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Frakcija

Zagreb - Cultural
Kapital 3000

Zagreb - Kulturni kapital Evrope 3000

je platforma za suradnju nastala kao zajednički projekt **Centra za dramsku umjetnost, Multimedijalnog instituta, Platforme 9,81 i udruge za vizualnu kulturu Što, kako i za koga/WHW.**

Projekt je razvijen s njemačkim partnerom projekt **relations.**

Projekt **relations** je inicirao **Kulturstiftung des Bundes.**

Kulturni kapital će razvijati one suradnje - kako među nositeljima tako s lokalnim i internacionalnim inicijativama - koje tematiziraju promjene društvenih uvjeta kulturne

proizvodnje, razvijaju strukturni položaj nezavisne kulture i preispituju dominantne režime reprezentiranja kulture. Do

2005. u sklopu **Kulturnog kapitala** planirane su

konferencije, umjetnički festivali, izložbe, radionice,

predavanja, predstavljanja, publikacije, medijske produkcije

i dr. Važan dio projekta bit će aktivnosti iz kulturne politike

usmjereni na reforme institucionalnog okvira nezavisne

kulture - povećavanje njenog utjecaja i jačanje njenih resursa.

Zagreb - Cultural Capital of Europe 3000

is a collaboration platform created as a joint project of the **Center for Drama Art, Multimedia Institute, Platforma 9,81 and What, How and for Whom.** This project takes place in the framework of

relations. **relations** is a project initiated by **Kulturstiftung des Bundes, Federal Cultural Foundation, Germany.** **Cultural Kapital**

will foster those collaborations - both between the project initiators and the local and international initiatives - that will address changes in the social conditions of cultural production, develop the structural position of independent culture and question the dominant regimes of representing culture. Until 2005, **Cultural Kapital**

is planned to include conferences, art festivals, exhibitions, workshops, lectures, presentations, publications, media productions, etc. An important part of the project will be cultural policy activities directed towards reforming the institutional setting of independent culture - increasing its influence and strengthening its resources.

Normalizacija javna diskusija

09/01/2004 | Galerija NOVA

gosti:

Charles ESCHE
Luca FREI
Vasif KORTUN

Ova diskusija početak je dugoročne suradnje kroz zajedničke javne diskusije, publikacije i izložbe udruge **Što, kako i za koga/WHW** iz Zagreba, Hrvatska, **Rooseum Centra za suvremenu umjetnost** iz Malmö, Švedska i **Platform Garanti centra** iz Istanbula na temu **normalizacije**.

Vasif KORTUN direktor je centra za suvremenu umjetnost "Platform" u Istanbulu a 2003. je bio jedan od članova žirija **Venecijanskog Bijenala**. Bio je član međunarodnog savjeta **Manifeste**, 1992. kustos i direktor **Istanbulskog Bijenala** a od 1994. do 1997. je osnovao i vodio **Muzej Bard Collegea**. Bio je gostujući profesor na Akademijama likovne umjetnosti u Helsinkiju i Stockholmu. Kao kustos je radio u nizu prestižnih prostora u Evropi i Sjedinjenim Američkim Državama te na čitavom nizu međunarodnih projekata u Istanbulu.

Charles ESCHE je kustos i kritičar koji živi i radi u Edinburgu i Kopenhadenu. Direktor je **Centra za suvremenu umjetnost Rooseum** u Malmöu i urednik umjetničkog časopisa '**AFTERALL**', kojeg objavljuje **Central St. Martins College of Art and Design** u Londonu i **CalArts** u Los Angelesu. Savjetnik je na **Rijksakademie**, Amsterdam. Kao kustos je radio u nizu prestižnih prostora u Evropi i Aziji a od 1998. do 2002. radio je na međunarodnom istraživačkom projektu umjetničkih akademija pod nazivom 'proto-akademija' na **Edinburgh College of Art**. **Charles Esche** piše za mnoge kataloge i časopise, a prošle godine bio je selektor za **Cream 3**, pregled nove suvremene umjetničke scene koji izdaje **Phaidon**.

Luca FREI mladi je umjetnik koji živi i radi u Laganu, Švicarska i Malmou, Švedska gdje je završio postdiplomski studij na Umjetničkoj akademiji. Diplomirao je na **College of Art** u Edinburgu a izlagao je na nizu samostalnih i grupnih izložbi.

¶ **gostovanje Charlesa Eschea** omogućio je **British Council Hrvatska**

¶ **gostovanja Vasifa Kortuna i Luce Freia** realizirana su kroz platformu **clubture**

● U kojem kontekstu se upotrebljava pojam **normalizacije** u političkom diskursu, kako se aktivira i kako se s vremenom mijenja?

● Što u sadašnjem političko-povijesnom trenutku znače ideje koje **normalizacija** implicira kao društveno-politički pojam [normativno stanje društvenosti, evolucionistička paradigma napretka, ekonomski determinizam, svrhovito kretanje povijesti itd.]?

● U kojoj mjeri i na koji način se pojam **normalizacije** preklapa s pojmom tranzicije, globalizacije, europeizacije i politikom konzensusa koju promoviraju nordijske zemlje?

● Legitimira li **normalizacija** u kontekstu tranzicijskih zemalja liberalni kapitalizam i politički sustav parlamentarne demokracije kao jedino prirodno i prihvatljivo rješenje, optimalnu normu političke svijesti?

● Štoviše, shvati li se pojam **normalizacije** kao retorička, ideološka gesta te kao politički performativ, ne proizvodi li se upravo na taj način kolektivna projekcija u kojoj se specifična verzija demokracije [shvaćene kao slobodno tržiste, reprezentativni, korporacijski i empirijski sustav] uspostavlja kao ideal kojem se teži, ideal već postignut u Sjedinjenim Američkim Državama, a u nesavršenjem obliku i u evropskim i azijskim zemljama nakon 1945? S obzirom na to, kako oni čija je uloga normalizirati državu i kulturu uopće mogu kritizirati zadani uzor?

- Prešućuje li pojam **normalizacije** istinu da je za većinu ljudi na svijetu upravo ta željena političko-ekonomska norma brutalni, ignorantski, destruktivni, neegalitarani, nedemokratski, nepravedni, izrabljički i neprihvatljiv sustav?
- Zašto inteligentni zagovornici **normalizacije** predstavljaju postojeće stanje kao izvanredno stanje - obilježeno nejednakom raspodjelom bogatstva, rastućom nezaposlenošću, eskalacijom kriminala i sive ekonomije, pauperizacijom srednje klase, smanjenjem socijalne i zdravstvene sigurnosti, sveprisutnom etničkom, rasnom, seksualnom netrpeljivošću itd. - izbjegavaju ključno pitanje: jesu li spomenuti problemi uopće rješivi unutar liberalno-kapitalističkog sistema, ili su zapravo samo njegov redovni proizvod i simptom? Što je nezamislivo u tome da se ne bude normaliziran ili bude u alternativnim oblicima "normalnog" društva?
- Propušta li se u esencijalističkoj perspektivi očekivane normalizacije pluralitet i partikularnost demokratskih zahtjeva prepoznati ne kao negativni ili privremeni nusprodukt, nego kao produktivno stanje političke borbe ili barem kritičke samorefleksije?
- Dokida li evolucijska nužnost **normalizacije** u korijenu svaku mogućnost revolucije - odnosno koncept političkog djelovanja kao izraza emancipirane kolektivne/ih volje/a?
- Ono što je najvažnije za kulturu, proizvodi li **normalizacija** kronični nedostatak političke i društvene imaginacije? Kako izraziti temeljnu potrebu da zamišljamo budućnost drukčiju od sadašnjosti i da propitujemo svoje materijalne želje, društvene vrijednosti i pojam zajednice? Je li već i artikulacija promjene postala revolucionarna? Kako se sukob izražava osim nasiljem?

