which included the right to vote, more equality and more working places.¹ Women were visible in the socio-cultural field of the new federative state, even more – symbolically, they were the carriers of modernity.²

However, the research conducted by Blagaić i Jambrešić Kirin instruct us that the female emancipation and personal growth was enabled due to secure and regular income,³ and less through political engagement and workers self-management in the factories.

Accelerated economical growth and industrialisation would not have been possible without the symbiosis of the socialist competitive culture, self-discipline and auto-correction, on one side, and simultaneous patriarchal heritage that glorified pre-modern female roles and values (readiness to sacrifice while taking responsibility for the prosperity of a family and community).⁴



BOŽENA KONČIĆ BADURINA

DRESSING ROOM AT THE *AMBALAŽA* FACTORY, 2017



BOŽENA KONČIĆ BADURINA

VIEW AT THE FACTORY *GREBEN*, 2017



MAJA ŠUNJIĆ

AMBALAŽA FACTORY, – BACKYARD, 2017

Therefore we want to open discussion here on making female emancipation real or not, considering the strengthening of a woman in the context of new working possibilities, financial independence and security, having in mind that women had to negotiate within their ambivalent position that included both traditionally female housework and work that they had in industry.

Magazine *Sea Fishing* from 1974 brought the article about the workshop on hygiene for male and female workers of *Jadranka* from Vela Luka, based on the description of the workshop and experiences of the attendants. Author pinpointed that it was difficult to persuade attendants (mostly female workers) to do the workshop:

“We have to admit that the resistance towards the workshop by the workers who were obliged to attend came even before it started: they were clearly dissatisfied that they had to waste time on that. That disapproval could be understandable if we considered that the workshop addressed predominantly female working force, and that the workshop took place after the working hours, so the women were occupied at work all week even in the afternoon, they could not prepare dinner for a family and finish other chores which wait for our working woman when she comes home from work”.⁵

Similar situation occurred during the literacy campaign and additional qualification processes. The female informant O.D. recalled: “We were learning and I had enough of it, I would say “you know what! Enough with this. I get tired at work and then I have to go to school again, and the children are waiting for me at home...””.

The younger female informant D.M. explained her view of female emancipation: “From time to time women made money but this was the first employment of women, they had their own money, more independence (...) But the fact that they worked in industry, in households, in olive groves, vineyards, house building, child care – it did not help them at all. They still had all these roles and obligations, plus this additional one. A woman got with it just another obligation and self-confidence.”

Gender-based definition of the work-frames

These examples partly visualise a part of the female everyday where they had to balance between the duties at work and carrying out their expected roles of mothers and housewives to the full extent, whereby the additional education presented more of a burden than profit or a form of emancipation. Likewise, the research about the role of female work in industry (factory plants of *Jugoplastika* in Split and on the island of Šolta according to the research by Blagaić i Kirin),⁶ show that before WWII a woman worked almost exclusively in the house or in field, earning a symbolic income through physical work. Also, once when women were employed in a factory, their salaries were regularly lower than of their male colleagues, and they performed more demanding work, as it is acknowledged from the case studies of the factories in Vela Luka.

Most positions for female workers in fishing industry meant unpleasant physical duties under hard working conditions, in particular in the first years after WWII (cold and humid spaces, frequent night shifts, work in a cold storage, cleaning, salting, and frying fish, etc.), while the positions of a manager and, for example, a mechanic, were regularly taken by more educated male workers.

Work at *Jadranka* was considered the most unpleasant and the most demanding in comparison to other factories, and the payment was the poorest. It is well known that the girls were often scared with a popular saying: “If you don’t learn, you will have to work in *Fabrika*”. When a tin packaging factory was opened, many women from *Jadranka* replaced their first working place with somewhat better conditions of work and bigger salary. However, female informants often emphasise that *Ambalaža* was also an



COLD STORAGE AT JADRANKA, 2017

DIJANA PROTIC



AMBALAŽA FACTORY, 1950

HRVATSKI DRŽAVNI ARHIV

extraordinarily unpleasant, noisy, smoky and dangerous working place where sometimes they would suffer very serious injuries at work, like severed fingers.

On the other hand, the female workers from the shipyard *Greben* recall that they worked hard surrounded by extremely toxic and dangerous gases under the deck. The informant B.Ž. emphasised that she worked for 27 years “in plastic” and that women were never entitled to supplementary pension. They worked under the deck with extremely dangerous acetone which evaporated under certain circumstances and sometimes they needed extra medical care because they were practically poisoned.

The case study of *Greben* also explicates the existence of a clear gender definition of particular jobs. Some specific and heavy workload such as working under the deck was carried exclusively by women and that work did not demand a higher educational profile as some other technically demanding and/or managerial duties. That, among other things, confirms the low level of business and workers’ emancipation that women were actually allowed to acquire in all three mentioned plants.

The examples of Vela Luka instruct towards the obvious gender-based division of work on a wider level, so *Fabrika* and *Ambalaža* were considered female factories while *Greben* was more perceived as a male factory. Although on the example of gender-biased division of this particular local industrial sector we could also conclude that the textile industry was female dominated and shipyard building male dominated industry,⁷ the situation in *Greben* was somewhat more complex. *Greben* started as a typical male dominated industry and kept, so to say, the male identity. However, in 1961 the shipyard started to produce plastic ships (at the time plastic was the material of the future),⁸ while many women got their working places exactly under the deck, working with that plastic, that is a phenomenon which we can approach to from the aspects of invisibility of women in *Greben*, both on a physical and symbolical level.

Looking for a “surplus” of women’s memory

Research and recording of male and female memory and narration about the everyday and the experience of working in the case studies of the factories in Vela Luka opened, among other things, some intriguing knowledge and confirmation about the differences in the ways of recalling and presenting experiences. Talks with informants, ex workers or managers are mostly spontaneously focused on facts, history, economic significance of the factories, whereby memories remain in the clear frames of rationality, presentation or statistics. On the other hand, talks to the female informants and ex female workers tackled historical frames very meagerly while presenting multifaceted and picturesque stories about the everyday of work and life. Forms of informality, relaxation, emotionality, but also a certain “alternative” in the form of unwritten histories of the factories in Vela Luka were demonstrated exactly via liveliness and “otherness” of women’s memory, which often allows itself to transfer non-representative, delicate, or even “illegal” aspects of the working environment.

By explaining this specificity, the historian John Gillis claims that women – as guardians of heterogeneous experiential counter-memory – are “rivals” of the official history, they are the exponents of what we could call the “surplus of memory”, something that invites suspicion because it is impossible to put under the authoritative systems of knowledge.⁹ Therefore it seemed important to us to choose the ethnography of the everyday as a key research method in looking for the “surplus of memory” and creation of somewhat different or unwritten forms of the industry in Vela Luka. The ethnologist Ines Prica describes this method in the following way: “Ethnology of the everyday brings back the subject of the people into the texts of soft and subjective discourse that notices seemingly insignificant



INTERVIEWS WITH EX-FACTORY WORKERS, VELA LUKA, 2017



AMBALAŽA FACTORY

details, but with those details attacks cultural stereotypes, fictional histories and fictional futures. That is a measure of gentle “moderated intellectual critique”, which does not reach a clear and glamorous political or ethical and esthetical proclamation, but it is turned toward underestimated materiality of the everyday, traditionally maternal, female domain of the background of the cultural reproduction”.¹⁰

With this text the question of industry as heritage has only been touched upon, whereby that heritage can be observed as a part of material culture (industrial plants), intangible culture (local memory, testifying and collective experience connected to industrial work) but also as a foundation of a large part of still functional infrastructure of the place which was constructed during decades of successful industrial production of a few factories. We tried to draft the contours of our multi-layered research and evaluation of industrial heritage, but also to touch upon the complexity of gender-biased aspects of industrial work, specificity of the division of that work, political context and female everyday through potentials of “subjective discourse”. In that context, through contesting, recording or adding to certain segments of written and oral history of Vela Luka we want to come closer to intangible industrial heritage as a form of local identity and memory worth to having a dialogue with.

Endnotes

- 1 Čuljak i Vene, 161
- 2 Jambrešić Kirin 2008, 23
- 3 Blagaić i Kirin 2013, 46
- 4 Blagaić i Kirin 2013, 42
- 5 Stipković, 154.
- 6 Blagaić i Kirin 2013, 53
- 7 Šokčević, 42
- 8 Compare with Tabain, 97
- 9 Compare with Jambrešić Kirin 2004, 65
- 10 Prica, 46

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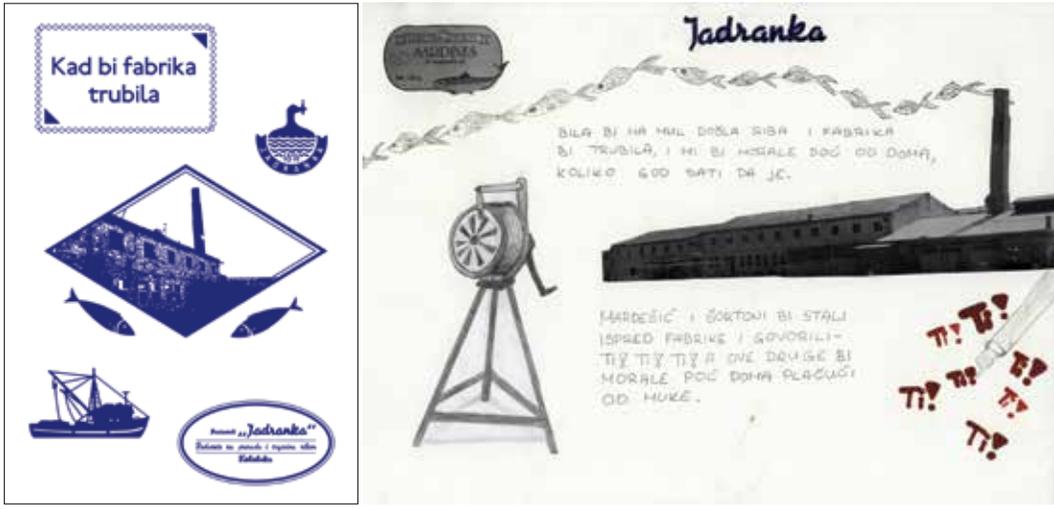
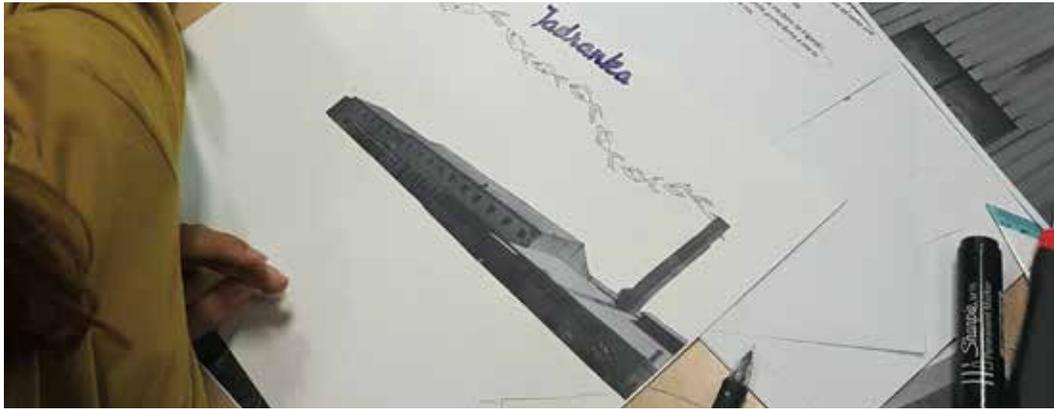
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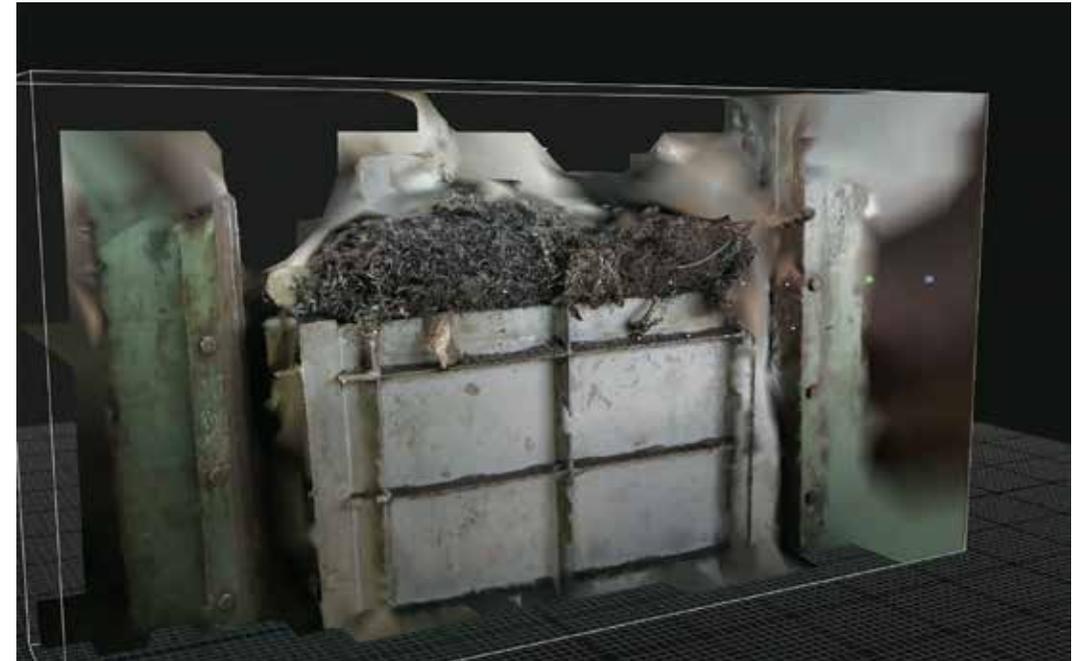
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JANA DABAC

BOŽENA KONČIČ BADURINA: *FABRIKAVANJE, INDUSTRIAL HERITAGE OF VELA LUKA*, WORKSHOP, 2018; *KAD BI FABRIKA TRUBILA*, ART BOOK, 2020; DARKO FRITZ, THE ARTIST AND LEA VENE AT THE BOOK PROMOTION, KORČULA. The artist conducted a workshop in 2018, in cooperation with children of the grammar school in Vela Luka. The workshop was conceptualized as a creative inter-generational dialogue, connecting the younger generations (children from the local grammar school) and elderly generations (ex-workers of the factories) via conversations, industrial plants guides, listening to experiences and testimonies, exchange of experiences and thoughts, and last but not least, artistic recording and interpretation – through photography, a note, draft, drawing, etc. As the final result of the workshop the artist produced the art book, designed by Rafaela Dražić.



DIJANA PROTIĆ, MARTA STRAŽIČIĆ, MANJA RISTIĆ: *SHIPBUILDERS OF MISTRAL*, VR INSTALLATION, 2021. Dijana Protić's artistic research began in 2017 with a focus on women's perspectives and work experience in Greben shipyard, and the backbone of the research was set by the stories of women, former Greben workers. The project reflects new forms of presentation of industrial heritage and specific female memory crucial for (re) writing official and unofficial local history. A female voice guides us through the exploration of the abstracted space of Greben. Her memory intertwines several life and professional stories of narrators / former female workers in Greben. Production by grey) (area in collaboration with GMK Galerija Miroslav Kraljević, Sintoment and Format C.



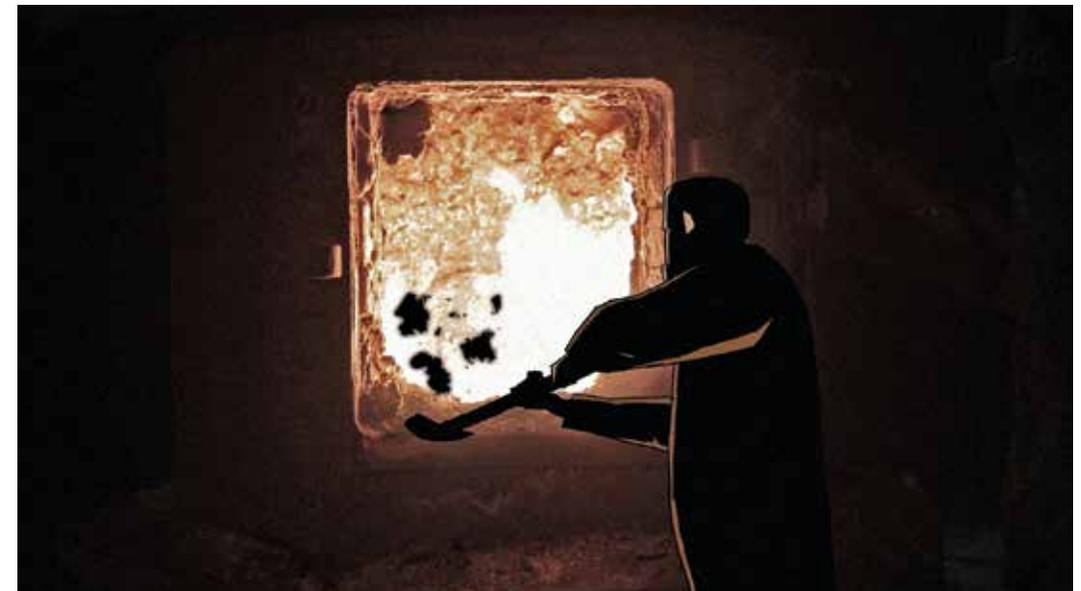
MARIJA BOROVIČKIĆ, LEA VENE: *INDUSTRIAL HERITAGE OF THE ISLAND OF KORČULA: ETNOGRAPHY OF REMEMBRANCE*, PRESENTATION, FORMER FACTORY AMBALAŽA, VELA LUKA, 2016

Special attention was paid to the specialities and vividness of female experiences, memories and narration as well as to recording and interpretation of oral histories of people and places in the wider context of time, society, politics, ideologies and many changes that took place in the second half of the 20th Ct.



