

Skulptura za Manolu:

Van Goghova soba u Arlesu

instalacija, 2200 x 1200 x 400 mm, 2008.

U svojim neuobičajenim objektima i instalacijama, Aleksandar Garbin, koji je sudjelovao i na protekloj epizodi RISK CHANGE, bavi se granicama i kartografijom, izmještanjem i preoblikovanjem znanih teritorija. U *Skulpturi za Manolu: Van Goghova soba u Arlesu* tema bijega zadobiva slikovno-prostornu metaforu, prisposodobivu frazom *pobjeći u mišju rupu*. Garbinova instalacija prelama imaginarno i stvarno – lik animiranog miša Jerryja i umjetnika Vincenta Van Gogha, a pritom uspješno dovodi u ravnotežu zdravi humor naspram životne zbiljnosti i tragičnosti. Oblikovana je izmjeničnom igrom prostornosti i prijenosom (metaforičke i fizičke) praznine kroz sjecišta medija slike, skulpture i arhitekture. Minijatura sobe, napravljena u modelu 1:10, prema Van Goghovoj slici *Spavaća soba u Arlesu*, vidljiva je i kroz mišju rupu u dnu zida. Prisjetimo se da je ova slika, koja ima tri verzije nastala krajem 19. stoljeća u vrijeme umjetnikove psihičke razstrojenosti, kao specifični vid autoportreta i izraz obrane pred vlastitim rasapom (prijeke potrebe za duhovnim mirom). Garbinov rad tematizira bijeg od samog sebe, ponirući u osjećaje zaštite i ranjivosti, gubitka i očuvanja, tuge i radosti.

Sculpture for Manola:

Van Gogh's Bedroom in Arles

installation, 2200 x 1200 x 400 mm, 2008

In his unusual objects and installations, Aleksandar Garbin, who also participated in the previous edition of RISK CHANGE, explores borders and cartography, dislocations and rearrangements of known territories. In *Sculpture for Manola: Van Gogh's Bedroom in Arles* the topic of escape becomes a visual and spatial metaphor, which can be described by a phrase *run into a mouse hole*. Garbin's installation intertwines the imaginary and the real – the animated character of Jerry the Mouse and artist Vincent Van Gogh – balancing a healthy humor with the gravity and tragedy of life. The installation is formed in an alternating play of spatiality and (metaphorical and physical) emptiness, which takes place on the intersections of painting, sculpture and architecture. A 1:10 scale model of a room, created based on Van Gogh's *Bedroom in Arles*, is visible also through a mouse hole in wall. Van Gogh created the painting, several versions of it, at the end of the 19th century, in a period when he was mentally distraught. It was a specific form of self-portrait and an expression of struggle with own disintegration (and a desperate need for spiritual peace). Garbin's work thematizes the escape from self, exploring the feelings of protection and vulnerability, loss and despair, hope and bliss.

Kroz našu borbu

A narod je odlazio u zbjeg, Poduzimane su ofenzive

linorez, papir, 430 x 340 mm, 1945.,
MMSU-1991 (11,13)

Branko Kovačević (1911. – 1988.) djelovao je kao slikar, likovni pedagog, scenograf te voditelj Umjetničke galerije u Dubrovniku. Sudjelovao je u antifašističkom pokretu organizirajući izložbe umjetnika iz redova partizana. *Kroz našu borbu* drugo je izdanje mape *Kroz narodnooslobodilačku borbu* koja je otisnuta 1944. godine.

Za antifašistički pokret konvencionalna ikonografija, ekspresionistički je oblikovana s hotimičnim naglašavanjem strave u izabranim motivima. Izrazitim crno-bijelim kontrastima, omogućenim i samim izborom tehnike urezivanja, u prvi plan istupaju jeza progona i trauma narodnog zbjega. Linearno postavljen narativ grafičke mape – od progona i paljenja sela do narodnog ustanka i vizije obnove – djeluje kao prosvjed protiv fašističkih zločina. Na izložbi su predstavljene dvije grafike, *A narod je odlazio u zbjeg* i *Poduzimane su ofenzive*, s kolonama izgladnijelih ljudi i boraca.

In Our Combat

People Were Fleeing, Offensives Were Launched

linocut, paper, 430 x 340 mm, 1945,
MMSU-1991 (11,13)

Branko Kovačević (1911 – 1988) was a painter, art educator, scenographer and director of Art Gallery Dubrovnik. He took part in anti-fascist movement, organizing exhibitions of artists who fought as partisans. *In Our Combat* is the second edition of the portfolio *In the National Liberation War*, which was printed in 1944.

The antifascist iconography was created in an expressionist manner, with a deliberate emphasizing of horror in some of the motifs. The stark contrasts between black and white, rendered by the carving technique, allow the horrors of persecution and traumas of fleeing to come to the foreground. The linear narrative of the portfolio, from the persecution and burning of villages to the people's uprising and the vision of reconstruction, symbolizes a protest against fascist crimes. The exhibition includes two graphic prints, *People Were Fleeing* and *Offensives Were Launched*, depicting the masses of famished people and soldiers.

Biblijski motivi

Opći potop

bakropis, papir, 193 x 155 mm, oko 1920.,
MMSU-1701 (1-7)

Milenko D. Gjurić (1894. – 1945.) djelovao je kao slikar, stvaralac u raznovrsnim grafičkim tehnikama (sitna grafika), pokretač poslijeratnih revija *Grafička umjetnost* i *Grafička revija*.