Vasif KORTUN is the director of the contemporary art center **Platform** in Istanbul and one of the jury members of the 2003 **Venice Biennale**. He has been a member of the international committee of **Manifesta** 1992, the curator and director of the **Istanbul Biennale** and has founded and led the **Bard College Museum** from 1994 to 1997. He has taught at the Helsinki and Stockholm Academies of Fine Arts, and worked as a curator in a number of prestigious spaces in Europe and the USA, including many international projects in Istanbul.

Charles ESCHE is a curator and art critic based in Edinburgh and Copenhagen. He is the director of the **Rooseum Contemporary Art Center** in Malmö and the editor of the art review 'AFTERALL', published by **Central St. Martins College of Art and Design** in London and **CalArts** in Los Angeles. He is one of the counselors at the **Rijksakademie** in Amsterdam. As a curator, he has worked in a number of prestigious spaces in Europe and Asia, including collaborating on the 'proto-academy' project of art academies at the **Edinburgh College of Art**. **Charles Esche** has written for numerous catalogues and journals and was last year's selector for **Cream 3**, an overview of the current art scene published by **Phaidon**.

Luca FREI is a young artist based in Lugano, Switzerland and Malmö, Sweden where he finished postgraduate studies at the **Academy of Fine Arts**. He graduated from the **Edinburgh College of Art** and has participated in a number of solo and group exhibitions.

¶ the participation of **Charles Esche** was made possible by the **British Council Croatia**

¶ the participation of **Vasif Kortun** and **Luca Frei** was realized through the **clubture** platform

Normalization

public discussion

NORMALIZATION - Already current in the sense of industrial standardization, the word was used in post-1945 European context to signify a return to friendly relations between states, ruling parties, etc. [as after Moscow-Belgrade breach]; then specifically of Gustav Husak's counter-reformist policy in Czechoslovakia from 1969, with restoration of complete control by pro-Soviet leaders and reintegration into the Soviet bloc in all aspects.

The Norton Dictionary of Modern Thought

guests:

Charles ESCHE

Luca FREI

Vasif KORTUN

This discussion is the beginning of a long-term collaboration between the **What, How and for Whom** from Zagreb, Croatia, the **Rooseum Center for Contemporary Art** from Malmö, Sweden, and the **Platform Garanti Center** from Istanbul, Turkey that will consist of joint public discussions, publications and exhibitions on the topic of **normalization**.



- ¶ In which context is **normalization** used in political discourse, how is it activated and how has it changed over time?
- ¶ What are the meanings of the ideas implicit in '**normalization**' as a social and political term [normative sociability, an evolutionist paradigm of progress, economic determinism, purposeful historical flow, etc.] in today's political and historical circumstances?
- ¶ To what extent and in what way does the idea of **normalization** overlap with the notions of transition, globalization and Europeanization and the consensus politics promoted by the Nordic states?
- ¶ Does **normalization** today, and in the context of 'transitional countries', serve to legitimize liberal capitalism and the political system of parliamentary democracy as the only natural and acceptable solution, the optimal norm of political consciousness?
- ¶ Furthermore, if the notion of **normalization** is understood as rhetorical, ideological and politically performative, does this not produce a collective projection in which a particular version of democracy as a free market, representative, corporate and empiric system is established as the ideal to strive for, one that has already been achieved in the United States and, in its more imperfect forms, in post-1945 European and Asian clients? Given that, how can those given the role of **normalizing** states and cultures critique an assigned role model?
- ¶ Does the notion of **normalization** brazenly hide the truth that for most of the people of the world the "desirable" political and economical norm is actually a brutal, ignorant,

destructive, non-egalitarian and undemocratic, unjust, exploitative and unacceptable system?

- ¶ Why, when the intelligent advocates of **normalization** represent the present situation as a state of emergency - characterized by the uneven distribution of wealth, growing unemployment, escalation of crime and 'gray' economy, pauperization of the middle class, decrease of social and health security, omnipresence of ethnic, racial and sexual intolerance - do they avoid the crucial question: can those problems be resolved within a liberal-capitalist system at all, or they are exactly its regular product and symptom? What is unthinkable about it not being **normalized** or in alternative forms of 'normal' society?
- ¶ Does an essentialist perspective of expected **normalization** fail to recognize plurality and the particularity of democratic demands as a productive state of political struggle, or at least as critical self-reflection, rather than as a negative and temporary side effect?

¶ Does the evolutionary necessity of **normalization** replay the discredited notion of the 'end of history', annulling any possibility of revolution, i.e. the concept of political action as an expression of emancipated, collective will/s?

¶ And what is most significant for culture, does **normalization** produce a chronic lack of political and social imagination? How can we express our basic need to imagine a future different from the present and question our material desires, social values and notion of community? Has even the articulation of change become revolutionary? How does conflict express itself except by violence?



podržali / supported by:

- ¶ Ministarstvo kulture RH / Ministry of Culture of the Republic of Croatia
- ¶ Institut Otvoreno društvo Hrvatska / Open Society Institute - Croatia
- ¶ British Council Croatia

Normalizacija

diskurzivni proces

24-28/03/2004 | Galerija NOVA

Normalizacija

aspekti, posljedice, nesporazumi, pregovaranje

interface, diskusija, seminari u organizaciji nevladine udruge **Community Art**

gosti i suradnici: **Boris BUDEN** | **Roger M. BUERGEL** | **Charles ESCHE** | **Srdan DVORNIK** | **Erden KOSOVA** | **Ivana MANČE**

Community Art: **Ivana KESER** | **Aleksandar Battista ILIĆ** | **Karmen RATKOVIĆ** | **Maja UZELAC** | **Tomislav GOTOVAC**

Community Art je proces s povremenim interfaceima kao što su:

- Izložba lokalnih novina
- Izložba lokalnih problema
- Weekend Art
- Normalni život
- Subversive Beauty
- Paradigma medija
- Contemporary Community Network
- Paradigma konflikta
- Community Art Škola

Community Art je stalni javni forum i otvoreni projekt koji se referira na aspekte suvremenog života, a oslanja na osobna iskustva i interdisciplinarne projekte i suradničke procese započete 1990. U projektu **Community Art** surađuju ljudi s različitim područja, koji kroz svoje dosadašnje aktivnosti sagledavaju problematike, paradigme i fenomene kojima se projekt bavi. **Community Art** je permanentni proces različitih fenomena egzistencije /suživota / otpora / edukacije. Osnovan je i registriran 2001. godine kao nevladina organizacija.

