ENGAGED, ACTIVE, AWARE

UKLJUČENE, AKTIVNE, SVJESNE

Organ Vida

Uključene, aktivne, svjesne
— ženske perspektive danas

Organ Vida

Engaged, Active, Aware
— Women's Perspectives Now

10. Međunarodni festival fotografije
10–16/09/2018
Muzej suvremene umjetnosti Zagreb

Izložbe 10–30/09/2018

10th International Photography Festival
10–16/09/2018
Museum of Contemporary Art Zagreb

Exhibitions 10–30/09/2018

Impressum

Organ Vida
10. Međunarodni festival fotografije
Uključene, aktivne, svjesne —
ženske perspektive danas
Muzej suvremene umjetnosti Zagreb /
10th International Photography Festival
Engaged, Active, Aware —
Women's Perspectives Now
Museum of Contemporary Art Zagreb

Izložbe / Exhibitions
10–30/09/2018
Tjedan otvorenja / Opening week
10–16/09/2018
ovfestival.org/ organvida.com/ ovmag.org

Organizator i izdavač /
Organizer and publisher
Fotografska udruga Organ Vida /
Organ Vida Photography Association
Medulićeva 16/1, 10000 Zagreb, Croatia
+385992455558
festival@organvida.com
www.organvida.com

Glavni partner / Main partner
Muzej suvremene umjetnosti Zagreb /
Museum of Contemporary Art Zagreb

Umjetnička direktorica festivala /
Festival artistic director
Marina Paulenka

Autorice teme festivala i javnog poziva
/ Festival theme and open call text
authors Marina Paulenka, Lea Vene

Autorice i koordinatorice programa /
Program coordinators Marina Paulenka,
Lea Vene, Morana Matković

Članice žirija / Jury members
Arvida Byström, Laia Abril, Nina Berman,
Fiona Rogers, Katalin Ladik, Tomoko
Sawada

Kustosi/ce izložbi / Exhibition curators
Lea Vene, Marina Paulenka, Morana
Matković, Luja Šimunović, Klara Petrović,
Lovro Japundžić, Barbara Gregov

Urednik kataloga / Catalogue editor
Lovro Japundžić

Press služba i odnosi s javnošću /
Press & PR Tena Razumović Žmara,
Sandra Juničić

Koordinatorica EU projekata / EU
projects manager Morana Matković

Producentica festivala / Festival
producer Paola Orlić

Izvršni producent / Executive
producer Aron Adžijević

Grafički dizajn / Graphic design
Alma Šavar

Ured za goste / Hospitality
Paula Pavlović

Web master Krešimir Pendić

Administracija web stranice / Web
administrator Karolin Krusse

Koordinator glazbenog programa /
Music program coordinator
Lovro Japundžić

Fotograf / Photographer
Samir Cerić Kovačević

Montaža / video editing Lea Mileta

Prijevod / Translation Tihana Bertek,
Lana Cirkveni

Voditelj volontera/ Volunteer
coordinator Ivan Ivčević

Hvala svim našim volonterima /
Thanks to our volunteers
Karolin Kruuse, Lea Brečak, Juraj
Franolić, Daria Flajsig, Erika Pirak-
Šepak, Tea Pintar, Hana Hanak, Celina
Damjanović, Karla Matulina, Vid Redža,
Ines Svačina, Matej Školnik, Amna Mulić,
Marijan Conjar, Lana Škender, Helena
Butković, Darja Galović, Nensi Marinović,
Esma Sakić, Vesna Mrvelj, Mihaela Zajec,
Lana Sučec, Denis Butorac, Ivan Gundić,
Sonja Stavrova, Bahrudin Bandić, Nera
Šimić, Dinka Markulin, Janet Beriša,
Lana Nežmah, Sara Ivanda, Nina Pernat,
Marija Antunovic, Nika Valentić, Martina
Župan, Paula Jandrić, Ivan Čipčić, Lucija
Pigl, Klara Filakovity

Tisak / Print Kerschoffset

Papiri / papers Arctic Volumen White,
Igepa Plana

Naklada / Copies 200

ISBN 978-953-58682-6-2

Posebna zahvala / Special thanks to
Vox Feminae, Ana Petričić Gojanović
(PRiredba), Nina Bačun i Roberta
Bratović (OAZA), Vesna Meštrić (MSU),
Josip Klaić (MSU), Ana Škegro (MSU),
Zorana Sedlar (Hrvatski prirodoslovni
muzej), Silvija Brkić Midžić, (Hrvatski
Muzej medicine i farmacije), Dr. Matthias
Müller-Wieferig, Petra Vidović i Marta
Klepo (Goethe Institut Kroatien), Anne
Sophie Braud (Institut Francaise Zagreb),
Austrijski kulturni forum, Markita
Franulić (Tehnički muzej Nikola Tesla),
Franka Perković (ADU), Tanja Dabo,
Leonida Kovač, Tomislav Buntak (ALU),
Elvira Kranjčar (Galerija Kranjčar),
David Lušičić (Galerija Greta), Korana
Littvay (Galerija Šira), Feđa Gavrilović
(Galerija Forum), Bernarda Juza (ŠPUD),
Nikola Zelmanović (Photo Studio
Zelmanović), Hrvoje Laurenta (Kino
Europa), Vlatka Kolarović (HRT3), Dina
Karadžić (Galerija Siva AKC Medika),
Meri Vesanović (ORIS), Ivan Buljan
(Inicijativa mladih za ljudska prava),
Pogon Jedinstvo, WHW, Hrvoje Koller
(Ramasutra), Mario Bandić (B-Nula),
Ivana Leko (ANULA Studio), Picter team:
Sebastian Knittel, Simon Karlstetter,
Sophie Lohscheidt, HDD

Copyright@ORGANVIDA 2018-08-26
Sva prava pridržana. Ni jedan dio ove publikacije ne smije se umnožavati, pohraniti u sustav za pronalaženje podataka ili prenijeti na bilo koji način i u bilo kojem obliku, elektronskom, mehaničkom, uključujući izradu preslika ili snimanje, bez pisane suglasnosti nositelja autorskih prava. / All rights reserved. No part of this publication may be reproduced, stored in a retrieval system or transmitted in any form or by any means, electrical, mechanical, or otherwise without first seeking the permission of the copyright owners and publishers.

Zagreb 2018.