Mapa sa sedam listova bakropisa obuhvaća prikaze biblijskih motiva od Općeg potopa do Isusa u Emausu. Na *Bijegu* izlažemo list s Općim potopom, koji se osim u Bibliji pronalazi u predajama drugih religija i kultura. Prirodna kataklizma koja prijeti čovječanstvu zbog počinjenih zlodjela, uobičajeno se pojašnjava kao čin božanske odmazde, ali i mogućnost isкупljenja. Pritom je tema Velikog potopa često polazište za umjetnička uprizorenja i razmatranja o spasenju i uništenju, prisustvu i odsustvu Boga u ljudskim stradanjima, a tematski se fokus umjetnika, ovisno o povijesnom razdoblju, usmjeravao na različite aspekte ovog narativa. Gjurićev dramatski nabijen prikaz osvrće se na sam čin potopa i naglašava očaj, iscrpljenost, ali i pokušaje uzajamne pomoći utopljenika u uzburkanim valovima. Umjesto znakova spasenja i pronalaženja sigurnog tla, u prvi plan istupa apokaliptički izraz katastrofe i čovjekova bespomoćnost, koji je moguće ukotvljen u traumatičnost poslijeratnog perioda i iskustva Prvog svjetskog rata.

Biblical motifs

Deluge

etching, paper, 193 x 155 mm, around 1920
MMSU-1701 (1-7)

Milenko D. Gjurić (1894 – 1945) was an artist working in numerous printmaking techniques, (small format print). He was also the founder of post-war graphic art magazines *Grafička umjetnost* and *Grafička revija*.

The portfolio of seven etchings covers Biblical motifs, from the Deluge to Jesus in Emmaus. *Escape* exhibits Gjurić's leaf depicting *the Deluge*, the motif that is found not only in the Bible, but also in the legends of other religions and culture. The natural cataclysm that threatens the humanity for their misdeeds is usually explained as God's retaliation, but it is also interpreted as a possibility of redemption. The subject of the Deluge often serves as the basis for artworks and reflections on salvation and destruction, and the presence and absence of God in human sufferings. Thematic focus of artists, in various historical periods, was directed towards different aspects of this narrative. Gjurić's depiction, saturated with drama, reflects on the Deluge itself, but it also addresses the exhaustion of the drowning people, who struggle to help each other in the mountainous waves. Instead of sings of salvation and safety, the foreground is filled with apocalyptic symbols of disaster and human helplessness associated with the traumas of World War 1.

Pavlica Bajsić Brazzoduro & Dino Brazzoduro:

Izvan konteksta

audio rad, 2018. / Glasovi: Jelena Miholjević i Livio Badurina, oblikovanje zvuka: Dino Brazzoduro, snimanje glasova: Ruben Albahari

Polazište zvučnog kolaža Pavlice Bajsić Brazzoduro, radijske i kazališne autorice i Dina Brazzodura, autoričinog čestog suradnika, čine intervju sa šezdesetak građana Rijeke. Intervjui su u sklopu terenskog istraživanja MMSU-a provedeni 2017. (u suradnji s istraživačima Barbarom Matejčić, slobodnom novinarkom i Dragom Župarić-Iljićem, sociologom). Navedeno istraživanje obuhvatilo je različita očekivanja i iskustva Riječana i stranaca u Rijeci koji su imali migrantsko iskustvo.

Umjetnici iznose mrežu ulomaka u tri sekvence pod naslovima, *Odakle si? Kako ti je u Rijeci? Mi u Rijeci...* kako bi dokumentarne zapise pretvorili u razgovorni oblik i pronašli izlaz iz statistički predodređenog kućišta ovog istraživanja. Oslušujemo isječke urbane svakodnevice, o tome kako se u gradu diše, kako se ljudi izbjegavaju, mimoilaze ali i međusobno prihvaćaju, a u kojima se na različite načine možemo prepoznati. *Rijeka ko Rijeka. Ovdje nikom ne smetaš ko si šta si. Al ni ti onda ne smiješ gledat šta su drugi. (...)* Prvo treba naučit kulturu. U zvučnom kolažu, glasove Riječana izvode glumci čime se dobiva odmak od dokumentarnosti i naglašava višeglasje izgovorenih stavova i želja, lišeno jasnog narativnog toka.

Out of Context

audio work, 2018 / Voices: Jelena Miholjević and Livio Badurina, sound: Dino Brazzoduro, voice recording: Ruben Albahari

The basis of the sound collage by Pavlica Bajsić Brazzoduro, radio and theatre author and Dino Brazzoduro, who often collaborated with Pavlica, were the interviews made with approximately sixty citizens of Rijeka. The interviews were conducted in 2017, as part of a MMSU's field research (done in collaboration with Barbara Matejčić, freelance journalist, and Drago Župarić Iljić, sociologist). The research encompassed different expectations and experiences of the locals, as well as the experiences of foreigners and migrants in the city.

The artists have created a grid of excerpts, arranging them in three sequences of the following titles: *Where do you come from? How are you? We in Rijeka...* The aim was to transform the documentary records into conversational forms and find a way out of the statistically predefined framework of the aforementioned research. We listen to the excerpts of urban everydayness, excerpts about how the city breathes, and how people avoid, but also accept each other, excerpts in which we can recognize ourselves in different ways. *It's Rijeka, simple as that. Here, no one is bothered by who or what you are. Likewise, you shouldn't be bothered by what the others are either. (...)* You have to learn the culture first. The voices of Rijeka's citizens are performed by actors, which creates a distance from the documentary aspect of the work and emphasizes the polyphony of opinions.

