

Marc Lee (CH), Valentin Fedorov (RU), Pauline Blanchet (FR/MK), Aino Kontinen (FI), Nicole Kouts (BR), Terry Cole (US), Clara Pallí Monguilod (ES/NL), Anxious to Make (US), Kemil Bekteši (RS), Jelena Kovačev and Jelena Petric (HR), Petra Mrša (HR), Gabriel Henschel (DE)



ARCADE

Galerija SKC + Filodrammatica
22.11. - 26.11.2023.



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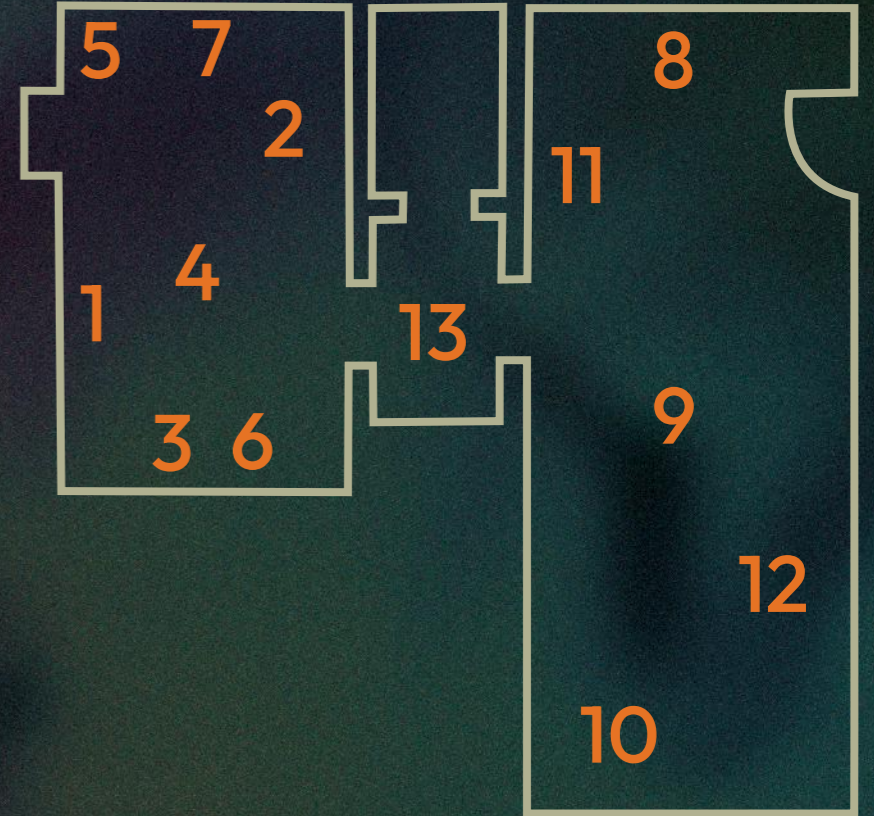
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INTRODUCTION

In celebration of the tenth year of the festival the exhibition program researches the past decade. The selection is carried out by students of the University of Rijeka: **Katarina Erak, Ema Puceković, Toni Buškulić, Dominik Višnjić, Katarina Kožul**. The curatorial team that developed the exhibition narrative consists of students of art history, medicine, psychology and cultural studies: **Anamarija Šepl, Lucia Marcan, Lucija Kolovrat, Tina Tus, Ema Puceković, Katarina Erak and Toni Buškulić**. The exhibition program is developed as a part of the Paspартu curatorial practice workshop, which invites students from the University of Rijeka to design and set up the exhibition and implement accompanying programs under the mentorship of the curator **Elena Apostolovski** and artist **Damjan Šporčić**.

Deeply intimate displays and social overviews of the exhibition and participative activities look at the development of communication and information technologies, climate crises, wars, political, social

and economic changes and how they reflect on the world of work and the quality of life on Earth. Gathered authors **Marc Lee (CH), Valentin Fedorov (RU), Pauline Blanchet (FR/MK), Aino Kontinen (FI), Nicole Kouts (BR), Terry Cole (US), Petra Mrša (HR), Gabriel Hensche (DE), Clara Palli Monguilod (ES/NL), Anxious to Make (US), Kemil Bekteši (RS), Jelena Kovačev and Jelena Petric (HR)** encourage us to question the situations in the past that led us to the current state, while at the same time wondering about numerous futures. The works remind us of our own responsibilities and the potential for action in the rapidly changing world of multiple realities, and the sometimes forgettable collectiveness of human experiences. The **Démodé** exhibition opens capsules of long-forgotten, unknown or ever-present memories and presents them pointing to the only constant common to everyone's passing years - change.

As part of the **Arcade** series of workshops, the citizens of Rijeka are invited to reminisce, imagine,

associate and create by stimulating the senses. The pre-festival program **Mercury retrograde** invites archival research of popular internet visual information (gif, meme, emoji) and their function and interpretation by creating an audio-visual installation that will be set up as part of the **Démodé** exhibition alongside **Damjan Šporčić (HR), Natalija Stefanović (HR) and Spačke (HR)**. During the festival weekend, workshops will be held that deal with the impact of digital spaces on everyday life and collective understandings of love. **The How to Love Many in Many Ways** workshop by the German artist **Gabriel Hensche (DE)** deals with the expanded concept of love and acts as a training room for caring for ourselves and others, putting us in a relationship with other beings, plants, and objects that surround us every day and shape our lives, like a cell phone. **How To Get Lost In The Safe Space** by Rijeka-based artist **Petra Mrša (HR)** presents the artist's methodology by inviting intimate engagement and dealing with the relationship between digital space and the body.

Through the participatory activities of **Arcade**, we ask the question: How do we observe the past and shape the present, and how do we imagine the future?

UVOD

Vodeći se slavljem desete godina festivala, i izložbeni program pretresa proteklo desetljeće. Selekciju provode studentice i studenti Sveučilišta u Rijeci **Katarina Erak, Ema Puceković, Toni Buškulić, Dominik Višnjčić, Katarina Kožul**. Kustoski tim koji razvija izložbeni narativ i postav čine studentice i studenti povijesti umjetnosti, medicine, psihologije i kulturologije **Anamarija Šepl, Lucia Marcan, Lucija Kolovrat, Tina Tus, Ema Puceković, Katarina Erak i Toni Buškulić**. Izložbeni program festivala razvija se u sklopu radionice kustoskih praksi Paspartu, koja poziva studentice i studente Riječkog Sveučilišta na osmišljavanje i postav izložbe i provedbu popratnih programa uz mentorstvo kustosice **Elene Apostolovski** i umjetnika **Damjana Šporčića**.

Duboko intimni prikazi i društveni osvrti izložbenog programa i participativnih aktivnosti sagledavaju razvoj komunikacijskih i informacijskih tehnologija, klimatske krize, ratove te političke, društvene i ekonomske promjene te kako se one odražavaju

na svijet rada i kvalitetu života na Zemlji. Okupljene autorice i autori **Marc Lee (CH), Valentin Fedorov (RU), Pauline Blanchet (FR/MK), Aino Kontinen (FI), Nicole Kouts (BR), Terry Cole (US), Petra Mrša (HR), Gabriel Hensche (DE), Clara Pallí Monguilod (ES/NL), Anxious to Make (US), Kemil Bekteši (RS), Jelena Kovačev i Jelena Petric (HR)** potiču na propitivanje situacija u prošlosti kojima smo došli do trenutnih stanja, istovremeno pitajući se o brojnim budućnostima. Radovi nas podsjećaju na vlastite odgovornosti i potencijal za djelovanje u brzomijenjajućem društvenom svijetu višestrukih realnosti, te ponekad zaboravljivu kolektivnost ljudskih iskustava. Izložba **Démodé** otvara kapsule davno zaboravljenih, nepoznatih ili stalno prisutnih sjećanja te ih predstavlja ukazujući na jedinu stalnu stavku zajedničku svačijim prolazećim godinama – promjenu.

U sklopu **Arcade/Igraonica** ciklusa radionice pozivaju građane Rijeke na prisjećanje, zamišljanje, asocijaciju i stvaranje stimuliranjem osjetila.

Predfestivalni program **Retrogradni Merkur** poziva na arhivsko istraživanje popularnih vizualnih informacija interneta (gif, mim, emoji) i njihove funkcije te interpretaciju kreiranjem audio-vizualne instalacije koja će se postaviti u sklopu izložbe Demode uz **Damjana Šporčića (HR), Natalija Stefanović (HR) i Spačke (HR)**. Festivalni vikend, održat će se radionice koje se bave utjecajima digitalnih prostora na svakodnevnicu i kolektivnim shvaćanjima ljubavi. Radionica **How to Love Many in Many Ways** njemačkog umjetnika **Gabriela Hensche (DE)** bavi se proširenim pojmom ljubavi, a djeluje kao vježbaonica brige prema sebi i okolini, stavljajući nas u odnos sa drugim bićima, biljkama, i predmetima koji nas svakodnevno okružuju i oblikuju naše živote, poput mobitela. **How To Get Lost In The Safe Space** riječke umjetnice **Petre Mrše (HR)** donosi metodologiju umjetnice pozivajući na intimni angažman te baveći se odnosom digitalnog prostora i tijela. Kroz participativne aktivnosti Arcade/Igraonice postavljamo pitanje:

Na koji način promatramo prošlost i oblikujemo sadašnjost te kako zamišljamo budućnost?