Community Art je skup kolaborativnih procesa. U većini slučajeva radi se o dugoročnim procesima u trajanju od pet,



seminar **Community Art** škole, 2003.

deset i više godina. Činjenica da su to dugoročni projekti stavlja u drugi plan projektnost, a u prvi plan - proces. Ukoliko ne postoji fiksacija na vremensku granicu i ideju, tek onda u vidnome polju imaš ono što se uistinu događa. Puštanje da nešto traje znači: imaš mogućnost komunicirati sa svime što se pojavljuje u polju tvoj rada jer te ne odvlači nužnost krajnjeg cilja... Prvi takav projekt bio je **EgoEast**; tom prilikom počeli smo s diskusijama i sličnim dijaloškim formama koje su se kasnije nastavile u **Community Artu** odnosno **Community Art školi**.

Ovdje se ne radi utopijskom komunalizmu. Ovdje se radi o stalnom procesu u realnom vremenu, provociranju, razgovaranju, artikuliranju određenih potreba. Utopijska slika ponekad može blokirati mogućnost supostojanja drugih ideja pored tvoje vlastite.

Ivana KESER & Aleksandar Battista ILIĆ / Community Art

Normalization discursive process

diskusija Community Arta,
Paradigma konflikta / da li
konflikt uopće može imati
paradigmu, Muzej suvremene
umjetnosti Zagreb, 2002.



24-28/03/2004 | Galerija NOVA

interface, discussion, seminars in the organization of the NGO Community Art

guests and collaborators: **Boris BUDEN | Roger M. BUERGEL | Charles ESCHE | Srđan DVORNIK | Erden KOSOVA | Ivana MANCE**

Community Art: Ivana KESER | Aleksandar Battista ILLIĆ | Karmen RATKOVIĆ | Maja UZELAC | Tomislav GOTOVAC

Normalization

aspects, effects, misunderstandings, negotiation

Community Art is a process with periodical interfaces such as:

- ¶ Exhibitions of local newspapers
- ¶ Exhibitions of local problems
- ¶ Weekend Art
- ¶ Normal life
- ¶ Subversive Beauty
- ¶ Paradigm of media
- ¶ Contemporary Community Network
- ¶ Paradigm of conflict
- ¶ Community Art School

Community Art is a constant public forum and an open project that refers to aspects of contemporary life, and which relies on personal experiences and interdisciplinary projects and collaborative processes begun in 1990. The project **Community Art** gathers together people from different areas who, through their activities to date, have dealt with the problems, paradigms and phenomena the project is involved with.

Community Art is a permanent process of different phenomena of existence / coexistence / resistance / education. Established and registered as a non-government organization in 2001, **Community Art** is a collection of collaborative processes. In most cases, it is about long-term processes - five, ten or more years. The very fact that the projects are long-term places the project itself into the background and the process itself into the foreground. Insomuch as there is no fixation on time limits and the idea, only then do you have what is actually happening in full view. Allowing something to continue means: having the possibility to communicate with all that appears in the field of your work as you are not distracted by the inevitability of the utmost goal... The first such project was **EgoEast**; on that occasion we began with discussions and similar forms of dialogue that were later continued in **Community Art** and the **Community Art School**.

This is not a case of utopian communalism. This is about a constant process in real time, about provocation, discussion, articulation of certain needs. The utopian image can sometimes block the co-existence of other ideas besides its own.

Ivana Keser & Aleksandar Battista Ilić / Community Art



10/01/2004 | Galerija NOVA

Budućnost recipročnog ready-madea i ostale prakse vezane uz umjetnost

U jednom svom kasnom tekstu **Marcel Duchamp** duhovito referira na ono što naziva "recipročni ready-made", radikalno nov i posljedično zanemareni žanr, kojeg definira jednim primjerom: "Upotrijebite Rembrandta kao dasku za glaćanje". Tom dosjetkom na račun upotrebe vrijednosti **Duchamp** prije svega upućuje na simbolički potencijal recikliranja umjetnosti - umjetničkih alata, vještina i percepcija - u općoj ekonomiji realnoga [za razliku od standardnog ready-madea, koji reciklira realno u umjetnosti]. Što se dešava kada se umjetnost ne pojavljuje u realnome da bi ga estetizirala, nego da bi ga oblikovala? Prijе svega, tada umjetnost pati - ili dobiva - od oštećene umjetničke vidljivosti: vidimo nešto, ali nismo sigurni da je to što vidimo umjetnost. No u zanemarivanju svog koeficijenta umjetničke vidljivosti umjetnost zadobiva obnovljeni koeficijent

djelotvornosti u realnome, jer umjesto da kao "umjetnost" jednostavno bude stavljen u zgrade simboličkog područja, postaje slobodna u cijelosti iskoristiti svoj vizualni potencijal. To je od neprocjenjive vrijednosti jer danas je već posve jasno da je "umjetnost" daleko od toga da bude agent društvene promjene i da je zapravo važan činitelj u ublažavanju promjene i apsorbiraju energija transformacija svijeta. Razmišljajući o umjetnosti u terminima njezinih specifičnih kompetencija [sredstava], a ne specifičnih ciljeva [umjetnička djela], mnogi umjetnički kolektivi danas rade izvan granica umjetničkog svijeta, ne postavljajući specifične zahtjeve za time da ono što rade bude umjetnost, mijenjajući vidljivost za djelotvornost, ekstrateritorijalnost i reciprocitet, zamišljajući nepredviđenu budućnost za recipročni ready-made i umjetnost u cjelini. Na neki se način osam kolektiva kojima se predavanje bavi, među kojima su **RTMark**, **The Yesmen**, **The Atlas Group**, **Critical Art Ensemble**, **Bureau d'études**, **xurban.net**, **AAA:Corp** i **That's Painting!**, suprotstavlja operativnom paradoksu: premda potaknute vještinama vezanim za umjetnost, njihove prakse su oblici potajne umjetnosti koji se infiltriraju u područja stvaranja svijeta preko dometa rada koji jednoznačno djeluje pod zastavom umjetnosti.

Stephen WRIGHT je kanadski kustos, kritičar i teoretičar koji živi i radi u Parizu. Predaje na **Ecole Supérieure d'Arts** u Toulonu, te je voditelj seminara na **College international de philosophie** u Parizu. Jedan je od urednika časopisa **Parachute** i član uredničkog savjeta časopisa **Mouvements-sociétés, politique, culture** u Parizu.

¶ predavanje realizirano u suradnji sa udružom **Drugo more** iz Rijeke, kroz platformu **clubture**

The future of the reciprocal readymade and other art-related practice

In one of his later texts, **Marcel Duchamp** wittily refers to what he calls the "reciprocal readymade," a radically new, and consequently neglected genre, which he defines through an example: "Use a Rembrandt as an ironing board." More than a facetious mockery of use value, **Duchamp** points to the symbolic potential of recycling art - and artistic tools, skills and perceptions - into the general economy of the real [unlike the standard readymade, which recycles the real into art]. But what happens when art crops up in the real, not to aestheticize it, but to shape it? Well, for one thing, art then suffers - or benefits from - an impaired artistic visibility: we

see something, but we are not sure that what we are seeing is art. Yet in forsaking its coefficient of artistic visibility, art gains a renewed coefficient of efficacy in the real, for rather than being bracketed off in the symbolic realm as mere "art," it becomes free to deploy its full visual potential. This is of invaluable importance because - the art world's extravagant claims notwithstanding - it is by now all too clear that "art," far from being an agent of social change, is actually a significant factor in curbing change and absorbing world-transforming energies. By thinking of art in terms of its specific competencies [means], rather than of its specific ends

[artworks], many artistic collectives today work outside the confines of the art world, laying no particular claim to whatever it is they do as art, trading visibility for efficacy, extraterritoriality and reciprocity, prefiguring an unforeseen future for the reciprocal readymade and indeed art as a whole. In one way or another, the eight collectives whose work I propose to discuss in this talk - including **RTMark, The Yesmen, The Atlas Group, Critical Art Ensemble, Bureau d'études, xurban.net, AAA.Corp, That's Painting!** - all confront an operative paradox: though informed by art-related skills, their practices are a form of stealth art, infiltrating spheres of world-making beyond the scope of work operating unambiguously under the banner of art.