Kazalo

005 Osvrt organizatora

007 Dvadeset važnih

010 Biografije žirija

013 Tekst javnog poziva na natječaj
Uključene, aktivne, svjesne
— ženske perspektive danas

Izložba

017 Catrine Val — Feministkinja

029 Cemre Yeşil & Alice Caracciolo — Piet[r]a

043 Gloria Oyarzabal — Woman Go No'Gree

055 Ilona Szwarc— Nova žena, doista

067 Julia Fullerton-Batten — Akt

079 Ke Peng — Ribnjaci

091 Mafalda Rakoš — Želim nestati — Prema boljem razumijevanju poremećaja u prehrani

103 Nausicaa Giulia Bianchi — Zaređivanje

115 Raphaela Rosella — Znat ćeš kad to osjetiš

127 Silvia Bigi — Stablo mlijeka

Projekcije

141 Alexa Vachon — Izdizanje

147 Alice Mann — Drummies

153 Ashley Miller — Serija mrtvih priroda

159 Jennifer Loeber — Curičak

165 Karla Guerrero — Berta

171 Loulou d'Aki — Majka vlastitim izborom

177 Naghmeh Navabi — Dom koji nije više moj

183 Nora Novak — Priroda doma

189 Roos Quakernaat — Prikladni obrok

195 Sara Bennett — Život nakon života u zatvoru: projekt Spavaće sobe

Table of contents

005 The organizer's review

007 The Mighty Twenty

010 Jury biographies

013 Open call
Engaged, Active, Aware
— Women's Perspectives Now

Exhibition

017 Catrine Val — Feminist

029 Cemre Yeşil & Alice Caracciolo — Piet[r]a

043 Gloria Oyarzabal — Woman Go No'Gree

055 Ilona Szwarc — Indeed a new woman

067 Julia Fullerton-Batten — The Act

079 Ke Peng — Salt Ponds

091 Mafalda Rakoš — I want to disappear
— Approaching Eating Disorders

103 Nausicaa Giulia Bianchi — Ordination

115 Raphaela Rosella — You'll Know It When You Feel It

127 Silvia Bigi — The tree of milk

Screenings

141 Alexa Vachon — Rise

147 Alice Mann — Drummies

153 Ashley Miller — Still Life Series

159 Jennifer Loeber — Gyrle

165 Karla Guerrero — Berta

171 Loulou d'Aki — Mother of choice

177 Naghmeh Navabi — A Home, No Longer Mine

183 Nora Novak — The Nature of a Home

189 Roos Quakernaat — A Proper Dish

195 Sara Bennett — Life After Life in Prison: The Bedroom Project

Osvrt organizatora

Dragi/e posjetitelji/ice, dobrodošli/e na jubilarno, deseto izdanje Međunarodnog festivala fotografije Organ Vida koje je svojim programom posvećeno u potpunosti ženama i ženskim perspektivama. U ovogodišnjem programu donosimo 16 izložbi, konferenciju o suvremenoj fotografiji kao i drugi popratni program poput zabavnog, glazbeno-vizualnog programa, diskurzivnog, filmskog, edukativnog... Tema festivala nosi naziv Uključene, aktivne, svjesne — ženske perspektive danas i za nas je vrlo važna. Odabrale smo ju iz razloga što mislimo kako je bitno govoriti o stvarnosti i svijetu u kojoj živimo, o situaciji koja se događa kod nas, ali i diljem svijeta, a govoriti o poziciji žena u društvu koje još uvijek odlučuje o njezinom tijelu, više je nego ikad potrebno i relevatno. Živimo u vremenu kada se ženska prava moraju nanovo zadobivati, a borba još uvijek traje, odnosno nije nikad niti prestala. Malo se toga mijenja i malo se toga promijenilo. Pokreti i prosvjedi u svijetu samo su jedni su od pokazatelja da itekako imamo o čemu razgovarati. Neovisno gdje se nalazili, problemi su isti, ne nužno i vidljivi, ali se trebaju rješavati na različite načine. Zato je jezik kojim govorimo vizualni i edukativni jer želimo prije svega fotografskom slikom educirati i potaknuti na promišljanje, učiniti vidljivim ono skiveno. Smatramo da su vizualni jezik i fotografija kao medij još uvijek moćni alat za međunarodnu i međugeneracijsku komunikaciju. Stoga, pozivamo vas, posjetitelje festivalskog programa, da sudjelujete kao aktivni građani/ke u čitanju i razumijevanju slike, edukaciji i svim drugim sadržajima koje vam festivalski program nudi na preko 18 festivalskih lokacija u Gradu Zagrebu.

I ove godine se festival održava u partnerstvu s Muzejem suvremene umjetnosti Zagreb koji je nakon tri godine uspješne suradnje postao prirodnim i logičnim pratiteljem i partnerom naše manifestacije, mjestom gdje suvremena fotografija obitava. Uz MSU Zagreb, naši su programi ugošćeni u brojnim gradskim galerijama i muzejima što pokazuje komunitet suradnje s našim partnerima: Galerijama Greta, Šira, Forum, f8, Izidor Kršnjavi, Kranjčar, Nova, Oris Kuća arhitekture, Tehnički muzej Nikola Tesla, Kino Europa, Akademija likovnih umjetnosti, Akademija dramskih umjetnosti, VoxFeminae, Photo Studio Zelmanović, AKC Medika, Pogon Jedinstvo te brojni drugi.

No, donosimo i neke novine, a to je prije svega novi prostor na adresi Medulićeva 16 u Zagrebu kojeg je Fotografska udruga Organ Vida, organizator Festivala Organ Vida, dobila na korištenje od Grada Zagreba. Nakon adaptacije, ovo će biti mjesto cjelogodišnjeg rada tima ne samo na produkciji festivala nego i na redovnom mjesečnom programu koji će se izložbeno realizirati u budućoj galeriji Galerija. Ovo vidimo kao mjesto za građane i građanke otvoreno za razmjenu znanja, iskustava, rad i stvaranje.

Drugu godinu zaredom dodjeljujemo nacionalnu Nagradu Marina Viculin na koju smo izuzeto ponosni. Vjerujemo kako će Nagrada iz godine u godinu unaprijediti razvoj umjetnika/ca i ohrabriti ih u budućem djelovanju.

Važno je napomenuti kako je Organ Vida organizacija, pored svojih poslova oko festivala, izdavanja knjiga,

The organizer's review

Dear visitors, welcome to the 10th jubilee edition of Organ Vida — International Photography Festival, which is entirely dedicated to women and women's perspectives. This year's Festival includes 16 exhibitions, a conference on contemporary photography, and a diverse accompanying entertainment, audio-visual, discursive, film and educational program... The topic of the Festival is 'Engaged, Active, Aware — Women's Perspectives Now' and it is very important to us. We have chosen it because we believe we need to talk about the reality and the world we live in, about things that are happening around us, both locally and globally, and about the position of women in our society, who are still unable to make autonomous decisions concerning their bodies and wellbeing. We live in a time when women must fight anew for the rights that had been won long ago, and the struggle is ongoing; in fact, it has never really ceased. Little has changed, and achieving change is painstaking. Various movements and protests around the world are just one of the indicators that there are definitely things that we have to discuss. Regardless of where we live, the problems are very similar, although not necessarily visible, but they need to be resolved in different ways. That is why the language we speak is visual and educational, because we primarily want to use the photographic image to educate and inspire reflection, to make visible that what is hidden. We believe the visual language and photography as a medium are still a powerful tool for international and intergenerational communication. Therefore, we invite you, the visitors of our festival program, to participate as active citizens in reading and interpreting images, and in educational and other activities that are available in 18 different festival venues in Zagreb.

This year the Festival is once again organized in partnership with the Museum of Contemporary Art Zagreb, which has after three years of successful collaboration become a natural and logical companion and partner of our event, a place where contemporary photography resides. Aside from MSU, our programs are hosted by a number of galleries and museums in Zagreb, which demonstrates the continuity of cooperation with our other partners, namely the galleries Greta, Šira, Forum, f8, Kranjčar and Nova, Oris House of Architecture, Izidor Kršnjavi Exhibition Room, Hala V (Technical Museum Nikola Tesla), Kino Europa, Academy of Fine Arts, Academy of Dramatic Art, VoxFeminae, Photo Studio Zelmanović, AKC Medika, Pogon Jedinstvo, and many others.

This year, we would also like to share some good news: we have a new space in Medulićeva 16 in Zagreb, which was given to us by the City of Zagreb. After renovation, this is going to be the workspace of our team all year round, not just for the production of the Festival, but for a regular monthly program that is going to be realized in our future exhibition space Gallery. We see this as a place for citizens open to exchanging knowledge and experiences, and for work and creation.

vođenja online časopisa o fotografiji i brojnih drugih aktivnosti, i partner u trenutno 3 aktivna od 4 završena projekta koje podupire i financira Europska unija. Valja spomenuti projekt *REFEST — Slike i riječi o putevima izbjeglica* koju realiziramo s troje partnera i koje podupire Kreativna Europa te *Kroz njezine oči — novi svjetski poredak i borba za jednakost* koje realiziramo s 5 europskih partnera. Najveći među njima, petogodišnji je projekt pod nazivom *Parallel — europska platforma za fotografiju* koja broji 18 partnera i kao takva je prva platforma ostvarena na razini Europe koja se bavi fotografijom i kustoskim praksama u suradnji s brojnim sveučilištima, muzejima i galerijama te festivalima. Organ Vida Festival ponosni je domaćin prvog velikog događanja Paralella, sjecišta susreta svih članova i partnera, međunarodnih umjetnika i kustosa, mentora i novinara — Paralell Intersection Zagreb 2018. u sklopu koje ća će ugostiti veliki broj gostiju i održati velika međunarodna izložba u prostoru Hale V iza Tehničkog muzeja Nikola Tesla u Zagrebu koji je ujedno i naš festivalski centar.