Démodé

Opening 22 November 2023 at 9PM, SKC Gallery

22.11. – 26.11., 13:00 – 19:00, free entry

Otvorenje 22.11. 2023. u 21:00, Galerija SKC

22.11. – 26.11., 13:00 – 19:00, slobodan ulaz

Marc Lee (CH), Valentin Fedorov (RU), Pauline Blanchet (FR/MK), Aino Kontinen (FI), Nicole Kouts (BR), Terry Cole (US), Petra Mrša (HR), Gabriel Hensche (DE), Clara Pallí Monguilod (ES/NL), Anxious to Make (US), Kemil Bekteši (RS), Jelena Kovačev i Jelena Petric (HR)

The Démodé exhibition at the SKC brings together works that deal with the theme of transience and change over the past decade and raises some questions that have become more and more prominent over the years. Through various audio-visual formats and perspectives, the authors talk about global, but also intimate changes that followed the growth and development of communication and information technologies, climate crises, wars and other changes in social practices driven by the capitalist system. Contrasting the lack of presence in the moment and the overload of work with the appeal to emerge

from the virtual reality, the artists through deeply intimate displays and social overviews question the past and present actions that have led us to the current state, while at the same time wondering about the future.

The global processes of the last decade are shaping the life of the individual and social reality. Although thinking about the dizzying passage of time awakens the awareness of our own transience and responsibility towards the future, which may not seem brighter than the already gloomy present, through their pieces the artists give us the feeling that we are not alone, saying that our human experience in today's individualized world is more collective than what we sometimes think. What we need is to be an active spectator, and therefore a potential actor in positive changes for the positive progress, in addition to the fact that the only constant item is precisely the change itself.

Izložba Démodé u Galeriji SKC okuplja radove koji se bave temom prolaznosti i mijena kroz proteklo desetljeće te postavlja neke od situacija i pitanja koja kroz godine postaju sve naglašenija. Autori i autorice kroz različite audio-vizualne formate i perspektive progovaraju o globalnim, ali i intimnim promjenama koje su išle u korak s porastom i razvojem komunikacijskih i informacijskih tehnologija, klimatskim krizama, ratovima i drugim promjenama u društvenim praksama vođenim kapitalističkim sistemom. Stavljajući u kontrast manjak prisutnosti u trenutku i preopterećenost radom s apelom na izron iz prividne stvarnosti, umjetnice i umjetnici kroz duboko intimne prikaze i društvene osvrte propituju prošle i sadašnje akcije kojima smo došli do trenutnog stanja, istovremeno se pitajući o budućnosti.

Globalni procesi zadnjeg desetljeća oblikuju život pojedinca i društvenu stvarnost. Iako razmišljanje o vrtoglavom prolasku vremena budi u nama

svijest vlastite prolaznosti i odgovornosti prema budućnosti koja se možda ne čini vedrijom od već tmurne sadašnjosti, radovima umjetnice i umjetnici pružaju osjećaj kako nismo sami, te poručuju da je naše ljudsko iskustvo u individualiziranom svijetu današnjice kolektivnije nego što ponekad mislimo. Ono što je potrebno je biti aktivan gledatelj, a time i potencijalni akter u pozitivnim promjenama za boljitak, uz činjenicu da je jedina stalna stavka upravo sama promjena.

Anamarija Šepl, Lucia Marcan, Lucija Kolovrat, Tina Tus, Ema Puceković, Katarina Erak, Toni Buškulić

House 41, Valentin and Masha by Valentin Fedorov

Marc Lee (CH) Used To Be My Home Too

2021
real-time website /
web stranica u stvarnom vremenu

Are we living in a globalized world that is becoming more and more homogeneous? Animal, fungi and plants species are continuously decreasing. In the distant future, will only domesticated species survive? What impact does this homogenisation process have on our lives and our environment?

'Used To Be My Home Too' reflects on how humans have become biodiverse agents interacting with the most fundamental processes of the earth, our rich biodiversity, and how we are continually losing species.

In this experiment, you fly via Google Earth continuously to the exact locations, where animal, fungus and plant observations are being photographed right now and sent to iNaturalist.org. In addition, taxonomically similar species that occurred in the same country and are endangered

or became extinct within the last 30 years are automatically added in real time via RedList.org.

Živimo li u globaliziranom svijetu koji postaje sve homogeniji? Vrste životinja, biljaka i gljiva kontinuirano se smanjuju. Hoće li u dalekoj budućnosti preživjeti samo pripitomljene vrste? Kakav utjecaj ovaj proces homogenizacije ima na naše živote i naš okoliš?

'Used To Be My Home Too' govori o tome kako su ljudi postali bioraznoliki čimbenici koji stupaju u interakciju s najosnovnijim procesima na Zemlji, našoj bogatoj bioraznolikosti i neprestanom gubitku vrsta.

U ovom eksperimentu neprestano letite putem Google Eartha do točnih lokacija gdje se opažanja životinja, gljiva i biljaka u tom trenutku fotografiraju i šalju na iNaturalist.org. Osim toga, taksonomski slične vrste koje su se pojavile u istoj državi i koje su ugrožene ili su izumrle u posljednjih 30 godina automatski se dodaju u stvarnom vremenu putem RedList.org.



ryanwhyte
Toronto, ON, Canada

3 days ago



Canada used to be my home too!

Melanoplus spretus
2014 Extinct
Hochkirch, A. 2014

Nicrophorus americanus
1996 Critically Endangered
World Conservation Monitoring Centre 1996

Gamptorhynchus labradorius
2016 Extinct
BirdLife International 2016

Marmota vancouverensis
2017 Critically Endangered
Reach, N. 2017

Epioblasma torulosa ssp. torulosa
2000 Extinct
Bogan, A.E. (Mollusc Specialist Group) 2000

Leafcutter, Mortar, and Resin Bees (Megachile)

The genus Megachile is a cosmopolitan group of solitary bees, often called leafcutter bees or leafcutting bees. While other genera within the Megachilidae may chew...

Used To Be My Home Too by Marc Lee, screenshot



Used To Be My Home Too by Marc Lee at exhibition in Basel, photo by Marc Lee

Marc Lee (CH)

www.marclee.io
[@marcleeio](https://twitter.com/marcleeio)

Marc Lee is a Swiss artist. He focuses on real-time processed, computer-programmed audio-visual installations, AR, VR and mobile apps. He reflects critically creative, cultural, social, ecological and political aspects. His work has been shown in major Museums and new media art exhibitions including: ZKM Karlsruhe, New Museum New York, MMCA Seoul, ISEA Gwangju, Transmediale Berlin, Ars Electronica Linz

Marc Lee švicarski je umjetnik. Usredotočen je na audiovizualne instalacije obrađene u stvarnom vremenu, računalno programirane audiovizualne instalacije, AR, VR i mobilne aplikacije. Kritički odražava kreativne, kulturne, društvene, ekološke i političke aspekte. Njegovi su radovi prikazani u velikim muzejima i izložbama umjetnosti novih medija uključujući: ZKM Karlsruhe, New Museum New York, MMCA Seoul, ISEA Gwangju, Transmediale Berlin, Ars Electronica Linz

Pauline Blanchet (FR/MK)