Stephen WRIGHT is a Canadian curator, critic and theorist who lives and works in Paris. He teaches philosophy at the **École Supérieure d'Arts** in Toulon, and is seminar director at the **Collège international de philosophie** in Paris. He is one of the editors of the magazine **Parachute**, and an editorial-board member of the journal **Mouvements: sociétés, politique, culture** in Paris.

¶ the lecture is jointly organized with the association **Drugomore**, Rijeka and realized through the **clubture** platform

podržali / supported by:

- ¶ **Ministarstvo kulture RH / Ministry of Culture of the Republic of Croatia**
- ¶ **Institut Otvoreno društvo Hrvatska / Open Society Institute - Croatia**

Kolektivna akcija / Collective Action

RED76 On Tour

Umjetnička grupa **Red76** nezavisni je kolektiv kojeg su 2000. osnovali **Sam GOULD** i **Jef DRAWBAUGH**. Od početka grupa je predstavila i producirala više od 30 izložbi, događaja i akcija, 8 CD-ova i umjetnički/kulturni magazin *Disconnect*.

U veljači 2004. grupa **Red76** sa prijateljima krenula je na turneu istočnom Evropom, u Hrvatsku, Srbiju, Mađarsku, Češku i druge zemlje. Zajedno putuju članovi grupe i mnogi drugi urotnici [iz SAD-a umjetničke skupine **Lab Lectures Series**, **Pacific SwitchBoard**, **Collective Jyrk i Dynamite!**], a turneja je kulminacija pitanja koje su članovi kolektiva **Red76 Sam GOULD** i **Matthew YAKE** postavili još prije mnogo godina:



Zašto umjetnici ne rade turneje poput bendova?



1. čin:

Sam GOULD: predavanje/performans *O povijesti umjetničke grupe Red76, i o razlozima njihove turneje.*

Amos Latteier: predavanje/performans *Izvještaj o zračnoj fotografiji golubova*. Predavanje se bavi poviješću zračne fotografije i **Amosovim** vlastitim eksperimentima s uzgojem golubova i slanjem golubova na fotografске misije. Govorit će se o tehničkim aspektima izgradnje malih kamera koje se mogu pričvrstiti na ptice, kao i o filozofskim i moralnim pitanjima upotrebe ptica za stvaranje fotografija.

Gabriel MINDEL-SALOMAN: predavanje/performans o američkoj svijesti, medijskim distorzijama i neuspjehu da jedna kultura drugoj prenese istinu. Predavanje je prevedeno i glasno čitano na jeziku zemlje u kojoj se odvija. Prijevod je načinjen upotrebom programa za prevođenje na internetu. Predavanje uključuje pitanja i odgovore.

2. čin:

Sam GOULD: projekcija jednog od dijelova **Samova** dokumentarnog projekta *Dim i ogledala*. Projekt je naracija ostvarena slajdovima dnevničkih fotografskih portreta svakodnevnog života njegovih prijatelja u razdoblju od šest godina.

Zak MARGOLIS/Portland Vampires: prikazuju svoj stalno rastući animirani film *Brkovi*.





21/02/2004 | Galerija NOVA

Red76 arts group is an independent arts collaborative formed in February, 2000 by **Sam GOULD** and **Jef DRAWBAUGH**. Since its inception, the group has curated, presented, and produced more than 30 exhibitions, events, and actions, as well as 8 CDs and an arts/culture journal entitled "Disconnect".

In February of 2004 the **Red76** arts group and friends will set off on a tour of Eastern Europe; Croatia, Serbia, Hungary, the Czech Republic, and other countries. Carting along most of the members of **Red76**, as well as numerous co-conspirators [arts groups from the US such as the **Lab Lectures Series**, **Pacific SwitchBoard**, **Collective Jyrk** and **Dynamite!**], the tour will be the culmination of a question posed years ago by **Red76** members **Sam GOULD** and **Matthew YAKE**:

Why don't artists tour like bands?

Na turneju su krenuli / Along for the tour:

Katy ASHER

Sam GOULD

Amos LATTEIER

Zak MARGOLIS

Gabriel MINDEL-SALOMAN

Matt POOLE

Jen RHOADS

Paige SAEZ

Matthew YAKE

Act One:

Sam GOULD: lecture/performance **On the history of the Red76 arts group, and their reasons for touring.**

Amos LATTEIER: lecture/performance **A Report on Pigeon Aerial Photography.** This lecture covers the history of aerial photography and Amos's own experiments with raising pigeons and sending them on photography sorties. **Amos** will discuss both the technical aspects of building small cameras that can be attached to birds, and the philosophical and moral issues raised by using birds in creating photographs.

Gabriel MINDEL-SALOMAN: lecture/performance about **American Consciousness, Media Distortions, and the Failure of one culture in Translating the Truth to another.** The lecture will be translated and read aloud in the language of the host country. That translation is carried out using Internet translation devices. The lecture includes a question and answer session.

Act Two:

Sam GOULD: The second set will begin with a screening of one of the volumes of **Sam's** photographic documentary project, **Smoke and Mirrors**. The project is a multi-part narrative slideshow of diary-like photo portraits of the daily lives of his friends taken over a six-year period.

Zak MARGOLIS/Portland Vampires: The Portland Vampires will screen Zak Margolis's ever expanding animated film **The Moustache**.

podržali / supported by:

¶ **Gradski ured za kulturu Grada Zagreba / Zagreb City Office for Culture**

¶ **Galerija Nova - AGM / Gallery Nova - AGM**

Kolektivna akcija / Collective Action

Igor ZABEL

25/03/2004. | Galerija NOVA

Grupni rad i grupa kao rad: kasni OHO

U svim svojim fazama **OHO** je bio grupni fenomen. Jedna od najšire prihvaćenih periodizacija dijeli rad **OHO** prema prirodi i načinu funkcioniranja grupnih dinamika. Prema toj periodizaciji **OHO** je *pokret* od 1966. do kraja 1968., *grupa* u 1969. i 1970. i *zajednica* u posljednjem periodu, 1970. i 1971.

Ako govorimo o principima grupnog rada, tada je taj posljednji period posebno zanimljiv. Tada je glavna tema rada **OHO** bila upravo sama grupa, tj. razlike i odnosi među članovima koji su sačinjavali kompleksnu jedinicu na višoj razini, zatim priroda i, na kraju, kozmički poredak. Sama priroda umjetničkog rada tako je promijenjena. Umjesto "projekata" na otvorenom, grupa se je bavila nećime što su nazivali "šolanje" [školovanje]. Glavni cilj procesa školovanja bio je naći načine i pristupe harmonizaciji odnosa između četiri člana prema nastanku nekakvog kolektivnog tijela, te prema ravnoteži između tog kolektivnog tijela, prirode koja ga okružuje i samog univerzuma.