Osvrnuvši se nakon deset godina kontinuiranog rada na području fotografske umjetnosti i prakse, ulažući vjeru i borbu za nešto veliko i posebno, sanjajući iste snove, iz sadašnje pozicije moram reći kako je festival gradilo mnogo pojedinaca, svojim entuzijazmom, znanjem, energijom. Kroz festival su prošli mnogi mladi ljudi. Zajedno smo odrasli, učili jedni od drugih, prolazili kroz teške i lijepe trenutke, postali obitelj. Vjerovali u nemoguće, bili si podrška kad je bilo najteže. I ne odustajali. Ali, ono najljepše je to što smo stvorili nešto što odolijeva stereotipima naše okoline. Stoga, hvala svima onima koji su utkali dio sebe i ostavili pečat u ovom projektu. Hvala svim našim volonterima/kama, prijateljima/icama festivala, partnerima, pokroviteljima i sponzorima, koji su nesebično pomogli u realizaciji ovog i svih prethodnih izdanja Festivala Organ Vida.

Bez vas, festivala kakav je danas, ne bi bilo moguće realizirati.

— Marina Paulenka, umjetnička direktorica

For the second year in a row, we are awarding the Marina Viculin Photography Award which we are extremely proud of. We believe that year after year the Award is going to advance the development of artists and provide encouragement in their future work.

It is important to note that as an organization, Organ Vida is — in addition to organizing the annual festival, publishing books and an online photography magazine, and many other activities — also a partner on three currently ongoing projects supported and funded by the European Union. Therefore, we would like to mention the project REFEST — Images & Words on Refugee Routes that is being implemented in partnership with three other organizations and is supported by Creative Europe; and Through Her Eyes — New World Order and Struggle for Equality that is being implemented jointly with five European partners. The third and biggest project is Parallel — European Photo Based Platform that includes 18 partners and is the first European-level platform focusing on photography and curatorial practices in collaboration with numerous universities, museums, galleries and festivals. Organ Vida is the proud host of the first big Parallel event, the gathering of all members and partners, international artists and curators, mentors, and journalists — Parallel Intersection Zagreb 2018 — which will also include a large international exhibition at Hala V behind the Technical Museum Nikola Tesla in Zagreb (which is also where our festival centre is going to be this year).

Looking back on ten years of continuous work in the field of photographic art and practice, investing faith and fighting for something big and special, dreaming the same dreams, from today's perspective I must say that the Festival has been built over the years by many individuals thanks to their enthusiasm, knowledge and energy. Many capable young people have contributed to the Festival. We grew together, learned from each other, shared both difficult and beautiful moments, became a family. We believed in the impossible and supported each other when the situation was difficult. And we never gave up. But the most beautiful thing is that we've managed to create something that resists stereotypes in our society. Thus, I would like to thank everyone who invested a part of themselves into this project and left their mark. Thanks to all our volunteers, friends, partners, patrons and sponsors who selflessly helped realize this and all previous editions of Organ Vida Festival.

Without you, the Festival as it is today would not be possible.

— Marina Paulenka, artistic director

Dvadeset važnih

U vrijeme post kapitalističkih globalnih previranja, tehnološkog napretka, jačanja desnice, pritiska religija koje nanovo ograničavaju ženska prava te privida demokratičnog društva 21. stoljeća susrećemo se sa situacijom u kojoj se davno izborena prava žena moraju nanovo zadobivati.

Zašto i kako žene protestiraju i potenciraju promjene? Tko su heroine našeg doba? Na koji način se oblikuju društvene uloge i obrasci ponašanja djevojčica i žena? Kako se djevojke reprezentiraju i samoreprezentiraju putem društvenih mreža i kako možemo promišljati novu tzv. Instagram generaciju umjetnica? Kako konstrukciju ženstvenosti kao maske reflektiramo danas? Kakvu ulogu zauzima vlastito tijelo u kulturi opsjednutoj selfijima? Tko su gledatelji/ice kojima se obraćamo? Možemo li ženski pogled sagledati kao intergeneracijski fenomen? Je li i kako je komodificiran i upakiran kao aktualni trend?

U glavnoj problemskoj izložbi Uključene, aktivne, svjesne — ženske perspketive danas donosimo dvadest umjetnica koje svjesno zauzimaju aktivne uloge kako bi se artikulirao mogući novi pogled na osobna i direktna ženska iskustva koja do sada nisu bila vidljiva ili su bila očekivano vizualno reprezentirana. Odrasla u malom australskom mjestu poznatom po drogi i alternativnim životnim stilovima, umjetnica Raphaela Rosella čitavo desetljeće kroz svoj rad Znat ćeš kad to osjetiš bilježi žene koje se nose s kompleksnošću majčinstva, transgeneracijskom traumom, burnim odnosima, birokratskim nasiljem i teretom niskih očekivanja. Umjesto da prepozna bolnu i složenu transgeneracijsku traumu uzrokovanu kolonizacijom i razvlaštenjem ili pak cikličnost društveno nepovoljnog položaja u Australiji, društvo nastavlja kriviti žene jer su beskućnice, žrtve nasilja, trudne, nezaposlene, ovisnice ili u zatvoru.

Julia Fullerton-Batten se u radu Akt u fokusira na žene u seks-industriji 'na njihovom radnom mjestu', pri čemu pristupa ovoj temi s određenom strepnjom znajući da bi mogla biti kontroverzna i na neki način prekoračiti granicu između erotičnih umjetničkih slika i pornografije.

Giulia Bianchi priča priče uz pomoć riječi, crteža, fotografija i videa, istražujući nevidljive aspekte stvarnosti kao što su sjećanje, duhovnost i feminizam. U svojem radu Zaređivanje bavi se obezvređivanjem žena unutar vjerskih tradicija, a fokus je na vjerskom neposluhu. Nudi kontra-narativ postojećim stereotipima te istražuje kompleksnost svojih subjekata, što je oblikovalo njihovo viđenje svijeta: mistična iskustva, lezbijska ljubav, zlostavljanje u djetinjstvu, tuga za preminulim sinom, ljubav prema svećeniku, rad za tajne službe, misionarski rad, iskustvo Vijetnamskog rata.

Cemre Yeşil i Alice Caracciolo u svojem zajedničkom radu Piet[r]a odmiču se od mita i priče o dvjema drevnim skulpturama iz Italije i Turske koje veže fantastična priča i bolna istina. Pokušavajući saznati kako kamen može postati više od objekta kroz kroz fizičku interakciju vode i kamena; i kroz izjednačavanje žene i plodnosti s prirodom.

Gloria Oyarzabal shvatila je da, kako bismo mogli analizirati sadašnjost, moramo pogledati u prošlost, a

The Mighty Twenty

In the age of post-capitalist global turmoil, technologal progress, the rise of the far right, religious persecutions that once again threaten women's rights, along with the illusion of democratic society of the 21st century, we are once again faced with the same problems that plagued women through history and we are forced to reclaim our hard-won women's rights.