Skopje According to CHATGPT

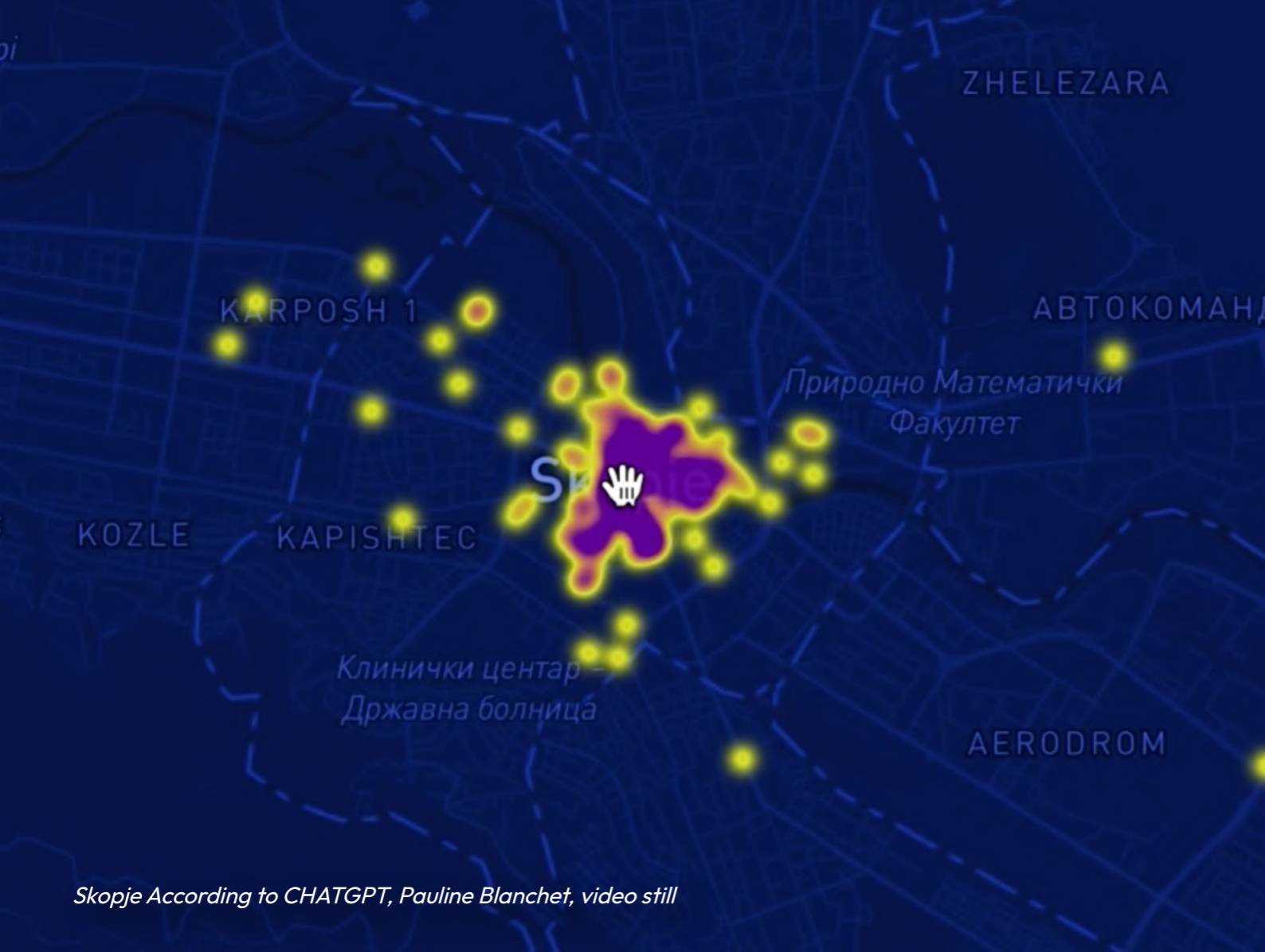
2023
video / 05:03 min

Exploring the synergy between artificial intelligence, the internet, and urban metamorphosis, this project intricately unravels the transformation of a city. It examines the complex dynamics at play within urbanism, architecture, and nationalist revitalization, revealing the role of social media and AI in deciphering how the internet perceives the controversial Skopje 2014 project.

Istražujući sinergiju između umjetne inteligencije, interneta i urbane metamorfoze, ovaj projekt zamršeno razotkriva transformaciju grada. Ispituje složenu dinamiku u igri unutar urbanizma, arhitekture i nacionalističke revitalizacije, otkrivajući ulogu društvenih medija i umjetne inteligencije u dešifriranju načina na koji internet doživljava kontroverzni projekt Skopje 2014.



Skopje According to CHATGPT, Pauline Blanchet, video still



Pauline Blanchet (FR/MK)

www.paulineblanchet.com
[@paulyblanchet](https://twitter.com/paulyblanchet)

As a film director and producer, Pauline Blanchet delves into the complexities of urban areas in transition, uncovering the impact of external forces such as digital infrastructure, corporate regeneration programs, and international sporting events on local inhabitants. As the founder of Aral Sea Productions, she has crafted a body of work that is both insightful and thought-provoking, supported by organisations such as Ateliers Médicis and Sundance Co//ab.

Kao filmska redateljica i producentica, Pauline Blanchet zadire u složenost urbanih područja u procesu tranzicije, otkrivajući kakav utjecaj na lokalno stanovništvo imaju vanjske sile poput digitalne infrastrukture, programa obnove poduzeća i međunarodnih sportskih događaja. Kao osnivačica Aral Sea Productions, stvorila je opus koji je pronicljiv i potiče na razmišljanje, uz potporu organizacija kao što su Ateliers Médicis i Sundance Co//ab.

Aino Kontinen (FI)

To my love (Rakkaalleni)

2023

video / 05:03 min

'To my love' grew into an audiovisual mosaic during a painful recovery amid a period of depression and exhaustion. The images and the text were built around each other, based on my journal-like entries, as a consolation to myself. The film is a breath of air from inside the repair process, a promise of a return.

'To my love' (Mojoj ljubavi) izrastao je u audiovizualni mozaik tijekom mukotrpnog oporavka usred razdoblja depresije i iscrpljenosti. Slike i tekst izgrađeni su jedni oko drugih na temelju mojih dnevničkih zapisa, kao utjeha meni samoj. Film predstavlja dašak zraka iz unutrašnjosti procesa oporavka, obećanje povratka.



To My Love by Aiko Kontinen, video still



To My Love by Aiko Kontinen, video still

Looking at you, I see how far away I am

Aino Kontinen (FI)

www.ainokontinen.com

@ainokontinen

Aino Kontinen is a 24-year-old artist and a writer based in Helsinki, Finland. She works with lens-based art, scenography and poetry and is currently finishing her master studies at the University of the Arts Helsinki. Being a passionate seeker of arising dramaturgies around her, Aino is often exploring the wonder and terror of everyday life in her work.

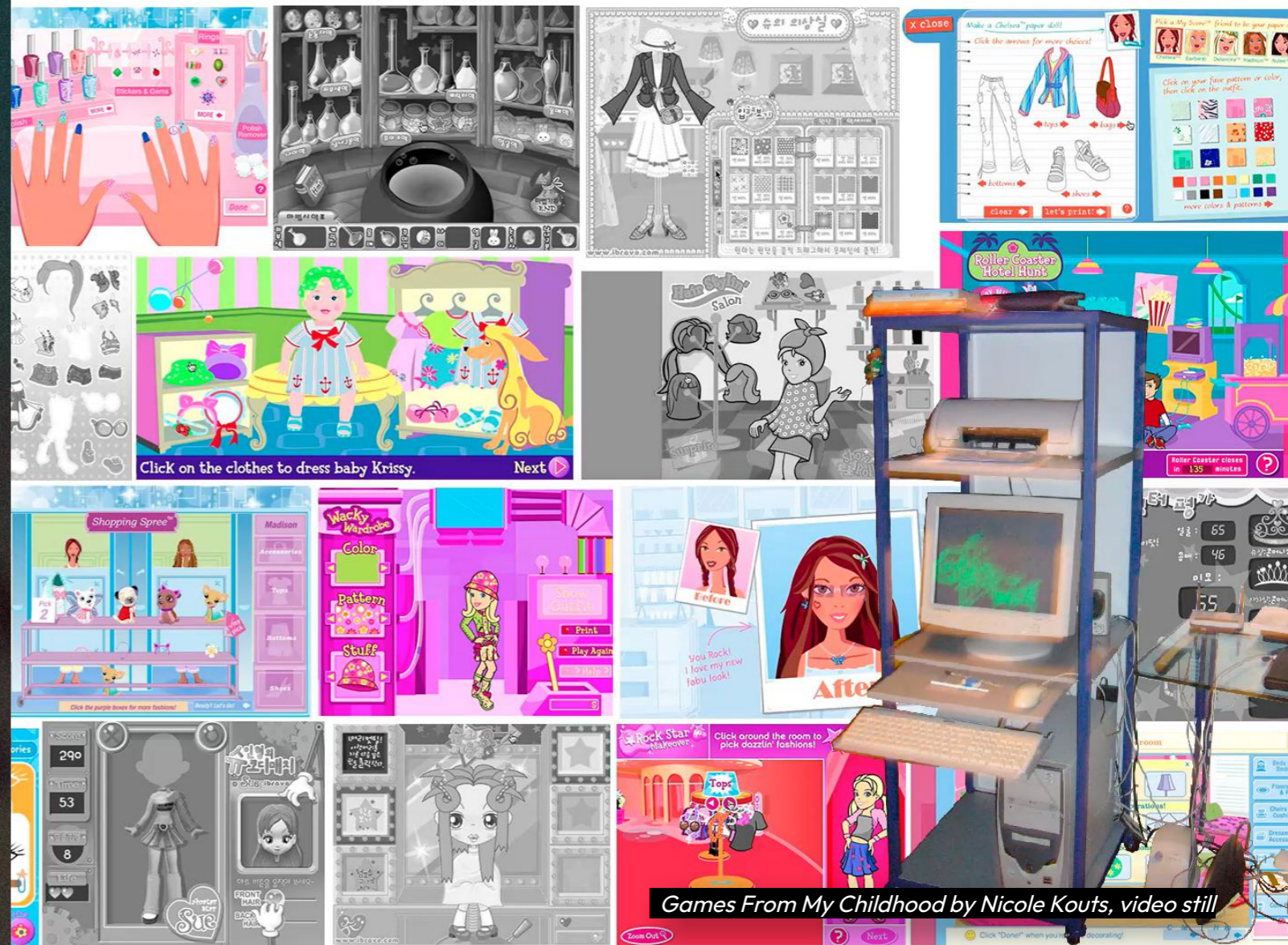
Aino Kontinen 24-godišnjica je umjetnica i spisateljica koja živi u Helsinkiju u Finskoj. Bavi se umjetnošću u objektivu, scenografijom i poezijom, a trenutno završava magistarski studij na University of the Arts Helsinki. Budući da je strastvena tragateljica za nastajućim dramaturgijama oko sebe, Aino u svom radu često istražuje čuda i užase svakodnevnog života.

Nicole Koutsantonis (BR) Jogos da Minha Infância (Games From My Childhood)

2021
video / 60:04 min

The video 'Jogos da Minha Infância' (Games From My Childhood, 2021) is a hastily constructed memorial. The Adobe Flash Player, created in 1996, a year before I was born, has its end announced: December 31, 2020. According to Wikipedia, the decision was made for security reasons and planned by companies like Apple, Facebook, Google, Microsoft, Mozilla, etc. Already discontinued at the present time, the reproduction of content in Flash was blocked at the end of 2021, which included some of my childhood favorite games. This is my manifesto in gameplay format, made in the last moments when the games were still available online.