Strategija ostvarenja ovog cilja je bila upotreba "ezoteričkih" tehnika kao što su sistemi disanja ili telepatija [to je razlog zbog kojeg se rad **OHO** iz njihova kasnog perioda često opisavao kao "transcendentalni konceptualizam"]. Pokušaj da se uspostavi telepatska veza između članova skupine, dvoje u Sloveniji i dvoje u SAD, nije bio pokušaj demonstriranja njihove nadprirodne snage, niti istraživanje prirode telepatije. To je bila samo tehnika postizanja višeg stupnja jedinstva grupe, građenja "zajednice".

Group Work and the Group as a Work: the Late OHO

Igor ZABEL je viši kurator u **Modernoj galeriji** u Ljubljani. Kao kurator sudjelovao je u nastanku mnogih izložbi slovenskih i međunarodnih umjetnika, objavio je dvije knjige eseja o suvremenoj umjetnosti, te niz eseja i članaka u katalozima i časopisima [kao što su *Art Journal*, *Art Press*, *Flash Art*, *Index*, *Moscow Art Magazine* i drugi]. Jeden je od urednika [sa **Viktorom MISIANOM**] *Manifesta Journala*. Kurator je mnogih projekata koji uključuju: *33. zagrebački salon*, Zagreb, 1998., *Aspects/Positions*, Muzej suvremene umjetnosti, Beč, 2000., *Cream 3*, Phaidon Press, 2003., *Individual Systems*, Venezia Biennale, 2003. i drugi.

podržao / supported by:

■ **Gradski ured za kulturu Grada Zagreba / Zagreb City Office for Culture**





In all its phases of work, **OHO** was essentially a group phenomenon. One of the widely accepted periodizations divides **OHO**'s work according to the nature and way of how group dynamics function. According to this periodization, **OHO** was a **movement** from 1966 to the end of 1968, a **group** in 1969 and 1970 and a **community** in the last period, in 1970 and 1971.

If we speak of the principle of group work, then this last period is particularly interesting. At that time, **OHO**'s main subject was the group itself, i.e. the differences and relations between the members who themselves formed a complex unit on a higher level, and the relations between the group and its surroundings, nature and, eventually, the cosmic order. Thus, the very nature of the artistic work changed. Instead of "projects" in the open, the group was involved in something they called "šolanje" [schooling]. The main aim of the schooling process was to find ways and approaches to harmonize the relations between the four members into a collective body of sorts, and to balance this collective body with the surrounding nature and the universe itself.

The use of "esoteric" techniques, such as those of breathing or telepathy [the use of such techniques was one of the reasons that **OHO**'s work in their last period has been described as "transcendental conceptualism"], was a strategy to achieve this main aim. For example, the attempts to establish a telepathic connection between the members, two in Slovenia and two in the United States, were neither demonstrations of their supra-natural powers nor a research into the nature of telepathy. Rather, this was only a technique to achieve a higher degree of the group's unity, to build a "community".

Igor ZABEL is the senior curator at the **Moderna galerija** [Museum of Modern Art] in Ljubljana. He has curated a number of exhibitions with Slovene and international artists, published two books of essays on contemporary art and a number of essays and articles in catalogues and magazines [e.g. *Art Journal*, *Art Press*, *Flash Art*, *Index*, *Moscow Art Magazine* and others]. Co-editor [with **Viktor MISIANO**] of the **Manifesta Journal**. Curator of numerous projects including: **33rd Zagreb Salon**, Zagreb, Croatia, 1998; **Aspects/Positions**, Museum of Modern Art, Vienna, 2000; **Cream 3**, Phaidon Press, 2003; **Individual Systems**, Venice Biennale, 2003, and others.

Projekt **OutInOpen** predstavlja novo-medijetske umjetničke i aktivističke prakse koje problematiziraju javni prostor, javnu domenu te proaktivnu participaciju građana u oblikovanju svog medijskog ali i socijalnog okoliša.

Nakon što su velike utopije virtualizacije i kibernetizacije dosegle svoja ograničenja [sputanost računalnog interface-a monitora i tipkovnice, dostupnost i isplativost telekomunikacijskih mreža], a nove medijtske i komunikacijske tehnologije otvorile mogućnosti za mobilnost i djelovanje u prostoru, otvorila su se nova pitanja i novi konteksti vezani uz javni prostor. Dok su tehnologije za nadzor i elektronski mediji uvek inherentno potvrđivali hegemonijske pozicije [države ili korporacije], desila se mala revolucija u korisničkim tehnologijama i evolucija u poimanju medijskog prostora. U toj konstelaciji kreativni zaljubljenici u nove medije nisu više vezani uz zatvoreni prostor i male zajednice, već su u mogućnosti brzo i efikasno svoj rad učiniti dostupnim širokoj publici u javnom i medijskom prostoru [bez posredovanja]. Koristeći javni prostor za svoje umjetničke aktivnosti oni i prakticiraju jedno od temeljnih načela zaštite javnog dobra. U tranzicijskom razdoblju mnogi resursi u javnoj upotrebi prethodno prelaze u resurse privatne namjene ili gube svoje korisnike uslijed pomaka u socijalnom habitusu koji se javljaju uvođenjem tzv. "slobodnog tržišta". Nove marketinške i komercijalne strategije otvaraju, osvajaju i prisvajaju do tada uglavnom nezamijećene i neiskorištene resurse poput urbanog krajobrazu. Komunalni prostori postaju privatni. Netransparentno i partikularnim interesima vodeno upravljanje javnim dobrima često narušava povjerenje u društvene aktere. Primjenom strategija koje su se javile na području novih tehnologija i medija želimo razvijati projekte koji će ukazati na nove javne primjene za stare, izgubljene ili novonastale prepustene resurse. Projektom **OutInOpen** - kao i sustavnom suradnjom s ogranicima uprave i *policy makerima*, edukacijom te izradom strateških prijedloga i pravnih dokumenata - poticat ćemo raspravu o zaštiti javnih interesa i sudjelovanju javnosti u upravljanju resursima i njihovoj [pre]namjeni, bilo da se radi o digitalnim, fizičkim ili hibridnim.

The project
OutInOpen will
present new-media
artistic and activist
practices that
problematicize
public space, public
domain and
proactive
participation of
citizens in the
shaping of their
media and social
environment.