Why and how do women protest in order to stir change? Who are the true heroines of our age? How do we form social roles and behavioral patterns of girls and women? How are girls represented, and how do they represent themselves on social networks, how do we pin down the new 'Instagram generation' of female artists? How is the construction of femininity as a mask pondered on today? What is the role of the body in the selfie-obsessed culture? Who makes the audience that we are addressing? Can the female gaze be viewed as the intergenerational phenomenon? Is it commodified and packed into a trend, and if so, in what ways?

The main exhibition 'Engaged, Active, Aware — Women's Perspectives Now' features twenty female artists who consciously play active roles in order to articulate possible new perspectives on the personal and direct female experience, something that had not been shown until now or it had been visually represented in an expected, ordinary way.

The artist Raphaela Rosella grew up in a small town in Australia known for the drugs and alternative lifestyles. In her decade-long work 'You'll Know It When You Feel It', she photographs women who carry the complex burden of motherhood, transgenerational trauma, volatile relationships, beaurocratic violence and low expectations. Rather than acknowledging the painful and complex transgenerational trauma caused by colonisation or the vicious cycle — unfavourable position of women in Australia, they are continually blamed for being homeless, victims of violence, pregnant, unemployed, addicts or in jail.

In her work 'The Act', Julia Fullerton-Batten focuses on the women in the sex industry, in the workplace. She approaches the topic with apprehension, fully aware of its potential controversial effects — blurring the lines between erotic photographs and pornography.

Giulia Bianchi tells stories by using text, drawings, photographs and video and explores invisible aspects of reality — memory, spirituality and feminism. In her work 'Ordination', she deals with devaluation of women in religious traditions, with focus on religious disobedience. She offers counternarrative to the existing stereotypes and investigates complexity of her subjects that formed their view of the world. For example, mystical experiences, lesbian love, childhood abuse, mourning the death of the son, love towards a priest, secret service work, missionary work Vietnam war.

In their joint effort namet 'Piet[r]a', Cemre Yesil and Alice Caracciolo take a step back from the myth about thee two ancient sculptures from Italy and Turkey connected by

istovremeno imati na umu i budućnost. Njezin rad Woman Go No'Gree govori kako imperiji, po svojoj prirodi, utjelovljuju i institucionaliziraju razlike — one između metropole i kolonije, ali i između kolonijalnih subjekata te preispituje rod kao zapadni konstrukt: postkolonijalno mapiranje izrazito europskih pristupa feminizmu koje se događa u posljednjih par desetljeća predstavlja 'žensko pitanje' najčešće kao zapadno, bez odgovarajuće optike za promatranje afričkog društva.

Catrine Val se kroz rad Femnistkinja iznova transformira uz pomoć često sklepanih, ali uzbudljivih maski. U fokusu ovog rada je konstrukcija: ona je hotimice očigledna u temeljitom procesu Valinih preobražaja; nadalje, konstrukt, ono umjetno, razotkriva se u svakom pojedinom portretu. Opipljivi elementi odjeće, rekvizita i pozadina primamljivi su oku, ali ostaju izvan dohvata. Prisutnost umjetnice je eterična, a taj dojam pojačavaju njezini zbunjujući izrazi lica i naglasak na činu kreiranja slike i proizvoda — nasumični prikazi kontradikcija ženstvenosti 21. stoljeća.

Ilona Szwarc angažiranjem modela koji joj liče istražuje različite aspekte zrcaljenja, inscenacije i izvođenja, promatrajući sebe u licu druge. Zanima ju ideja postajanja — kako se pojedinac asimilira i postaje neprimjetan u društvu dok prolazi kroz niz unutarnjih transformacija kojima je cilj pronaći trunku istine usred svog tog šuma.

U radu Nova žena, doista inspirirana tutorijalima za kazališno šminkanje, poigrava se površinama koje konstruiramo kako bismo proizveli i potvrdili svoj identitet. Razarajući te lažne konstrukte raščlanjivanjem jezika identifikacije, stvara hibridne identitete i prostore između, bremenite tenzijama, otkrićima i katarzama koje se odvijaju unutar sfere mogućnosti.

Ke Peng u svom radu Ribnjaci koristi fotografiju, pisanje i slike s elementom vremena kako bi, kroz vlastito iskustvo, istražila kolektivna iskustva u gradovima koji se ubrzano razvijaju, osobito u smislu toga kako neprekidno promjenjivi pejzaž grada može utjecati na djecu u psihološkom smislu.

Mafalda Rakoš u projektu Želim nestati problematizira poremećaje u prehrani koji se ne odnose samo na hranu ili želju za mršavošću te ukazuje kako su uzroci i učinci ove bolesti i dalje vrlo stigmatizirani i isključeni iz javnog diskursa.

Silvia Bigi istražuje rodnu nejednakost, fokusirajući se na ritual braka: Stablo mlijeka je projekt koji se bavi značenjem rodnog identiteta i ulogom žene u suvremenom društvu. U vrijeme kada je femicid jedna od glavnih tema u medijima, 'Stablo mlijeka' predstavlja pokušaj adresiranja izvora problema, preispitujući vezu između biološke sudbine i društvenih pravila pri čemu umjetnica miješa stvarnost i fikciju.

a fantastic story and painful truth. They are trying to find out in what ways the stone can become more than a mere object through physical interaction of the water and the stone and through unification of female fertility and the nature.

Gloria Oyarzabal realized that, in order to analyze the present, we need to look back into the past, and keep one eye on the future. Her work Woman Go No'Gree discusses the ways in which the empire epitomizes and institutionalizes differences — between the metropolis and the colonies, but also among colonial subjects. Moreover, it reassesses gender as the construct of the West: postcolonial mapping of European approach to feminism in the past decades represents 'the women issues' primarily as western, lacking the appropriate lens to view African societies.

In her work 'Feminist', Catrine Val transforms herself over and over again using a set of hand-made, exciting masks. Construction is at the centre of this work. It is very much obvious in the painstaking process of Val's transformations; moreover, the artificial construct is disclosed in every single portrait. The material elements, including clothes, props and the background may be appealing to the eye, but they are out of reach. The artist's presence is ethereal, which is only intensified by her confusing facial expressions and the emphasis on the creation of the image and the product. Random portraits represent a contradiction of the 21st century femininity.

Ilona Szwarc hires lookalike model in order to explore different aspects of mirroring, staging and performance, by seeing herself in another person. She is interested in the idea of becoming — how does an individual assimilate into the society and how does one become invisible while going thorugh inner transformations, trying to find fragments of truth amidst all the noise. In her work 'Indeed a new woman', inspired by theatre makeup tutorials, she plays with the surfaces we construct to develop and confirm our identity. She destroys the false constructs by deconstructing the language of identification, creating hybrid identities and filling the new spaces with tensions, discovery and catharsis within the sphere of the possible.

Ke Peng uses photography, text and images with the element of time in the work 'Salt Ponds'. Through her own experience, she investigates collective experience in the fast developing cities. Her focus is on the connection between the ever changing face of the city and the children's psyche.

In her project 'I Want To Disappear', Mafalda Rakoš talks about eating disorders that do not necessarily refer to the food itself or the wish to be thin — she reflects the stigma that the society puts on the causes and the effects of the disease and the ways in which it it is wxcludd from the public discourse.

Silvia Bigi explores gender inequality, putting the marriage into her focus. 'The tree of milk' is a project that deals with the meaning of gender identity and the role of a woman in the modern society. During the times when femicid is a burning topic in the media, 'L'albero del latte' represents an attempt to address the root of the problem and to analyse the connection between the biological destiny and the social rules, blurring the lines between fact and fiction.

Uz deset umjetnica koje svoje radove predstavljaju u formi izložbe, dodatnih deset pohvaljenih umjetnica je odabrano da svoje radove prikaže u formi projekcije, što je nastavak naše izlagačke prakse.