Video 'Jogos da Minha Infância' (Igre mog djetinjstva, 2021) na brzinu je konstruiran spomenik. Adobe Flash Player, stvoren 1996., godinu dana prije mog rođenja, najavio je kraj: 31. prosinca 2020. Prema Wikipediji, odluka je donesena iz sigurnosnih razloga i planirana od strane tvrtki poput Applea, Facebooka, Googlea, Microsofta, Mozille, itd. Trenutno već prekinuta, reprodukcija sadržaja u Flashu blokirana je krajem 2021., što je uključivalo neke od mojih omiljenih igara iz djetinjstva. Ovo je moj manifest u gameplay formatu, napravljen u posljednjim trenucima kada su igre još bile dostupne online.





Games From My Childhood by Nicole Kouts, video still

Nicole Koutsantonis (BR)

www.nicolekouts.com
@nicolekouts

Nicole Kouts (São Paulo, Brazil, 1997) is a multimedia artist and researcher. She investigates the multidisciplinary of images as a transport medium of ancient beliefs to contemporary technologies, mediated by analogue-digital combinations and by phantasmagorias of the self and the memory in virtual spaces. She holds a Bachelor's Degree in Visual Arts and a Postgraduate Degree in Scenography and Costume Design (Centro Universitário Belas Artes de São Paulo). Navigates through different languages such as video, performance, digital/printed image, installation, collage and net art. Her multimedia work has integrated festivals and exhibitions in more than 20 countries, including the solo exhibitions ENIGMAS (2023, Kunshal NORD, Aalborg, Denmark) and This message has no body (2021, The Wrong TV, Online).

Nicole Kouts (São Paulo, Brazil, 1997) multimedijka je umjetnica i istraživačica. Istražuje multidisciplinarnost slika kao prijenosnog medija od drevnih vjerovanja do suvremenih tehnologija, posredovanih analogno-digitalnim kombinacijama i fantazmagorijama sebe i sjećanja u virtualnom prostoru. S diplomom prvostupnice vizualnih umjetnosti i postdiplomskim studijem scenografije i kostimografije (Centro Universitário Belas Artes de São Paulo), kreće se kroz različite jezike kao što su video, performans, digitalna/tiskana slika, instalacija, kolaž i net art. Njezin multimedijski rad integriran je na festivale i izložbe u više od 20 zemalja, uključujući i samostalne izložbe ENIGMAS/ENIGME (2023, Kunshal NORD, Aalborg, Denmark) i This message has no body/Ova poruka nema tijelo (2021, The Wrong TV, Online).

Terry Cole (US)

Patient Object

2022

video / 03:14 min

This video piece was made on my flip phone. It's about the membrane of image, the way the phone camera uniquely distorts and represents reality and relates to objects in a way other technology can't. It's carrying this argument that's been a throughline in my work for a while, that the crude impressions of reality offered by low technology, small image sensors, can sometimes bring us closer to truth, wisdom, understanding than those offered by the pursuit of higher and higher fidelity digital images.

It's also just about investigating the attitudes of objects—sometimes these objects are discrete, other times they are pieces of human body language or moments in life presented as objects.

Ovaj video uradak napravljen je na mom preklopnom telefonu. Radi se o membrani slike, načinu na koji kamera telefona jedinstveno iskrivljuje i predstavlja stvarnost te se povezuje s objektima na način na koji druga tehnologija ne može. Prenosi tu ideju koja je bila konstantna nit u mom radu već neko vrijeme, da nas surovi dojmovi stvarnosti koje nudi niska tehnologija, mali senzori slike, ponekad mogu približiti istini, mudrosti i razumijevanju više nego oni koji nude potragu za sve većom i većom vjerojatnošću digitalnih slika.

Također, istražuje stavove objekta - ponekad su ti objekti diskretni, a ponekad su dijelovi ljudskog tijela ili trenutka u životu predstavljeni kao objekti.



Patient Object by Terry Cole, video still



Patient Object by Terry Cole, video still

Terry Cole (US)

www.terrycole.space

Terry Cole is an American artist who works in painting, drawing, and photography. He was a child who came of age in a gap where digital technology was fully ubiquitous, yet prior to the dawn of social media. His work both leverages and inquires into the implicit languages that images take on in the digital era, and which continue to evolve at exceeding rates. A through line in his work is a continued interest in the way cameras impose the perspective grid onto reality; the way that the difference in sizes of image sensors relate to spaces and objects. Some of his works are made with flip phones, iPhones, and others made with large format digital cameras and scanners.

There is a sense of both camera and subject intertwining and harmonizing through his photographs. His work struggles to express substance and light to a world where the image is continually degraded and used by algorithms to make us more wanting and complacent. Cole's images leave behind an artifact of youth in the age of the internet, full of yearning for wholeness and lament for an overstimulated, instagram-addicted generation.

Terry Cole američki je umjetnik koji se bavi slikarstvom, crtanjem i fotografijom. Odrastao je u vrijeme sveprisutne tehnologije, ali prije osvita društvenih medija. Njegov rad istovremeno koristi i istražuje implicitne jezike koje slike preuzimaju u digitalnoj eri i koji nastavljaju evoluirati velikom brzinom. Prolazna linija u njegovom radu jest konstantni interes za način na koji kamere nameću mrežu perspektivne stvarnosti; način na koji se razlika u veličinama senzora slike odnosi na prostore i objekte. Neki od njegovih radova napravljeni su pomoću preklopnog telefona, iPhonea, dok su drugi napravljeni pomoću digitalne kamere i skenera velikog formata. Njegove fotografije donose osjećaj međusobnog ispreplitanja i harmoniziranja kamere i subjekta. Njegov rad nastoji izraziti suštinu i osvijetliti svijet u kojemu se slika neprestano degradira i koristi algoritme kako bi nas učinila privlačnijima i samozadovoljnijima. Coleove slike iza sebe ostavljaju artefakt mladosti u doba interneta, a ispunjene su čežnjom za cjelovitošću i tugom zbog prekomjerno stimulirane generacije ovisne o Instagramu.

Clara Palli Monguilod (ES) Immortal Projections

2022

video / 10:02 min

'Immortal Projections' takes a seventeenth century landscape painting as starting point. While the painting has no human figure as a direct protagonist, it becomes an actor or scenery to tell (critical) stories of how visual representations from early capitalism started shaping new ways of experiencing the world that still impact the way we live.

'Immortal Projections' has as inspiration processes of secularisation that took place in the seventeenth century in northern Europe. A period when religious beliefs on immortality were being transferred to the notion of endless 'progress'. It draws connections between these early visual representations of continuity (XVII), to contemporary virtual and 3D technologies that, again, construct a far reality to project our hopes to, to escape to.

As the video progresses, the viewer is brought closer to that 'hopeful' far point in the horizon. Now, rather than containing any divine or escapist promise, it becomes concrete and has come to rest on the ground. It includes family objects, characters of flesh and bones that belong to a specific geographical context. Slowly, the narrative presents ideas of continuity, only now based on ancestry, community and our connection to Nature.

'Immortal Projections' uzimaju pejzažnu sliku iz sedamnaestog stoljeća kao polazišnu točku. Iako slika nema ljudsku figuru kao izravnog protagonista, ona postaje glumac ili scenografija koja pripovijeda (kritičke) priče o tome kako su vizualne reprezentacije iz ranog kapitalizma počele oblikovati nove načine doživljavanja svijeta koji još uvijek utječu na način na koji živimo.

'Besmrtnne projekcije' za inspiraciju uzima procese sekularizacije koji su se dogodili u sedamnaestom stoljeću u sjevernoj Europi. To je razdoblje kada su se vjerska uvjerenja o besmrtnosti prenosila na pojam beskonačnog 'napretka'. Uspostavlja veze između tih ranih vizualnih reprezentacija kontinuiteta (XVII) i suvremenih virtualnih i 3D tehnologija koje opet, konstruiraju daleku stvarnost u koju projiciramo svoje nade u koje možemo pobjeći.

Kako video napreduje, gledatelj se približava toj dalekoj točki na horizontu punoj nade koja umjesto da sadrži bilo kakvo božansko ili eskapističko obećanje, ono postaje konkretno i spušta se na zemlju. Uključuje obiteljske predmete, likove od mesa i kostiju koji pripadaju određenom geografskom kontekstu. Polako, narativ predstavlja ideje kontinuiteta, sada temeljene na podrijetlu, zajednici i našoj povezanosti s prirodom.



Immortal Projections by Clara Palli, video still



Immortal Projections by Clara Palli, video still

Clara Palli Monguilod (ES)

www.clarapalli.com
[@palliclara](https://www.instagram.com/palliclara)

Clara Palli Monguilod (Spain, 1978) holds a Bachelor degree in Fine Arts and a Master Artistic Research from the Royal Academy of Art in The Hague. Central to her video practice is an interest in existential questioning, the act of revealing and obscuring all at once, the strange and the mystical, while thinking of what role art can play in all these wonderings.

Her work has been exhibited in Helsinki, Cologne, Marrakech, Athens, Stockholm and Berlin, among other places. Since 2004, next to a career as a visual artist she has been devoted to the co-curating and co-directing of 1646 in The Hague.

Clara Palli Monguilod (Španjolska, 1978) diplomirala je likovnu umjetnosti i magistrirala umjetničko istraživanje na Kraljevskoj akademiji umjetnosti u Haagu. Središnje mjesto u njezinoj video praksi zauzima interes za egzistencijalno propitivanje, čin otkrivanja i istovremenog zamagljivanja, čudnog i mističnog, dok razmišlja o ulozi umjetnosti. Njezini su radovi između ostalog izlagani u Helsinkiju, Kölnu, Marrakechu, Ateni, Stockholmu i Berlinu. Od 2004., uz karijeru vizualne umjetnice, posvetila se suorganiziranju i suvođenju programa u galeriji 1646 u Haagu.