Što bi bilo kad bi bilo

video, 13'31'', 2017.

Alicja Rogalska, umjetnica poljskog porijekla bazirana u Londonu, u svojim se radovima često bavi pitanjima rada i ekonomskih odnosa te migracijskim zavrzlamama koje nakon britanskog izlaza iz Europske Unije 2016. (Brexit) sve više odjekuju u Britaniji, kao i u Europi. Kao i niz drugih radova, i *Što bi bilo kad bi bilo*, nastaje u suradnji sa zainteresiranim ljudima, u ovom slučaju pravnicima imigrantima u Veliku Britaniju koje povezuje odvjetnički posao i imigrantski status. O pravnim peripetijama vezanim uz migracijske procese, hirovitim promjenama zakona i administrativnim ograničenjima koja ne vrijede jednako za sve, sudionici progovaraju iz prvog lica i osobnog iskustva. Pravo i pravda pokazuju se u ambivalentnom i kontrastnom svjetlu. Osim kao analiza pravne fikcije unutar zakona o imigraciji (kada se nešto što nije istinito pretpostavi kao stvarno te pravno gledano počne vrijediti za istinito), *Što bi bilo kad bi bilo* pretražuje mogućnosti nastajanja novih pravnih fikcija. Sudionici zamišljaju zakonodavna rješenja koja bi doprinijela stvaranju bolje uređenog i sigurnijeg društva bez obzira na trenutno zacrtane nacionalne granice.

Transkripcija titlova: Dea Maržić; Titlovanje: Pilot Media

What If As If

video, 13'31'', 2017

Alicja Rogalska, a Polish artist based in London, often in her work tackles the issues of labour, economic relations and the migrant-related confusion that increasingly permeates Great Britain and Europe in the aftermath of the Brexit referendum. *What If As If*, like many other of her works, was created in collaboration with interested people, in this case immigrant lawyers residing in Great Britain, who are connected by their occupation and their status as refugees, asylum seekers and recent migrants. The participants speak openly and personally about legal quandaries related to migration processes, unpredictable changes in law and administrative boundaries which do not apply equally to everyone. Law and justice appear in an ambivalent and contradictory light. Apart from being an analysis of legal fictions in immigration law (when something that is not true is presumed real and therefore, in legal terms, starts to look real), *What If As If* explores the possibilities of creating new legal fictions. The participants come up with different legal solutions that may contribute to a better organized and more just society, regardless of current national borders.

Subtitles transcription: Dea Maržić; Subtitles: Pilot Media

Promjena je na vidiku II

video, 20'10", 2018.

Kamera i montaža: Lana Čmajčanin, monolog: Olga Dimitrijević, dizajn zvuka i glazba: Ognjen Šavija, glas: Jelena Ilić, snimanje zvuka: Goran Antović

Lana Čmajčanin, umjetnica bazirana u Beču i Sarajevu, u svojim radovima često tematizira geopolitičke promjene u regiji i pokušaje bijega iz ratom pogođenih područja.

U videoinstalaciji *A Change Is Gonna Come II*, uljuljavajući morski horizont s mutnim obrisom udaljenog broda na prvi pogled djeluje kao kontemplativna veduta, suvremena interpretacija klasičnih djela starih majstora. Međutim složen i uznemirujući narativ kojeg u prvom licu iznosi ženski glas, pažnju preokreće u zloslutnu opservaciju morskog prostora. Golema vodena površina postaje sinonim za pomno premjeren i kontroliran prostor koji s jedne strane služi kao put kojim se stiže na drugu obalu; u sigurnu luku, na odmor, u vrijeme dokolice. S druge strane i u jeku migracijskih procesa, upravo mediteranski prostor postaje istovjetan zatvorenom moru koje mnogi ma predstavlja posljednje putovanje. Svi traže sreću a nije svaka sreća ista / I svi će umreti / Samo što ni svaka smrt nije ista / Neće svaka biti ožaljena. Nelagodan spoj slike i teksta podcrtava bezizlaznu situaciju. Ipak, mogućnost promjene sugeriran je izborom naslova – *A Change Is Gonna Come*, pjesmom Sama Cookea koja je od protestne pjesme Afroamerikanca postala općim simbolom borbe za građanska prava.

A Change Is Gonna Come II

video, 20'10", 2018

Camera and editing: Lana Čmajčanin, monologue: Olga Dimitrijević, music and sound: Ognjen Šavija, voice: Jelena Ilić, voice recording: Goran Antović

Lana Čmajčanin, artist based in Vienna and Sarajevo, often explores geopolitical changes in the region and thematizes the attempts of escape from war-affected areas.

In video-installation *A Change Is Gonna Come II*, a comforting sea horizon with vague contours of a distant ship appears at first sight as a contemplational image, a modern interpretation of classic works made by the old masters. However, a complex and disturbing narrative spoken by a female first-person voice directs our attention to an ominous vision of the sea. This vast surface becomes the synonym for a carefully measured and controlled space that serves as a way of reaching the other coast, a safe harbor, or a vacation destination. However, at the peak of migration processes, the Mediterranean space becomes a closed sea that symbolizes the final journey for many. *Everyone searches for happiness but not every happiness is the same / And everyone will die / Only that not every death is the same either / Not every death will be mourned.* The disturbing mixture of text and image underlines the dead-end position. Still, the selection of the title does insinuate the possibility of change – *A Change Is Gonna Come*, says Sam Cooke's song, which turned from the anthem of Afro-American protest into the general symbol of the struggle for human rights.