Ashley Millerina serija mrtvih priroda obilježena je anksioznošću — u fotografiji kao praksi zanima ju kreiranje preuveličane stvarnosti i intenziviranje strahova. Mrtva priroda, kao vrsta reprezentacije, naginje fotografiji proizvoda i hrane, no ona nastoji zamrsiti podtekst želje pomoću elemenata nasilja, gađenja i humora.

Jennifer Loeber pokazuje rad Curičak koji je anegdotalno opažanje ženskog rodnog identiteta u kojem umjetnica želi proširiti način na koji se međusobno percipiramo i preformulirati ideju roda kroz naše sličnosti, a ne razlike.

Karla Guerrero u radu Berta priča priču o ljudima koji pate od Alzheimerove bolesti i demencije, i njihovim skrbnicima i obiteljima, kroz prizmu svoje bake.

U radu Priroda doma, umjetnica Nora Novak ne gleda samo u prošlost; ovaj projekt se također fokusira na ovdje i sada, pronalaženje njenih korijena i uspostavljanje odnosa s njima. Kroz perspektivu autsajdera, hvata se u koštac s prošlošću i budućnošću, stvarajući vidljivu nit koja nas vodi kući.

U radu Prikladni obrok Roos Quakernaat pokušava sažeti svoju borbu s ispunjavanjem višestrukih uloga žene i nužnost življenja s odgovornostima i restrikcijama koje proizlaze iz balansiranja uloga umjetnice, ljubavnice, majke i domaćice.

Sara Bennett u Životu nakon života u zatvoru fotografira bivše zatvorenice u njihovim spavaćim sobama.

Alice Mann u projektu Drummies prikazuje jedinstvenu i ambicioznu supkulturu ženskih skupina mažoretkinja iz Zapadne provincije Južnoafričke Republike.

Alexa Vachon upoznaje nogometašice iz cijelog svijeta, inspirirana njihovim iskustvima stigme te predrasuda i animoziteta s kojima se susreću te u radu Uzdizanje daje intimni portret skupine mladih žena te pozitivnih i negativnih strana građenja novog života u drugačijoj kulturi.

Loulou d'Aki u radu Majka vlastitim izborom fokusira se na žene koje su već postale majke zahvaljujući medicinski potpomognutoj oplodnji u inozemstvu, prije donošenja zakona, i na žene koje se tek planiraju podvrgnuti tretmanu u Švedskoj.

Dom koji nije više moj umjetnice Naghmeh Navabi priča je o ženama u Iranu koje su neustrašive i koje su se kroz povijest bunile i borile protiv duboko ukorijenjenog patrijarhalnog režima i nikad nisu odustale.

Smatramo kako u jeku inicijativa kao što je #metoo, free the nipple, the future is female te fenomena kao što je ženski pogled potrebno preispitati aktualnu ulogu fotografije u reprezentaciji i artikulaciji ženskog iskustva, objedniti, ali i suprotstaviti različite generacijske i kulturne perspektive te kritički preispitati kako digitalna kultura transformira feministički pristup slici.

— Lea Vene i Marina Paulenka

Along with the ten artists that present their work at the exhibition, another ten acclaimed artists were chosen to show their work in the form of the projection. This is in line with our exhibition practice.

Anxiety is at the center of Ashley Miller's 'Still Life Series'. She is interested in creating augmented reality and intensification of fear in photography. She examines still life as a type of representation and photographs products and food, but also entangles the desire with elements of violence, disgust and humour.

Jennifer Loeber is showing her work 'Gyrle', an anecdotal observation of woman's gender identity through which the artist seeks to widen the perception of ourselves and reformulate the idea of gender through dimilsrities, instead of differences.

Karla Guerrero's 'Berta' tells a story about Alzheimer's disease and dementia patients and their caretakers and families, through the prism of the artist's grandmother.

In her body of work 'The Nature of a Home', Nora Novak looks into the past, but at the same time focuses on the here and now, finding her roots and establishing a connection with her past. As an outsider, she grapples with the past and the future, creating a tangible thread that leads us home.

Roos Quakernaat created 'A Proper Dish' to summarize her plight in fulfilling the multiple roles of a woman and the necessity of living with responsibilities and restrictions arising from balancing the role of an artist, a lover, a mother and a housewife.

In 'Life After Life in Prison', Sara Bennett photographs former convicts in their bedrooms.

In 'Drummies', Alice Mann exposes the unique and ambitious subculture — the majorettes from the west province of South Africa.

Alexa Vachon meets the female football players from around the world and is inspired by their experiences, stigma, prejudice and animosity that they encounter. In the body of work 'Rise', she makes an intimate portrait of the group of young women, and the positive/negative sides of finding new life in a different culture.

In the work 'Mother of Choice', Loulou d'Aki focuses on the women that became mothers by medically-assisted fertilisation abroad, before it was legalised in Sweden, as well as on the women who plan to go through it in Sweden.

Naghmeh Navabi's 'A Home, No Longer Mine' tells a story of the brave Irani women that had fought against the patriarchal regime throughout the history and never gave up.

In the midst of #me too, 'free the nipple' and 'the future is female' initiatives, as well as the 'female gaze' phenomenon, it is necessary to reexamine the current role of photography in reresentation and articulation of a woman's experience — to unify, but also to confront, diverse generational and cultural perspectives and critically reassess the ways in which digital culture transforms feminist approach to the image.

— Lea Vene and Marina Paulenka

Biografije žirija



Arvida Byström (Švedska, 1991.) je švedska umjetnica koja živi i radi na relaciji Los Angeles-London-Stockholm. Prvotno inspirirana Tumblrom, počela je objavljivati slike na svom profilu i priključila se zajednici umjetnica koje propituju ženstvenost i rodne standarde, koristeći tzv. 'djevojačku' estetiku s ciljem redefiniranja normi prihvatljive i poželjne ženske vizualne reprezentacije.

Počela je raditi selfije i baviti se kulturnom reprezentacijom tema vezanih uz menstruaciju i dlakavost ženskog tijela. Njen projekt *There Will Be Blood* objavljen je u *Viceu* 2012. godine, a nedavno se pojavila u Adidasovoj reklami koja tematizira negativan stav prema ženskoj dlakavosti u modnoj industriji.

Kao članica ženskog kolektiva The Ardorous, Byström je objavila neke od svojih fotografija u knjizi *Babe* (2015.) koja je predstavila rad 30 umjetnica, a koju je kurirala Petra Collins. Iste godine Byström je sudjelovala u izložbi *Girls At Night On The Internet* koju je kurirala Grace Miceli.

Byström koristi Instagram za istraživanje vlastitog identiteta kao queer žene i propituje seksualizirana ženska tijela. Zajedno s umjetnicom Molly Sodom uredila je knjigu *Pics or It Didn't Happen: Images Banned From Instagram* (2017.) koja donosi slike ženskih tijela koje je Instagram uklonio. Nedavno je sudjelovala u skupnoj izložbi *Virtual Normality — Woman Net Artist 2.0.* u Muzeju likovnih umjetnosti u Leipzigu.

Fiona Rogers je globalna direktorica razvoja poslovanja u Magnum Photos Internationalu, gdje radi na primjeni inovativnih poslovnih rješenja i razvoju strateških partnerstva. Prije toga bila je voditeljica programa kulture i edukacije te je osmišljavala međunarodne izložbe i događanja, a 2006. osnovala je Magnumov globalni odjel za edukaciju.

Osim toga, pokrenula je Firecracker, platformu koja podržava fotografkinje. Godine 2012. Firecracker je pokrenuo godišnju stipendiju koja fotografkinjama omogućuje produkciju dugoročnih dokumentarnih fotografskih projekata. Suautorica je knjige *Firecrackers: Female Photographers Now* (Thames & Hudson, 2017.) u kojoj je predstavljeno preko 30 suvremenih fotografkinja.