After the grand utopias of virtualization and cybernatization reached their limits [the constraint of the computer interface of the monitor and keyboard, availability and feasibility of telecommunications networks] and new media and communication technologies allowed for the possibility of mobility and action in space, this opened up new questions and new concepts concerning public space. While surveillance technologies and electronic media have always inherently corroborated hegemonic positions [of state or corporation], a small revolution in user technologies and an evolution in the perception of media space have occurred. Within this constellation creative devotees of new media are no longer tied to closed spaces and small communities, but have the possibility of making their work accessible in public and media space for a wider audience [without mediation]. By using public space for their artistic activities, they are also practicing one of the basic principles of protection of the public domain. In the transition period, many resources that were previously in the public domain transfer into private use or lose their users because of a shift in social habit as a consequence of the introduction of the so-called "free market". New marketing and commercial strategies create, conquer and capture the then mostly unnoticed and unused resources like the urban landscape. Communal spaces become private. Public domain management is often non-transparent and directed by particular interests, thus disrupting trust in social actors. By applying strategies that first appeared in the field of new technologies and media, we wish to develop projects that will indicate new public applications for old, lost or new but abandoned resources. With the project **OutInOpen** - and a systematic collaboration with public administration and policy makers, education and development of strategic proposals and legal documents - we will encourage a discussion about the protection of public interests and the public's involvement in the management of resources and their [new] purposes - whether they be digital, physical or hybrid.

više informacija / more information:
<http://out-in-open.mi2.hr>

OutInOpen će biti realiziran u suradnji sa udrušama / **OutinOpen** will be realized with the support of:
Kontejner | BLOK | a.network - regionalna platforma za kulture novih medija / regional platform for new media cultures

podržali / supported by:

- ¶ Ministarstvo kulture RH / Ministry of Culture of the Republic of Croatia
- ¶ Ured za kulturu Grada Zagreba / Zagreb City Office for Culture
- ¶ British Council Croatia

19/01/2004 | klub za net.kulturu MaMa

agoraXchange :: make the game, change the world

Umjetnički projekt **agoraXchange** potaknut je akademskim radom **Jacqueline Stevens** u polju političke teorije, tj. preciznije rečeno, s obzirom na pitanja institucionalnog društvenog ustroja [prvenstveno nacionalne države kao primarne formacije]. Unutar braka, nacionalne države, vlasništva nad zemljom, te materijalnog nasljedstva **Stevens** prepoznaće uzroke širih kriza. Rođenjem u određenoj sredini, poprimamo određene sustave vrijednosti i pojmovne sklopove koji nas razlikuju od "drugih".

Unutar nacionalne države ostvarujemo svoja prava, ali i ulažemo vrijeme, novac i rad kako bi je održali čak i kad nismo zadovoljni sa "socijalnim ugovorom" kojeg rijetko dovodimo u pitanje. Obvezujemo se prema toj strukturi čak i kada sklapamo dugoročne intimne veze s drugim pojedincima kroz instituciju braka, jer je to dio "civilizacije" kojoj pripadamo. **Stevens** u djelima raznih znanstvenika [npr. **Sigmunda Freuda**] pronalazi tekstove koji govore o nesuglasju ljudskih potreba i institucija "civilizacije" te ih dovodi u direktnu vezu s ratovima, socijalnim nepravdama, огромnim ekonomskim razlikama između bogate i povlaštene elite te siromašne i obespravljene većine.

Pozivajući se na **Nietzscheovu** ideju da je moguće rušiti samo kreiranjem novih oblika,



makar oni bili u početku samo pojmovi prije nego se dugoročno i ostvare, svijet se treba otgnuti iz bezvizionarskog realizma, potičući pojedince da kreiraju prema idejama iz svojih fantazija i strasti.

Razmišljajući o modelima pokretanja većeg broja ljudi, popularne net taktike parodije ne pojavljuju se kao proaktivni model već najčešće ostavljaju promatrače pasivnim u procesu. Stoga su **Natalie Bookchin** [medijska umjetnica koja aktivno djeluje unutar net kulture] i **Jacqueline Stevens** započele umjetnički projekt razvoja online računalne igre [*massive-multiplayer*]. Igra će se razvijati u community procesu on-line s volonterima i entuzijastima koji dolaze iz različitih područja umjetnosti, aktivizma, tehnologije, dizajna, prava itd.

projekt u suradnji sa /
project in collaboration with:
**Natalie BOOKCHIN | Cynthia
MADANSKY**

The artistic project **agoraXchange** is inspired by the academic work of **Jacqueline Stevens** in the field of political theory, or more precisely - issues of institutional social order [primarily the nation-state as a primary formation]. Within marriage, the nation-state, land ownership and material inheritance, **Stevens** recognizes causes of widespread crises. By being born into a certain environment, we assume particular value systems and sets of concepts that distinguish us from "others". We realize our rights within the nation-state, but also invest time, money and labour

to retain it, and, even when we are not satisfied with the "social contract", we rarely question it. We commit to this structure even when we form long-term intimate relationships with other individuals through the institution of marriage, because it is part of the "civilization" we belong to. In the works of various scientists [**Sigmund Freud**, for example] **Stevens** finds texts that speak of the disharmony between human needs and institutions of "civilization" and puts them in direct relation to wars, social injustices, vast economic differences between the wealthy and privileged elite and the poor and disadvantaged majority.

Referring to **Nietzsche**'s idea that it is possible to destroy only by creating new forms, even if they are initially only

concepts before being realized in the long-run, the world needs to break away from a realism that lacks visionary thought, by encouraging individuals to create according to the ideas from their fantasies and passions.

In considering models of engaging large numbers of people, popular net tactics of parody do not appear as a proactive model, but mostly leave the spectators to be passive in the process. For this reason, **Natalie Bookchin** [media artist active in net culture] and **Jacqueline Stevens** started up an artistic project of on-line massive-multiplayer computer game development. The game will be developed in a community on-line process with volunteers and enthusiasts coming from various fields of art, activism, technology, design, law, etc.



<http://www.agoraxchange.net/>
- launching @ Tate Online

podržali / supported by:

- ¶ **Ministarstvo kulture RH / Ministry of Culture of the Republic of Croatia**
- ¶ **Ured za kulturu Grada Zagreba / Zagreb City Office for Culture**

12/03/2004. | klub za net.kulturu MaMa



Predavanje:

- ¶ Mejor Vida Corp. [Korporacija za bolji život]
- ¶ Internet kao društveni resurs

Prezentacija radova s uvodom u nezavisne medije u Meksiku. Predavanje će sadržavati pregled web projekata, umjetničkih izložbi te projekata vezanih uz radio kao uvod u radionicu koja će se održati u Zagrebu na temu razvoja web/FM radija.

Uvod u Mejor Vida Corp. [Korporaciju za bolji život]:

- ¶ Off-line život
- ¶ Usvajanje tehnologije
- ¶ Umjetnost reakcije

Internet kao društveni resurs:

- ¶ Nezavisni mediji u Meksiku: Mreža slobodnoradijskih projekata
- ¶ **espora.org:** nezavisni server u Meksiku

Zagrebačka radio radionica:

- ¶ **mi2lab** medijski lab, studentska radio proizvodnja
- ¶ radio radionica *Revolucionarni pozdravi*, transmisijski streaming/broadcasting

Lecture:

- ¶ Mejor Vida Corp. [Better Life Corporation]
- ¶ The Internet as a social resource

A presentation of works along with an introduction into independent media in Mexico, covering an overview of web projects, art exhibitions and radio-related projects as an introduction to the workshop to be held in Zagreb on the theme of web/FM radio development.