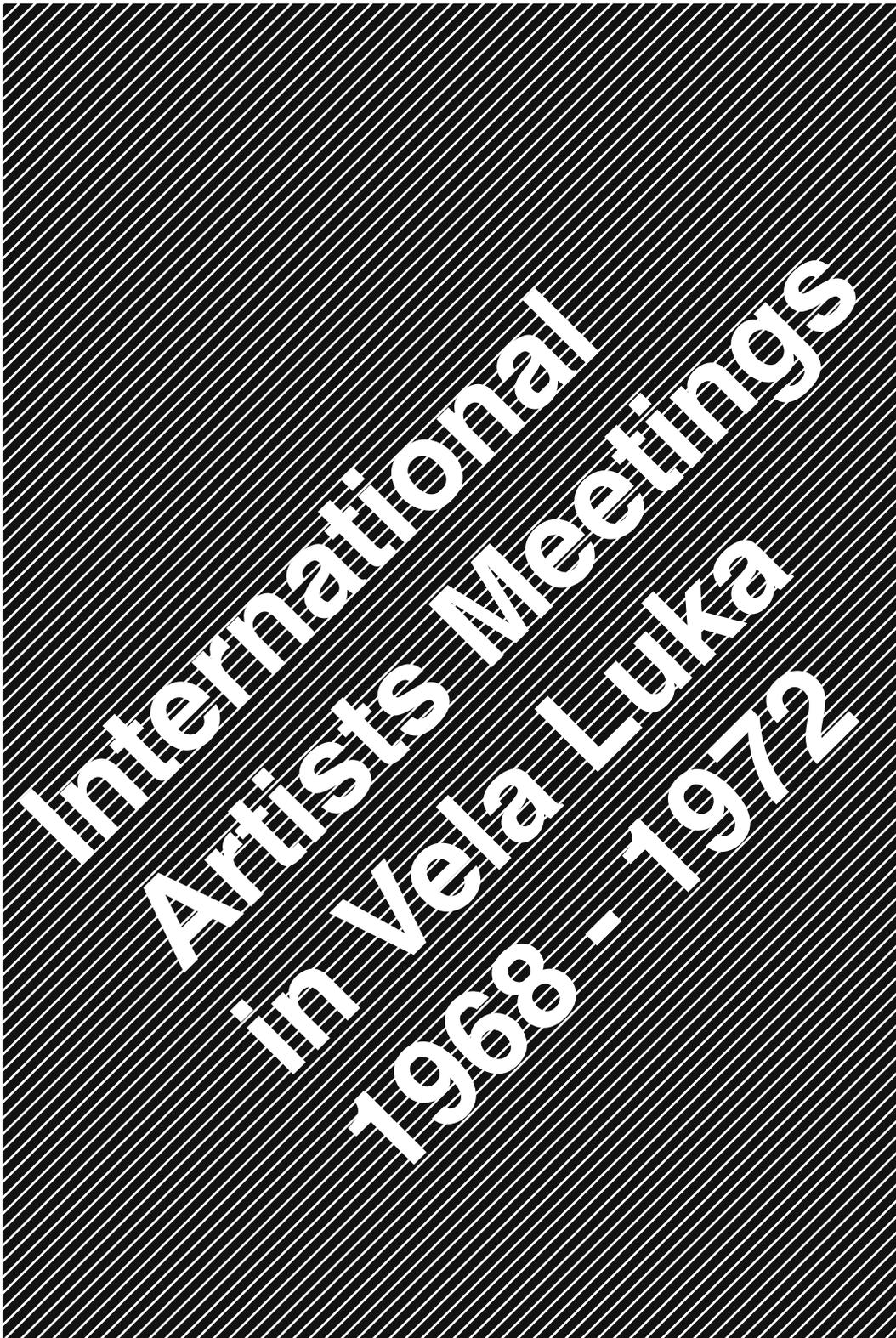
BADCO.: *TIME BOMBS*, FILM, 2017

Time Bombs is a three-part film featuring BADco.'s interventions at three locations characterized by an effort to revitalize disused (industrial) sites with contemporary artistic practice. Under the motto *Institutions Need to Be Constructed*, throughout 2015 and 2016 BADco. invited a number of contemporary artists and cultural organizers (Slaven Tolj, Nataša Antulov, Platforma 9,81 and others) to do joint one-day occupations of Rijeka's factory Benčić (now Museum of Modern and Contemporary Art), Zagreb's Jedinstvo (now POGON - Center for Independent Culture and Youth) and Split's never finished Youth Center.



IGOR GRUBIĆ: *TRACES OF DISAPPEARING IN THREE ACTS; DECONSTRUCTION OF THE FACTORY (ACT III)*, 2006 - 2019, PROJECT

Grubić's project for the 58th Venice Biennale, *Traces of Disappearing in Three Acts* consists of three inter-related photo essays and an animated film, set in a specially designed *mise-en-scène*. The project began in 2006 when the artist began documenting post-war, transitional reality in Croatia, particularly the fundamental shift from socialism to capitalism, from a central, stated-planned to a free market economy. It explores how this has affected changes in habitation, the urban fabric, public space and social relations. *Deconstruction of the Factory (Act III)* presents a series of defunct factories, monumental reminders of the transition from industry to post-industry, and changing conditions of work. The latter also become the setting for Grubić's short film, *How Steel was Tempered*, which weaves together issues of worker history, family bonds and generational shifts.



International Artists Meetings in Vela Luka 1968 - 1972

A comprehensive historical episode in which more than a hundred international artists took part proved itself as a great investigative challenge: besides the catalogue of the first *International Artists' Meetings in Vela Luka* from 1968 and mosaics set in Vela Luka, there has practically been no material or reflection available to the public. What we are talking about here is an international manifestation of visual art and related practices that have taken place in Vela Luka three times.

The manifestation was originally envisioned as a summer colony for visual artists who were supposed to work on mosaics. However, the following editions were carried out as an interdisciplinary synthesis of various artistic disciplines, including architecture and urbanism, and finally a multi-media approach that involves mass media and the participation of the local citizenry.

Through the development of the manifestation, we can follow elaboration of its organization in the manifold settings of relations among personal, collective, and team-work coupled with the local economies and governmental structures. Simultaneously, the series of modalities of participation of local citizenry were developed in the creative artistic processes.

The project involves making of chronology and bibliography, archival and field-work (in Croatia, Serbia, Italy, France, and Poland), digitalization of the found material, critical reviewing, and a series of public presentations in different forms. Fragments of the research on the subject were presented in scientific conferences, texts, and one pilot exhibition dedicated to the work of one of the participants of the meetings, the Italian architect and artist Ugo La Pietra. That exhibition was presented in Zagreb and Split. Both a larger collective exhibition and a publication are planned in the near future.

(Un)Reached Utopia of the International Artists' Meetings in Vela Luka

Darko Fritz

THE TEXT WAS ORIGINALLY PUBLISHED IN *LANTERNA: ČASOPIS ZA KULTURU*, No. 1, 2016, p. 50 - 65

Visual Arts in the Public Space

The initiators of the international manifestation of visual arts were Petar Omčikus (1926-2019), the painter from Belgrade who lived in Paris and had family ties in Vela Luka,¹ and his wife, Kosa Bokšan, also a painter (1925-2009). They had their second house in Plitvine bay near Vela Luka.

The first manifestation titled *The International Visual Artists' Meetings – Vela Luka – 1968* took place from August 9 to 31, 1968, in the organization of the Vela Luka Community Education Centre with the board of twelve members, under the auspices of the local government, and financially supported by the local companies. The organizational scheme of the *Meetings* shows that the social management and local economy (primary, secondary, and tertiary businesses) had their role, and further insight will show that the local inhabitants were also included. This structure is also a manifestation of the ideal of the participative and democratically sustainable culture, which are firm goals of the official criteria set within the European culture of the 21st Ct. However, nowadays it is a goal that is difficult to reach.

In the first *Meetings*, a heterogeneous group of 29 artists and art critics participated in the events and, while working spontaneously and experimenting with group dynamics, they produced about 70 mosaics. Many artists worked with that technique for the first time. The location of the *Meetings* in the socialist and non-aligned Yugoslavia was proved itself essential for the visits of the artists from both sides of the so-called Iron Curtain of the Cold War, as were the cases with the other manifestations in the 1960s and 1970.² Tadeusz Kantor (1915-1991), a Polish theatre director and visual artist followed his *emballage* (packaging) concept and covered the form of a chair with a mosaic. His proposal to put that sculpture in the public space in front of the installation with other

mosaics made during the first Meetings was not accepted. Today, his work finds its place in the collection of the Centre for Culture Vela Luka (Kantor, 215: 80). The Czech artist Jan Kotik (1916-2002),³ as well as many other participants of the Meetings, used the mosaic technique for the first time. The selection of the mosaics made for a wall was assembled on a large girder that was specially designed for the purpose. The central motive on the face of the girder is a peace dove with an olive branch, while the other six mosaics have abstract motives (the authors are Kosara Bokšan, Achille Perilli (b. 1927), Vaclav Boštik (1916-2002), Stanislav Kolibal (b. 1925), Stojan Čelić (1916-2002), and Kemal Širbegović (1939-2018). On that side of the girder, one can read the name of the manifestation and the complete list of the participants, also carried out in the mosaic technique.

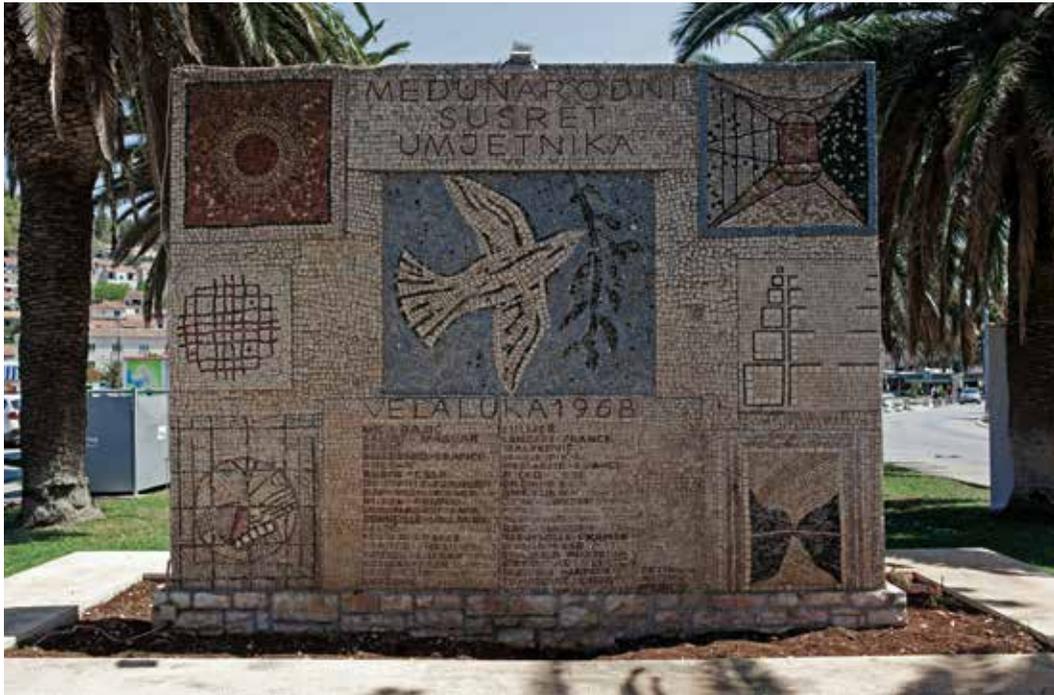
On the other side of that display, there are 12 more mosaics. The display, placed in a thoughtfully designed park and integrated horticulture, created a unity of plastic arts situated on the promenade along the coast, which is a remarkable way of presenting art in public space. Subsequently, in 1979, the floor mosaics of a larger format by Edo Murtić (1921-2005) and Ferdinand Kulmer (1925-1998) were embedded on the promenade around the display. Mosaics that emerged after 1968 were installed in a few more locations in the centre of Vela Luka. (Dragojević Čosović 2007: 98-100). The rest of 22 mosaics, some created in 1968 and some later were stored for years and first exhibited in 2005 in the atrium of the Centre for Culture Vela Luka.

Besides the mosaics and an exhibition, the sound artist Luc Ferrari (1929-2005) designed a multimedia performance art piece. It was envisioned and described as a “folk festival”, whereby the author successfully included the local population in a music procession. Ferrari described that event:

“I arranged different groups of musicians around the bay. They should have performed short sounds with the purpose to attract the inhabitants. Parallely to the performing of those calling chants that I conducted over with multi-coloured signals from a boat that was anchored amidst the bay, the groups of musicians were gradually coming closer to the location outside the town where the procession started. The children, equipped with whistles, accordions, and other instruments they made themselves, walked ahead of the procession like a strong current while creating a complex symphony. The artists and people from the municipality followed, all rugged by the folklore groups. At the end of the procession was an orchestra, followed by people who were dancing and singing... Without even knowing it, the musicians revealed a new kind of music that belonged to the modern world, the world of acoustics and research of the matter through music. I had didactic and cheerful contacts with them because they grasped that in those moments we all had made music together“ (Čelić 1968: 17-18).

The description finished with the wish “to continue that kind of experience in the domain of theatre, etc“ (Ibid), which was carried out on the occasion of one of the next *Meetings* in 1972, when Ferrari both participated as an artist and organizer. During his stayings already in 1967, and from summer 1968 to 1970, Ferrari recorded sounds of the surroundings that were used, minimally post-produced and without subsequent music added, for the composition *Presque rien n°1, le lever du jour au bord de la mer*, which is a kind of turning point in Sound art.

Parallely with the works on mosaics in an open atelier on the nearby islet Proizd, on August 17 in Vela Luka an exhibition of paintings and graphics by the participants was opened, and it was on display for three months, to November 9, 1968. Besides showing the works of the participants in a gallery, the exhibition presented some works of the authors who did not attend the *Meetings* personally: lyric abstractions by Edo Murtić, work



DEA BOTICA



DEA BOTICA

THE INTERNATIONAL ARTISTS' MEETINGS – VELA LUKA 1968, MOSAICS, 1968, VELA LUKA; SITUATION 2017

of the painter Roger-Edgar Gillet (1924-2004) from Paris, and some artists who nurtured a more radical form of visual expression, such as the members of the New Tendencies movement who lived in Paris. These artists were the Croatian author Ivan Picelj (1924-2011), Julio Le Parc (b. 1928) from Argentina, who was awarded at the Venice Biennale in 1964, and Jesus Raphael Sota (1923-2005) from Venezuela, who was a member of the Parisienne group GRAV. The fact that Omčikus lived in Paris influenced the choice of the artists he knew from the city he lived and worked in. After the show in Vela Luka, that exhibition was presented in Subotica, Belgrade, Zagreb, and Sarajevo, with an additional forum held in Belgrade.

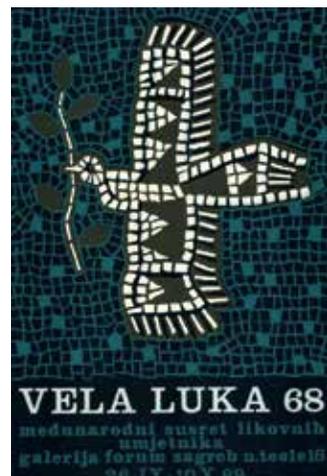
The exhibition catalogue presents black and white photos of the selected mosaics and the working process, as well as all texts in Serbo-Croatian and French languages on 86 pages. Franko Oreb wrote an informative text about Vela Luka, while the text by Vladimir Maleković from Zagreb analysed the economic position of visual artists by reviewing the numerous art colonies in Yugoslavia. The text by Czechoslovakian critic Miroslav Mičko (1912-1970) questioned the notion of expression in music, architecture, and visual art via formal analysis. Next to some short comments, the texts of the participants about the experience of the work in Vela Luka were also published, as well as an extensive review written by the art historian Georges Boudaille (1925-1991). The catalogue also contains the *Emballage Manifeste* by Tadeusz Kantor. Some separate, smaller catalogues were published in Subotica in Hungarian and Serbian languages, and in Belgrade in the Serbian language.⁴ The manifestation in Vela Luka and the travelling exhibition had relatively large attention in the domestic and foreign press. All the relevant daily newspapers from Croatia, Serbia, and Bosnia and Herzegovina followed at least one of the mentioned activities, while some wrote about the *Meetings* several times, like the newspapers *Borba*, *Vjesnik*, *Politika*, *VUS*, and *Slobodna Dalmacija*.

The Italian *Panorama* and French *Le Figaro* published some affirmative texts, while two Japanese newspapers, *Tokyo Shinbun* and *Nish-Nippon Shinbun*, instigated by the participation of the Japanese artist Yase Tabuchi, published an article that pointed to the similarity of fishermen's settlements in Japan and on the Adriatic, whereby inviting their readership to refute the prejudices on old Europe and take into consideration the initiative from Vela Luka that democratised contemporary art in collaboration with local businesses. Furthermore, the shipyard *Greben*, one of the sponsors of the manifestation was appraised, while the necessity of innovation and originality in economy was pinpointed, which were the qualities that the mentioned company showed through the concept of design and making rescuing boats.

1968

Manifestation began in the summer of the indicative 1968, which has become a signifier of the turning point in making a new discourse in politics, society, and arts that occurred all over the globe in the years previous and after 1968. May 1968 was marked by student protests in Paris, which will soon expand all across Europe and North America.

On August 2, 1968 in London the exhibition *Cybernetic Serendipity* was opened, the first in the series of exhibitions about computer art and cybernetics, which was visited by more than 40 000 people. The curator of that exhibition, Jasia Reichardt, said that it would have been impossible to carry out such an exhibition in Paris because of different climate and anti-technological sentiment, which was one of the consequences of the social changes that occurred in 1968. Just a day after that opening in London, the exhibition *Computers and visual research* was opened in Zagreb, as the beginning of the international manifestation *tendencies 4* (1968 - 1969). At that moment, the international movement



VELA LUKA 1968; EXHIBITION, 1968; FERDINAND KULMER: VELA LUKA 68 - GALERIJA FORUM, 1969, POSTERS



LUC FERRARI: MOSAIC, 1968



LUC FERRARI IN PREPARATION FOR PERFORMANCE, VELA LUKA, 1968

PETAR OMČIKUS ARCHIVE



TADEUSZ KANTOR: MOSAIC, 1968



MOSAIC WORKSHOP, PROIZD NEAR VELA LUKA, 1968

PETAR OMČIKUS ARCHIVE

New Tendencies which started in 1961 was already established, and artists and groups presented their work in the most prestigious galleries and museum, while Julio Le Parc was awarded at the Venice Biennale in 1966. The members of the New Tendencies movement fought with the price of their success and commercialization that erased all traces of their social engagement and put the formal solutions of their artworks into an isolated focus, as was the case with the presentation of the works at the exhibition *The Responsive Eye* at MOMA in New York in 1965. In 1968 in Zagreb, the movement tried to maintain the continuity of the rational approach to art and visual research by erasing the prefix “new” from the title, and by introducing computer visual research in their program. One week later in Vela Luka, the *First International Meetings* began. While contextualising his work in the catalogue and in setting a theoretical frame for the original multimedia format of a “folk festival”, already in 1968 Luc Ferrari took a critical stance towards the notions of happening and performance. In the Yugoslav context, the first happening occurred one year earlier.⁵ The change of paradigm in Visual arts, the influences of various forms of Post-object, and Conceptual art, which in the context of Yugoslavia was known as *New Art Practice*, was about to emerge regionally, and it would develop later, especially from 1970 onwards.

While the *Meetings* were taking place in Vela Luka, a few important events occurred both on the island and globally. Parallely to the *Meetings*, from August 14-24 just fifty kilometers away on the other side of the islands, in Korčula town, the fifth international conference of philosophers and sociologists of *Korčula Summer School*,⁶ took place with the subject of *Marx and revolution*. Among five hundred participants who came to Korčula that year, there were Erich Fromm, Ernst Bloch, Jürgen Habermas, and Herbert Marcuse, who personally talked about their ideas (Petrović, Supek, 1968: 445-447). Also, during the *Meetings*, in the night from the 20th to 21th of August the tanks of the Warsaw Pact members invaded Czechoslovakia to stop economical, social, and political changes in that country, known as Prague Spring,⁷ so there was a justified fear that Yugoslavia could be attacked, too. In the catalogue of the *Meetings*, there was a photo of the Czechoslovakian critic listening to the radio, with the caption “Miroslav Mičko follows the events in Czechoslovakia”, while Georges Boudaille in the text in the catalogue mentioned a “unique attitude of (all the members) about the Czechoslovakian drama” (Čelić 1968: 16, 59). There were no separate publications about the following two manifestations, so it was only possible to reconstruct the chronology of the events via a series of interviews with the participants, a puzzle of the articles from different newspapers, as well as from the internal records and documentation from different public and private archives.