Anxious to Make - Liat Berdugo & Emily Martinez (US)

Work Work Work

2016

video / 14:08 min

'Work Work Work' is a video essay about the relationship of art and work as practiced within a globally networked society. The project considers: the commodification of creativity and the role of the artist, the effects of immaterial labor on the body, and the influence the accelerating fragmentation of the work process has on our lives and our ability to enact social and political change. WWWork is composed from 100% unoriginal content, consisting of stock photography, iMovie trailer music, found footage, and outsourced performances remixed from critical texts by Franco Berardi, Lars Bang Larsen, Michele Masucci, Sarat Maharaj, OTCOP, Nina Power, Raqs Media Collective, and Hito Steyerl.

'Work Work Work' je video esej koji govori o odnosu umjetnosti i rada koji se praktiraju unutar globalno umreženog društva. Projekt razmatra: komodifikaciju kreativnosti i ulogu umjetnika, učinke nematerijalnog rada na tijelo i utjecaj ubrzanog fragmentiranja radnog procesa na naše živote i sposobnost da provodimo društvene i političke promjene. Rad je sastavljen od isključivo od neoriginalnog sadržaja uključujući stock fotografije, iMovie trailer glazbu, pronađenih snimaka i vanjskih izvedbi remiksiranih iz kritičkih tekstova autora poput Franca Berardija, Larsa Bang Larsen, Michelea Masucci, Sarata Maharaj, OTCOP-a, Nina Power, Raqs Media Collective i Hito Steyerl.

WWW.
ANXIOUS
TOMAKE.GA

WWWORK

Work Work Work by Anxious to Make, video still



Work Work Work by Anxious to Make, video still

www.anxioustomake.ga
[@whatliat](https://twitter.com/whatliat)
[@queerai](https://twitter.com/queerai)

Anxious to Make - Liat Berdugo & Emily Martinez (US)

'Anxious to Make' is the collaborative practice of Liat Berdugo and Emily Martinez, two commissioning bodies. Our focus is on economic concepts, such as cryptocurrencies and the so-called "sharing economy", and the accelerationist, neoliberal landscapes associated with them. Our work examines how these economic concepts intersect with colonialism, technology, wealth culture, race, altruism, utopianism, and exploitation. While Anxious to Make's physical existence takes many shifting forms, it often manifests as series of video commissions, downloads, online generators, workshops, net art interventions, books, and sweepstakes. Anxious to Make believes in absurdist extremes as way to examine contemporary realities.

Our work has appeared recently in Drugo More (Rijeka, Croatia), EMMEDIA (Calgary, CA), Transmediale (Berlin, DE), Yerba Buena Center for the Arts (San Francisco), MoMA PS1 (New York), V2_Lab for the Unstable Media (Rotterdam, NL), The Luminary (St. Louis), The Institute of Network Cultures (Amsterdam, NL), The Wrong Biennale, and Telematic (San Francisco).

'Anxious to Make' je suradnička praksa Liat Berdugo i Emily Martinez, dva tijela naručitelja. Naš fokus je na ekonomskim konceptima, kao što su kriptovalute i takozvana 'ekonomija dijeljenja', te ubrzanim, neoliberalnim krajolicima povezanim s njima. Rad ispituje način na koji se ekonomski koncepti isprepliću s kolonijalizmom, tehnologijom, kulturom bogatstva, rasom, altruizmom, utopizmom i eksploatacijom. Dok fizičko postojanje 'Anxious to Make' poprima mnoge promjenjive oblike, često se manifestira kao niz video narudžbi, preuzimanja, online mrežnih generatora, radionica, net art intervencija, knjiga i nagradnih igara. 'Anxious to Make' vjeruje u apsurdne ekstreme kao način ispitivanja suvremenih stvarnosti.

Naši su se radovi nedavno pojavili u Drugom moru (Rijeka, Hrvatska), EMMEDIA (Calgary, CA), Transmediali (Berlin, DE), Yerba Buena Center for the Arts (San Francisco), MoMA PS1 (New York), V2_Lab for the Unstable Media (Rotterdam, NL), The Luminary (St. Louis), The Institute of Network Cultures (Amsterdam, NL), The Wrong Biennale i Telematic (San Francisco).

Kemil Bekteši (RS)

250°C

2023

tepsija, pozlata / baking tray, gilt

The 250°C triptych is a personal statement on the intersection of capitalism, labor, and family dynamics. By using my father's baking pans and preserving the traces of his labor, I am honoring his sacrifices and drawing attention to the often unseen and undervalued work of laborers. The use of gold leaf to cover the pastry traces and grease suggests a transformation or elevation of my father's labor, and commenting on the ways in which society values certain types of work over others.

Triptih od 250 °C osobna je izjava o presjeku kapitalizma, rada i obiteljske dinamike. Koristeći očeve tepsije i očuvajući tragove njegova rada, odajem počast njegovoj žrtvi i skrećem pozornost na često neviđen i podcijenjen rad radnika. Korištenjem pozlata i prekrivanjem tragova tijesta i masnoće sugeriram transformaciju, odnosno uzdizanje rada moga oca i komentiram načine na koje društvo vrednuje određene vrste rada u odnosu na druge.



250°C by Kemil Bekteši, photo by Bojan Stojčić



250°C by Kemil Bekteši, photo by Bojan Stojčić

Kemil Bekteši (RS)

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[@kemil.bektesi](https://www.instagram.com/kemil.bektesi)

Kemil Bekteši is a Bosnian/Serbian/Kosovar visual artist. He completed his master's (2021) and bachelor's (2020) degrees at the Academy of Fine Arts in Sarajevo. In 2018/19 he studied in the contemporary art field at Faculdade de Belas Artes do Porto (Portugal). He was awarded the Golden Badge of the University of Sarajevo for undergraduate and master's studies, and he was named the best student of the Academy of Fine Arts in Sarajevo in graduate and master's studies. In his artistic practice he often deals with topics related to identity, geopolitics, and nationality. In 2020, he became the youngest finalist for the ZVONO award (YVAA – Young Visual Artists Awards, Bosnia and Herzegovina), and in 2022 he became a finalist for the MANGELOS Award (YVAA – Young Visual Artists Awards, Serbia). In 2023, he became a student of the fifth generation of the WHW Academy (Zagreb, CRO). He is the co-founder and associate of the Gallery of Contemporary Art "Manifesto" in Sarajevo.

Kemil Bekteši je bosansko/srpsko/kosovski vizualni umjetnik. Završio je preddiplomski studij (2020) i diplomski studij (2021) na Akademiji likovnih umjetnosti u Sarajevu. Tijekom 2018/19. godine studirao je suvremene umjetnosti na Faculdade de Belas Artes do Porto (Portugal). Dobio je Zlatnu medalju Sveučilišta u Sarajevu za preddiplomski i diplomski studij, te je proglašen najboljim studentom Akademije likovnih umjetnosti u Sarajevu na preddiplomskom i diplomskom studiju. U svojoj umjetničkoj praksi često se bavi temama povezanim s identitetom, geopolitikom i nacionalnošću. Godine 2020. postao je najmlađi finalist za ZVONO nagradu (YVAA – Young Visual Artists Awards, Bosna i Hercegovina), a 2022. bio je finalist za MANGELOS nagradu (YVAA – Young Visual Artists Awards, Srbija). Godine 2023. postao je student pete generacije WHW Akademije (Zagreb, HR). Suosnivač je i suradnik Galerije suvremene umjetnosti "Manifesto" u Sarajevu.

Jelena Kovačev & Jelena Petric (HR)

Stol

2023

sugar, glucose syrup /
šećer, glukozni sirup

The artwork, simply titled 'Stol' (table) made by artists Jelena Petric and Jelena Kovačev, introduces us to the world of magical realism. Crafted entirely from sugar and glucose syrup, the sculpture of the table gradually dissolves over time, compromising its structural integrity, ultimately leading to its complete disintegration. By experimenting with *The Poetics of Space*, inspired by the work of Gaston Bachelard, they present a scene frozen in time – a table brimming with glasses and bottles, as if it has been taken directly from a social gathering at that very moment. By associating everyday objects with the meanings they hold in the intimate lives of people, the table symbolizes a place of gathering and togetherness, as well as a spot for leisure. Through this intervention, they mark a

moment that slowly fades into oblivion with the passage of time. The use of sugar as the material accentuates the uniqueness and transience of that moment, while simultaneously reflecting an attempt to preserve it forever. As we observe its gradual dissolution, we are prompted to take a moment to reflect on the neglect of leisure as we hurry forward through layers of sticky caramel. The table invites us to come together around it and surrender to the intimacy of leisure, serving as a warm reminder of impermanence, despite which we should make time for ourselves and our loved ones. Artists call for the prioritization of these values, which have become increasingly challenging to attain in the face of life circumstances and obligations that do not allow the luxury of free time.