Manon Avram & Pierre Audouard

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Svakom svoje mjesto

c/b fotografije, 800 x 370 mm, 2016.

Svakom svoje mjesto je zajednički projekt kolektiva Ko.com koji povezuje umjetnike različitih praksi tematizirajući mjesto tijela u društvu, mogućnosti transgresije tjelesnih granica, kao i oblike izmještanja i istiskivanja tijela u prostoru. *Svakom svoje mjesto* okuplja mlade ljude iz raznih zemalja propitujući nejasne granice između integracije i asimilacije i dovodeći u pitanje pojam putovanja, *Što učiniti sa svojim izvorima, kulturom, jezikom pri dolasku u novu zemlju i pred očekivanjem da ih se suzbije pod izlikom očiglednije integracije?* Rezultat zajedničkog rada čine crno-bijele fotografije u formi diptiha. Bilješke donose mutne obrise ljudskih figura u međuigri tijela i prostora – zadiranja tijela u prostor i njegova potiskivanja. U okruženju ruševnih zgrada i napuštene arhitekture dokumentira se poduhvat ponovnog upisivanja tijela u prostor. Ljudske figure manifestiraju se kao egzistencijalni tragovi, često izvan fokusa i u nekonvencionalnim kadrovima, postignutim kamerom slijepog fotografa, Pierrea Audouarda.

Everyone Has Their Place

b/w photographs, 800 x 370 mm, 2016

Everyone Has Their Place is the project of Ko.com collective that joins different artists in an exploration of a body's place in the society, with the focus on the transgression of bodily limits and the forms of displacement and elimination of body from a space. *Everyone Has Their Place* gathers young people from different countries and examines the vague boundaries between integration and assimilation, calling the notion of travelling into question. *What should we do with our origin, culture and language upon arrival to a new country, where we are expected to suppress all that for the purpose of a more visible integration?* The result of this collaboration are black and white photographs arranged in a diptych, with notes that reveal blurry silhouettes engaged in an interplay of bodies and spaces – in an act where the body interferes with space, making it disappear. Placed in the scenery of decrepit and abandoned buildings, this work becomes a document of the body's attempt of re-inscribing itself in a space. Human figures appear as existential traces, often out of focus and in unconventional frames, achieved with the camera of blind photographer Pierre Audouard.

Psst

audio rad, 10'35'', 2018.

Nemogućnost bijega kao svakodnevne ljudske potrebe podcrtava zvučni rad Siniše Labrovića *Psst*. Postavljen je na neočekivano mjesto muzejske infrastrukture koje uobičajeno prati garantirana zaštita privatnosti.

Jezgrovitim iskazom i britkim humorom Labrović nastavlja razmišljati o propusnosti između privatnog i javnog, skrovitog i nadziranog, iskazujući stav o nesigurnosti ideje intime u suvremenosti prožetoj neprovidnim sustavima kontrole i beskrajnim digitalnim kanalima. Labrović razmišlja: zaštićenost je privremeno stanje, većinom nedostižno. Tako nas dočekuje u klopki – u galerijski toalet smješta zvučni rad koji posjetitelja uvjerava kako se nalazi izvan zone nadzora, istodobno mu govoreći: *Psst... ne brini, sam si ovdje, nitko te ne gleda, tvoj je prostor koliko god želiš, smiri se i uživaj!* Prokazivajući lažna obećanja kako nismo pod prismotrom, Labrović ne uzmiče pred javnim, već mu se obraća s druge strane, započevši od privatnog i pretpostavke da je svaka kategorija lažna u ideologiji, provjerljiva jedino u iskustvu.

Shhhh

audio work, 10'35'', 2018

The audio work of Siniša Labrović, entitled *Shhhh*, indicates that escape, as a basic human need, is impossible. This work is found in an unusual place in the museum, place that usually guarantees complete privacy.

Using condensed wording and wry humor, Labrović continues his exploration of the permeable boundaries between the public and the private, the hidden and the surveilled, expressing his stance about the fragile concept of intimacy in the world impregnated with invisible control and endless digital channels. Labrović thinks: sense of protection is a temporary, mostly unattainable condition. Therefore, he places his audio work in the museum's toilet. The work aims to convince the visitors that they are outside the monitoring zone and says: *Shhh... don't worry, there's nobody here but you. Nobody's watching you, this is your space for as long as you want, calm down and enjoy yourself!* Pinpointing the false promises that we are not under surveillance, Labrović refuses to back away in front of the public eye. Instead, he talks to it from the other side, starting from the notion of privacy and assuming that every category is fake in ideologies and trustworthy only in a private experience.

53 m² prostorne memorije

video, 15'55", 2016.