Utopian tourism – synthesis of art and architecture

The second *Meetings* were held from August 12-30, 1970 in Vela Luka, Korčula town, Blato, and Orebić. The programme started with the four-day symposium titled *Historical and sociological aspects of the development of Yugoslav architecture*.⁸ One part of the programme was also the visit to the Korčula Summer School, that year the theme was *Hegel and our time*,⁹ while the ateliers were again open on the islet Proizd nearby Vela Luka. The theme of the second *Meetings* was not the making of the mosaics anymore but it focused on the problem of the construction of a tourist settlement in Plitvine cove of Vela Luka, in direct cooperation among urban planners, architects, and artists. The beginning and end of the construction were planned already for the following year. During the preparations for that ambitious plan, the committee for the proposal of the regulation plan of Plitvine cove met on the 27th of February, 1970. The members of that committee were the Italian architect Maurizio Sacripanti (1916-1996), the Cuban architect Ricardo

Porro (1925-2014) who was in exile in Paris, and Pierre Gaudibert (1928-2006), at the time the director of the City of Paris Museum of Modern Art. The Urban Planning Institute of Dalmatia provided the planning documents for the regulation plan and the construction was anticipated for 1971. The building programme included 800 beds in a new settlement on “the outer coast of oriented terraces set in pristine olive groves, and pine forest, on the terrain that is called ...” (Škunca : 1971). The programme also included a series of smaller buildings (sixty smaller coastal weekend villas), the biggest with the total surface of 60 m², to be used throughout the year. As a whole, the urban programme constituted a unique “art experiment” settlement whose urban plan should have been incorporated in the larger frame of the spatial plan of the South Adriatic, and the Urban Plan of the island of Korčula. Each unit containing two or three spaces was situated on a larger site plot, with the right of a clear view and good accessibility...It was planned that the construction begins and ends in the following year, with the participation of artists creators“ (P 1970: 21).

In 1970, during the preparation works Ricardo Porro gave a lecture in the Centre for Culture and Information in Zagreb, where he presented his master plan for the Tourist settlement Plitvine. During the *Meetings* in Vela Luka, the interdisciplinary teams of urbanists, architects, and visual artists were established, with the news that an “investor engages an artist already in the preparatory phase of the programme”, however, the art historian and critic Vladimir Maleković noticed the deficiencies of that undeveloped master plan, which, on the other hand, allegedly opened the freedom of creation (Maleković 1971). The Master plan proposed by Porro and inspired by the paintings of Giuseppe Arcimboldo shows an anthropomorphic settlement, which spreads on the slope by the sea. The administration building is located at the position of the head, a restaurant at the stomach level, and apartments are planned for the accommodation of tourists and artists during the planned artist-in-residence programmes at the level of limbs. The main communication with the sea, established via a pier and a docking station, is planned at the genitalia level, exhibiting both female and male characteristics, more precisely female and male genitalia at the moment of communication – a sexual act. Based on Porro’s master plan, teams of artists and architects were to design individual buildings but not everything went as planned.

About 50 architects, sculptors, painters, critics, and theoreticians took part in the second *International Artists’ Meetings* in Vela Luka. Around 30 participants came from Yugoslavia, and around 20 from abroad: France, England, Italy, Japan, Cuba, Poland, Sweden, and Switzerland. Among other artists, there were two architects from Belgrade, Mihajlo Mitrović (1922-1918) and Stanko Mandić (1915-1987), and Croatian architects Neven Šegvić (1917-1992) and Berislav Radimir (b. 1952), Joseph Rykwert (b. 1926) from the USA, and the Italian architects Ugo La Pietra (b. 1938) and Maurizio Sacripanti (1916-1996). Visual artists outnumbered architects. There was also a group gathered around the *Opus* art magazine (Jean Clarence Lambert) and Italian artists Paolo Scheggi (1940-1971) and Achille Perilli.

The project of the Polish team, which included the sculptor Alina Szapocznikow (1926-1973), the architect Jan Dzierzko (1929-2007), and the graphic designer and photographer Roman Cieślewicz (1930-1996) proposed a modular system of curved walls that created new space. From the available documentation and newspapers’ reviews of Vladimir Maleković and the well-known theoretician Gillo Dorfles, I “deciphered” also the two following teams: the architect Sergije Kamber and the painters Edo Murtić and Giuseppe Zigaina, as well as the architects Živojin Kara-Pešić and Raul Goldoni who proposed to repeat the ratio of traditional architecture (Maleković 1971). A team of artists that included Stanko Jančić (1932-2018), Petar Omčikus, Kosa Bokšan, Kemal Širbegović, and Ante

Marinović (b. 1947), created a programme of houses with various irregular and organic plans adjusted to the terraced terrain and which originate from “the use of the basic forms that evoke the local architecture“ (Ibid.) The team that included the architects David Cashman, Mark Livingston, and Joseph Rykwert designed the underwater transparent sculpture as a geometric construction with the basic triangle module connected in a lattice shell structure, similar to the principle of the construction of the geodesic domes by Buckminster Fuller. Ugo La Pietra believed that the fundamental problem of an individual coming from an urban environment was finding the space for collective creation. His project, made in cooperation with the artist Paolo Scheggi, suggested a spatial model for the transformation of the landscape of the Dalmatian coast, which he presented at the accompanying symposium titled *Urgent urbanity – suggestions for the Dalmatian coast*.¹⁰ La Pietra’s project is the continuance of his research titled *Urban nodes*, which he started in 1965,¹¹ and it fits into his series titled *Disequilibrated Systems*. While elaborating proposals for Plitvine and Vela Luka under the title *Disequilibrated interventions*, Ugo La Pietra partially listed some transformative models whose goal was to create a common base for all other planning initiatives that had to comprise the development of the Dalmatian coast:

“The basic parameters of the models’ study of understanding were established via analysis of the ecological, economic, and demographic problems of the researched area; parameters that determined the achievement of a series of the transformative models were confirmed by *analysis of needs*, with the belief in their ability to instigate turns in planning, aimed to define the starting point of one or more hypotheses.

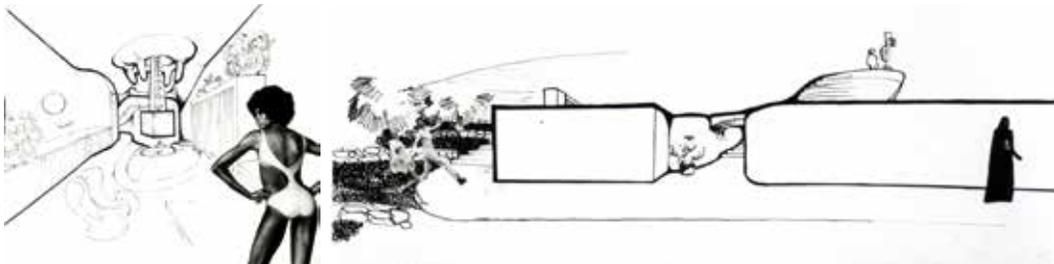
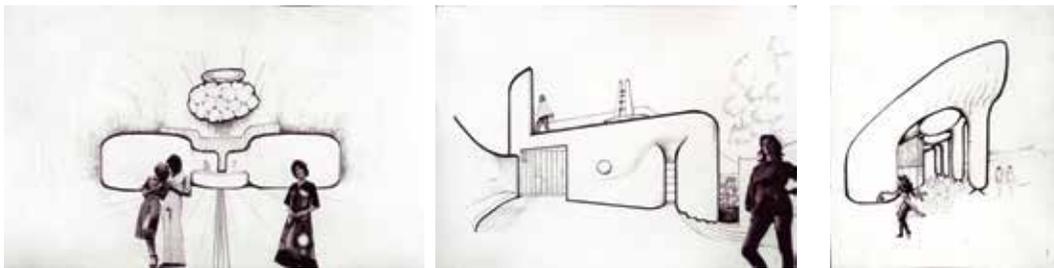
Individual needs:

- 1) The need for privacy: relation of the outer and inner – natural and artificial – accessibility – inter-permeation of the zone of a collective character – inter-permeation of service functions.
- 2) The need for service functions: distribution of merchandize points, their influence on the inhabitants and tourists.
- 3) The need for creativity: possibility of an *intervention, manipulation, and transformation of space*.
- 4) The need for communication: overcoming *isolation* as a phenomenon that is typical for an individual in a city” (La Pietra, 1970: 46-47).

Proposal in the category *The need for creativity* includes also a radical *land-art* intervention of cutting the top of a nearby islet, which is a very similar procedure to a project by Ivan Kožarić that has never been carried out and that cuts a top of a mountain from another conceptual perspective.¹² The theoretician Gillo Dorfles (1910-2018), who also participated in the *Meetings* in Vela Luka, commented La Pietra’s work in the project *Disequilibrated systems*:

“To avoid the pressure of the structure, as well as the urban one, the method proposed by Ugo La Pietra is certainly among the most interesting ones because instead of theoreticism of the Futuriste architects (which would probably result in the further degeneration of the present situation), ensures the study of the still present *grades of freedom* and tries to carry out *fractures* next to previously mentioned disequilibrated systems.

Here we come to the final, though temporary conclusion. To what degree we can accept La Pietra’s proposals and up to what degree we can believe in the possibility of their practical applications? First the objects, then after them morphological and ecological models in their various divisions on behavioural, practical, synaesthetic, and other types



PETAR OMČIKUS ARCHIVE

RICARDO PORRO: *PLITVINE TOURIST SETTLEMENT*, 1970-1972, MODEL; VISUALISATIONS

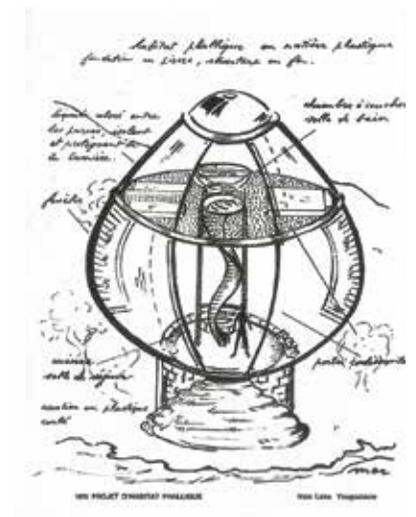
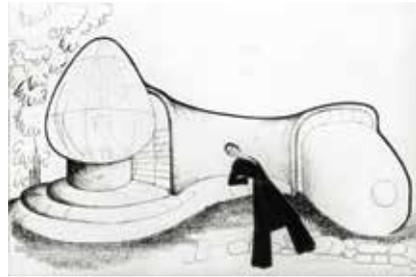
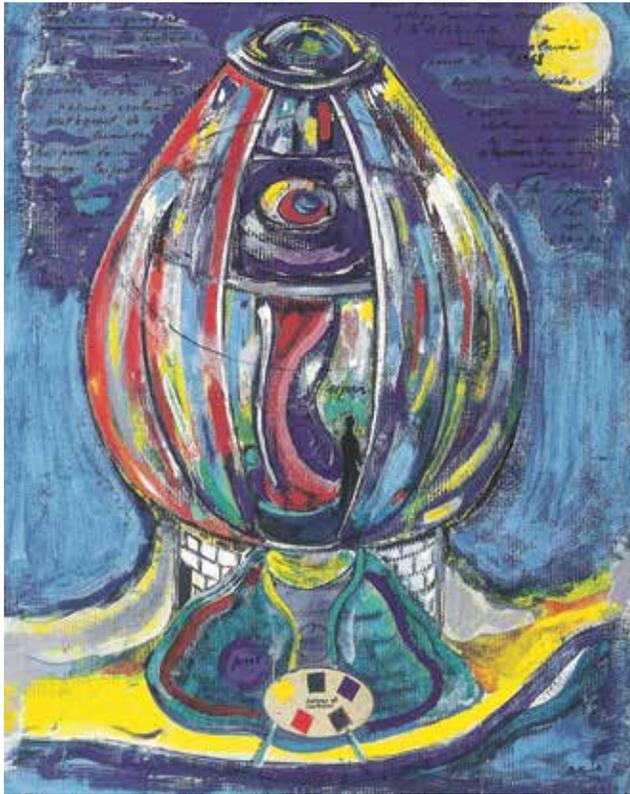
of models, show themselves as completely persuasive, as a response to the aesthetical-emotional function for which everybody is made for. We can equally say that the already existing urban experiments (as the one in the city of Como) have produced interest and active participation of the citizenry. Of course, inserting the massive elements of discomfort in the heart of an overcrowded metropolitan city would cause a lot of practical problems, but it certainly would not be impossible or undesirable to citizens. We can only hope that future urban planners, instead of bringing the human imagination to destruction, would leave at least a ray of light that would enable the acceptance of these – or similar, disequibrated factors, which would be able to, perhaps due to counter-reaction, bring back the mental stability (as a result of continuous encounters between imagination and reason) which has been gradually distancing itself from the technocratic and consumption-oriented society” (La Pietra, 1970: 2)

During the preparatory works, “the presence of a number of Virilio’s students ascribing to a special school of architecture must have built up excitement and acted as an incentive to 30 artists and 10 theoreticians”,¹³ so the original idea, the creation of dwellings for guests in a specific area, was extended to proposals that included the whole town and harbour and, eventually, the urban policy of the whole island (Ibid). Domestic and international daily and professional papers covered all the events, mostly with enthusiasm, but not a single segment of the project has ever been carried out. Gilo Dorfles, in the text of the significant title, *To reach utopia* concludes the whole project of the tourist settlement Plitvine:

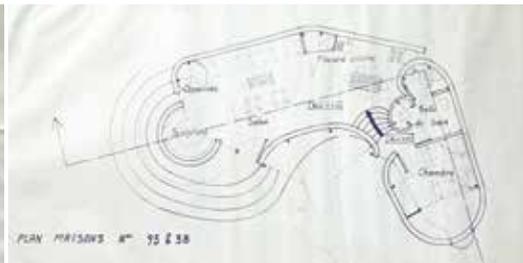
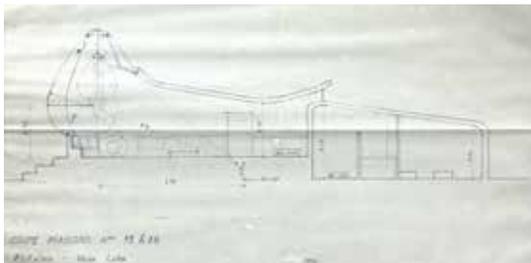
“The results of the interesting contest are still unknown; it is being expected whether the Yugoslav authorities will really approve the realisation of (and the corresponding financial support) so many different creations or they will choose – what is more probable and functional – only one of the projects for realisation, the one that is the least contradictory and the most feasible for tourism.

What we are interested in – from a theoretical point of view – is to state how difficult is to make *good architecture* in the unusual context; is the strong connection between the material and disposition of the terrain, not an obstacle, but more of an incentive for an architectonic experiment, respectively; how it is impossible, above all, to achieve satisfactory goals without a stylistic, topographic, and ecological unity (that is inevitably missing when every single structure is being given to a different architect) and how many architectonic utopias are the easier way for those who believe to have large imagination while possessing only superficial expertise and insufficient technical and stylistic preparation” (Dorfles, 1971: 45).

The wooden model of Ricardo Porro’s master plan and all the documentation of the Tourist settlement Plitvine, was donated to the FRAC collection in France by the author himself.¹⁴ Porro presented this project years later, up to the rest of his life, at his lectures. We can only assume how the whole project, especially the detail of the maritime communication of the tourist settlement via a harbour designed according to human genitals, would arise huge interest not only among professionals but in wider audiences if the project had been carried out. In professional literature, Porro’s project was remembered as an original perspective of a tourist settlement through the prism of “implemented utopia” (Dorfles 1971: 42-45) and as an example of vitalist architecture (Zipper, Bekas 1986: 83-84). In contemporary practice, artists, architects, and urban planners rarely plan the programmes together from the very start, and in rare cases when an artistic work is incorporated in a given architectonic or urban program, these activities are separated and adjusted one to another.



CLAUDE BELLEGARDE ARCHIVE



PETAR OMČIKUS ARCHIVE

CLAUDE BELLEGARDE AND GUY RUMÉ: HOUSE NO. 38 / 93, PLITVINE TOURIST SETTLEMENT, 1970, DESIGN



ALINA SZAPOCZNIKOW:
SCULPTURE FOR PLITVINE
TOURIST SETTLEMENT
(HEART), 1971, MODEL

PETAR OMČIKUS ARCHIVE

Multimedia and the participation of the local community

The third *International artists' meetings* were held in 1972 under the official title *The problem of creating new forms of scenes by integrating citizens, film, television, music, and visual artists* (Mirošević 1972).

At the moment, we do not have much documentation available about this manifestation but the title itself is descriptive enough. The program was conceptualised by the initiators of the *International Meetings*, the artists Petar Omčikus and Kosa Bokšan, then the participants of the previous *Meetings* the Bosnian painter Kemal Širbegović, who lived in Paris, the sculptor from Vela Luka, then studying in Belgrade, Ante Marinović, and Luc Ferrari, whose performance from 1968 was a starting point for the program from 1972, and a newcomer, the director of documentary films and producer, José Montes-Baquer (1935-2010). There were also the local members of the Board of the *Meetings* and representatives of the working groups.

Next to the invited international professionals, local amateur artists and other citizens also participated in the programme: the musicians from a local pop group, two folklore groups, a group of young amateur visual artists, amateur actors who acted in grotesques, and film amateurs who participated in the interesting experiment about film and TV format. Professionals from the TV Cologne led by the producer Montes-Baquer, and from the Radio station Baden-Baden recorded some materials for the film and radio show, together with the local inhabitants to whom the German crew lent several 8 mm cameras, which was also a kind of encouraging for film amateurism in Vela Luka.

The film directors Dušan Makavejev (1932-2019) and Srđan Karanović (b. 1945) from Belgrade, and Rajko Grlić (b. 1947) from Zagreb, together with the inhabitants, initiated the formation of the local TV but the idea was not carried out "due to technical reasons". The newly finished feature-length debut film by Srđan Karanović *Društvena igra* (*The social game*) was also shown. All across Yugoslavia, there was an ad published in which all people who wanted to act were invited, and out of 7000 applications, there were about 30 actors selected. Rajko Grlić wrote a script according to the wishes of the participants. Hence, there is a performance of a participatory film with an active role of local amateurs, which is the same idea that was present in 1972 in Vela Luka.

A performance was held at the waterfront: hidden in the sculpture in the shape of the human head with a moving tongue, created by the sculptor Ante Marinović, a performer interpreted texts by the local writer Ivo Cetinić. On the sculpture, it was written *Chats 1972* (*Čakule 72*). There were more performances with sculptures planned, but they were not carried out due to "artists being overly busy with other projects." The music accompaniment of a silent film according to the concept by professor Petersen was not performed either "though the musicians from Vela Luka were very interested in it."¹⁵ However, on a boat anchored nearby Vela Luka a series of spontaneous humorous "performances-grotesques" were carried out and also recorded in the photo medium.¹⁶ In an internal document called *The report on work and analysis of the Third International Artists' Meetings "Vela Luka 72"*, one, still unidentified, author of that report stated how all the manifestations had an experimental character. The report is written in a very comprehensive way so it deserves a longer quote:

"The Meetings aim at searching for new forms of integration of professional artists and the local inhabitants through an active creative relation, on one side, as well as integration of professional artists via collective work, on the other side. One of the main principles of the Meetings is the possibility of free planning and work, which is given to all the participants according to the abilities of Vela Luka.