Rogers ima izražen interes za mlade fotografkinje i bila je uključena u međunarodne platforme poput Recontres D'Arles, FORMAT Festival i Singapore International Photography Festival. Bila je članica žirija na nekoliko poznatih natjecanja kao što su Mack First Book Award i Getty Images Grant for Editorial Photography. U odboru je Zaklade Martin Parr u Bristolu i savjetnica za Royal Photographic Society.

Jury biographies

Arvida Byström, the Swedish, selfie-stick obsessed, Instagram-native creates images that converse with our online identity and the tension between the pleasures and anxieties that surface through digital culture. Arvida's work exists within its own web language of pastels, flowers, selfies and pink USB cables.

Initially inspired by Tumblr, she started posting pictures on her account and taking part in a community of female artists questioning feminity and gender standards, using a so-called 'girly' aesthetic so as to redefine the norms of acceptable and preferable female visual representation.

Continuing to take selfies and discovering feminism, Byström also discussed the cultural representation of topics around period and female body hair. The project There Will Be Blood was published in Vice, on 17 May 2012 and she recently starred in Adidas campaign targeting non-acceptance of female body hair in the fashion industry.

As a member of the female collective The Ardorous, Byström presented some of her photographs in Babe — a book published in May 2015, including the work of 30 other female artists, curated by Petra Collins. The same year, Byström took part in the exhibition Girls At Night On The Internet, curated by Grace Miceli, together with artists such as Collins, Molly Soda and Maggie Dunlap.

Byström utilizes Instagram to explores self-identity as a queer woman and questions sexualized women's bodies. Together with artist Molly Soda she edited a book about Instagram censorship, called Pics or It Didn't Happen: Images Banned From Instagram. The book was released in March 2017 and showcases mostly pictures of women's bodies that Instagram has taken down. She recently took part in a group exhibition titled Virtual Normality — Woman Net Artist 2.0. at Museum der bildenden Kunste in Leipzig.



Fiona Rogers is the Global Director of Business Development for Magnum Photos International. working to implement new business innovations and strategic partnerships. Prior to this she was the Cultural & Education Manager, conceiving and delivering international exhibitions and events and creating Magnum's global Education department in 2006.

Fiona is also the founder of Firecracker, a platform supporting female photographers. In 2012, Firecracker launched an annual grant, offered to photographers to complete a long-term documentary photography project. In 2017 she co-authored the book Firecrackers: Female Photographers Now, featuring over 30 contemporary women practitioners, published by Thames & Hudson.

Fiona has a strong interest in emerging photographers and has been involved in international platforms such as Recontres D'Arles, FORMAT Festival and the Singapore



Katalin Ladik rođena je 1942. g. u Novom Sadu u Srbiji. Bila je članica grupe Bosch+Bosch. Uz pisanje pjesama, ona stvara zvučne pjesme i vizualnu poeziju, bavi se performans artom, piše i izvodi ekperimentalnu glazbu i audio drame. Istražuje jezik kroz vizualnu i vokalnu ekspresiju, kao i kroz pokret i geste. Njezini radovi su u mediju kolaža, fotografije, ploča, performansa i happeninga u urbanim i ruralnim okolinama. U svojim performansima koristi vizualni jezik i svakodnevne predmete kako bi dala kritiku položaja žena. Živi i radi u Budimpešti u Mađarskoj.

Laia Abril (Španjolska, 1986.) je multidisciplinarna umjetnica koja koristi fotografiju, tekst, video i zvuk. Nakon što je diplomirala novinarstvo, preselila se u New York kako bi pohađala predavanja na Međunarodnom centru za fotografiju (ICP). Tada je odlučila fokusirati se na intimne priče koje razotkrivaju nelagodne i skrivene stvarnosti povezane sa seksualnošću, poremećajima u prehrani i rodnom ravnopravnošću. Godine 2009. upisala je 5-godišnju umjetničku rezidenciju u Benettonovom istraživačkom centru u Trevisu (FABRICA), gdje je radila kao kreativna urednica i fotografkinja u časopisu COLORS.

Njeni projekti nastaju na različitim platformama kao instalacije, knjige, web dokumentarci i filmovi. Njen rad izlagan je u SAD-u, Kanadi, Ujedinjenom Kraljevstvu, Kini, Poljskoj, Njemačkoj, Nizozemskoj, Švicarskoj, Turskoj, Grčkoj, Francuskoj, Italiji i Španjolskoj, a nalazi se u privatnim kolekcijama i muzejima kao što su Musée de l'Elysée i Fotomuseum Winterthur u Švicarskoj te MNAC u Barceloni. Nedavno je dobila Revelación Photo España Award, Fotopress Grant i Prix de la Photo Madame Figaro za svoju izložbu *A History of Misogyny*, *chapter one: On Abortion* u Les Rencontres d'Arles (2016.).

Po završetku petogodišnjeg projekta *On Eating Disorders*, Abril je započela novi dugoročni projekt *A History of Misogyny*. Prvo poglavlje, *On Abortion*, objavila je izdavačka kuća Dewi Lewis 2017. godine; a Abril trenutno radi na drugom poglavlju, *On Rape Culture*, te na seriji različitih instalacija i radova u sklopu projekta *A History of Misogyny.*

International Photography Festival. She has participated as a judge for several notable competitions including the Mack First Book Award and the Getty Images Grant for Editorial Photography. She is on the Board of the Martin Parr Foundation in Bristol and an advisor to the Royal Photographic Society.

Katalin Ladik (Novi Sad, 1942) is a Hungarian poet, performance artist and actress. She was born in Novi Sad, Yugoslavia (now called Serbia) and in the last 20 years she has lived and worked alternately in Novi Sad, Serbia, in Budapest, Hungary and on the island of Hvar, Croatia. Parallel to her written poems she also creates sound poems and visual poems, performance art, writes and performs experimental music and audio plays. She is also a performer and an experimental artist (happenings, mail art, experimental theatrical plays). She explores language through visual and vocal expressions, as well as movement and gestures. Her work includes collages, photography, records, performances and happenings in both urban and natural environments. Feminism is another important component of her multifaceted work. Rather than distinguish between literary, musical, theatrical and visual disciplines, Ladik's work revolves around the body, the voice, and phonetic and poetic experimentation.



Laia Abril (Barcelona, 1986) is a multidisciplinary artist working with photography, text, video and sound. After graduating from college with a degree in Journalism she moved to New York to attend photography courses at the ICP. There she decided to focus on telling intimate stories which raises uneasy and hidden realities related with sexuality, eating disorders and gender equality. In 2009 she enrolled in a 5-years artist residency at FABRICA, the Benetton Research Centre in Treviso, Italy, where she worked as a creative editor and staff photographer at COLORS magazine. Abril's projects are produced across platforms as installations, books, web docs, and films. Her work has been shown internationally in the United States, Canada, the UK, China, Poland, Germany, Holland, Switzerland, Turkey, Greece, France, Italy and Spain. Her works are held in private collections and museums, such as Musée de l'Elysée and Fotomuseum Winterthur in Switzerland and MNAC in Barcelona. More recently she has been awarded the Revelación Photo España Award, Fotopress Grant and Prix de la Photo Madame Figaro for her exhibition at Les Rencontres d'Arles (2016) A History of Misogyny, chapter one: On Abortion. After completing her five-year project On Eating Disorders, Abril has embarked on the new long-term project, A History of Misogyny. Its first chapter On Abortion was published by Dewi Lewis on 2017; and now she is currently developing a second chapter, On Rape Culture, together with a series of different series and installations under the umbrella of A History of Misogyny.