Nisrine Boukhari je umjetnica sirijskog podrijetla bazirana u Beču koja se bavi istraživačkim projektima. Njezini radovi često se oslanjaju na ideje psihogeografije i analizu utjecaja prostora na emocije i ljudsko ponašanje. Video esej *53 m² prostorne memorije* iznosi iskustvo autorice koja je pobjegla iz ratom pogođenog područja u Siriji, a u novom se 'domu' pokušava nositi s drugačijom vrstom isključivanja, što društvene, što psihološke naravi, kao i posljedičnim osjećajem bespomoćnosti. Rad *53 m² prostorne memorije* donosi zamračene kadrove unutrašnjosti stana, uz djelomične proboje pogleda u škrti eksterijer, montirane s gustim, ispovjedno intoniranim monologom umjetnice. Pulsirajući ritam slika podcrtan je nelagodnim zvukom i narativom koji razotkriva unutarnja previranja i pokušaje bijega od sebe same, *U ovom stadiju, treba naučiti ponovno se kretati / U trenutku kad sam dopustila mislima da lutaju / Bila sam slobodna...* Razlomljeni fragmenti, iako ispričani iz prvog lica, približavaju nas općoj bojazni o neuspješnosti bijega i nemogućnosti pronalaženja sigurnog utočišta.

Transkripcija titlova: Dea Maržić;
Titlovanje: Pilot Media

53 m² of Spatial Memory

video, 15'55", 2016

Nisrine Boukhari is a Syrian artist based in Stockholm & Vienna, who is interested in art-based research projects. Her works often rest on the ideas of psychogeography and tend to analyze the impact of space on human behavior and emotions. Over the past years, she has been exploring the state of mind wandering as a form of mental diversity. She carries out these explorations on the intersection between art & neurosciences, where she has coined the term Wanderism and announced it as a State of Mind. The video-essay, *53 m² of Spatial Memory*, reveals true experience of this author, who has escaped the war-stricken area in Syria and now, upon arrival to her now "home", is trying to cope with a different form of exclusion – both social and psychological – and the accompanying feeling of helplessness. *53 m² of Spatial Memory* contains darkened frames from an apartment interior where the artist lives, with partial glimpses into a barren exterior, edited with thick, confessional monologue of the artist. The pulsing rhythm of images is underlined with a disturbing sound and narrative which discloses the artist's inner turmoil and her attempts of escaping herself. *At this stage, one needs to be taught how to move again / The moment I let my mind wander / I was free.* The broken fragments, although told in first person, bring us closer to a general fear of failing to escape and an impossibility of finding safe haven.

Subtitles transcription: Dea Maržić;
Subtitles: Pilot Media

Pomicatelj granice

kinetička video instalacija, 2015.

Naslovom *Border Mover* rad zadire u pitanja promjene simboličkih i geografskih odrednica, uprizorene u diskretno realističnom prikazu neprestanog pomicanja zamišljenog zida. Privid uzročno posljedične povezanosti između protagonista na video slici i mehaničkog pokretanja same instalacije doprinosi uspješnoj vizualizaciji ideje o prekoračenju zadatosti koja se iznova vraća kao životni imperativ kojem je nemoguće umaknuti. Kombinirajući snimke protagonista koji 'glavom o zid' gura zamišljenu, nama nevidljivu barijeru s naknadnom montažom slike i zvuka, umjetnički dvojac Nika Oblak i Primož Novak ostvaruje vremensko-prostornu petlju u kojoj se repetitivnost radnje pojavljuje kao naznaka barem nekoliko mogućih čitanja, od potrebe za rušenjem fizičkih i mentalnih ograda i vjere da je svaka prepreka savladiva, do odupiranja svakodnevnoj rutini. Naznačuje i mogućnost da su pokušaji uzaludni; nudi odgovor na kontrolu kretanja kao mig da su migracijske krize i dalje tu. Spektar osjećaja i tumačenja koje rad nudi kreće se od optimizma do rezignacije. Pritom tijelo kao pokretač promjene nije upitno – mukotrpno guranje pretvara u komični geg koji raspiruje optimizam, no beskonačno ponavljanje, koje zaobilazi klasični zaplet i rasplet, ogoljava misao da je pokušaj bijega suspendiran.

Border Mover

kinetic video installation, 2015

With its title, *Border Mover*, this work addresses the issue of change in symbolic and geographic determinants, which are realistically depicted in an image of a constant moving of an imaginary wall. The illusion of causal relationship between the protagonist in the video and the mechanical movement of the installation allows us to visualize the idea of defying a status quo that always returns to us as one of life's imperatives. Combining the videos of the protagonist who, by "banging his head against the wall", pushes an imaginary barrier, with a subsequent editing of the image and sound, Nika Oblak and Primož Novak have created a temporal-spatial loop, where the repetition suggests there are at least several possible interpretations: we can see it as a need for breaking the physical and mental boundaries, a belief that we can overcome every barrier, or an urge for resisting the everyday routine. It also indicates the likelihood that every attempt is futile; it offers a response to movement control, implying that migration crises are still there. A specter of feelings and interpretations offered by this work ranges from optimism to resignation. In all this, the body is certainly an instigator of change – the arduous pushing turns into a comic gag that sparks optimism, but the endless repetition, with the plot that never thickens, reveals that the attempt of escape is actually suspended.

Čitajući stanleya brouwna

instalacija, knjiga, metronom, stol, 2015./2016.