PREPARATION FOR THE PERFORMANCE *GROTESQUE*, NEAR VELA LUKA, 1972

PETAR OMČIKUS ARCHIVE



ANTE MARIOVIĆ, DARKO FRITZ AND PETAR OMČIKUS, BELGRADE, 2016



ACHILLE PERILLI, STUDIO VISIT, ORVIETO, 2020

SVEN FRITZ

Collective work in the atelier on the islet of Proizd during the *First international meetings* gave extraordinary results. Thanks to these Meetings Vela Luka today owns a unique collection of mosaics. The atelier was accessible to all, and everybody could follow the work and talk to the artists.

The second *International Artists' Meetings* tackled the problems of integration of architecture and visual arts... the third *International Artists' Meetings* presented to its participants an even wider and more complex problem of integration. The invited artists tried to reach the biggest possible number of the local inhabitants in a staged form, and reveal their creative abilities through collective work.“

The third *International Artists' Meetings* in 1972 was the last manifestation under that title and concept. Subsequently, some singular actions or works that stemmed from the branched network of collaborators and aesthetic experiences of the *International Artists' Meetings* followed.

After the Meetings

After the Vela Luka Community Education Centre had been abolished in 1975, the Centre for Culture was established, as a part of the local conference of the Socialist Alliance of the Working People of Croatia. A gallery and library were integrated within the Centre. When the building Franulović Repak was refurbished in 1981, the solution for the appropriate location of these facilities was found. Simultaneously, the gallery was opened where a part of the International collection of drawings, graphics, and sculpture was exhibited.¹⁷ In 1978 Vela Luka was hit by a tidal wave, and the following year the action for collecting artworks for the future Museum of Contemporary Art in Vela Luka was initiated. The idea for the collection of donations of artworks came mostly from the participants of the International Artists' Meetings. The charity event for donations was held in the Yugoslav Cultural Centre in Pariz on May 5, 1979. The exhibition of donated artworks, among which were two sculptures by Henry Moore, was held in the new Centre for Culture in Vela Luka in 1981. In the period from August 1-15, 1979 there were meetings held under the title *Vela Luka 79*, whereby mosaics were produced by nine Yugoslav artists, among them were Ivan Kožarić, Ferdinand Kulmer, and Edo Murtić, and the only international participant, the regular guest of the Meetings – the Italian artist Achille Perilli. Simultaneously, from August 8-16, 1979, in the hall for the music education of the local grammar school in Vela Luka there was an exhibition of the artworks that were donated by the international artists and amateurs of Vela Luka.¹⁸ Numerous artists made mosaics in Vela Luka after the *International Artists' Meetings*. In 1981 Ante Marinović invited, among others, the conceptual artists and performers Vlasta Delimar (b. 1956) and Željko Jerman (1949-2006) to make mosaics, and they produced them in the nearby village Potirna, in collaboration with local children. These mosaics were incorporated in the public space of Vela Luka in 2014, also at the initiative of Ante Marinović.

Rada Dragojević Čosović testified that “The International Visual Artists Meetings had long-term effects in Vela Luka, both on a cultural and spiritual level. At the end of the 1970s, in the atmosphere of the gatherings of the artists from all around the world, there was a group formed under the name the *Anonimous Collective (Anonimni kolektiv)*, whose members were A. Mirošević, D. Markov, D. Berković, and which brought some new dimensions in the art life of Vela Luka with their actions, exhibitions, and performances“ (Dragojević Čosović 2007: 100).

With their interdisciplinary approach and experimental and research character in the sphere of fine arts and architecture, as well as the questioning of various levels of participation within the disciplines, the *International Artists' Meetings* present a unique



VLASTA DELIMAR: *THINK DAILY OF YOURSELF*, MOSAIC, 1981, VELA LUKA, 2017

DEA/BOTICA

case for understanding and implementation of contemporaneity on the island of Korčula. With singular projects that were carried out or attempted to be carried out, new models of approach to human creativity were offered through innovation and freedom of expression, as well as new organisational models of collaboration of local government, economy, and culture, within a complex network of the international collaborations.

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Endnotes

- 1 Petar Omčikus Sr., intendant of the Austro-Hungarian army, met Marietta Samuela Kačić, an impoverished Croatian noblewoman, in 1918 in Blato on the island of Korčula. There they also had their first son, Čedomir. After the collapse of the Monarchy, Omčikus got a job on the railway. The whole family first moved to Bakar, where the second son Branko was born in 1922, and then to Sušak, where Petar Omčikus Jr. was born on October 6, 1926. Petar lived and studied in Belgrade. In 1993, brother Branko, also a painter, wrote down his view of the days in the 1930s: "Just before our family left for Belgrade, our mother, who had not seen relatives on Korčula since her marriage, wanted to see them and for her relatives, who lived in Blato and Vela Luka, to meet her family, husband, and sons. So, in 1937 I was on Korčula for the first time. Some of my mother's relatives were fishermen, and we brothers went to the sea every day. Hence, Petar and I spent that first stay on boats with fishermen! ... And that strong feeling of nature, the sea, and life on Korčula, in a way, has remained etched in our whole lives ... And from 1937 until the beginning of WWII, we went to Vela Luka every school holiday "(Žic 2010).
- 2 In Croatia, the more significant manifestations are the (New) tendencies, Music Biennale Zagreb, GEFF Film Festival, Festival of animated film, ZGRAF, Korčula Summer School of Philosophy, and different fine arts colonies.
- 3 A member of the artistic group *Skupina 42*, signed the *Final Resolution of the Alba Congress*, a participant of the *First world congress of free-lance artists* that took place in Alba in 1956, which was important for the transition of the *Letterist International* to the *Situationist International* (Debord 2006: 240).
- 4 Fine art forum *Vela Luka 1968, International artists meeting*, Belgrade Cultural Centre, October 4, 1968.; exhibitions *Vela Luka 68*, Gallery of the Belgrade Cultural Centre, October 1968; Winter Salon, Fine art meeting, Subotica, October 31 – November 9, 1968.; *Vela Luka 68*, Art gallery Sarajevo, December 27, 1968.; Gallery of Modern Art, Rijeka, February 6 – February 28, 1969.; *Vela Luka 1968, International artists meeting*, Gallery Forum, Zagreb, September 26 – October 10, 1969.
- 5 Tomislav Gotovac carried out one and only happening titled *Our Happ (Happ naš)* on April 10, 1967. Subsequently, he carried out numerous performances and actions.
- 6 It began in 1963 in Dubrovnik, from 1964 took place in Korčula. It was not held in 1966 due to severe attacks on it by the Communist Party that governed the political life in the socialist Yugoslavia.
- 7 The programme, among other things, lobbied for the idea of cybernetic socialism.
- 8 August 12-15, 1970, *Vela Luka. Aspects historiques et sociologiques du développement de l'architecture Yougoslave et de celle du pays*.
- 9 That happened on August 25, 1970. After that, they visited the peninsula Pelješac for a few days, and then there was a final gathering of the participants of the *Meetings* occurred on August 30 in Korčula town.
- 10 *Emergenze urbane – Proposte per la Costa dalmata*
- 11 MoRE, Collezione Prigetti, ed. Francesca Zanella, <http://hdl.handle.net/1889/1771>, accessed February 1, 2015.
- 12 *Unusual project – Cutting Sljeme*, 1960.
- 13 Georges Boudaille, *A small town, synthesis of arts (Gradić, sinteza umjetnosti)*, the newspaper *Vjesnik*, Zagreb, March 2, 1971., from the French article *A Vela Luka (Yougoslavie) Un essai d'interration totale*, Les lettres francaies, February 17, 1971, p. 38. It was published under the title *Enterprise in Vela Luka (Velalučki poduhvat)* also in the daily newspaper *Borba* in Belgrade. Boudaille was not there in person in 1970, but he was there in 1968.
- 14 FRAC, Fonds Régional d'Art Contemporain, Collection Art et Architecture
- 15 The report on work and an analysis of the Third International Artists' Meetings 'Vela Luka 72"', Centre for Culture Vela Luka
- 16 Petar Omčikus Archive
- 17 Official pages of Vela Luka Municipality. Public institutions and offices, Centre for Culture, URL: http://www.velaluka.hr/vela_luka.asp?id=43/, visited 10. 2.2015.
- 18 Short report about the meeting "Vela Luka 79", without pagination, a document in the Croatian State Archive in Dubrovnik, Archive Collecting Centre Korčula-Lastovo

Ugo La Pietra

:: Disequilibrating Systems

Darko Fritz, Sonja Leboš

PUBLISHED IN *UGO LA PIETRA :: DISEQUILIBRATING SYSTEMS*, EXHIBITION CAT., ORIS HOUSE OF ARCHITECTURE, ZAGREB / GREY) (AREA, KORČULA, 2018, N.P.

Homo faber or *the design jazz player* are just some of the attributes that accompanied Ugo La Pietra's grand exhibition *Progetto disequilibrante* in the Triennale Design Museum in Milan in 2014/15. It is exactly the plane of disequilibrated systems which is La Pietra's constant preoccupation that seems the most interesting to us, representing the axis of exhibitions in Zagreb and Split in organization of grey) (area with partners.¹ However, let us emphasize that the Croatian audience already had the opportunity to make acquaintance with La Pietra's work: he took part in the *2nd International Visual Artists Meetings* in Vela Luka in 1970, and in 1975 he had a solo exhibition in the Gallery of Contemporary Art in Zagreb.

The trajectory of La Pietra's artistic development commenced in the late 1950s with symbolical experiments in painting, which he nominated *sign painting*, during his studies at the Polytechnic University of Milan, where he graduated in architecture in 1964. The first significant conceptual milestone in La Pietra's career is displayed by his work *The House for the Sculptor*. In his own words, that was the work that inscribed him within the area of radical architecture and that position was confirmed when he was invited by the curator Emilio Ambasz to take part in the famous exhibition *Italy: The New Domestic Landscape* in MoMA, New York and for which La Pietra conceptualized the work *Domestic Cell*. Collective action is a very important characteristic of La Pietra's status. As a founder and member of many groups,² La Pietra spotted the possibility to overcome rigid societal rules very early. However, he has never left the self-imposed discipline of his own contemplative universe. La Pietra starts from the premise that the designer's materials are not physical entities but communication bits. Radical critique of neopositivism and modernism is reflected in that premise. Tedious repetitiveness of bureaucratized society is tackled in the works which Gillo Dorfles categorized as *pittura randomica* (random painting). From that structuralist approach, a series of objects and ambiances were developed, which the

author nominated *strutturazioni tissurali* (tissue structures). Their feature is still the random effect, where La Pietra shares the interest for the relationship between the programmed order and the randomness of visual elements as well as their interactivity with the artists of *arte programmata*, the Italian wing of visual research within the New Tendencies art movement.

Gradually, in the mid-1960s, interior designs with the same denominator emerged, while by the end of the decade La Pietra created immersive audio-visual installations, experimenting with immersing of an individual into light, sound, water, and air. A group of works called *behaviour models* was the first result of La Pietra's theory of disequilibrated systems. More works followed, such the already mentioned *Domestic Cell*,³ or commercial outcomes such the shops in Milan: Mila Schön shop (1971) and Jabik shop (1972).⁴ These interiors, disequilibrated and therefore almost liberated from gravity, simultaneously represent his unique experience of constructed and built architecture.

"He builds to deconstruct", says Angela Rui.⁵ La Pietra's theory and practice of *disequilibrated systems* allows individuals and communities to distinguish and earn *degrees of freedom* in order to *live* and not just *use* (or consume) a city.⁶ With his work, La Pietra confirms that the space within which we live and act is not more than the physical embodiment of power, and his *need to deliver to society not so much an object but a method*⁷ is to be read from the inexhaustible editorial work, but also from research, analysis and synthesis of the relations between peripheries and centres, as well as from the series of works that deal with re-appropriation of the city by its inhabitants. La Pietra also described possible coastal interventions, where he collaborated on programme development of Plitvine bay near Vela Luka in 1972,⁸ as disequilibrated interventions. He thought that the fundamental desire of an urban man in a tourist settlement was to find space for collective creation, and he recognized the needs of a tourist for privacy, service, freedom, creativity and communication. His project proposed a spatial model for transforming the Dalmatian littoral landscape, which he presented at the accompanying symposium titled *Emergenze urbane – Proposte per la Costa dalmata*. The project is a continuation of his research *Nodi Urbani*, started in 1965.⁹ The proposal included a radical land-art intervention of cutting the top of a nearby islet, which is very similar to the project by Ivan Kožarić, who cut the top of a mountain but from another conceptual perspective.¹⁰ La Pietra's films are another form of modulating synesthetic thinking and decoding the urban. *Paletti e catene* (1979) pinpoints, in a humorous way, the possible improvement of urban furniture (which, at that time, already restricted movement with chains and stakes). *La Riappropriazione della città* emphasizes that the process of reappropriation of the city occurs via mental processes and not via physical spatial interventions. *Per oggi basta! (Il Commutatore)* performatively places the artist's own body in an urban space whereby, leaning it against a simply constructed device, he alternates the angle of observing and therefore creates a new perception of space.

Spazio reale/Spazio Virtuale (1979) is a signifier of the phase of work that put forward the changes of human relation towards space and memory which occurred by introducing computing into everyday life: "After twenty years spent building relationships between internal and external, world and individual, home and city, that have been so close as to be osmotic, at the beginning of the 1980s, Ugo La Pietra's utopia seemed to magically become reality: the world entered into home."¹¹ *Casa telematica* was transformed for the presentation at the Milan Fair in 1982, and showed what we know well today – it is a dystopia, not a utopia. La Pietra wrote already in 1983: "The new domestic media will lead to a decrease of socialization, whether incidental or wanted, allowing you to perform a series of tasks without leaving your home. Will they lead to an increase in the isolation of

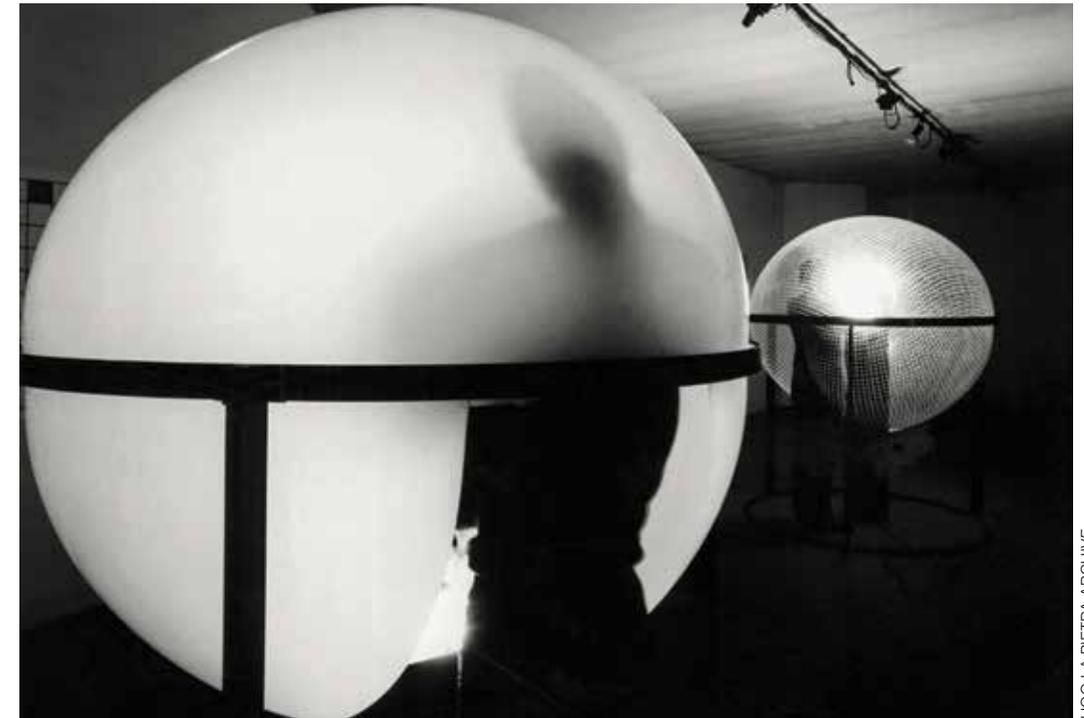


UGO LA PIETRA: PROJECTS FOR PLITVINE TOURIST SETTLEMENT, 1970, *UGO LA PIETRA :: DISEQUILIBRATING SYSTEMS*, EXHIBITION VIEW, ORIS, ZAGREB, 2018



UGO LA PIETRA :: *DISEQUILIBRATING SYSTEMS*, EXHIBITION VIEW, ORIS, ZAGREB, 2018

IVANA KRAGIĆ



UGO LA PIETRA: *IMMERSION INTO SOUND, IMMERSION INTO WATER*, INSTALLATIONS, 1967 - 1970

UGO LA PIETRA ARCHIVE

individuals within the family? These are the questions that often come up in these times of racing towards new tools: the answer is in day-to-day practice, in new social stratification of information control and other factors."¹²

Obviously, 35 years ago La Pietra posed questions to which we are nowadays intensely trying to answer. Meanwhile, La Pietra decided to immerse himself in imaginary typologies of his incessantly evolving universe.

Endnotes

- 1 grey (area – space for contemporary and media art, Oris House of Architecture - Zagreb, Gallery of Fine Arts – Split, June - October 2018).
- 2 Gruppo del Cenobio, Gruppo La Lepre Lunare, Gruppo Design Radicale, Global Tools, Cooperativa Maroncelli, Fabbrica di Comunicazione, Libero Laboratorio.
- 3 The other name for that work is *Casa telematica*.
- 4 Jabik was also the name for the new material for the interior design.
- 5 Angela Rui (ed. 2014). *Territori esperienziali per riattivazioni esistenziali*. In: Ugo La Pietra. *Progetto Disequilibrante*. Mantova: Corraini Edizioni, p. 66.
- 6 Simona Cesana (2014). *Una maglia rotta nella rete*. In: Ugo La Pietra. *Progetto Disequilibrante* (ed. Angela Rui). Mantova: Corraini Edizioni, p. 108.
- 7 Ibid
- 8 Author of the urban design was Ricardo Porro.
- 9 MoRE, Collezione Progetti, ur. Francesca Zanella, <http://hdl.handle.net/1889/1771>, access February 1, 2015.
- 10 *Peculiar project – Cutting Sljeme*, 1960. (This project by Ivan Kožarić was not carried out either).
- 11 Marco Meneguzzo (2014). *Una Risposta Flessibile*. In: Ugo La Pietra. *Progetto Disequilibrante* (ed. Angela Rui). Mantova: Corraini Edizioni, p. 137.
- 12 Ugo La Pietra (1983). *Evoluzione dello spazio domestico*. In: *La casa telematica*. Milano: Katà edizioni.



The *Praxis* was a Marxist humanist philosophical movement, originated in Zagreb and Belgrade in the SFR Yugoslavia. From 1963 to 1974 they published the journal *Praxis* and organized the *Korčula Summer School* in the town of Korčula. The collective of critical thinkers around the journal developed a singular trajectory of humanist Marxist and socialist analysis in the context of non-aligned Yugoslavia, and they functioned as a hub for the exchange of critical perspectives between the East and the West. In the proceedings of the summer school and the journal, many prominent figures of the period participated, among others Ernst Bloch, Eugen Fink, Erich Fromm, Lucien Goldmann, Herbert Marcuse, Jürgen Habermas, Henri Lefebvre, Karel Kosík, Richard J. Bernstein and Shlomo Avineri.