Nina Berman (SAD, 1960.) je dokumentarna fotografkinja, filmašica, autorica i edukatorica. Njen raznovrsni rad bavi se američkom politikom, militarizmom, traumom i otporom. Autorica je triju knjiga: *Purple Hearts — Back from Iraq* (2004.), *Homeland* (2008.) i *An Autobiography of Miss Wish* (2017.), priča koju priča žrtva seksualnog nasilja kroz period od 25 godina. Njene fotografije i videa izlagani su na više od 100 lokacija, uključujući Whitney Museum of American Art Biennial, Museum of Fine Arts Houston i Dublin Contemporary. Za svoj rad dobila je nagrade u poljima umjetnosti i novinarstva od strane World Press Photo Foundation, Pictures of the Year International, Open Society Foundation i New York Foundation for the Arts, Duke University's Center for Documentary Studies i Hasselblad. Članica je fotografskog i filmskog kolektiva NOOR iz Amsterdama. Radi kao izvanredna profesorica na Columbia University Graduate School of Journalism gdje vodi program fotografije. Živi u rodnom New Yorku.

Tomoko Sawada (Japan, 1977.) studirala je na Seian University of Art and Design. Koristi fotografiju za istraživanje odnosa između našeg unutarnjeg života i vanjske slike. Njen rad posuđuje kompozicije od dobro poznatih formata kao što su portret, modna i svadbena fotografija te ih namješta na satiričan način kako bi razotkrila njihove stereotipe i pretpostavke. Najčešće sama u ulozi modela, Sawada je izgradila izvanredni niz likova koji predstavljaju duhovit i oštar portret japanskog društva. Njene recentne samostalne izložbe su: *Facial Signature* u MEM-u (Tokio, 2015.) i Rosegallery (Santa Monica, 2016.), *My Faces* u Galeriji Pace/Macgill (New York, 2015.), glop shows; *The Younger Generation: Contemporary Japanese Photography* u J. Paul Getty Museumu (Los Angeles, 2015.), *Performing for the Camera* u Tate Modernu (London, 2016.), *Multiple Future — Yebisu International Festival for Art & Alternative Visions* u TOP Museumu (Tokio, 2017.). Sawada živi i radi u Kobeu u Japanu.

Nina Berman (USA, 1960) is a documentary photographer, filmmaker, author and educator. Her wide-ranging work looks at American politics, militarism, post violence trauma and resistance. She is the author of three books: Purple Hearts — Back from Iraq (2004), Homeland (2008), and An Autobiography of Miss Wish (2017), a story told with a survivor of sexual violence and reported over 25 years. Her photographs and videos have been exhibited at more than 100 venues including the Whitney Museum of American Art Biennial, the Museum of Fine Arts Houston, and Dublin Contemporary. Her work has been recognized with awards in art and journalism from the World Press Photo Foundation, Pictures of the Year International, Open Society Foundation, and New York Foundation for the Arts, Duke University's Center for Documentary Studies and Hasselblad. She is a member of NOOR images, a photography and film collective based in Amsterdam. And she is an associate professor at Columbia University Graduate School of Journalism where she directs the photography program. Nina lives in her hometown of New York City.



Tomoko Sawada (born in Kobe, 1977) studied at the Seian University of Art and Design. She uses photography to explore the relationship between one's inner life and outer image. Her works borrow compositional devices from familiar photographic formats such as the school portrait and wedding and fashion photography, restaging them in a satirical mode so as to lay bare their various stereotypes and assumptions. Predominantly casting herself in the role of the model, Sawada has built an extraordinary cast of characters that present a humorous and incisive portrait of the Japanese society. She has been a recipient of the Grand Prize at the Canon New Cosmos of Photography, the ICP Infinity Award, and Kimura Ihei Memorial Photography Award. Tomoko Sawada lives and works in Kobe, Japan.

Tekst javnog poziva na natječaj
Uključene, aktivne, svjesne
— ženske perspektive danas

U vrijeme post kapitalističkih globalnih previranja, tehnološkog napretka, jačanja desnice, pritiska religija koje nanovo ograničavaju ženska prava te privida demokratičnog društva 21. stoljeća susrećemo se sa situacijom u kojoj se davno izborena prava žena moraju nanovo zadobivati. Smatramo kako u jeku inicijativa kao što je #metoo, free the nipple, the future is female te fenomena kao što je ženski pogled potrebno preispitati aktualnu ulogu fotografije u reprezentaciji i artikulaciji ženskog iskustva, objedniti, ali i suprotstaviti različite generacijske i kulturne perspektive te kritički preispitati kako digitalna kultura transformira feministički pristup slici.

Zašto i kako žene protestiraju i potenciraju promjene? Tko su heroine našeg doba? Na koji način se oblikuju društvene uloge i obrasci ponašanja djevojčica i žena? Kako se djevojke reprezentiraju i samoreprezentiraju putem društvenih mreža i kako možemo promišljati novu tzv. Instagram generaciju umjetnica? Psihoanalitičarka Joanne Riviere još je 1929. godine objavila tekst Womanliness as a masquerade opisujući ženstvenost kao masku u patrijarhalno određenom društvu u kojem je ta maska zapravo inherentni dio ženskog identiteta. Kako konstrukciju ženstvenosti kao maske reflektiramo danas? Kakvu ulogu zauzima vlastito tijelo u kulturi opsjednutoj selfijima? Tko su gledatelji/ice kojima se obraćamo?

Unazad pet godina termin ženski pogled pojavio se kao sveprisutan buzz word u umjetničkom i modnom svijetu. Mnoge mlade umjetnice svjesno su prisvojile termin kao obilježje vlastitog autorskog pristupa, aktivističkog i emancipatorskog angažmana. Ženski pogled postavljen je kao opreka dominantnom, patrijarhalno uspostavljenom muškom pogledu koji objektificira žensko tijelo i utvrđuje žensku pasivnu poziciju. Autorice svjesno zauzimaju aktivne uloge kako bi se artikulirao mogući novi pogled na osobna i direktna ženska iskustva koja do sada nisu bila vidljiva ili su bila očekivano/stereotipno vizualno reprezentirana. Možemo li ženski pogled sagledati kao intergeneracijski fenomen? Je li i kako je komodificiran i upakiran kao aktualni trend?

Članice međunarodnog žirija imat će zadaću procijeniti i odabrati dvadeset umjetničkih radova koji imaju sposobnost postaviti aktualna pitanja na suvremene izazove, problem i perspektive koji se odnose na temu ovog javnog poziva. Osobito će pri odabiru biti naglasak uvažavanju raznolikih stavova, različitih kulturnih i geografskih konteksta koji zajednički u kustoskom konceptu skupne izložbe mogu dati presjek trenutnog stanja i situacije na globalnoj društveno-političkoj i feminističkoj sceni. Pozivamo stoga sve zainteresirane umjetnice i umjetnike koji iskazuju svoj umjetnički rad u mediju fotografije kao takvom ili u proširenom obliku, u mediju video rada ili instalacije da se prijave na ovaj javni poziv i daju odgovor na zadanu temu. Odabrani umjetnici/ce će svoje radove izlagati na 10. izdanju festivala fotografije Organ Vida, u Muzeju suvremene umjetnosti u Zagrebu, od 10. do 30. rujna 2018.

— Lea Vene i Marina Paulenka

Open call
Engaged, Active, Aware
— Women's Perspectives Now

In the time of post-capitalist global turmoil, technological advancements, strengthening of the right-wing extremism, the growing influence of the religion that limits women rights again, and the semblance of democracy in the 21st century, we are facing a situation in which women must fight anew for the rights that had been won long ago.

In the midst of initiatives such as #MeToo, Free the Nipple, The Future is Female, and phenomena such as the female gaze, it is necessary to re-examine the current role of photography in representing and articulating women's experiences, and to critically rethink how digital culture is transforming feminist approaches to the image.