Umjetnički rad jednostavnog naziva 'Stol' umjetnica Jelene Petric i Jelene Kovačev uvodi nas u svijet magičnog realizma. Izrađena u potpunosti od šećera i glukoznog sirupa, skulptura stola kroz vrijeme se rastapa ugrožavajući svoj strukturalni integritet što dovodi do njegovog konačnog raspadanja. Eksperimentirajući s Poetikom

prostora, nadahnute radom Gastona Bachelarda predstavljaju scenu zamrznutu u vremenu, stol prepun čaša i boca kao da je u ovom trenutku izmješten izravno iz nekog druženja. Povezivanjem svakodnevnih predmeta s značenjima koja nose (i stvaraju) u intimnom životu njihovih korisnika, stol simbolizira mjesto okupljanja i zajedništva, ali i mjesto za dokolicu te se takvom intervencijom obilježava trenutak koji se prolaskom vremena topi u zaborav. Materijal šećera naglašava posebnost i prolaznog tog trenutka, te u isto vrijeme odražava neuhvatljiv pokušaj da ga se očuva zauvijek. Prateći njegovo polagano otapanje ostavljeni smo da kroz slojeve ljeppljive karamele uzmemo trenutak za osvrtnje na iskustvo dokolice dok žurimo naprijed. Stol nas poziva da se za njim okupimo i prepustimo se intimi besposličarenja, služeći kao topao podsjetnik na prolaznost, unatoč kojoj trebamo odvojiti vrijeme za sebe i svoje bližnje. Umjetnice pozivaju na prioritiziranje vrijednosti koje su u proteklo vrijeme sve teže dostižne pod životnim okolnostima i obavezama koje ne dopuštaju luksuz slobodnog vremena.

Stol by Kovačev i Petric, photo by B. Cvjetanović





Jelena Kovačev & Jelena Petric (HR)

Jelena Kovačev graduated in 2020 from the Teaching Department of the Academy of Fine Arts in Zagreb, majoring in sculpture, under the guidance of Assoc. Prof. Art. Vlasta Žanić. During her studies, she worked on two scenographic projects that were awarded the Rector's Award: the opera "Agrippina" (2016) and the children's opera "Brundibár" (2017). She continues to work on scenographic projects as part of the Boom! Teatar association. She has also participated in several group exhibitions, including the 35th Salon of Youth - "Millennial" (Dom HDLU Zagreb, 2020), "Art Is Doubt" (LEXART Warehouse, Zagreb 2020), "Matrices: Space of Freedom" (Gallery SC, Zagreb 2019), and "Graphic Map Drypoint" (Gallery Šira, Zagreb 2018). She was involved in the "Artaud" project in collaboration with Hotel Bulić Theater, resulting in two exhibitions (Striegl City Gallery, Sisak 2023, N.EON Gallery, Belgrade 2022). She had solo exhibitions in the pop-up gallery Garaža Kamba (2019) and at the Gallery SC (2022).

Jelena Petric is a visual artist from Zagreb. She graduated in 2019 from the Teaching Department of the Academy of Fine Arts in Zagreb, majoring in painting, under the guidance of Prof. Art. Ante Rašić. She was part of the first generation of the WHW Academy in 2018/2019. She exhibited at the 54th Zagreb Salon of Visual Arts - "Without Anesthesia" (Dom HDLU Zagreb, 2019), where she was awarded the Young Artist Award. This recognition led to her participation in the Cité internationale des arts residency program in Paris at the end of 2022. Together with a collaborative team, she leads a multimedia project called "Coded Spaces" (<https://kodiraniprostori.com/>), which maps and archives former exhibition spaces in the city of Zagreb. She exhibits multimedia installations at various events in Zagreb, such as Artupunktura and the Festival of Lights. As a member of the association "Prirodno-umjetnički Kružok," she has been involved in several projects, including "Garaža Kamba" and "JAB - Jelsa Art Biennial." In 2023,

she co-leads the program at the Atelier Žitnjak Gallery with Bojan Krištofić. She has received multiple commendations from the Academy of Fine Arts in Zagreb for her successful work. She is a member of the associations Kružok, HDLU, and the Art Organization Atelijeri Žitnjak.

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Jelena Kovačev & Jelena Petric (HR)

Jelena Kovačev diplomirala je 2020. na Nastavničkom odsjeku Akademije likovnih umjetnosti u Zagrebu, smjer: kiparstvo, u klasi izv. prof. art. Vlaste Žanić. Tijekom studija radila je na dva scenografska projekta koji su nagrađeni Rektorovom nagradom: operi Agrippina (2016.) i dječjoj operi Brundibár (2017). Nastavlja raditi na scenografskim poslovima u sklopu programa udruge Boom! Teatar. Dosad je sudjelovala i na više skupnih izložbi: 35. Salon mladih — Millennial (Dom HDLU Zagreb, 2020.), Umjetnost je sumnja (LEXART Skladište, Zagreb 2020.), Matrice: Prostor slobode (Galerija SC, Zagreb 2019.) i Grafička mapa Suha akvatinta (Galerija Šira, Zagreb 2018.). Sudjelovala je u projektu Artaud, u suradnji s kazalištem Hotel Bulić u sklopu čega su realizirane dvije izložbe (Gradska galerija Striegl, Sisak 2023, Galerija N.EON, Beograd 2022.). Samostalne izložbe imala je u pop-up galeriji Garaža Kamba (2019.) te u Galeriji SC (2022.).

Jelena Petric vizualna je umjetnica iz Zagreba. Diplomirala je 2019. na Nastavničkom odsjeku Akademije likovnih umjetnosti u Zagrebu, smjer: slikarstvo, u klasi red. prof. art. Ante Rašića. Bila je sudionica prve generacije WHW Akademije godine 2018./'19. Izlagala je na 54. Zagrebačkom salonu vizualnih umjetnosti — Bez anestezije (Dom HDLU Zagreb, 2019.) na kojem joj je dodijeljena Nagrada mladoj umjetnici zahvaljujući čemu je krajem 2022. sudjelovala u rezidencijalnom programu Cité internationale des arts u Parizu. Uz suradnički tim vodi samostalni multimedijalni projekt Kodirani prostori (<https://kodiraniprostori.com/>), koji mapira i arhivira nekadašnje izlagačke prostore u gradu Zagrebu. Izlaže multimedijalne instalacije na brojnim manifestacijama u Zagrebu, kao što su Artupunktura i Festival svijetla. Kao članica udruge Prirodno-umjetnički Kružok sudjeluje u realizaciji više projekata među kojima se ističu Garaža Kamba i JAB — Jelsa Art Biennial. Godine 2023. s Bojanom Krištofićem je suvoditeljica programa

Galerije Atelijera Žitnjak. Višeput je nagrađena pohvalnicama Akademije likovnih umjetnosti u Zagrebu za uspješan rad. Članica je udruge Kružok, HDLU te Umjetničke organizacije Atelijeri Žitnjak.

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Valentin Fedorov (RU)

House 41

2023

photography series / serija fotografija

Every aspect of life is ephemeral, including our own existence. The awareness of this weighs heavily on my soul, especially after the recent invasion of Ukraine, which prompted many Russians, including myself, to leave the country due to disagreement with the government's policies. Now, I find myself in a state of constant change, living in a house with nine other people.

Our choice to live together is based on trust, support, and the belief that together we possess greater strength. Moving through this shared space, I've realized that in communal living, a special closeness often develops among residents. Even without active communication, we become witnesses to our neighbours' vulnerable moments, capturing fleeting glimpses of their open vulnerabilities.

The realization of our transience and the fragility of life allows me to perceive each moment more deeply. Ultimately, shared experiences enrich our lives, serving as a reminder of our limited time in this world.

Svaki je aspekt života prolazan, uključujući i naše vlastito postojanje. Svijest o tome teško mi leži na duši, posebno nakon nedavne invazije na Ukrajinu, koja je potaknula mnoge Ruse, uključujući i mene, da napuste zemlju zbog neslaganja s politikom vlade. Sada, živeći u kući s još devet ljudi, nalazim se u stanju stalne promjene.

Naš izbor zajedničkog života temelji se na povjerenju, podršci i vjeri da zajedno posjedujemo veću snagu. Krećući se tim zajedničkim prostorom, shvatio sam da se u zajedničkom životu često stvara posebna bliskost među ukućanima. Čak i bez aktivne komunikacije postajemo svjedoci ranjivih trenutaka naših susjeda, hvatajući kratkotrajne trenutke njihove otvorene ranjivosti.

Spoznaja naše prolaznosti i krhkosti života omogućuje mi dublje sagledavanje svakog trenutka. U konačnici, zajednička iskustva obogaćuju naše živote, služeći nam kao podsjetnik na naše ograničeno vrijeme u ovom svijetu.

House 41, Alsu by Valentin Fedorov





House 41, Alsu by Valentin Fedorov

Valentin Fedorov (RU)

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Valentin was born in 1998 in Moscow, but spent a significant part of his childhood in Turkey and Kyrgyzstan. He primarily works with the medium of photography and is interested in analog printing techniques and photo books. His work revolves around themes of memory, temporality, and mortality. Since 2022, he has been living in Bishkek.

Valentin je rođen 1998. u Moskvi, ali je značajan dio djetinjstva proveo u Turskoj i Kirgistanu. Primarno se bavi medijem fotografije te ga zanimaju analogne tehnike tiska i foto knjige. Njegov se rad bavi temama sjećanja, vremenske prolaznosti i smrtnosti. Od 2022. godine živi u Biškeku.

Petra Mrša (HR)

Game Changer

2023

chatbot

The content of this chatbot was created based on interviews with patients and employees of a hospital for the treatment of Internet and video game addiction. Their experiences of losing and regaining control of their behavior from the chatbot that connects the digital experience with physical and emotional reactions. Unexpected questions and instructions aim to raise awareness of the relationship between one's own body and the environment, moments of interruption, and the discomfort caused by immersion in digital content. Based on the answer, the programme generates one of three conversation topics offered: people, fun or goal. Each conversation encompasses rising awareness of body parts, entertaining tasks, and the suggestion for an activity in the physical environment that implies leaving the digital device.