In the 1964 introductory text, *Why Praxis?* editors stated how they want a journal: “that would not be philosophical in the sense according to which philosophy is just one of the special areas, one scientific discipline, strictly separated by the rest of them and from the problems of everyday human life. We want a philosophical journal in the sense that philosophy is the thought of the revolution, ruthless criticism of all that exists, a humanist vision of the human world and as an inspirational force for revolutionary activity.”

Each summer, the gathering focused on a particular topic: *Progress and Culture; Meaning and Perspectives of Socialism; What is History?; Creativity and Creation; Marx and Revolution; Power and Humanity; Hegel and Our Time; Utopia and Reality; Freedom and Equality; The Essence and Limits of Civil Society and Art in a Technologized World.*



DARKO FRITZ FEAT. ILIJA ŠOŠKIĆ: *WHAT IS HISTORY?*, PERFORMANCE / TABLEAU VIVANT, VIDEO, PHOTO, 2019
Performance took place at the same location in Korčula captured by 1968 photo with graffiti “MARX”, during Summer School. Fritz, Šoškić and a virtual lady from the projection took the pose of the three wise monkeys, a Japanese pictorial maxim, embodying the proverbial principle “see no evil, hear no evil, speak no evil”.



RINO EFENDIĆ: *PRAXITEN / SUMMER SCHOOL, WINTER TEARS*, INSTALLATION, (GREY) (AREA, 2012)
The lumino-audio installation examines the tradition of the *Korčula Summer School* of philosophy and the accompanying journal *Praxis*, after which the international movement of humanistic Marxism is named. The starting point of the work is a sound recording of the text by prominent *Praxis* participant Milan Kangrga, *Smugglers of his own life*. Kangrga talks about some Praxisians who replaced Marxism of the 1960s with rigid nationalism, in the 1990s. In the author’s opinion, they are responsible for the consequences: Yugoslavia’s 1990s war. The yellow light in the gallery is considered by the author to be a “check-out of the philosophy that Kangrga was thinking about, and the beginning of the end of a civilization. The yellow colour thus announces the victory of the Sun and catharsis.”



PUBLIC LIBRARY: ANTE LEŠAJA & TOMISLAV MEDAK: *PRAXIS (DIGITIZED)*, 2015 ONWARD, *NEW MATERIALISMS (STATION 1)*, (GREY) (AREA, 2015)

Praxis (digitized) is a collection containing the (digitized) issues of Yugoslav, international, special and pocket editions of *Praxis*. It also contains the journal *Problemi* and a smaller number of monographs that provide context for the understanding of the work and historic significance of the *Praxis* journal. The *Praxis (digitized)* collection was created as a part of the digitization of the archive of the *Praxis* journal and the Korčula summer school that was initially assembled by Ante Lešaja. The collection currently includes 38 issues of Yugoslav edition, 2 special issues, 24 issues of international edition and 8 books published in the pocket edition of *Praxis*. It also includes 15 issues of the journal *Problemi*, and a number of collected volumes and monographs dealing with the theoretical and historical import of *Praxis*. *Praxis (digitized)* is a part of the project *Public Library*.

THE CRITICISM OF ALL THAT EXISTS STARTS WITH SELF-CRITICISM

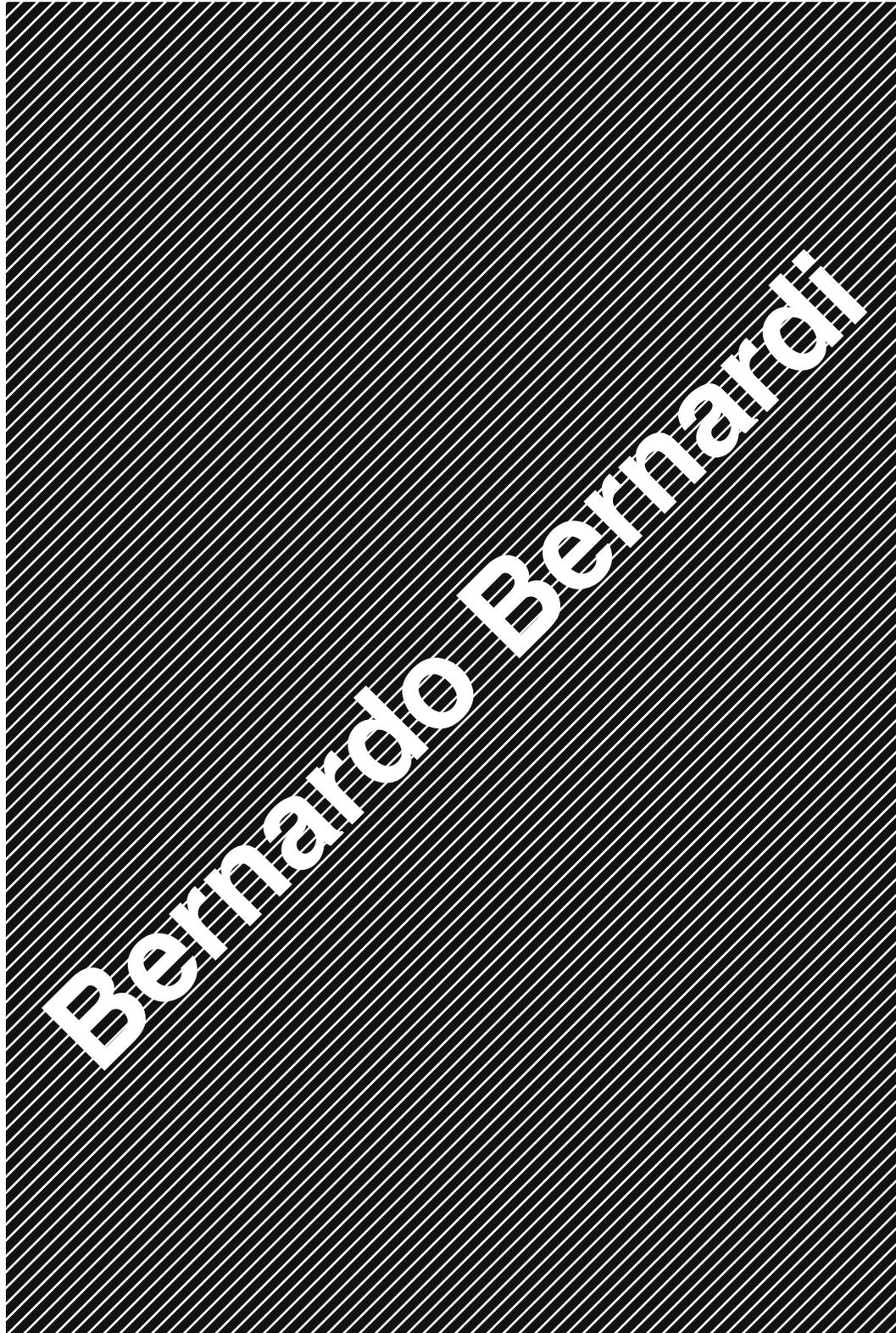


ARMIN MEDOSCH: *WHAT IS HISTORY? HOMMAGE TO PRAXIS JOURNAL, PRAXIS GROUP AND KORČULA SUMMER SCHOOL, PERIPATETIC PERFORMANCE, 2015*

DARKO FRITZ (CURATOR): *KORČULA SUMMER SCHOOL LOCATION MAP, 2015*

This theoretical performance / peripatetic *symposium* reflects on the mutuality of interrelations among phenomena named in the work's title. Medosch exploring various notions of materialism(s), historical, dialectical and new. The topic of the second *Korčula Summer School* gathering, *What is History?* was also Medosch's topic. To speak freely means to get back to the origins of philosophy, to the form of friendly conversation. There was no script and there were no audio or video recordings permitted. The core topic was *Praxis*' specific understanding of reflection theory, according art and culture semi-autonomy in relation to the productive apparatus. Medosch seek to place *Praxis* in this respect in a context with Western Marxism and its art theories, including Adorno, Marcuse, Lefebvre, Williams, Jameson and others.

> IGOR GRUBIĆ: *PRAXIS, 2021, WORK IN PROGRESS /BILLBOARD PROJECT, PROJECT WHO CARES?, 2021 - 2022*



Maja Marković: *Interior Standstill*

Darko Fritz, Sonja Leboš

PUBLISHED IN *INTERIOR STANDSTILL*, EXHIBITION CAT., GALERIJA BERNARDO BERNARDI, ZAGREB, 2020, N.P.

Bernardo Bernardi (Korčula, 1921 – Bol on the island of Brač, 1985) is an architect and designer to whom we owe immensely. It is his merit that we have a professional association of designers in Croatia, as well as design education at university level, which is something he advocated for decades. Bernardi was one of the founders of the group EXAT 51, the ULUPUH (Association of Croatian Applied Artists) as well as of the Studio and Centre for Design. He gave the name to one of the most significant regional architectural magazines – *Čovjek i prostor* (*Man and Space*). With the range of exquisite architectonic and design projects, Bernardi deserved to have a museum dedicated to his own oeuvre, with which he gave an extraordinary contribution to architecture and interior design in Croatia and Yugoslavia in the second half of the 20th Ct.

Unfortunately, another artistic oeuvre we did not learn to appreciate as much as it deserves. In effort to re-evaluate the remarkable Bernardi's work, during her residence in Korčula in 2019 in organization of grey) (area – space for contemporary and media art, the artist Maja Marković concentrated on the hotels which Bernardi left behind, together with an impressive memorial monument (1975-1987) and other projects, to his birth town. These are the following hotels: *Marco Polo* (1967-1982), *Park* (1971-1985) and *Liburna* (1979-1985). For the *Hotel Marco Polo*, the first hotel of high category in domestic ownership (according to unverified rumour the Hotel Korčula de la Ville, opened in today's form in 1912, was originally in possession of Czech owners), Bernardi himself claims that it was "a very delicate task" since the object "had to be embedded in the architectural landscape of important architectonic features" (Bernardi, 1974). Nowadays, in these words we can retrospectively feel Bernardi's autochthonous pondering over the Mediterranean space in the spirit of Critical Regionalism. It is very interesting that in his own text for the magazine *Čovjek i prostor* from 1973 Bernardi mentioned that the construction of the hotel stopped the construction (probably non-regulated one) of private houses, while the outstanding sensibility for spatial culture and a pronounced responsibility of the architect we can read from the following words: "Although the author cannot be excused from his responsibility with these words, he has to say that some building contractors did not



MARKO ERCEGOVIĆ



MARKO ERCEGOVIĆ

MAJA MARKOVIĆ: *INTERIOR STANDSTILL*, INSTALLATION, BERNARDO BERNARDI GALLERY, ZAGREB, 2020

achieve an adequate level of the building correctness” (Bernardi, 1973.)

For the *Hotel Marco Polo* Bernardi made an urbanistic-architectonic plan (coauthors: Jovo Kukavičić and Melita Rački, while building statics was calculated by Dubravko Ježina), and the interior design in collaboration with Vasko Lipovac. In 1982 an additional project was made for the wind-shielded space of the main entrance (coauthors: Nenad Ilijić and Zdranka Vitez). Bernardi also designed the architecture of the swimming pool next to the Hotel (1973-1974) together with Nenad Ilijić.

After his professional visit to Finland, Sweden and Denmark in 1960, Bernardi put a lot of energy into presenting top Scandinavian design to Croatian audiences. Therefore, in 1967 he equipped the interior of the congress hall in the *Hotel Marco Polo* with the chairs by Arne Jacobsen from the Series 7 (Syvern), produced by the factory Fritz Hansen, while the lobby in the front of the hall was equipped with Jacobsen’s Svanen armchairs, together with multi-layered lamps by Poul Henningsen.

In 1971 Bernardi designed the interior of the central part of the Hotel “Park”, in 1973 made the draft of the indoor swimming-pool (never carried out), and in 1974, together with the coauthors (Jovo Kukavičić, Marina Valjato and Ivana Valjato), the interior of the reconstructed spaces. In 1981 and 1985 the plans for the redesign of the restaurant were made, and in the period between 1982 and 1983 the project of redesign and expansion of the main entrance hall was carried out (coauthors: Nenad Ilijić and Zdranka Vitez). Bernardi designed the architecture of the *Hotel Liburna* (it was the first A category hotel in the Pelješac-Korčula region after WWII) which was acceded to above mentioned complexes in the way that the main axis of the *Hotel Liburna* was shifted for 45 degrees in relation to the main axis of the *Hotel Marko Polo* (see: Ceraj, 2015). In that way the sea view was enabled for almost all rooms of the new hotel. The *Hotel Liburna* was designed in the period 1979-1980 (coauthors: Jovo Kukavičić, Zdranka Vitez, Uta Bernardi-Kukavičić and Dubravko Ježina.) In the first project of the interior design (1980-1981) coauthors were also J. Kukavičić and U. Bernardi-Kukavičić, while in the next additional program from the period 1984-1985 the coauthor was Zdranka Vitez. Besides, Vasko Lipovac made the decorations and sculpture in the main lobby while Vladimir Depolo show-cased some ship models in the salon.

In the making of the exhibition *Interior Standstill* which is the continuation of the visual research of the present state-of-the-art of Bernardi’s interiors in Korčula, Maja Marković uses the interior of the *Gallery Bernardo Bernardi* as a kind of a ready made structure, considering that the Gallery is set in the building of Workers’ University *Moša Pijade* for which Bernardi designed its iconic interior and equipment (1957-1961). With this exhibition the existing setting of the building (now it is *Open University Zagreb*) is temporarily acquiring a new spatial and semiotic configuration in which Marković additionally uses the debris of the dishes found in derelict Bernardi’s interiors in Korčula.

The central part of the installation are the photo-prints which are transformed into three-dimensional objects. In that way the original photo framing is transposed into a sculptural medium. Intermedial installation by Maja Marković unfolds not just a new perspective of the Bernardi’s heritage in Korčula, but also a new perspective of the complex human-spatial relations within the industry of tourism, which is being massively reconfigured in these post-pandemic times, in the manner we still have to grasp.

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Bernardo Bernardi (1974). Interview for the magazine *Start*, February 13.

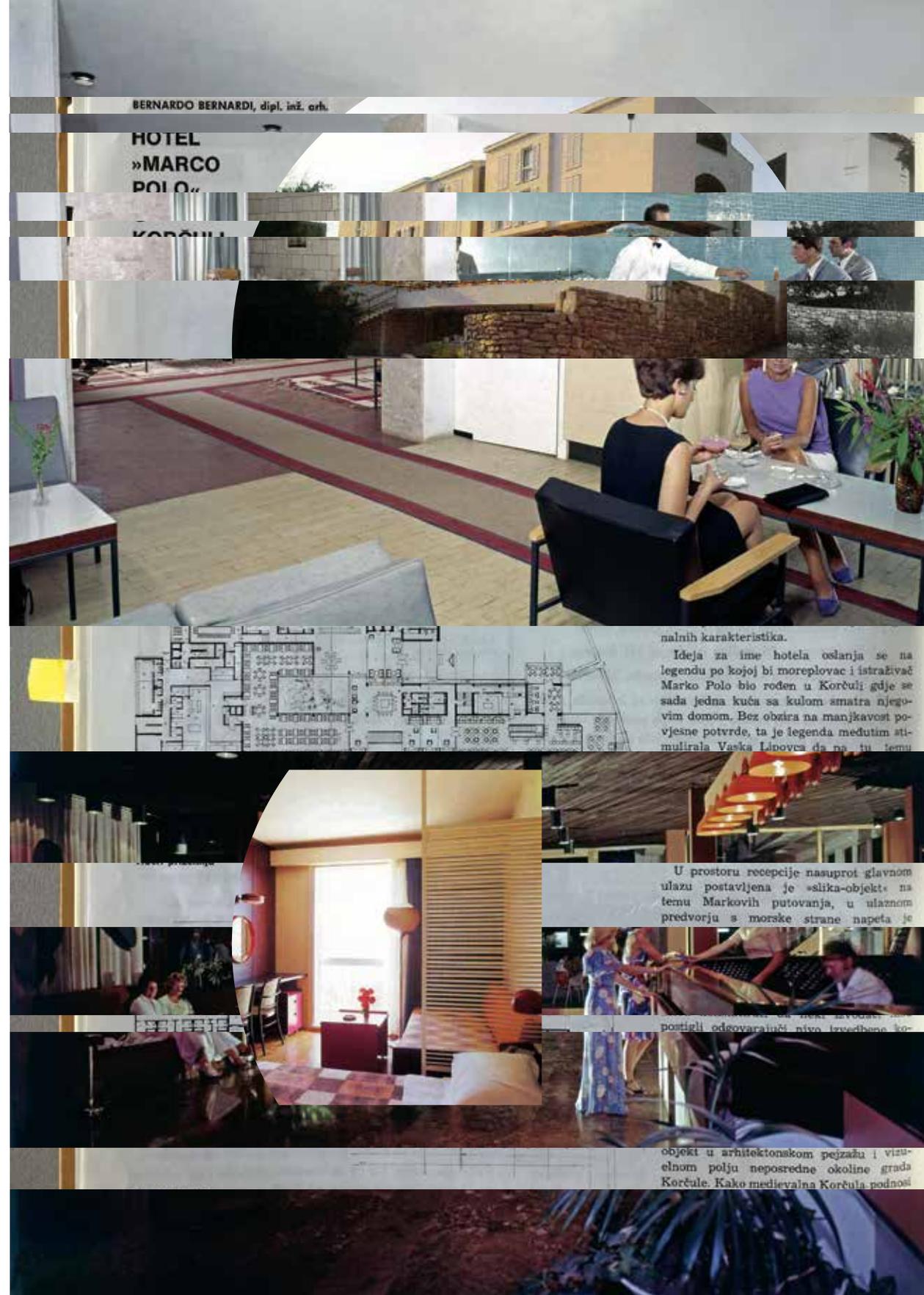
Iva Ceraj (2015). *Bernardo Bernardi. Dizajnersko djelo arhitekta 1951-1985*. Zagreb: HAZU



MAJA MARKOVIĆ: *INTERIOR STANDSTILL*, INSTALLATION, BERNARDO BERNARDI GALLERY, ZAGREB, 2020

MARKO ERCEGOVIĆ

> DARKO FRITZ: *BERNARDI_KORČULA*, DIGITAL COLLAGE, 2021



BERNARDO BERNARDI, dipl. inž. arh.