Usprkos činjenici da živimo u trenutku 'sada', naš interes za vrijeme temelji se na linearnom poimanju vremena, onom prije i poslije. Pitanje može li se naš osjećaj vremena oduprijeti tome, to jest, je li vrijeme doista mjerljivo i izrazivo brojkama, minutama, satima, danima, na pomalo izvrnut način postaje srž rada *Čitajući stanleya brouwna*. Da bi razumio rad umjetnika stanleya brouwna (knjiga umjetnika *Moji koraci* 12. 12. 2005. – 1. 1. 2006.) koji se sastoji od zapisa koraka tijekom dvadeset i jedne šetnje na prijelazu 2005. i 2006. godine, od 12. prosinca 2005. do 1. siječnja 2006, Vrhovec Sambolec se upušta u nesvakidašnji pothvat. Iščitavajući brouwnov arhiv zapisanih šetnji u vidu zbroja koraka, zaključio je kako mu se vrijeme šetnje ukazuje kao nešto izvanjsko, goli statistički podatak. Stoga da bi vrijeme potvrdio kao unutarnji osjećaj, Vrhovec Sambolec ponovo izvodi šetnje prema zapisu svog prethodnika, mjereći ih na svoj način – umjesto numeričkih podataka, materijalizira ih u ritmičkim intervalima otkucavanja metronoma. Koristeći različite mjerne instrumente i matrice, umjetnici ne mogu pobjeći od činjenice da je iskustvo prolaznosti neprenosivo i neprevodivo u matematičke odrednice, kao i to da je osobit, unutarnji osjećaj prolaznosti neprobojan i suprotan uobičajenoj kvantifikaciji.

Reading stanley brouwn

installation, book, metronome, table, 2015/2016

In spite of the fact that we live in the "now", our interest in time is based on a linear understanding of time, i.e., of what was before and what was after. The question of whether our sense of time can resist such notions, i.e., whether time can truly be measured and expressed in minutes, hours or days, becomes, in a somewhat twisted way, the core of the work entitled *Reading stanley brouwn*. To better understand the work of artist stanley brouwn (art book *My Steps* 12. 12. 2005. – 1. 1. 2006.), which lists the number of steps that this artist took and documented at the turn of 2005 and 2006, between 12 December and January 1, Vrhovec Sambolec embarks on an extraordinary mission. Reading brouwn's archive of walks, expressed in the number of steps, he concluded that the time of walking appears as something external, as bare statistical data. For that reason, to confirm time as an innermost sense, Vrhovec Sambolec performs the walk according to the list left behind by his predecessor, but measures the steps in his own way – instead of offering numerical data, he materializes them in the rhythmical ticking of a metronome. Both artists used different measuring instruments and matrices, but neither of them managed to escape the fact that experience of transience cannot be transferred and translated into mathematical determinants. Moreover, that special, inner sense of transience is impenetrable and it contradicts standard quantifications.

Bilješka o mnoštvu

dokumentarni film, 8', 2015.

Kratki crno bijeli film Ibri Hasanovića donosi isječak iz života ljudi koji se otpremaju na put za boljim. Premda snimljen na autobusnom kolodvoru u Prištini 2015., osmominutni prizor oproštaja pred odlazak predstavlja opće mjesto u načinu egzistiranja mnogih u političkoj i društvenoj sferi današnjice. *Mnoštvo* adresirano u naslovu rada, u modernoj političko-društvenoj teoriji nije politički jedinstveno, javno prisutno i poslušno građanstvo, već pluralno i bezimeno, obespravljeno ljudstvo kojem država ne jamči zaleđe, niti predviđa zajedničko djelovanje i cilj. Krupni planovi ne posvećuju se nikome posebno, već jednako pažnjom zahvaćaju sve pojedince uskomešane mase, čiji žamor postaje odlučujući element atmosfere rada. Dočarava kako su *mnogi* u bijegu spremni na propast i spas; iskorijenjeni i nemirni, podložni prilagodbi i sukobu.

Note on Multitude

documentary, 8', 2015

A short black and white film by Ibro Hasanović brings an excerpt from the life of people about to set out in search of a better life. Although filmed on a bus depot in Priština in 2015, the eight-minute farewell scene becomes the topos of a multitude's existence in today's political and social sphere. According to the modern political and social theory, the *multitude* from the title of the work is not politically uniform, it has no public presence and it is not obedient but rather pluralized, nameless and deprived crowd to whom the state does not grant any support or provide common ground for action or goal. Close-ups do not focus on anyone in particular; they cover with equal interest every individual in the unsettled mass whose clamor becomes the decisive element of the artistic work. It also suggests that in their escapes, the *multitude* of people are prepared either to perish or to save themselves; uprooted and disquiet, subjected to adaptation and conflicts.

Translacije 1

instalacija, leća, prozor i vanjsko svjetlo, 2018.

Ulazak svjetla u zamračeni prostor pretvara ga u *cameru obscuru* gdje rasap svjetlosnih zraka simbolički predodžuje situaciju izmještenosti i bivanja između, ni ovdje ni ondje. Instalacija Hrvoja Spudića i Sare Salamon zamišlja strukturalne promjene koje se dogode u procesu bijega kao stanja prilagodbe. Tako odmak od mjesta koje zapuštamo rezultira dominirajućom imaginacijom onoga što bismo mogli zateći na nekom novom mjestu. U kapsuli zamišljanja namjesto realnih slika postavljamo priželjkivane, često obrnute projekcije koje sjedinjuju postojeći svijet s njegovim još neostvarenim potencijalima. Instalacija sugerira utočište u kojem obrnute slike postaju način opstanka čineći stanje bijega podnošljivim.

Obavijest za posjetitelje:

Ulazite u zamračeni prostor. Idealno je u njemu provesti četiri minute, dok se vaše oči ne naviknu na mrak.