Introduction to Mejor Vida Corp. [Better Life Corporation]:

- ¶ Off-line life
- ¶ Adoption of technology
- ¶ Art of reaction

The Internet as a social resource:

- ¶ Independent media in Mexico: Network of free radio projects
- ¶ **espora.org:** Independent server in Mexico

Zagreb Radio workshop:

- ¶ **mi2lab Media Lab, Radio Student** production
- ¶ Radio workshop **Revolutionary Greetings** diffusion streaming/broadcasting

Izložbe i projekte možete naći na/Exhibitions and projects can be found on:

<http://www.irational.org/minerva/resume.html>
<http://www.irational.org/mvc/>



Minerva Cuevas je osnivačica **Mejor Vida Corp.**, neprofitabilne korporacije koja se bavi ekonomskim intervencijama. Njezin rad se razvija u specifičnim društvenim i političkim kontekstima, često ciljajući na korporativni imidž i proizvodeci tiskane materijale. **Cuevas** je radijski amater. Ona odobrava kulturnu intervenciju i sabotažu. Članica je **irational.org** i **espora.org**

Minerva CUEVAS is the founder of **Mejor Vida Corp.** - a non-profit corporation based on economic interventions. Her work is developed around specific social and political contexts, often targeting a corporate image and producing printed materials. A radio amateur. She sanctions cultural intervention and sabotage. A member of **irational.org** and **espora.org**



Work in Action

clubture: podaci

07-20/02/2004 | Galerija NOVA

Projekt **clubture** osmišljen je kao katalizator intenzivnog i dugoročnijeg jačanja i povezivanja izvaninstitucionalne kulturne scene u suradničku mrežu koju tvori niz neprofitnih, izvaninstitucionalnih organizacija, njihovih klubova kao i inicijativa koje im gravitiraju, a na temelju zajednički definiranih interesa i ciljeva: decentralizacija kulturne proizvodnje, permanentna suradnja temeljena na razmjeni programa i zajedničkom radu na projektima, intenziviranje prisutnosti u javnosti te jačanje utjecaja u smjeru definiranja kulturnih politika na nacionalnoj i lokalnim razinama. Kultura kao proces razmjene temeljna je ideja oko koje se oblikovalo projekt **clubture**.

clubture mreža realizira se na nekoliko međusobno povezanih razina. Uz programske i suradničku razinu koja se ostvaruje realizacijom kolaborativno osmišljenih programske i projektnih linija, ključno je uvođenje inovativnog strukturnog modela koji testira i u praksi uvodi drukčije modele odlučivanja, financiranja i

distribucije neovisne od političkih i institucionalnih utjecaja. Uz afirmaciju malih, mobilnih, fleksibilnih organizacija koje brzo usvajaju nove komunikacijske prakse koje se tehnološki i medijski hibridiziraju i miješaju, jedan od temeljnih ciljeva projekta **clubture** afirmacija je inovativnih modela postupne decentralizacije kulturne produkcije.

Nakon dvije godine aktivnog djelovanja u koje je uključeno više od 40 organizacija i inicijativa iz cijele Hrvatske, kroz 40 programa ostvareno je 507 događanja te je stvorena stabilna platforma koja omogućuje međusobnu suradnju i povezivanje grupa iz različitih polja djelovanja, kao što su ples, izvedbene umjetnosti, novi mediji i tehnologije, vizualna kultura, muzika, suvremena umjetnost, teorija, strip, urbana kultura mladih... Na taj način strukturirana platforma ne predstavlja samo nove oblike kolektivnosti i samoorganiziranja, već i generira specifičan društveni angažman i solidarnost realizirajući je kroz otvoreni suradnički sustav i potičući kritičko razmišljanje.

Koncepcija **clubture:podaci** galerijski kontekst i format koristi kao mogućnost pružanja javne, a time i medijske vidljivosti platformi koja je u startu odustala od centralističke strukture reprezentativnog kulturnog modela. Preuzimajući prezentacijske modelе "sektora korporativnih komunikacija" i primjenjujući ih u specifičnom kontekstu galerijskog prostora, stvara se, kao i u svakom drugom obliku socijalnog angažmana i aktivizma, i onaj neizbjegli višak vrijednosti koji nadvladava vlastitu instrumentalnost, testirajući granice umjetnosti i formu izložbe kao mogućnost stvaranja diskursa i socijalne vidljivosti.

[iz kataloga izložbe]



clubture: data

The project **clubture** was conceived as a catalyst of intensive and long-term empowering and networking of the non-institutional cultural scene into a collaborative network made up of a number of non-profit, non-institutional organizations, their clubs and the initiatives that gravitate to them, on the basis of commonly defined interests and goals: the decentralization of cultural production, a permanent collaboration founded on the exchange of programmes and joint work on projects, the intensification of public presence ,and the strengthening of influence in the definition of cultural politics on national and local levels. Culture as a process of exchange is the founding idea behind **clubture**.

The **clubture** network is realized on several interconnected levels. In addition to the programme and collaborative level that is achieved through the realization of collaboratively conceived programme and project lines, the introduction of an innovative structural model that tests, and puts into practice different models of decision-making, financing and distribution independent of any

koncepcija / concept: **Platforma 9,81 | Što, kako i za koga/WHW | Milan ŠTRBAC | Emina VIŠNIĆ**
oblikovanje papira i prostora / print and space design: **Milan ŠTRBAC**
video: **Nenad VUKUŠIĆ**
suradnici / collaborators: **Plakor KOVAČEVIĆ | Marko TRZUN | Kristina VLAINIĆ**

political and institutional influence is also key. Besides the affirmation of small, mobile, flexible organizations that quickly accept new communication practices that are technologically and media hybrid, one of the main goals of **clubture** is the affirmation of innovative models of gradual decentralization of cultural production.

After two years of active work that has included more than 40 organizations and initiatives from throughout Croatia, 507 events were realized through 40 programmes creating a stable platform that enables the collaboration and networking of groups from different fields, including dance, performing arts, new media and technologies, visual culture, music, contemporary art, theory, comics, urban youth culture... A platform structured in this way does not only represent new forms of collectivity and self-organizing,

but generates specific social engagement and solidarity realizing it through an open collaborative system and encouraging critical thought. The concept of **clubture: data** uses the gallery context and format as an opportunity for offering a public platform with media visibility, which from the beginning has relinquished the centralist structure of a representative cultural model. By taking over presentation models from the "corporate communications sector" and applying them in the specific context of the gallery space, an unavoidable surplus of value overpowering its own instrumentality is created as in the case of any other form of social engagement and activism, testing the borders of art and the exhibition form as a possibility of creating discourse and social visibility.

[from the exhibition catalogue]

clubture^{CT}

izložba je realizirana kroz platformu **clubture** / the exhibition was realized through the **clubture** platform

podržali / supported by:

- **Ministarstvo kulture RH / Ministry of Culture of the Republic of Croatia**
- **Gradski ured za kulturu Grada Zagreba / Zagreb City Office for Culture**
- **Institut Otvoreno društvo Hrvatska / Open Society Institute - Croatia**
- **Galerija Nova - AGM / Gallery Nova - AGM**

DRUGI GRADOVI 50%

Swarm Intelligences

Marjetica POTRČ

12/03/2004 | Društvo arhitekata Zagreba

Urbano pregovaranje

Marjetica POTRČ će govoriti o svom istraživanju o neformalnom Caracasu [*Caracas Case Project*] i svom najnovijem projektu *Hybrid House: Caracas, West Bank and West Palm Beach* u PBICA, FL, USA. **Potrč** ukazuje na činjenicu da su dvije najbrže rastuće urbane forme danas *Gated Communities* [ogradiene urbane zajednice] i *Shantytowns* [slamovi, nekontrolirana naselja], a oba slučaja favoriziraju privatni nad javnim prostorom.