HOTEL
»MARCO
POLO«

KORČULA

nalnih karakteristika.
Ideja za ime hotela oslanja se na legendu po kojoj bi moreplovac i istraživač Marko Polo bio rođen u Korčuli; gdje se sada jedna kuća sa kulom smatra njegovim domom. Bez obzira na manjkavost povjesne potvrde, ta je legenda međutim stimulirala Vaska Lipočca da na tu temu

U prostoru recepcije nasuprot glavnom ulazu postavljena je »slika-objekt« na temu Markovih putovanja, u ulaznom predvorju s morske strane napeta je

postigli odgovarajući nivo izvedbene ko-

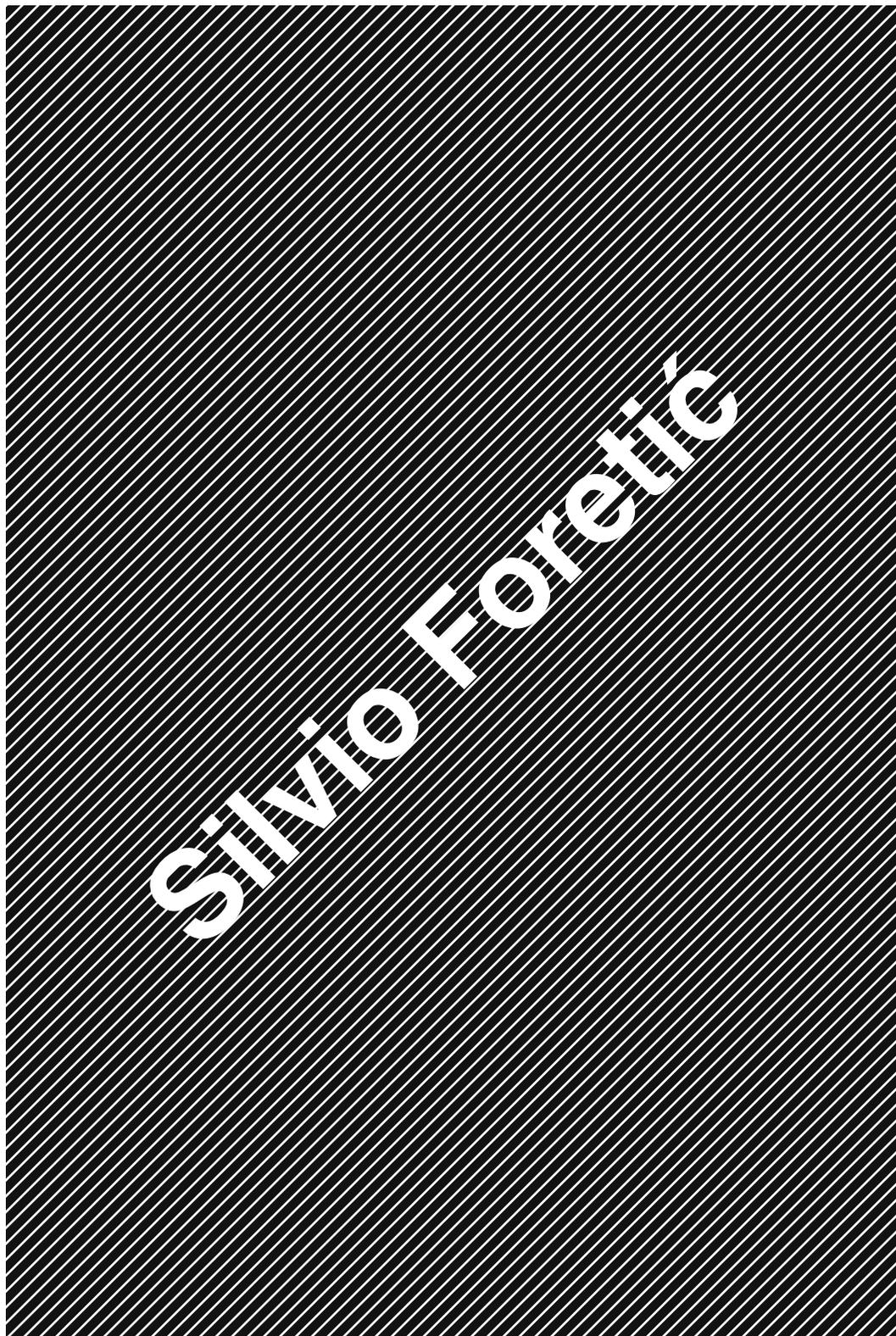
objekt u arhitektonskom pejzažu i vizuelnom polju neposredne okoline grada Korčule. Kako medievajna Korčula podnosi



SINIŠA LABROVIĆ: *FISHING*, PERFORMANCE, MONUMENT (DESIGN BY BERNARDO BERNARDI), KORČULA, 2019



CHIARA PASSA: *CIRCLE IN CIRCLE*, VR INSTALLATION, MONUMENT (DESIGN BY B. BERNARDI), KORČULA, 2019



Space of Sound, Space of Excess, Space of Freedom, Space of Silvio Foretić

Darko Fritz

PUBLISHED IN *ZVUK*, KNJIŽNICE GRADA ZAGREBA, GALERIJA VN, ZAGREB, 2019, P. 1 - 13

You Gotta Say Yes to Another Excess (Dieter Meier / Yello, 1983.)

Silvio Foretić as a composer, conductor, pianist, singer (tenor), actor, and lyricist certainly does not easily enter the categorization of narrow artistic specializations. Our collaboration started in 2017, when, within the grey) (area program, I curated the premiere performance of the digitalized pioneer *tape-music* work *Balkanal* (1968 – 1974) that took place on St Justine Sq in Korčula town. *Balkanal* was composed by Foretić and Janko Jezovšek, a composer from Slovenia, and had its world premiere in Cologne in 1969, played from a tape recorder. According to Foretić's words, folk oratory *Balkanal* "presents an attempt to oppose and amalgamate electronic music and folklore, somewhat rough and row folklore; the text background is made of Croatian curses. Music is not produced through synthetic electronic sounds but exclusively by the electro-acoustic transformation of human voices and folk instruments (fiddles, tambourines, flutes, flutes, drums, etc.)" Conceptual approach to music, that can be reduced to cursing, seems to me as significant for Foretić's *oeuvre*. Our next collaboration was the program *The Opera of the Phantom* that presented the opera *Marshal* and public conversation with the author in the Summer cinema in Korčula. The film *Marshal* (1999), by Ivo and Vinko Brešan, tells a story about a village on an island where the rumour had it that the spirit of the deceased marshal appeared. The plot was based on the situation in which a local man imagined that he was Tito. The mayor of the village used the situation to instigate local tourism by staging ridiculous rituals from the time of Yugoslav socialism. The film was very popular, for Croatian circumstances it had fantastic viewership (more than 100 000 cinema visitors) and it won some awards at film festivals. In 2011, Silvio Foretić made a libretto and music according to the same scenario, and the opera was about to be premiered in collaboration with the Croatian National Theatre in Split and the 26. Music Biennale Zagreb, directed by Mario Kovač. The dress rehearsal was



SILVIO FORETIĆ, JANKO JEZOVSĀEK: *BALKANAL*, ELECTRO-ACOUSTIC CONCERT, TRG SV. JUSTINE, KORĀULA, 2017



SILVIO FORETIĆ: *CRITICAL TOURISM: THE OPERA OF THE PHANTOM*, ARTIST TALK, FILM, OPEN AIR CINEMA, KORĀULA, 2018



SILVIO FORETIĆ PRESENTS AT THE EXHIBITION OPENING, *SILVIO FORETIĆ: SOUND*, VN GALLERY, ZAGREB, 2019 (EXHIBITION VIEW BELOW)



recorded for the direct streaming in the cinema Tuškanac in Zagreb, while the premiere should have taken place the following day in Split. However, by a scandalous sequence of events caused by daily politics, the premiere was cancelled due to the censorship that was exercised by the manager of the Croatian National Theatre in Split. As the author Foretić gave up the rights on the following performances that occurred only twice. Hence, his work is represented only via the video recording of that dress rehearsal which we screened in the Summer cinema. While upgrading Brešan's scenario, Foretić invents the unexisting role of the mayor of the municipality. At the moment when that local *capo* set his co-citizens about to participate in the invented narrative of "socialist nostalgia tourism", with the unhidden and exclusive agenda to make profit (*money, money, money, money, money...*), the whole setting is being compared to the religious tourism in Međugorje while saying: *St. Mary to them, Joseph to us.*¹ In the context of the grey) (area program line titled *Critical Tourism*, in the frame of which the screening took place, the situation in *Marshal* with the invented narratives for making up or instigating content for tourists reminds of the narratives about the monster from Loch Ness, or the narrative of Marco Polo's birth in Korčula, which is the story invented in the 20th Ct. The recent case of presenting the elements of set design from the making of the fantasy serial *Game of Thrones* in Dubrovnik seems like a step towards reality in the context of completely invented narratives that can survive only through obstinately repeated lies.

grey) (area questions undefined fields, edgy cases, and peripheral positions, so the complex Foretić's work seemed potent for reiterated questioning of the essence of the arts. I asked myself: how to prepare an exhibition of intermedia and multimedia procedures and works by the composer Silvio Foretić that had not been presented as singular works? I am not a musicologist to tackle the most important aspect of his work, the structure, and achievements of his compositions, but I perceived the numerous procedures in his work that go beyond the narrower musical field, and which I considered very interesting and purposeful for public presentation. These phenomena certainly seem secondary to the experts from the field of music, because music is what matters. So, these phenomena are rarely mentioned, and they do not reach wider audiences. The research I conducted on these phenomena and numerous conversations with the author and his spouse Zdenka, a musicologist, resulted in an exhibition under the title *Sound*. The exhibition *Sound* did not exhibit a single sound, and as such it was presented for the first time in the grey) (area gallery program in Korčula in 2018. For a second set up in the Gallery VN in Zagreb, there was one video recording with sound included, as agreed with Foretić himself.

The exhibition *Sound* was the first presentation of the *oeuvre* by Silvio Foretić, a vanguard classic, in the context of an art gallery. The exhibition was conceptualized to tackle the process of emerging and performing music, as well as a special treatment of the usage of semantic codes, closed to Conceptual art. Perhaps the peripheral phenomena of one art discipline, such as the usage of technology or staging a movement in performing music, sometimes can enter in the essential field of interest of some other disciplines, in this case Visual and Media, and Performance art.

While still being students of composition in 1963 at the Academy of Music in Zagreb, Silvio Foretić and Janko Jezovšek founded the Ensemble for Contemporary Music. According to Višeslav Laboš, they presented "anti-artistic" attitudes of the global vanguard, leaning on the directions of Cage's happenings and foremostly (especially in Foretić's later *oeuvre*) Kagel's aesthetics of the "new music theatre." As they were investigating the relationship between the purely musical factor of performing music and the one that is visible on stage in a concert hall, and expressing a critique towards the traditional concept of virtuosity and vanguard itself, as well as for all the other accompanying artistic and organizational stipula-

Guest curators

Aquatocene: Escaping Sound Pollution

Curator: Annick Bureauad

Artists: Annick Bureauad, Robertina Šebjanič, Manja Ristić, Fabienne Gambrelle, Anaïs Tondeur, Gabriel Grandry



KARMEN ŠKARO

Annick Bureauad provided, through some examples of artworks, a context of how we “inhabit” underwater worlds or make them uninhabitable through pollution and specifically sound pollution. Robertina Šebjanič presented her project *Aurelia 1+Hz / proto viva sonification* where she illuminated a phenomena of interspecies communication, sonification of the environment and the underwater acoustic / bioacoustics of jellyfish and its environment. For over 500 hundred million years jellyfish have been pulsating in the world’s oceans and seas. Nowadays, amidst the immense environmental changes, their numbers are rapidly growing. Jellyfish are one of the rare organisms that seem perfectly suited for the Anthropocene era. The relationship between human and animal is a key to better understanding of natural environment. Humans have massive impact on other species and thus it is crucial to decode what they signal us and how they see us.

In the second part of the event, story was told and music played, addressing underwater (sound) pollution and alluding to the role of tourism in the negative impact on our environment. The story of the *Jellyfish and the Moon* (written by Fabienne Gambrelle with illustrations by Anaïs Tondeur and Gabriel Grandry) was told by Bureauad, with music accompaniment by Šebjanič and Manja Ristić. Meant as a children book, the *Jellyfish and the Moon* is a contemporary tale of a jellyfish trying to avoid the (sound) pollution generated by tourism by escaping to the Moon where she dreams for a better world. Robertina Šebjanič followed by deploying *Aquatocene* in which the sound of the underwater pollution is at the core of the sound compositions. The subaquatic soundscape encourage us to reflect upon the anthropogenic sonic impact on the underwater habitat and marine life. The sound was accompanied by Manja Ristić a violinist who plays the violin as an all-encompassing sound facility with a poetic sonic range of unconventional sound creation possibilities.

ANNICK BUREAUD, ROBERTINA ŠEBJANIČ, MANJA RISTIĆ: *JELLYFISH AND THE MOON*, PERFORMANCE, KNEŽEV PROLAZ, OLD TOWN, KORČULA, 2017

Elixir

Curator: Sarah Cook

Artist: Marina Zurkow



Elixir III is one of a series of four single-channel animations that encapsulate human endeavour relative to the sublime forces of the oceans and skies. A single-cut crystal decanter bobs and spins in a watery seascape reminiscent of a Romantic painting, while the weather turns overhead. In each animation a line-drawn figure appears inside the bottle, striving in a repetitive action: rowing, diving, stumbling. In *Elixir III*, a young woman flaps her arms which are tied to paper wings, but never lifts into the air. The artist cites the influence of the paintings of waves and swells by Russian artist Ivan Aivazovsky (1817-1900) yet the images read contemporaneously, drawn from modern-day sources such as media coverage of dramatic weather events or holiday videos uploaded to the web, then rotoscoped by hand, frame by frame. Rain appears to splatter the screen, reminding us that we too are watching through a glassy surface. Zurkow has made work on the theme of flooding and climate change in other forms, for a network of CCTV screens in a convention centre built adjacent to highway overpasses and a river prone to flooding, and for a panoramic site-specific projection on the side of a car parking lot in a US Gulf state. Here, her work *Elixir III* is shown rear-projected, in a loop, in the doorway of a villa on the Croatian island of Korcula facing out to the water, with a haunting soundtrack by Pat Irwin. Churning away, the weather within the bottle (volcanic ash induced red sunsets and wind storms) manifests as a kind of unstable magical potion, while the figure’s actions appear to act like a dynamo or combustion agent, although it seems there is nothing they alone can do to release this potion in order to change the state of the seas beyond the beautiful bottle in which they are trapped (it is said that even the ancient Greeks used oil, drop by drop, to calm a stormy sea for safe passage). This apparition of a vial of elixir, for our current environmental troubles, or in response to our subconscious desire for medicine to induce forgetting, is all the more tantalizing at a time when we are inescapably conscious of what the effect our actions have on the waters that surround us.

SARAH COOK AT GREY) (AREA, 2010

Changing Climate [Central Asian Video]

Curator: Ștefan Rusu

Artists: Veaceslav Ahunov (Uzbekistan), Abilsait Atabekov (Kazakhstan), Ulan Djaparov (Kyrgyzstan), Gulnara Kasmalieva & Muratbek Djumaliev (Kyrgyzstan), Erbolsin Meldibekov (Kazakhstan), Serghei Ticina (Uzbekistan)



An overview of the present situation of the Central Asian context by an external viewer becomes imperative; this compiled visual material by guest curator Ștefan Rusu creates a retrospective look at the internal processes of the social-political evolution and cultural background. It is extremely useful and necessary to examine the current issues and trends in culture, as well as of further developments of Islamic states after the collapse of the Soviet era. The main sense behind the present compilation is overlapping networks and the relationship between two traditions—the archaic-nomad one and the present-day post-industrial culture—that provide a synthetic equation and cumulated an extraordinary cultural load having been researched by the curator since 2000. The curatorial goal is to deepen and open the process up with a group touring exhibition of visual artists from Central Asia, with a special focus on the video production from Uzbekistan, Kazakhstan, and Kyrgyzstan. The selection shows the particular interest of Central Asian artists for the cinematic language that has become an effective tool in exploring contradictions and confusions of the Islamic states, some decades after the dissolution of the Soviet block. We invite you to dive into the artists' laboratory, in which the reuse of spiritual techniques and practices becomes an effective model in articulating critical attitudes toward inertia, rampant globalization, and neo-liberal anarchy. The artists' obsession for ecstatic vocabulary comes from the varieties of nomadic rituals, pre-Islamic and syncretic practices that define their life and cultural environment. The exhibition is an attempt to question former and ongoing EU policy measures / adjustments toward the black market development and labour force migration from the Eastern countries, as the effects of its policy during the 1990s in the Western Balkans. Under such circumstances, the artists exploring the values of nomadic culture become a valuable contribution to changing the actual cultural and political climate.

VIDEO STILLS FROM THE PROGRAM, EXHIBITION VIEW, GREY) (AREA, 2007

Race with Time 2. Performance in a Rear-view Mirror

Curator: Barbara Borčić

Artists: Martina Bastarda / Mateja Ocepek / Nataša Skušek, Mateja Bučar, Ana Čigon, Tomaž Furlan, Marko A. Kovačič, Miha Vipotnik



Action, happening, and performance were a direct reaction to the prevailing formalist and market-driven art in the 1950s and 1960s. As the new means of expression at the intersection of visual art and theatre, they have somehow been pertinent to both fields; nonetheless, they have regularly been overlooked in the canonised history books and surveys.

In the context of Conceptual Art and New Artistic Practices, video art has met similar reception. Apart from being a strongly individualistic activity, performance and video share various other features, such as inappropriate production conditions and the lack of critical writing. It is also questionable whether they have found a pertinent field of representation, in the sense that the gallery is the field of representation of visual art, theatre of performing art, and the movie theatre that of film; while, television, and the Internet seem to be the testing ground for all manners of production. It is also possible that performance and video mostly belong to the fields of other art forms, often overlapping and integrating other so-called new media.

The relationship between performance and video has always been multilayered and followed a preceding relation between film and action.

The relationship between performance art and video art could be schematically demonstrated by four modes: 1) video as a document of performance, 2) video as a part of performance/ performance as a part of the video, 3) (video) performance, staged only for the camera, and 4) performance made possible only through video, its expressive and technological possibilities for processing and editing.

MIHA VIPOTNIK: *VIDEOGRAM 4, VIDEO*, 1976–79

MARKO A. KOVAČIČ: *CASUS BELLI*, VIDEO PERFORMANCE, 1983

ANA ČIGON: *ONE MORE KICK*, PERFORMANCE FOR CAMERA, 2009

EXHIBITION VIEW, GREY) (AREA, 2015

Beggar robot 2.0 at vacations

Curators: KONTEJNER | bureau of contemporary art praxis

Artist: Sašo Sedlaček



Beggar Robot is a robot for the materially deprived and is constructed entirely from old computer hardware and a few spare parts that were obtained at no cost. As a low-tech, friendly device, it advocates three main ideas in contemporary activism. It is (A) a surrogate agency created for a world in which the marginalized such as impoverished individuals and families, refugees and asylum seekers, elderly people, disabled people, and those hidden from the public view, will never step onto the street to beg, except in the direst of circumstances. The robot has access to areas normally off-limits to beggars, such as shopping malls and community events, where the richer members of society more often frequent. The hypothesis is that this part of society is only able to show some sympathy towards the marginalized if they communicate from a safe distance and via a technological interface. The project tests and exploits the advantages of the robotic interface by bringing his Beggar Robot to public spaces in different countries and adapting it to the local context and local language, to beg in the name of the poor. The project is both a social experiment and a low-key, humorous charity action, which raises public awareness of invisible deprivation and possible remedies. As a machine built out of computer parts recycled from the ever-growing electronic junkyards, the robot (B) also bears an environmental consciousness for a world dominated by the ideology of endless development. Moreover, the robot (C) advocates the concepts of open source and do-it-yourself tactics and their consequences for social action, by allowing people to freely make their own copy of the robot. Anyone interested in obtaining the instructions on how to build their own robot replica can leave his or her contact with the robot, or go to the artist's website. (Manray Hsu)

BEGGAR ROBOT 2.0 AT TOURIST INFO CENTER, KORČULA, 2008

Extravagant Bodies: Extravagant Love

Curators: KONTEJNER | bureau of contemporary art praxis

Artists: Sonja Pregrad, Andro Giunio, Tin Dožić, Niko Mihaljević



BOJAN MRENOVIĆ

TIN DOŽIĆ, ANDRO GIUNIO, SONJA PREGRAD: *CHOREOGRAPHY OF UTOPIA, MOVEMENT #2*, INTERMEDIAL PERFORMANCE, 2018, KONTEJNER: *EXTRAVAGANT BODIES FESTIVAL*, THE CINEMA, KORČULA, 2019
Dance artist Sonja Pregrad, designer and musician Andro Giunio and new media artist Tin Dožić coauthor this synesthetic work about touch, which is simultaneously a concert, an audiovisual performance and a dance piece. *Choreography of Utopia, Movement #2* is a moving image, a hum and a perception of the frequencies emitted by different media coming in contact with each other, that is, touching the sensory and affective body of the viewers. For the festival *Extravagant Bodies: Extravagant Love* they offer an iteration of the work adapted to the specific space of the cinema.