Translations 1

installation, lens, window and daylight, 2018

The streaming of light into a dark space transforms it into a camera obscura where the dispersion of light beams symbolizes a situation of displacement, of being neither here nor there. The installation by Sara Salamon and Hrvoje Spudić points to structural changes than happen in the processes of escape, which is seen as a state of adjustment. In this process, the distance from the place we are abandoning creates an imaginary picture of what we might find in some other place. Instead of real images, we fill this capsule of imagination with wishful and often quite reverse projections that tend to unite the existing world with its yet unrealized potentials. The installation hints at the existence of a safe haven in which reverse images become the tools of survival, which make the conditions of escape more tolerable.

Note for visitors:

You are entering a darkened space. It is best if you spend four minutes here, until your eyes get used to the darkness.

Na lijepom i mirnom mjestu

dvokanalni video, 14'10'', 7'32'', 2015.

U sjeverozapadnoj Češkoj (pokrajina Bohemija) pejzaž se kroz stoljeća mijenjao prekrajanjem graničnog teritorija, izmjenjujući povremena stabilna stanja izvanrednim, iznudeujući promjene i zbjegove stanovništva s ove i one strane granice. Danas miran ruralni kraj u zaleđu urbanih čvorišta, mjesto je koje Jakub Vrba (porijeklom odande) i Lukas Marxt (koji ondje nikad nije bio) posjećuju kao neistraženi distopijski mikro krajolik. Dvokanalni video predstavlja isječak njihovog pokušaja da upoznaju krajolik i upišu se u njega, što čine pomalo naivnim postupcima i pod pretpostavkom da svaki događaj u pejzažu ostavlja trag. Na dvjema simultanim projekcijama pratimo događaje kontrastnih ugođaja: na jednoj vožnju bicikla kroz opustjele periferne ceste, a drugoj prizor sporih ali primjetnih atmosferskih promjena u šumi. I jedna i druga sugeriraju trajanje i monotoniju, koju iznenada presjeca prasak popraćen dimom ispaljenih pirotehničkih sredstva što priziva sjećanja na neočekivane događaje koje su obilježavali ove prostore kroz povijest.

On a beautiful and quiet location

2-channel video, 14'10'', 7'32'', 2015

In the north-western part of the Czech Republic (Bohemia region), the landscape was changing over centuries as a result of the redrawing of borders, which meant that periodically stable circumstances were often replaced by states of emergency, leading to changes and forcing migrations of population on both sides of the border. These days, this is a tranquil rural area in the hinterland of urban hubs. Jakub Vrba (originating from this region) and Lukas Marxt (who hasn't been there before) visit it and observe it as an unexplored dystopian micro-landscape. The 2-channel video represents their attempt to get to know the landscape and inscribe themselves into it, which they do, through somewhat naive procedures, assuming that each event leaves its trace in the landscape. In the two simultaneous projections, we follow events of contrasting moods: in the first video we watch a bicycle ride through deserted remote roads and in the other a scene depicting slow but noticeable atmospheric changes in the woods. Both suggest duration and monotony which are suddenly interrupted by a sudden blast. The blast is followed by smoke from fireworks, which evokes recollections of unexpected events that marked this area throughout history.

Andrija Maurović

:

Knez Radoslav (Seoba Hrvata I)

strip tabla (tuš, akvarel), 350 x 510 mm, 1943.,
MMSU-2215

Zlatni otok

strip tabla (tuš, akvarel), 365 x 510 mm 1944./45.,
MMSU-2196

Vještina kompozicijskih rješenja, slikovna montaža i realistične naracije, Andriju Maurovića (1901. – 1981.) svrstavaju u sam vrh *devete umjetnosti*. Tome usprkos ostao je na margini svjetskog prepoznavanja, gotovo nepoznat izvan granica bivše Jugoslavije. Njegovi dometi u kariaturi i ilustraciji bili su primijećeni još za vrijeme studija slikarstva na Akademiji likovnih umjetnosti u Zagrebu, zbog čega 1923. napušta studij (studentima nije bilo dozvoljeno raditi za vrijeme studija) i kreće na životni put obilježen stripom. Brojnim adaptacijama zaslužan je za popularizaciju domaće književnosti (Ivana Brlić Mažuranić, August Šenoa,...) i sjedinjenje visoke i popularne kulture. Okušao se u svim žanrovima, a svoje prve autorske stripove započinje crtati 1935. Četiri različite strip table iz muzejske zbirke odabrale smo kao primjere dramaturške snage karakteristične za Maurovićevu poetiku: prikazi osvajačkih pohoda, bitki, rata, seoba i bjegoa u kojima Maurović postiže iznimnu kvalitetu u psihološkom profiliranju likova.

Brodolomci na otoku Mega

strip tabla (tuš, akvarel), 385 x 610 mm, 1952.
MMSU-2198

Rankov odred

strip tabla (tuš, akvarel), 315 x 500 mm, 960./61.,
MMSU-2199

Knez Radoslav (Seoba Hrvata I) je ep o seobi Hrvata, koji povijesne događaje (npr. rušenja Solina i utemeljenje Splita) ugrađuje u avanturistički strip. Obavljivan je u *Zabavniku* u nastavcima.

Brodolomci na otoku Mega, spada među stripove u kojima se bavi Drugim svjetskim ratom i antifašističkog otpora na našim prostorima. Obavljivan je u *Horizontovom zabavniku* i *Novinama mladih* u nastavcima.