Sadržaj chatbota stvoren je na temelju intervjua s pacijentima i zaposlenicima bolnice za liječenje ovisnosti o internetu i video igrama. Njihovo iskustvo gubitka i povrata kontrole ponašanja oblikuje chatbot koji povezuje digitalno iskustvo s fizičkim i emocionalnim reakcijama. Neočekivana pitanja i upute imaju za cilj podizanje svijesti o odnosu između vlastitoga tijela i okoline, a trenuci su prekida koji uzrokuju nelagodu uranjanjem u digitalni sadržaj. Temeljem odgovora program generira jednu od tri ponuđene teme razgovora: ljudi, zabava ili cilj. Tako svakim razgovorom podiže se svijest o dijelovima tijela, zabavnim zadacima te prijedlozima za aktivnost u fizičkom okruženju koja zahtjeva napuštanje digitalnog uređaja.

Game Changer by Petra Mrša, QR code

How To Get Lost In The Safe Space

The workshop 'How To Get Lost In The Safe Space' will take place on November 26, 2023, from 2:00 to 5:00 PM in the Filodrammatica hall, led by Petra Mrša and Elena Apostolovski.

Radionica 'How To Get Lost In The Safe Space' održat će se 26.11.2023. od 14 do 17 sati u dvorani Filodrammatice pod vodstvom Petre Mrše i Elene Apostolovski.

At 'How to get lost in the safe space' workshop participants have a chance to explore their relationship with digital spaces while getting to know the artistic practice of Petra Mrša. Media work of Petra Mrša stems from carefully directed situations that consider the artistic context a place to spread and entice experience. Proposing thought and physical experiments to herself and/or her collaborators, her process opens up space for creation of new realities in which

levelling, radical hospitality, and acceptance of the unknown form interpersonal dynamics. Gained and embodied knowledge celebrates vulnerability and imagination, while the documentation offers a basis to connect, not just with other humans, but also with non-human intelligences.

Petra's interest in extending behaviour via self-imposed instructions led her to a three-year-long research of video games, which has further served as a place to open up discussions about the mechanisms of socialising in virtual reality. As an artist and an educator with experience in social sciences and art studies, her multidisciplinary collaborative approach can be seen as a sustainable community research that joins the efforts to fix the damages done and transform the conditions of coexistence.

The experience that Petra will propose using numerous activities, accompanied by dialogue between the artist and the audience together with curator Elena Apostolovski, new sensations bring forth questions of comfort offered by the digital

(as opposed to physical) world, and the influence of digital technology on the subjectivity and the formation of identity.

Radionicom 'How to get lost in the safe space' sudionici imaju priliku istražiti vlastiti odnos sa digitalnim prostorima, upoznajući se pritom s umjetničkom praksom umjetnice Petre Mrše.

Medijski rad Petre Mrše proizlazi iz uspostavljanje režiranih situacija koje smatraju umjetnički kontekst mjestom za širenje i izazivanje iskustva. Kroz misaone i fizičke eksperimente koje predlaže sebi i/ili suradnicima, njezin proces otvara prostor za stvaranje novih stvarnosti u kojima horizontalnost, radikalna gostoljubivost i prihvaćanje nepoznatog oblikuju međuljudsku dinamiku. Stečeno utjelovljeno znanje slavi ranjivost i maštu, dok njegova dokumentacija nudi podlogu za povezivanje ne samo s drugim ljudima, već i s neljudskim inteligencijama.

Mršin interes za širenje ponašanja putem samonametnutih uputa doveo ju je u trogodišnje

istraživanje medija videoigara koje je dodatno poslužilo kao mjesto za otvaranje razgovora o mehanizmima socijalizacije u virtualnoj stvarnosti. Kao umjetnica i edukatorica s iskustvom u društvenim znanostima i studijima umjetnosti, njezin multidisciplinarni i suradnički pristup može se promatrati kao održivo istraživanje zajednice koje se pridružuje nastojanju da se popravi trenutna šteta i transformiraju uvjeti suživota.

Vođenim iskustvom kroz niz aktivnosti koje donosi Petra Mrša, praćeno razgovorom publike i umjetnice uz kustosicu Elenu Apostolovski, nove senzacije izazivaju pitanja utjehe koju nudi digitalni u odnosu na fizički prostor te utjecaj digitalne tehnologije na subjektivitet i formiranje identiteta.



Petra Mrša, portret, photo by Davor Zupčić

Petra Mrša (HR)

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@petramrsa

Petra Mrša holds a master degree in Photography (from Academy of Dramatic Arts), Sociology (from Faculty of Humanities and Social Science), and Psychology (from University Department of Croatian Studies). She was a first generation of the postgraduate art program WHW Akademija initiated by curatorial collective What, How & for Whom/WHW and was nominated for the Radoslav Putar award 2020. She took part in numerous residencies among which are MuseumsQuartier Wien, Cité internationale des arts, CreArt Bluecoat Liverpool's contemporary arts centre. Her work was exhibited at the OSTRALE Biennale (Dresden, Germany), Museum Kunst+Wissen (Switzerland), FOTODOK (The Netherlands), Galerie L'inlassable (France) among many others. Her artworks are in several collections. She works at the Department for photography at the Academy of Applied Arts in Croatia.

Petra Mrša magistra je fotografije (Akademija dramskih umjetnosti), sociologije (Filozofski fakultet) i psihologije (Odsjek za psihologiju na Filozofskom fakultetu). Prva je generacija postdiplomskog umjetničkog programa WHW Akademije pokrenutog od strane kuratorskog kolektiva What, How & for Whom/WHW, te je bila nominirana za nagradu Radoslav Putar 2020. Sudjelovala je u brojnim rezidencijama, uključujući MuseumsQuartier Wien, Cité internationale des arts, CreArt i Bluecoat Liverpool's contemporary arts centre. Njezina djela izlagana su na OSTRALE Bijenalu (Dresden, Njemačka), Museum Kunst+Wissen (Švicarska), FOTODOK (Nizozemska), Galerie L'inlassable (Francuska) i mnogim drugim mjestima. Njezini umjetnički radovi mogu se pronaći u nekoliko zbirki. Trenutno radi na Odsjeku za fotografiju na Akademiji primijenjenih umjetnosti u Hrvatskoj.

Gabriel Hensche (DE)

How to Love Many in Many Ways

2022

a collection of games and exercises /
skup igara i vježbi

How to Love Many in Many Ways is a collection of games and playful exercises that depart from expanded notions of 'love'. Love is so big a concept that it can be grasped and interpreted in innumerable ways; it frames our relationships and the way we connect with ourselves and everyone and everything in our surroundings. Stemming from a ground belief that this can only be addressed collectively, Gabriel Hensche and Engy Mohsen invited contributors to develop exercises or games responding to the titular question: How to Love Many in Many Ways?

'How to Love Many in Many Ways' is a set of exercises that invite you to enact many rituals

with many options for potential players: Yourself, Other/s, Other Other/s, a project by Engy Mohsen and Gabriel Hensche with contributions by Eleonora Toniolo, Eliana Otta, Ingo Niermann (The Army of Love), Mohamed Al-Bakeri, Petra Mrša, Philip Ullrich, Rania Atef, Raúl Hott, and Shahd Omar. Texts were edited by Ismail Fayed, copy edited by Jenifer Evans, and the games were designed by Engy Aly and Engy Mohsen.

'How To Love Many In Many Ways' (Kako voljeti mnoge na mnogo načina), Gabriela Henche, skup je igara kao vrste eksperimenta, koje polaze od proširenih pojmova ljubavi i pozivaju gledatelje, koji ujedno predstavljaju i aktivne sudionike, na izvođenje raznovrsnih rituala s mogućnošću različitih izazova za potencijalne igrače: u odnosu samih sa sobom, s drugima i ostalim/a.

Polazeći od temeljnog uvjerenja da se ljubavi može pristupiti samo kolektivno, Gabriel Hensche i Engy Mohsen (Kairo/Berlin) pozvali su suradnike da razviju vježbe ili igre koje istražuju pitanje: 'Kako voljeti mnoge na mnogo načina?' Oni su na to odgovorili s deset igara predstavljajući

ljubav kao bezgraničan koncept koji možemo shvatiti i interpretirati na nebrojene načine uzimajući u obzir da ona određuje naše odnose i način na koji se povezujemo sami sa sobom i sa svima i svime u našoj okolini. Igre ovdje služe kao korak prema izgradnji intimnih odnosa u današnjem individualiziranom društvu te povratak emocionalnoj i tjelesnoj prisutnosti u odnosima kao i u našoj digitalnoj svakodnevici.

Deset igara čine projekt How to Love Many in Many Ways. Pokrenuli su ga: Engy Mohsen i Gabriel Hensche. Sudjeluju: Eleonora Toniolo, Eliana Otta, Ingo Niermann (The Army of Love), Mohamed Al-Bakeri, Petra Mrša, Philip Ullrich,

Rania Atef, Raúl Hott, i Shahd Omar. Tektove je uredio Ismail Fayed, lektorirala Jenifer Evans, a dizajn igri izvele su Engy Aly and Engy Mohsen.

The work will be activated by a workshop 'How to Love Many in Many Ways' that takes place on November 25, 2023, from 3:00 to 5:00 PM in the Filodrammatica hall, led by Gabriel Hensche.

Na aktivaciju rada poziva i radionica 'How to Love Many in Many Ways' koja će se održati 25. 11. 2023. od 15 do 17 sati u dvorani Filodrammatice pod vodstvom Gabriela Henschea.