Choreography of Utopia, Movement #2 shapes interdependency as a utopian orga(ni)sm; it is a performance that arises from the immediate experience of touch. In the performance we look for the intersections in which movement, sound, and light touch one another, where friction between them becomes a set of oscillations. We observe them as one, a body of minerals made up of different pulsating textures and intensities, a body of an animal with various limbs in motion, the body of utopia of different consistencies. The viewer's immersion into the experience of viewing, listening and touching actively vibrates, becoming a part of this synesthetic body.

NIKO MIHALJEVIĆ: *NEED YOUR LOVE SO BAD*, PERFORMANCE, 2017 – 2019

Artist statement: "At about the end of my artistic residence in New York, as a result of a surplus of spare time, and prompted by a kind of abstract melancholy, I spontaneously started whistling along to *Need Your Love So Bad*, a blues standard best known in the Fleetwood Mac version of 1968. This leisurely household activity was the prototype for a public performance that consists of ten three minute variations on the theme, correlating the artificial surrogate of the blue genre with the serialism of the artistic avant-gardes. Leisurely improvised whistling replaces the hyper-emotional electrical guitar solo, while the readymade MIDI accompaniment taken from YouTube substitutes for the delicate musicality of the Fleetwood Mac rhythm section. Nevertheless, in this minimalistic instrumental karaoke-type-treatment, there is still a feeling of longing. Thanks Peter Green."

Video, Television, Anticipation

Curator: Branka Benčić, Aleksandra Sekulić

Artists: Tomislav Gotovac / Mio Vesović, Sanja Iveković, Bojan Jovanović, Apsolutno, Ivan Faktor, Dalibor Martinis, The Imitation of Life Studio (Darko Fritz, Željko Serdarević), Zank/Borghesia, Dejan Vlasisavljević NIKT, Zhel (Željko Vukičević), TV Galerija, Low-Fi Video



Anticipation is a build-in perspective, which we intend to reveal by a certain epistemology of forgetting or evoking the (pre)sense of the future of art and media as a horizon of video as a practice in its initial exploring and agonistic relations to television. In the entire cultural space of former Yugoslavia, we can recognize continuity and anticipation regarding the film production of cinema clubs and pioneering work with video art. Soon television is becoming a point of reference and field of research as well as the artistic influence on the formation of specific aesthetics. This exhibition connects works from several decades: from the struggle in broadening the space of artistic interventions, using media "space of flows", through the radical practices in Yugoslav cine-amateurism and alternative culture of the 1980s; experiments within the television program and appropriation of the media images; to the creation of the self-organized media spaces sustained by the video as the media of new microcinema communities. At the same time as television has shaped the specific aesthetics, art is shaped by television, and the works of artists presented at the exhibition are questioning the cultural impact of television and its authority. Artists have destabilized the codes and conventions such as watching television, TV set as an object in the fields of installation and sculpture and questioned the passive attitude of observers as well as ways of cultural production and consumption. Making an overview of a history of freedom, as it was claimed by the practices of video, we are in process of getting back its future, and revealing the potential which is now accessible, and in its course, anticipated.

DALIBOR MARTINIS: *DALIBOR MARTINIS TALKS TO DALIBOR MARTINIS*, VIDEO PERFORMANCE / TV PROGRAM, 1978 - 2010

NEŠKO USKOKOVIĆ: *SHOOT TO KILL*, 2000

DEJAN VLAISAVLJEVIĆ NIKT: *PRIVATE EYES*, 1989
EXHIBITION VIEW, GREY) (AREA, 2014

PRO.BA production

Curator: Dunja Blažević (PRO.BA production)

Artists: Faruk Lončarević, Enes Zlatar



SCCA (Soros Center for Contemporary Art) was founded by the Open Society Fund Bosnia and Herzegovina at the end of 1996. Since 2000, SCCA (Sarajevo Center for Contemporary Art) has operated as an independent, non-profit professional organization. In 1998 SCCA established pro.ba* multimedia – video, film and TV – production department. After being strongly rooted in production of art videos and art installations, pro.ba started film production in 2001, with a short film *First Death Experience* by Aida Begić.

FARUK LONČAREVIĆ: *MAMA I TATA (MOM AND DAD)*, 2006

Video was made in the form of (anti-climax) reality TV show with elderly people.

ENES ZLATAR: *THAILAND*, 2001

The authors never visited Thailand, the fake documentary was shot in Sarajevo.

Sounding DIY

Curators: Darko Fritz, Laura Netz

Artists: Tin Dožić, Claude Heiland-Allen, Noise Orchestra, Bioni Samp, Hrvoje Hiršl / Davor Branimir Vincze

2018, MKC, Split



BOJAN MRDENOVIĆ



BOJAN MRDENOVIĆ

The referential framework of the exhibition Sounding DIY relies on the so-called DIY culture (Do it Yourself), which emerged in the 1970's as a reaction of the technological deployment. With influences of the underground vanguard movements, the handmade culture currently sets as an exponent of what is the free knowledge culture, read the open source and movements such as hacker and maker. The results of these practices involve an interdisciplinary connection between art, science, and technology that improves the creative aspects of contemporary cultural production. Moreover, sound art practices enrich the interconnection with music and engineering.

The exhibition pretends to highlight the DIY practices in front of the capitalist industry. Thus, represents an important change in the prototyping of musical instruments and sound objects that have effectively set as a primary creative impulse in our century. Sounding DIY works with artists in the field of handmade culture and promotes the efficiency of the results attained, either aesthetically or ideologically. Our goal is to highlight artistic creation through the development of new technologies and craftsmanship. Finally, *Sounding DIY* fosters a community of tool developers and creative practitioners interested in supporting and understanding deep and sustained creative practice with technological tools.



BOJAN MRDENOVIĆ

BIONI SAMP: *ELECTRONIC BEESMOKER HIVE SYNTHESIZER*, 2009 - 2018, INSTALLATION, *SOUNDING DIY*, 2018
Bioni Samp translates bee behaviors and sounds into electronic music to help raise awareness of the ecological issues threatening them. *Electronic Beesmoker Hive Synthesiser* is a found object (Beesmoker) with internal home-made *Hive Synthesiser*. An updated version of 2009 originally acted as a modified breathe controller for MaxMSP patches. Now includes hardware home-made *Bee synth* with 3 oscillators, emulating bees. In each honey bee colony there are three types of bee: drone, worker and queen bees. Each of these have their own individual frequencies in the following ranges: low – 200 Hz or less, mid – 200-400 Hz, and high – 400+ Hz, just like the earth has its own special frequency of approximately 9 Hz. The oscillators are capped roughly within these ranges.



BOJAN MRDENOVIĆ

NOISE ORCHESTRA (VICKY CLARKE, DAVE BIRCHALL): *NOISE MACHINE*, INTERACTIVE INSTALLATION, 2016, *SOUNDING DIY*, 2018

Noise Machine is an evil space metal box electronic circuit, a no.3 in the series of noise machines that translate light into sounds using analogue electronics. Inspired by Russian sound artists of the 1920s (inc. Arseny Avraamov), artists did a sound graphical residency at the National Media Museum where they played the collections and undertook a research trip to Moscow. The noise machines are constructivist sculptural objects in themselves, made from metal and wood.



BOJAN MRBENOVIC

TIN DOŽIĆ: *SONGS FOR THE ANTHROPOCEN #2*, SOUND PERFORMANCE, 2016, *SOUNDING DIY*, 2018



BOJAN MRBENOVIC

TIN DOŽIĆ: *SONGS FOR THE ANTHROPOCEN #2*, INTERACTIVE INSTALLATION, 2016, *SOUNDING DIY*, 2018
 Work is based on the methods of media archeology and the reappropriation of obsolete technologies. The project explores the technological artifacts of the past. The sounds of rejected items, the specific quality of obsolete information records, electronic circuits, resonance materials become testimonies of the past and are used as raw material for audio compositions. Through the technique of contemplation, all of these materials create a new sound world - a hauntological landscape filled with himeras and ghosts of the near past. Objects taken from e-waste have been revived in the form of zombie media and brought into relation with digital samples.



BOJAN MRBENOVIC

HRVOJE HIRŠL, DAVOR BRANIMIR VINCZE: *STRINGS*, INSTALLATION, PERFORMANCE,, *SOUNDING DIY*, 2018
 This sound and media research freely interprets the connection between the string theory and Pythagoras' harmonic theory by observing "microscopic" frequencies and phenomena originating from the sensitization of the extremely long string. When we say that a certain sound has the frequency of the middle A, that is 440Hz, one refers to its fundamental frequency.



BOJAN MRBENOVIC

CLAUDE HEILAND-ALLEN: *PUZZLE*, 2016, INSTALLATION, *SOUNDING DIY*, 2018
 The 15-puzzle craze in 1880 offered a cash prize for a problem with no solution. In the *Puzzle* the computer is manipulating the tiles. No malicious design, but insufficient specification means that no solution can be found; the automaton forever explores the state space but finds every way to position the tiles as good as the last... Each tile makes a sound, and each possible position has a processing effect associated with it. Part of the *Puzzle* is to watch and listen carefully, to see and hear and try to pick apart what it is that the computer is doing, to reverse-engineer the machinery inside from its outward appearance.

ELEKTRONISCHE-ART-AND-MUSIC: *SOUNDING D.I.Y.* DIGITAL ALBUM, 2017, *SOUNDING DIY*, 2018
 Artists: Dom Alle, David Bloor, Dirty Electronics, Jukka Hautamaki, Hrvoje Hiršl, Optonoise, Prolonged Version, and Signal Noise.

Every House is an Island

Curator: Ivana Meštrov (Loose Associations)

Artists: Tonka Maleković, Nadija Mustapić



After every exhibition, as well as after moving a household or change of habitat, we are once again alone and start all over again. Similar is with houses. We inhabit them alone and in a community. Shapes are constantly changed parallelly with our movements, habits, personal stories and preoccupations. A house as a paradigm of a habitat, same as an island, is a micro-cosmos with strong individual features which affirm simultaneity of being both in singular and plural, as stated by Jean-Luc Nancy.

Every house is an island is a premise of an exhibition that emerged determined by spatial-phenomenological particularities of one Adriatic island, as well as a sample of local housing that in itself bears the essence of the notion of a house. In the frame of the grey) (area annual program, the exhibition took place in Korčula, from July 31 to August 12, 2013.

It was a sort of experiment in which a typical house of the old part of Korčula town was temporarily ceded to the activities of a contemporary art gallery. The founder and the art director of grey) (area, visual artist and cultural worker Darko Fritz, who had been enthusiastically and purposefully working from these coordinates for a number of years, is one of the most significant agents of contemporary art movements on the island.

In being dislocated on the island in apparent isolation, softened by the liveliness of the high summer season rhythm, two female artists, whose views had not been juxtaposed in any other exhibition proposition by then, started a dialogue. Exactly the pronounced transitional characteristic of the space and its entire activation addressed temporary constructions of a community, encounters with temporary and permanent inhabitants, while reactivating the encounter in an active passing through the house. In the same way, the exhibition, as a form, although it was not something that we prioritized, enabled the entry into the interior space of a typical island town house and in that way created an ethnographic quality for many travellers and visitors.



Tonka Maleković, a visual artist well known for her contextually specific thinking and installations, had conducted research on the island previous to the exhibition itself. The research brought results in the form of an *in situ* photo/video/audio installation *To Grow to the Other Side* (2013.). The artwork itself tackled transitory states, a trauma of change, but also its affirmative potential, as the author herself stated. The work staunchly transmitted the phenomenology of Tonka's movements in the house and created a subtle dialogue with its forgotten corners and seemingly hidden spots. Exactly with that strategy of setting and seeping into unity with space, the experience of the space by the author herself was communicated, deprived of theatricality, which is often a trap that some similar practices fall into. The reflections of a female subject were reflected simultaneously with reflections of the gaze into the surrounding and omnipresent island element – the sea, and fixated the images of the possible experience of an encounter, which was additionally accentuated by the sound ambience of the coastal, suggesting in that way a transfusion of private and public, of a dwelling and nature, and inseparability of the both.

Nadija Mustapić, with her pronounced background in video art, diffused her existing video-installations *The Additional Act* (2011) and *Different Beginnings* (2009), into found interior and textures of the uninhabited house. Perceiving the ambience of a house as a series of inter-relational film sequences, and in a dialogue with Maleković, Mustapić introduced some new visions of spatiality (through a kind of inserted windows peeking into remote backyards) and pinpointed psycho-geographical appeal of the space mediated in the exhibited video artworks. Exactly by decomposing existing elements from the previous artworks and re-combining them, a new work emerged that as such functioned in the island exhibition as the whole. That complexity was underlined, besides the bifurcation of two channels of the installation *The Additional Act*, by the audio component of the work *Different Beginnings: Choice, and change,(...) I should have decided*



tomorrow, yesterday was too late, somewhere between the words (...) I was keeping myself up in motion (...), which integrated into a given whole in an extraordinary way by resonating life mirages. Both authors used a pronounced performative impulse in the process, questioning possibilities of various media and their phenomenological and participatory effects on the one who looks. Tracing neuralgic spots of the space, the artists would commence spontaneous ludic and cognitive processes by spinning film reel of the possible interpretation of the space. All the elements in the exhibition (video, audio, photography) created together a whole that could have been read as an integral installation – one artwork that took over the entire space of the house, going in that way beyond individual authorship and division Maleković-Mustapić. Gender construct that was shown in joining hands cannot be neglected here. However, by exceeding the connotations of sedentary and polarizing, the exhibition directed towards the emancipated female view, voice and figure in a freed, universal motion through the ambience of the house-island.

It could be said that the whole process of the setting up the exhibition was carried out with an introspective-structural foretold, or, more precisely, following the trace of Bachelard leading us in his psychological, phenomenological, and philosophical study *The Poetics of Space* towards the following image and idea of the house: "A geographer or an ethnographer can give us descriptions of very varied types of dwellings. In each variety, the phenomenologist makes the effort needed to seize upon the germ of essential, sure, immediate well-being it encloses. In every dwelling, even the richest, the first task of the phenomenologist is to find the original shell".¹ Within this brief spatial-specific undertaking and collective exhibition made by three of us, that was our task, too.

Ivana Meštrov, curator

Endnotes

1 Gaston Bachelard (1994). *The Poetics of Space*. Boston, MA: Beacon Press, p. 26.

To Grow to the Next Level

Video work *To grow to the other side*, presented in the MultiMedia Centre in Zagreb in the frame of the project *Become Ani/omalous*, became a part of the larger multimedia spatial-specific installation that was shown within the exhibition *Every House is an Island* (curator: Ivana Meštrov), in the grey) (area gallery in Korčula in 2013.

Original installation was made of photography, video and audio-ambiental installation which was distributed over 3 floors of a typical house in Korčula town which, in the phase of changing owners and waiting for refurbishment, temporarily hosted the grey) (area gallery.

In the version of the exhibition in Korčula, the house was perceived as a sculptural/architectonic/metaphysical object in transition. Biography, the present state of the house and the scenes of its surrounding were subtly introduced into a dialogue with the existing video work; by marking the openings of the house (with the photos of them set *in situ*) and amplified sound of water (one stronger, which "flew in" from the last and inaccessible floor, and one more subtle which came in from the other rooms situated two floors below). What connected the diverse parts of the installation was the detection of reflections and symmetries of noted scenes, which directed towards the point of trauma *id est* transition to "another" space and multiple possibility of reading the presented/perceived, no matter is it a specific physical location or the inner geography of psyche.

In the context of the project *Become Ani/omalous*, it was interesting for me to view this dichotomy as a dialogue of mutual reflections and projections in which there was no clear boundary between inner and outer space. Phenomenology of the work was founded in the dynamics that was created by a spectator (his/her/... inner space) and the external context: therefore positions and images were never fixed.