Rođena 1953.u Ljubljani. Studirala je arhitekturu, a potom i Akademiju likovnih umjetnosti na Ljubljanskom sveučilištu gdje je završila i postdiplomski. Trenutno je profesorica na odjelu za dizajn *Likovne akademije* u Ljubljani. Živjela je na raznim krajevima svijeta gdje je ostvarila niz studijskih i umjetničkih projekata na temu urbanih modela, te održala brojna gostujuća predavanja. Dobitnica je nekoliko međunarodnih priznanja, a samostalne izložbe je priredila u brojnim institucijama poput *Guggenheim muzeja* u New Yorku, *Palais de Tokyo* u Parizu, *Kunsthalle Bern* i drugima.

Urban Negotiation

Marjetica POTRČ will speak on her research of informal Caracas [*Caracas Case Project*] and her newest project *Hybrid House: Caracas, West Bank and West Palm Beach* in PBICA, FL, USA. **Potrč** points to the fact that two fastest growing urban forms of today are **Gated Communities** and **Shantytowns**, and both favor private over public space.

"Potrč's work is characteristic of a growing number of artists whose projects demand the mobilization of complex artistic strategies that combine techniques traditionally related to the arts with technology and the mass media. These artists eschew making stable, self-sufficient objects that are removed from the particular physical or social contexts in which they appear. They do not produce specific events or performances confined to a particular space or time, but rather, they propose open-ended projects aimed at fostering experimental communities: temporary but durable associations composed of artists and nonartists united in their mutual endeavor."

from *Rules of Engagement*,
Carlos Basualdo & Reinaldo Laddaga,
ARTFORUM International, March 2004



Swarm Intelligences: BLOK, past.forward [mi2], Platforma 9,81, Community Art



Marjetica POTRČ: Project Dry Toilet, La Vega bario, Caracas, 2003 | fotografija/photo: Andre Cypriano

"Potrčin rad je karakterističan za sve veći broj umjetnika čiji rad iziskuje mobilizaciju kompleksnih umjetničkih strategija koje kombiniraju tehnike tradicionalno povezivane uz umjetnost s tehnologijom i masmedijima. Ti umjetnici odbijaju kreirati stabilne, samodostatne predmete koji su uklonjeni iz pojedinačnog fizičkog ili socijalnog konteksta u kojem se javljaju. Oni ne proizvode specifična događanja ili performase koji su ograničena na pojedini prostor ili vrijeme, već predlažu projekte s otvorenim završetkom koji imaju za cilj stvaranje eksperimentalnih zajednica: privremenih ali trajnijih skupina sastavljenih od umjetnika i neumjetnika udruženih u njihovom uzajamnom poduhvatu."

*iz Rules of Engagement, Carlos Basualdo i Reinaldo Laddaga,
ARTFORUM International, ožujak 2004.*

Born in 1953 in Ljubljana. After architecture, she studied at the **Academy of Visual Arts** at the University of Ljubljana where she continued with her postgraduate studies. She teaches at the **Department of Design** at the Academy. She has lived in various corners of the world, realizing numerous study and artistic projects, and lecturing on the topic of urban models. Recipient of several international awards, she has had individual shows in institutions like the **Guggenheim museum** in New York, **Palais de Tokyo** in Paris, **Kunsthalle Bern** and others.

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Platforma 9,81

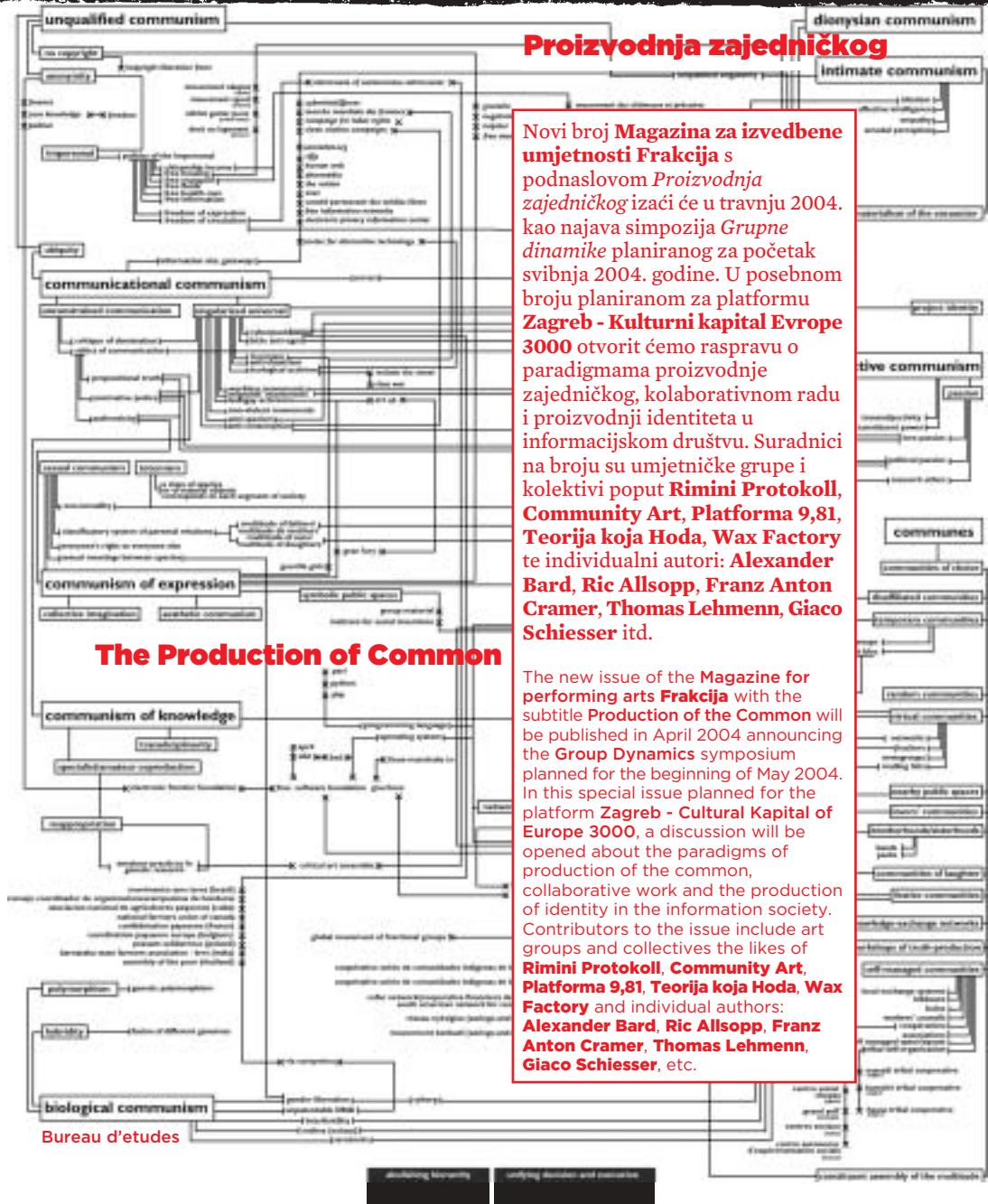
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Grupne dinamike / Group Dynamics

Frakcija



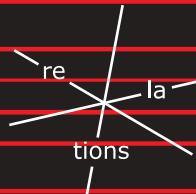
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www.projekt-relations.de

aktivnosti: izložba **clubture: podaci**, diskusija **normalizacija?** i predavanja

Stephen Wright i **Marjetice Potrč** realizirane su kroz platformu **clubture^{CT}**

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