Zlatni otok, predstavlja adaptaciju omladinskog romana Roberta Luisa Stevensona. Obavljivan je u *Zabavniku* u nastavcima.

Rankov odred, iz reda kolor stripova, objavljivanih u *Plavom vjesniku* od 1960. do 1963. koji nastaju u suradnji sa scenaristom Norbertom Neubergerom, inspiriran je povijesnim događajima s našeg područja.

Prince Radoslav (The Migration of Croats I)

comic strip panel (ink, watercolor), 350 x 510 mm,
1943, MMSU-2215

Golden Island

comic strip panel (ink, watercolor), 365 x 510 mm,
1944/45, MMSU-2196

Thanks to his skillful composition solutions, image editing and realistic narration, Andrija Maurović (1901 – 1981) ranks among the topmost artists of the *ninth art*. Nevertheless, he has remained on the margins, almost unrecognized beyond the borders of former Yugoslavia. His achievements in caricature and illustration were appreciated even during his studies at the Academy of Fine Arts in Zagreb, which is why in 1923 he dropped out from the Academy (students at that time were not allowed to work and study at the same) and set out on a life path which will soon become marked by comic strips. His adaptations of different works helped the popularization of the Croatian literature (Ivana Brlić Mažuranić, August Šenoa etc.) and contributed to the fusion of high and popular culture. He worked in all genres and began drawing his first original comic strips in 1935. We chose four different comic strip panels from our museum collection which vividly illustrate the dramaturgical strength characteristic for Maurović's poetics: the scenes of war campaigns, battles, wars, flight, where Maurović does remarkable psychological profiling of characters.

Ranko's squad, comic strip panel

(ink, watercolor), 315 x 500 mm, 1960-61,
MMSU-2199

Castaways at the Island of Mega

comic strip panel (ink, watercolor), 385 x 610 mm,
1952, MMSU-2198

Prince Radoslav (The Migration of the Croats I) is an epic about the migrations of Croatian people into which he incorporates historical events such as for example, the destruction of Solin and foundation of Split, and so creates an adventure strip. It was regularly published in *Zabavnik* magazine.

The Castaways on the Island of Mega is a comic strip dealing with World War II and anti-Fascist resistance in this area. It was regularly published in *Horizontov zabavnik* and *Novine mladih* magazines.

The Golden Island is an adaptation of R. L. Stevenson's youth novel. It was regularly published in *Zabavnik* magazine.

Ranko's squad is a color comic strip published in *Plavi vjesnik* between 1960 and 1963. The comic strip is a result of a collaboration between Maurović and Norbert Neuberger and was inspired by historical events from our region.

Plein-air

crtež (olovka, papir), 700 x 500 mm, 2014.

Tonirani crteži iz ciklusa *Plein-air*, odišu prepoznatljivim ugođajem Čeranićevih minuciozno nacrtanih sutonskih ambijenata kojima je okosnica čovjekova potreba za uprizorenjem pejzaža. Autor poznaje klasične predloške kao i umjetničke primjere iz vremena avangardne umjetnosti te njihovo nasljeđe sažimlje u jedinstven izraz introvertiranih prikaza – od kasnoantičkih stilizacija rajskog vrta, do manirističnih i baroknih grafika, devetnaestostoljetnih gravura (ciklus *Plain-air*), kao i njima usporednih onodobnih hortikulturalnih trendova, u kojima postoje težnje k idealnom pejzažu. Svaki od tih trendova otkriva posebne značajke svjetonazora određene dobi. Novovjeki prosvjetiteljski duh bio je skloniji zornom prikazivanju krajolika, dok razdoblje moderne umjetnosti ponovo dopušta iskorak u prikazivanju i doživljaju pejzaža, koji se kako u klasičnim vrstama likovne umjetnosti, tako i u suvremenijim izrazima (fotografija, video), uvriježio kao nezaobilazna vrsta. Pejzaž se u pravilu pojavljuje kao prva slika i uspomena na zavičaj. Premda se ciklus *Plain-air* referira na vrstu slikarstva koja prikazuje otvoreni prostor i podrazumijeva svjetlo dana, pleneri Tomislava Čeranića su na njegov način hermetični, u sebe zatvoreni svjetovi, koji nose ideju nemogućnosti bijega, neku vrstu načela spojenih posuda.

Plein-air

drawing (pencil, paper), 700 x 500 mm, 2014

Tinted drawings from the *Plein-air* series reveal the recognizable mood of Čeranić's minutely drawn dusk scenes whose roots lie in the human need to depict the landscape. The author is familiar with classical templates as well as with the examples from the contemporary art of the avant-garde. Čeranić condenses this legacy into his own unique expression of introverted scenes – from late Antiquity stylizations of Eden and mannerist and baroque graphics, to the 19th century engravings (*Plein-air* series) and horticultural trends that strived to create an ideal landscape. Each of these trends reveals special worldviews of a particular period. The modern spirit of Enlightenment was inclined to render the landscape in a true-to-life manner while contemporary art allows a step forward in depictions and perceptions of landscape. Both in classical art and in contemporary visual expressions (photography and video), landscape has been an unavoidable genre. As a rule, it appears as the first image and memory of homeland. Although the works refer to a form of art that displays open spaces and suggests daylight, the plein-airs of Tomislav Čeranić are peculiar in his own way; they are hermetic, self-contained worlds conveying the idea of inability to escape, something resembling the law of communicating vessels.