Tonka Maleković, artist



Program 2020 < --- > 2006

Dijana Protić, Marta Stražičić, Manja Ristić: Shipbuilders of Mistral AR / FILM online Dec 10th 2020 CURATORS MARIJA BOROVIČKIĆ, LEA VENE

Božena Končić Badurina: Kad bi fabrika trubila PROMOTION Zagreb Oct 14th 2020 CURATORS MARIJA BOROVIČKIĆ, LEA VENE

Siegfried Fruhauf, Rainer Kohlberger, Ralo Mayer: An Object(ive) World - three Sixpack shorts FILM Korčula, Zagreb Oct 11th - 13th 2020 CURATOR GERALD WEBER

Jana Dabac ARTIST TALK Sep 28th 2020 CURATOR DARKO FRITZ

Božena Končić Badurina: Kad bi fabrika trubila PROMOTION Zagreb Sep 24th 2020 CURATORS MARIJA BOROVIČKIĆ, LEA VENE

Jana Dabac ARTIST IN RESIDENCE Sep 21st - Oct 1st 2020 CURATOR DARKO FRITZ

Shu Lea Cheang: Is Resistance Futile - on politics of green space, politics of red space ARTIST TALK Aug 28th 2020 CURATOR DARKO FRITZ

Shu Lea Cheang ARTIST IN RESIDENCE Aug 27th - Sep 6th 2020 CURATOR DARKO FRITZ

Igor Kuduz ARTIST IN RESIDENCE Aug 18th - 26th 2020 CURATOR DARKO FRITZ

Katerine Duda: Critical Tourism ARTIST TALK Aug 14th 2020 CURATOR DARKO FRITZ

Katerine Duda ARTIST IN RESIDENCE Aug 9th - 17th 2020 CURATOR DARKO FRITZ

Dina Karadžić, Vedran Gligo: 2020I5050 // A triptych on tectonic transgressions INSTALLATION Aug 7th - Oct 11th 2020 CURATOR DARKO FRITZ

An Open letter for the preservation of the Memorial Complex by Bernard Bernardi in Korčula Jul 20th 2020

Maja Marković: Interior Standstill EXHIBITION Zagreb Jun 30th - Aug 20th 2020 CURATORS DARKO FRITZ, SONJA LEBOŠ

Armina Pilav ARTIST IN RESIDENCE Jun 26th - Oct 11th 2020 CURATOR SONJA LEBOŠ

Ilija Šoškić: Tautologies FILM online Jun 3rd - Sep 3rd 2020 CURATOR DARKO FRITZ

Apoteka, Gildo Bavčević, Darko Fritz, Sara Jakupec, Sonja Leboš, Giuseppe Legrottaglie, Cosimo Mollica, Placa, Ivan Ramljak, Siva zona, Sani Sardelić, Lukša Suhor: Critical Tourism 1: Focus the Adriatic Dubrovnik, Korčula Nov 22nd - 24th 2019

Apoteka, Siva zona, Placa, Eric Ušić, Ivan Ramljak, Ivo Škrabalo, Darko Fritz, Sara Jakupec, Matija Debeljuh: Perspectives of the Space, Critical Tourism 1: Focus on the Adriatic FILM, PROMOTION Vodnjan Nov 4th 2019

Cosimo Mollica, Giuseppe Legrottaglie: LEAVE II ACT PROMOTION Oct 23rd 2019 CURATORS DARKO FRITZ, SANI SARDELIĆ

Sani Sardelić: Nutrition of Islanders, on the example of the island of Korčula WORKSHOP Oct 17th 2019

Cosimo Mollica, Giuseppe Legrottaglie: LEAVE II ACT INSTALLATION Sep 2019 CURATORS DARKO FRITZ, CHIARA PASSA

Chiara Passa: Circle in Circle INSTALLATION Sep 22nd - 24th 2019 CURATOR DARKO FRITZ

Siniša Labrović ARTIST TALK Sep 7th 2019 CURATOR DARKO FRITZ

Siniša Labrović: Fishing PERFORMANCE Sep 4th - 10th 2019 CURATOR DARKO FRITZ

Igor Grubić: Traces of Disappearing in Three Acts ARTIST TALK / FILM Aug 30th 2019 CURATOR DARKO FRITZ

Igor Kuduz: Dubrovnik Full of Life PROMOTION Aug 28th 2019 CURATOR DARKO FRITZ

BADco.: Time Bombs FILM Aug 27th 2019 CURATOR DARKO FRITZ

Darko Fritz: Sound of the Island SYMPOSIUM Aalborg Aug 20th 2019

Niko Mihaljević: Need Your Love So Bad PERFORMANCE Aug 17th 2019 CURATORS KONTEJNER

Sonja Pregrad, Andro Giunio, Tin Dožić: Choreography of Utopia, Movement no. 2 PERFORMANCE Aug 14th 2019 CURATORS KONTEJNER

K.u.u Uzgon: Toward Europe ARTIST TALK / PERFORMANCE Jul 19th 2019 CURATOR DARKO FRITZ

Manja Ristić, Anamaria Pravencu: Listening With the Sea and the Stone CONCERT Jul 18th 2019 CURATORS DARKO FRITZ, ANAMARIA PRAVICENCUO

Ilija Šoškić: Tautologies ARTIST TALK Jul 6th 2019 CURATOR DARKO FRITZ

Maja Marković: Bernardo Bernardi ARTIST IN RESIDENCE Jun 20th - Jul 3rd 2019 CURATOR DARKO FRITZ

Silvio Foretić: Sound EXHIBITION Zagreb Jan 11th - Feb 8th 2019 CURATOR DARKO FRITZ

Rudolf Sremec, Zlatko Sudović: Life of the Islands Through the Eye of the Camera FILM Dec 9th 2018 CURATOR SONJA LEBOŠ

Darko Fritz: Sound of the Island - Luc Ferrari and Other Sound Transmitters SYMPOSIUM Budapest Dec 1st 2018

Božena Končić Badurina: FABRIKAVANJE Industrial Heritage of Vela Luka WORKSHOP Vela Luka Nov 5th - 10th 2018 CURATORS MARIJA BOROVIČKIĆ, LEA VENE

Darko Fritz: 1968 International Artistic and Social Praxis at the Korčula Island SYMPOSIUM Vienna Nov 2nd 2018

Ivan Ramljak: Kino Pločnik FILM, PROMOTION Zagreb Oct 6th 2018

Ugo La Pietra: Ugo La Pietra :: Disequibrated Systems EXHIBITION Split Oct 4th - 28th 2018 CURATORS DARKO FRITZ, SONJA LEBOŠ

Silvio Foretić: The Sound EXHIBITION Sep 3rd - 10th 2018 CURATOR DARKO FRITZ

Marko Paunović: Critical Tourism: Disappearing CONCERT Aug 24th 2018 CURATOR DARKO FRITZ

Silvio Foretić: Critical Tourism: The Opera of the Phantom ARTIST TALK, FILM Aug 19th 2018 CURATOR DARKO FRITZ

Ana Hušman, Davor Sanvicenti, Igor Grubić: Critical Tourism: Spatial Remembrance (2) ARTIST TALK, FILM Aug 17th 2018 CURATOR DARKO FRITZ, MODERATOR PETAR MILAT

Ivan Ramljak: Critical Tourism: Spatial Remembrance (1) ARTIST TALK, FILM Aug 15th 2018 CURATOR DARKO FRITZ

Tin Dožić, Claude Heiland-Allen, Noise Orchestra, Bioni Samp, Hrvoje Hiršl / Davor Branimir Vincze:

Sounding DIY EXHIBITION Split Aug 6th - 22nd 2018 CURATORS DARKO FRITZ, LAURA NETZ

Ugo La Pietra: Ugo La Pietra :: Disequibrated Systems EXHIBITION Zagreb Jul 3rd - 11th 2018 CURATORS DARKO FRITZ, SONJA LEBOŠ

Anita Bačić: Walk(in)Past ARTIST IN RESIDENCE / PERFORMANCE Blato / Australia May 19th - 25th 2018 CURATOR SONJA LEBOŠ

Lea Vene, Marija Borovičkić, Božena Končić Badurina, Dijana Protić: Industrial heritage of Korčula island PROMOTION Zagreb Dec 19th 2017 CURATORS MARIJA BOROVIČKIĆ, LEA VENE

Darko Fritz: New materialisms, an approach from contemporary art SYMPOSIUM Barcelona Dec 1st 2017

Darko Fritz: Interdisciplinary Multimedia at the 3rd International Artists' Meetings in Vela Luka 1972 SYMPOSIUM Vienna Nov 25th 2017

Božena Končić Badurina, Dijana Protić, Lea Vene, Marija Borovičkić: Industrial heritage of Vela Luka ARTIST IN RESIDENCE Sep 23rd - 30th 2017 CURATORS MARIJA BOROVIČKIĆ, LEA VENE

Silvio Foretić, Janko Jezovšek, Marko Paunović: Balkanal . Glacial CONCERT Aug 10th 2017 CURATOR DARKO FRITZ

AnneMarie Maes: Sensorial Skin / Guerilla Beehive EXHIBITION Aug 3rd - 31st 2017 CURATOR DARKO FRITZ

Annick Bureau, Robertina Šebjanić, Manja Ristić, Fabienne Gambrelle, Anaïs Tondeur, Gabriel Grandry:

Critical Tourism (2): Escaping Sound Pollution PERFORMANCE Jul 26th 2017 CURATORS ANNICK BUREAU, DARKO FRITZ

Robertina Šebjanić: Aquatocene micro residency ARTIST IN RESIDENCE Jul 20th - 29th 2017 CURATOR ANNICK BUREAU

Andreja Kulunčić: ARTIST TALK Jul 17th 2017 CURATOR DARKO FRITZ

Andreja Kulunčić: Critical Tourism (1): Andreja Kulunčić EXHIBITION Jul 14th - 28th 2017 CURATOR DARKO FRITZ

Lea Vene, Marija Borovičkić: Relations of post-production in Vela Luka after the collapse of industry SYMPOSIUM Glasgow Jan 20th - 21st 2017

Ivan Ramljak: Cinematography on the island of Korčula LECTURE Oct 19th 2016

Martin Callanan, Ivan Marušić Klif, Eloi Puig, Goran Trbuljak: New Materialisms (Station 3.6) EXHIBITION Oct 14th - 28th 2016 CURATOR DARKO FRITZ

Manja Ristić, Ronald Panza, Marko Paunović, Bogdan Bogdanović: Mnemosyne - Stories of Stone and Sound CONCERT Sep 18th 2016 CURATOR SONJA LEBOŠ

Ivan Marušić Klif: New Materialisms (Station 3.5): Improvisation for oscilloscope and Kaosspad PERFORMANCE

Aug 17th 2016 CURATOR DARKO FRITZ

Eloi Puig: New Materialisms (Station 3.4) EXHIBITION Aug 9th 2016 - Sep 1st 2016 CURATOR DARKO FRITZ

Manja Ristić, Tatiana Heuman: Improv Experiments ~ Sounds Rituals CONCERT Aug 6th 2016 CURATOR DARKO FRITZ

Hrvoje Hiršl: New Materialisms (Station 3.3) EXHIBITION Aug 3rd - Sep 30th 2016 CURATOR DARKO FRITZ

Marija Borovičkić, Lea Vene: Industrial Heritage of the Island of Korčula: ethnography of remembrance LECTURE /

Jul 27th - 28th 2016

Armin Medosch, Darko Fritz: Mapping New Tendencies and the Emergence of Networked Thought LECTURE /

DISCUSSION Jul 25th - 25th 2016 CURATOR DARKO FRITZ

Alexei Blinov, Martin Callanan, Vladislav Knežević, Špela Petrič / Miha Turšič, Goran Trbuljak: New

Materialisms (Station 3) EXHIBITION Jun 17th - Jul 2nd 2016 CURATOR DARKO FRITZ

Goran Trbuljak: New Materialisms (Station 3.2) EXHIBITION Jun 17th - Oct 28th 2016 CURATOR DARKO FRITZ

Marija Borovičkić, Lea Vene: Negotiating Industrial Heritage SYMPOSIUM Montreal Jun 7th 2016

Bronač Ferran: Strange Loops in the Binary – neither high road nor low TEXT Feb 8th 2016

Darko Fritz, Technopolitics: New Materialisms LECTURE / DISCUSSION Vienna Jan 20th - 20th 2016

Anita Bačić ARTIST IN RESIDENCE Nov 12th - Dec 4th 2015 CURATOR SONJA LEBOŠ

Ivan Ramljak: History of screenings on the Island of Korčula SYMPOSIUM Zagreb Nov 6th 2015

Marija Borovičkić, Lea Vene: Rethinking dialog between industrial heritage an art production TALK Vis Sep 17th 2015

Alexei Blinov, Vladislav Knežević, Joseph Beuys & Max Bense, Bronač Ferran: New Materialisms (Station 2)

EXHIBITION Aug 29th - Sep 20th 2015 CURATORS DARKO FRITZ, GEOFF LUCAS

Manja Ristić, Marko Paunović: Pelagian Voids CONCERT Aug 27th 2015 CURATOR DARKO FRITZ

localStyle (Marlena Novak, Jay Alan Yim): Naming Things EXHIBITION Aug 13th - 26th 2015 CURATOR DARKO FRITZ

Špela Petrič / Miha Turšič, (Digitalised) Praxis, Armin Medosch: New Materialisms (Station 1) EXHIBITION,

PERFORMANCE Jul 15th - Aug 5th 2015 CURATOR DARKO FRITZ

Barbara Borčić: DIVA Station – archiving of images and time PROMOTION Jun 28th 2015 CURATOR DARKO FRITZ

Martina Bastarda / Mateja Ocepek / Nataša Skušek, Mateja Bučar, Ana Čigon, Tomaž Furlan, Marko A.

Kovačić, Miha Vipotnik: Race with Time 2. Performance in a Rear-view Mirror EXHIBITION Jun 15th - Jul 7th 2015

CURATOR BARBARA BORČIĆ

Tomislav Gotovac / Mio Vesović, Sanja Iveković, Bojan Jovanović, Apsolutno, Ivan Faktor, Dalibor Martinis,

The Imitation of Life Studio (Darko Fritz, Željko Serdarević), Zank/Borghesia, Dejan Vlasisavljević NIKT, Zhel

(Željko Vukičević), TV Galerija, Low-Fi Video: Video, Television, Anticipation EXHIBITION Aug 23rd - Sep 18th 2014

CURATORS BRANKA BENČIĆ, ALEKSANDRA SEKULIĆ

Leah Barclay, Mez Breeze, Ian Clothier / Andrew Hornblow, Shannon Novak, Nigel Helyer, Pierre Proske:

Pacific Shortcuts [3] EXHIBITION, PERFORMANCE Aug 4th - 18th 2014 CURATOR DARKO FRITZ

Leah Barclay, Mez Breeze, Ian Clothier & Andrew Hornblow, Shannon Novak, Nigel Helyer, Pierre Proske:

Pacific Shortcuts [2]: Leah Barclay, Mez Breeze, Nigel Helyer EXHIBITION Jul 14th - 24th 2014 CURATOR DARKO FRITZ

Leah Barclay, Mez Breeze, Ian Clothier / Andrew Hornblow, Shannon Novak, Nigel Helyer, Pierre Proske:

Pacific Shortcuts [1]: Mez Breeze, Nigel Helyer EXHIBITION, PERFORMANCE Jul 5th - 13th 2014 CURATOR DARKO FRITZ

Branka Cvjetičanin: We Buy Gold_#CFB53B EXHIBITION, PERFORMANCE Jun 12th - 30th 2014 CURATOR DARKO FRITZ

Sandro Đukić: Correlation of inner images / Lighthouse EXHIBITION Aug 14th - Nov 14th 2013 CURATOR DARKO FRITZ

Tonka Maleković, Nadija Mustapić: Every House is an Island EXHIBITION Jul 31st - Aug 12th 2013 CURATOR IVANA MEŠTROV

Nina Kurtela, Valentina Lacmanović: Axes EXHIBITION Jul 17th - 28th 2013 CURATOR DARKO FRITZ

Darko Fritz, Hrvoje Hiršl, Jaromil, Ivan Marušić Klif, Thomson and Craighead, Luigi Pagliarini, Edita Pecotić,

Davor Sanvincenti: Trans Adriatic Grey Area EXHIBITION Aug 25th - Sep 24th 2012 CURATOR DARKO FRITZ

Rino Efendić: PRAXITEN / Summer school, winter tears EXHIBITION Aug 24th - 30th 2012 CURATOR DARKO FRITZ

Hrvoje Hiršl: Reversible (Le temps detruit tout) EXHIBITION Aug 15th - 21st 2012 CURATOR DARKO FRITZ

Davor Sanvincenti: 1 0 0 1 revisited EXHIBITION Aug 7th - 13th 2012 CURATOR DARKO FRITZ

Tanja Deman: Abode of Vacancy EXHIBITION Aug 18th - 27th 2011 CURATOR DARKO FRITZ

Tvrtko Jurić: Daniil Harms - 3 short films EXHIBITION Aug 8th - 15th 2011 CURATOR DARKO FRITZ

Eloi Puig, Thomson & Craighead, Geoff Lucas, Samuel Cepeda, Nina Czegledy & Marcus Neustetter, Darko

Fritz, Andreja Kulunčić, Edita Pecotić, Transfer, Goran Trbuljak: Concretely Immaterial EXHIBITION Ivernes-shire, Korčula

Jul 25th - Sep 11th 2011 CURATORS DARKO FRITZ, GEOFF LUCAS

TIK - Time Inventor's Kabinet: Windclocks WORKSHOP / EXHIBITION Sep 25th - Oct 1st 2010 CURATORS OKNO, COL-ME, ESC

Mihovil Pansini: How does Space Remembers? EXHIBITION Sep 1st - 3rd 2010 CURATOR DARKO FRITZ

Mihovil Pansini: Toilet URBAN INTERVENTION Aug 30th - 31st 2010 CURATORS DARKO FRITZ, SONJA LEBOŠ

Marina Zurkow: Elixir EXHIBITION Aug 11th - 27th 2010 CURATOR SARAH COOK

Andreja Kulunčić: Commercialisation of History URBAN INTERVENTION Aug 10th - 15th 2010 CURATOR DARKO FRITZ

Alexei Borisov, Olga Nosova: Impro concert CONCERT Aug 7th 2010 CURATOR DARKO FRITZ

Dalibor Martinis: TV News 04-09-1974, 2009. EXHIBITION Jul 19th - Aug 7th 2010 CURATOR DARKO FRITZ

Dmitry Gelfand & Evelina Domnitch: Sonolevitation EXHIBITION Jul 7th - 15th 2010 CURATOR DARKO FRITZ

Nina Czegledy & Marcus Neustetter: Visual Collider EXHIBITION Sep 18th - Oct 8th 2009 CURATOR DARKO FRITZ

Ivan Marušić Klif: Synchronicity EXHIBITION Aug 16th - 26th 2009 CURATOR DARKO FRITZ

Samuel Cepeda: The Clouds have no Nation EXHIBITION Aug 2nd - 14th 2009 CURATOR DARKO FRITZ

Toni Meštrović: Abyssos 6 EXHIBITION Jul 17th - Aug 28th 2009 CURATOR DARKO FRITZ

Petar Grimani: XXXXXXXX EXHIBITION Jul 13th - 14th 2009 CURATOR DARKO FRITZ

Lemeh42: Flowers of Alhambra EXHIBITION Jun 20th - Jul 9th 2009 CURATOR DARKO FRITZ

Transfer: Theoretical Films EXHIBITION Sep 9th - 18th 2008 CURATOR DARKO FRITZ

Dražen Vitolović: Satellite URBAN INTERVENTION Aug 16th - Sep 20th 2008 CURATOR DARKO FRITZ

Sašo Sedlaček: Beggar robot 2.0 at vacations URBAN INTERVENTION Aug 14th - 19th 2008 CURATORS KONTEJNER

Edita Pecotić: Moreška EXHIBITION Jul 14th - 19th 2008 CURATOR DARKO FRITZ

anonymous: Mišo 2.0 (working title) URBAN INTERVENTION Jun 1st - Dec 31st 2008 CURATOR DARKO FRITZ

Goran Trbuljak: Old and depressive anonymous is looking for a permanent display place in some nice new

art museum space URBAN INTERVENTION Sep 21st - Dec 31st 2007 CURATOR DARKO FRITZ

Goran Trbuljak: OLD IS NICE URBAN INTERVENTION Sep 21st 2007 - Dec 31st 2008 CURATOR DARKO FRITZ

Alban Muja: I-scream EXHIBITION Aug 21st - 26th 2007 CURATOR ANA PERAJICA

Radioqalia (Adam Hyde, Honnor Hager): Radioastronomy EXHIBITION Aug 14th - 21st 2007 CURATOR DARKO FRITZ

Gem Sqash, Adam Hyde, Ntsikelelo Ntshingila: Polar Islands CONCERT Aug 14th 2007 CURATOR DARKO FRITZ

Josip Baće: Light-house EXHIBITION Aug 7th - 13th 2007 CURATOR DARKO FRITZ

Faruk Lončarević, Enes Zlatar: PRO.BA production EXHIBITION Jul 31st - Aug 6th 2007 CURATOR DUNJA BLAŽEVIĆ

Abilsait Atabekov, Veaceslav Ahunov, Ulan Djaparov, Alexandr Ugay: Changing Climate [Central Asian

Video] EXHIBITION Jul 19th - 30th 2007 CURATOR ŠTEFAN RUSU

Slaven Tolj: Globalisation / Lighter EXHIBITION, PERFORMANCE Jul 13th - 20th 2007 CURATOR DARKO FRITZ

Tomo Savić-Gecan: Without title EXHIBITION Zagreb, Amsterdam Oct 7th - 21st 2006 CURATOR DARKO FRITZ

Ivan Faktor: Željko Jerman – My Month EXHIBITION Aug 10th - 15th 2006 CURATOR DARKO FRITZ

Boris Cvjetanović: Photovideo EXHIBITION Aug 4th - 9th 2006 CURATOR DARKO FRITZ

Lala Raščić: Sorry, Wrong Number EXHIBITION Jul 24th - 29th 2006 CURATOR DARKO FRITZ