HTLMIMW at Floating University Berlin, photo by Gabriel Hensche



Gabriel Hensche (DE)

www.gabrielhensche.com/home
[@gabrielhensche](https://www.instagram.com/gabrielhensche)

Gabriel Hensche is a visual artist based in Berlin. He works with moving image, performance, and constructed situations that explore possibilities for community and co-existence in the face of current technological developments. He creates exercises, rituals and games collectively with other artists sharing the belief that 'play' can be a destabilising action that loosens the social code and potentially revivifies habituated, reflex-tending forms of life. As managing director, he helped establish Campus Gegenwart (DE) from 2017-22, a centre for networking in practice and reflection at the State University of Music and the Performing Arts Stuttgart. Since 2023 he has been part of the leading team of School of Commons, at the Zurich University of the Arts (CH).

Gabriel Hensche vizualni je umjetnik sa sjedištem u Berlinu. Radi s pokretnom slikom, performansom i konstruiranim situacijama koje istražuju mogućnosti za zajednicu i suživot usred suvremenih tehnoloških razvoja. Stvara vježbe, rituale i igre zajedno s drugim umjetnicima, dijeleći uvjerenje da 'igra' može biti destabilizirajuća akcija koja popušta društveni kodeks i potencijalno oživljava ukorijenjene obrasce života sklonih refleksu. Kao izvršni direktor, pomogao je uspostaviti Campus Gegenwart (DE) od 2017. do 2022., centar za umrežavanje u praksi i refleksiji na Državnom sveučilištu za glazbu i izvedbene umjetnosti u Stuttgartu. Od 2023. godine dio je vodećeg tima Škole zajednica na Sveučilištu umjetnosti u Zurichu (CH).

MERCURY RETROGRADE / RETROGRADNI MERKUR

video installation /
video instalacija

We are a part of the global internet community, marked by unstoppable hyper-(re)production of messages and fragments of our simulated media reality. Millions of people create, alter and share memes, this very simple digital form, a postmodern leech that feeds itself on extant media materials. Memes are perhaps the most available and most used collectively created content form that comments and parodies our everyday political, social and intimate reality. What can we learn from an archaeology of a decade?

By exploring the archive of the contemporary, we reflect on dominant ideologies that shape the world we live in, and consider the perspectives of the practices of work, politics, aesthetics and intimacy.

Dio smo globalne internetske zajednice u kojoj se odvija nezaustavljiva hiper(re)produkcija poruka i fragmenata naše simulirane medijske realnosti. Milijuni ljudi stvaraju, modificiraju i dijele mimove - tu vrlo jednostavnu digitalnu formu koja postmodernistički parazitira na postojećim medijskim materijalima. Oni predstavljaju jedan od najzastupljenijih i najdjeljenijih sadržaja koje kolektivno stvaramo komentirajući i parodirajući našu političku, socijalnu i intimnu svakodnevnicu. Što možemo naučiti iz arheologije jednog desetljeća?

Kroz sagledavanje arhiva suvremenosti, promišljamo dominantne ideologije koje oblikuju svijet u kojem živimo te razmatramo perspektive na prakse rada, politike, estetike i intimnog života.



At Once / U Tren Oka, STIFF 2019. Gallery SKC



Mercury Retrograde is the result of a videomapping and video manipulation workshop and archival research of popular forms of visual communication and social criticism on the Internet (gifs, memes) that have been produced in the world in the last ten years, and the interpretation of these materials by creating audio-visual works. The workshop was conducted by the independent initiative of Spačke, Natalija Stefanović and multimedia artist Damjan Šporčić. Participants: Dijana Galjanić, Tea Turkalj, Lucija Kolovrat.

Spačke are an independent initiative from Rijeka focused on shaking the conventional ways of viewing through art practices. They use workshops, exhibitions, discussions, interventions and various artistic activities to deal with marginal perspectives in art and culture.

Damjan Šporčić is a multimedia artist focused on visualizations and interactive video installations used as set design in music and other cultural and artistic events. He is experimenting with audiovisual technologies and electrotechnics. He has been doing workshops for VJ-ing and video mapping for kids and adults since 2014.

Natalija Stefanović is a visual artist, a member of

the production collective Street Aristocracy (Ulična Aristokracija), which operates at the intersection of art, activism and education. She is the co-author of the platform Photoshop for Proletarians, which deals with questions of aesthetics, work and power in the age of late capitalism. She works in the field of artistic production, edits, shoots and directs music videos, feature films and short films. She creates and exhibits collages, analog and digital, static and moving.

Retrogradni Merkur rezultat je radionice videomappinga, manipulacije videa i arhivskog istraživanja popularnih oblika vizualne komunikacije i društvene kritike na internetu (gifova, mimova) koji su u svijetu producirani u posljednjih deset godina te interpretaciju tih materijala kreiranjem audio-vizualnih radova. Radionicu je provela nezavisna inicijativa Spačke, Natalija Stefanović i multimedijalni umjetnik Damjan Šporčić. Sudjelovale su: Dijana Galjanić, Tea Turkalj, Lucija Kolovrat.

Spačke su nezavisna inicijativa iz Rijeke koja se bavi pretresanjem konvencionalnih načina gledanja

kroz umjetničku praksu. Kroz radionice, izložbe, diskusije, intervencije i različite umjetničke akcije bave se marginalnim perspektivama u umjetnosti i kulturi.

Damjan Šporčić je multimedijalni umjetnik fokusiran na vizualizacije te interaktivne video instalacije u funkciji scenografije za glazbena i razna kulturno umjetnička događanja. Eksperimentira sa audiovizualnim tehnologijama i elektrotehnikom. Od 2014. vodi niz radionica na temu VJ-inga, video mapiranja za djecu i odrasle.

Natalija Stefanović, vizualna umjetnica, članica je produkcijskog kolektiva Ulična Aristokracija koji djeluje na raskrižju umjetnosti, aktivizma i obrazovanja. Koautorica je platforme Photoshop za Proletere, koja se bavi pitanjima estetike, rada i moći u doba kasnog kapitalizma. Radi u polju umjetničke proizvodnje, montira, snima i režira spotove, foršpane i kratke filmove. Stvara i izlaže kolaže, analogne i digitalne, statične i pokretne.

Izložba / Exhibition

DÉMODÉ

Otvaranje izložbe /
Exhibition opening:

22.11., 21:00

**Galerija SKC /
SKC Gallery**

22.11.—26.11.,
13:00 — 19:00,
Slobodan ulaz /
Free entry

Radionica / Workshop

RETROGRADNI MERKUR / MERCURY RETROGRADE

Predfestivalni program /
Pre-fest programme:

Radionica /
Workshop by:
Spačke i Damjan Sporčić

20.—22.11.
Galerija SKC /
SKC Gallery

Radionica / Workshop

HOW TO LOVE MANY IN MANY WAYS

Radionica /
Workshop by:
Gabriel Hensche

25.11.
15:00—17:00
Filodrammatica
(dvorana) / (main hall)

Radionica / Workshop

HOW TO GET LOST IN THE SAFE SPACE

Radionica /
Workshop by:
**Petra Mrša +
Elena Apostolovski**

26.11.
14:00—17:00
Filodrammatica
(dvorana) / (main hall)

IMPRESSUM

CURATORIAL TEAM / KUSTOSKI TIM /

Anamarija Šepl
Lucia Marcan
Lucija Kolovrat
Tina Tus
Ema Puceković
Katarina Erak
Toni Buškulić

SELECTION / SELEKCIJA

Katarina Erak
Ema Puceković
Toni Buškulić
Dominik Višnjic
Katarina Kožul

CURATORIAL PRACTICE MENTOR AND PRODUCTION COORDINATOR / MENTORICA KUSTOSKIH PRAKSI I PRODUKCIJE

Elena Apostolovski

TECHNICAL COORDINATOR AND MENTOR / TEHNIČKI KOORDINATOR I MENTOR

Damjan Šporčić

GUEST TEACHERS / GOSTUJUĆE RADIONICE:

Natalija Stefanović
Petra Čargonja
Petra Mrša
Gabriel Hensche

DESIGN / GRAFIČKO OBLIKOVANJE

Gea Rajjić

VISUAL IDENTITY / VIZUALNI IDENTITET

Gea Rajjić
Ivana Ivančić

ARTISTIC DIRECTOR / UMJETNIČKA DIREKTORICA FESTIVALA

Maša Drndić

ORGANISERS / ORGANIZATORI

Filmaktiv
Studentski kulturni centar
Sveučilišta u Rijeci – SKC

ADDRESS / ADRESA STIFF

STIFF- Međunarodni studentski
filmski festival
Udruga Filmaktiv
Korzo 28/1
51 000 Rijeka

Email:
office@studentfilmfestival.eu

Web:
www.studentfilmfestival.eu

University of Rijeka -
Student Cultural Center
Trg braće Mažuranića 10,
51 000 Rijeka, Croatia
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The Student International Film
Festival – STIFF – is supported by
the Croatian Audiovisual Centre,
City of Rijeka, Primorje-Gorski Kotar
County, Ministry of Culture and
Media of the Republic of Croatia
and Goethe institut, Zagreb. The
Festival is taking place at the Art-
kino cinema.

STIFF je sufinanciran sredstvima
HAVC-a, Grada Rijeke i Primorsko-
goranske županije, Ministarstva
kulture i medija Republike Hrvatske
i Goethe institut, Zagreb. Festival se
održava u Art-kinu Croatia.



www.studentfilmfestival.eu