How and why women protest and ignite change? Who are the heroines of our time? How are girls' and women's social roles and patterns of behavior shaped? How do girls represent and self-represent on social media and how to think the new, so-called Instagram generation of artists? Psychoanalyst Joan Riviere in her essay Womanliness as a masquerade published in 1929 describes womanliness as a mask worn in the patriarchal society — a mask that actually forms an inherent part of the female identity. How is femininity as a mask reflected today? What is the role of our own bodies in a selfie-obsessed culture? Who are the viewers that we're addressing?

In the last five years, the term the female gaze has become a ubiquitous buzzword in the art and fashion world. Many young artists have consciously adopted this term as a feature of their own approach, their activist and emancipatory engagement. The female gaze is juxtaposed with the dominant, patriarchal male gaze which objectifies the female body and defines the position of the woman as passive. Women artists purposefully take on an active role in order to articulate potential new perspectives on personal and direct female experiences that have, until now, remained invisible or been represented in a stereotypical manner. Can the female gaze be perceived as an intergenerational phenomenon? And has it been commodified and framed as merely a trend?

Members of an international jury will have the task of evaluating and selecting 20 artworks that address contemporary challenges, issues and perspectives related to this open call. In particular, the emphasis will be on the inclusion and appreciation of diverse attitudes, different cultural and geographic context that can jointly, in the framework of the curatorial concept, provide an overview of the current situation in the global socio-political and feminist scene. We therefore invite all interested artists who work in the medium of photography as such or in an expanded form, video, or installation to apply to this open call and respond to the given topic. The selected artists will exhibit their work at the 10th Organ Vida Photography Festival at the Museum of Contemporary Art in Zagreb, Sep 10 – 30, 2018.

— Lea Vene and Marina Paulenka

IZLOŽBA

Catrine Val DEU

Cemre Yeşil &
Alice Caracciolo TUR / ITA

Gloria Oyarzabal ESP

Ilona Szwarc POL / USA

Julia Fullerton-Batten DEU

EXHIBITION

Ke Peng CHN

Mafalda Rakoš AUT

Nausicaa Giulia Bianchi ITA

Raphaela Rosella AUS

Silvia Bigi ITA

CATRINE VAL

(DEU)

Feminist / Feministkinja

Catrine Val — Feministkinja

Feministkinja se nalazi na granici između mode i performansa, kritike i šale. Kroz ovu seriju fotografija Catrine Val transformira se iznova i iznova uz pomoć često sklepanih, ali uzbudljivih maski. U fokusu ovog rada je konstrukcija. Ona je hotimice očigledna u temeljitom procesu Valinih preobražaja; nadalje, konstrukt, ono umjetno, razotkriva se u svakom pojedinom portretu. Opipljivi elementi odjeće, rekvizita i pozadina primamljivi su oku, ali ostaju izvan dohvata. Prisutnost umjetnice je eterična, a taj dojam pojačavaju njezini zbunjujući izrazi lica i naglasak na činu kreiranja slike i proizvoda.

Rezultat razrađenog uprizorenja njenog rada i bogatstva motiva i poza su dopadljivo nasumični prikazi kontradikcija ženstvenosti 21. stoljeća. Figura na tim autoportretima nema svoje mjesto; njeno vrijeme nije sadašnjost; a prikazani trenutak je nemoguć.

Catrine Val (rođena u Kölnu) započela je svoju karijeru u Beču, radeći kao komercijalna umjetnica u oglašavanju. U tom području nije se osjećala ispunjeno, stoga se prebacila u umjetnost te počela studirati na Umjetničkoj akademiji u Kasselu u Njemačkoj. Po završetku preddiplomskog studija, upisala je diplomski studij na Kunsthochschule für Medien u Kölnu. Četiri godine bila je asistentica Valie Export. Nakon završetka studija, radila je kao vanjska predavačica u polju virtualne stvarnosti na Umjetničkoj akademiji u Kasselu. Iscrpno se bavila semantikom i etimologijom te surađivala s intelektualkama iz Indije, Južne Amerike, Azije i Europe.

Catrine Val — Feminist

Feminist hovers between the realms of fashion and performance, critique and joke. Throughout this photographic series, Catrine Val transforms herself again and again through the assistance of often cobbled-together yet thrilling, disguises. Construction is at the forefront of this work. Construction is purposefully evident in the meticulous process of Val's transformation; furthermore, the construct, the artificial so to speak, is unravelled in each and every portrait. The palpable elements of dress, props and backdrops are dazzling to the eye, but often out of reach. The presence of the artist is something more ethereal, supported by Val's quizzical facial expressions and the emphasis on the act of creating an image and a commodity.

The elaborate staging of her work and the wealth of motifs and poses, result in endearingly haphazard depictions of the contradictions of 21st century womanhood. The figure in these self-portraits does not have a place anywhere; her time is not the present, and the moment depicted is an impossibility.

Born in Cologne, Germany, Catrine Val started out her career in Vienna, Austria, working in the field of advertising as a commercial artist. Feeling unfulfilled in this profession, she moved into the arts, beginning her course of studies at the Art Academy in Kassel, Germany. Upon successful completion of her BA, Val attended post-graduate studies at the Kunsthochschule für Medien in Cologne. She was the assistant of Valie Export for four years. After graduating, she worked as an assistant lecturer in the field of virtual reality at the Art Academy in Kassel. She has worked extensively in and around semantics and etymology, and has collaborated with women thinkers in India, South America, Asia and Europe.



Izložba — Catrine Val

Izložba — Catrine Val





CEMRE YEŞIL & ALICE CARACCIOLO

(TUR / ITA)

Piet[r]a

Cemre Yeşil & Alice Caracciolo — Piet[r]a

Ovaj projekt, nastao u koprodukciji s dvoje umjetnika pozvanih na umjetničku rezidenciju u Lecceu koju je organizirao Odjel za turizam talijanske regije Apulije, odmiče se od mita i priče o dvjema skulpturama — prva je iz Castra, grada na jugu Italije, a druga iz istambulskog naselja Karaköy. Ova izložba nastoji uhvatiti duh dviju skulptura koje veže fantastična priča i bolna istina. S jedne strane imamo 34-godišnje zatočeništvo skulpture 'Lijepi Istanbul' ('Güzel İstanbul') Gürdala Duyara iz 1974. (koja je iz naselja Karaköy premještena u udaljeni dio Yıldız Parka u naselju Beşiktaş), a s druge strane slobodu drevne skulpture Djevice Marije koja je navodno jedne večeri poslana brodom iz Istanbula za talijanski grad Castro. Cemre Yeşil i Alice Caracciolo pokušavaju saznati kako kamen može postati više od objekta kroz sirovu ljepotu 'Lijepog Istanbula' koji je odstranjen s trga u Karaköyu jedne noći udarcima čekića samo 7 dana nakon postavljanja; kroz razočaranje kipara koji je Istanbul prikazao kao nagu ženu lagano zabačene glave; kroz talijansku legendu o 'Turčinovoj ženi'; kroz slike kamenih tornjeva izgrađenih na obali Castra radi zaštite od osmanskih napada (1537., 1554., 1573., 1594., 1620.); kroz fizičku interakciju vode i kamena; i kroz izjednačavanje žene i plodnosti s prirodom.

Istražujući Zemlju — osobito područje oko Castra — kroz kamenje, umjetnice ukazuju na povijest određenog kamenja koje je ostalo izvan dodira i vidokruga čovjeka. Kroz fotografiju propituju duh kamena kao materijala, pitajući se: Što znači pomaknuti kamen? Što je potrebno da bismo ga pomaknuli? Kako nositi kamen? Kako se priče mijenjaju s kretanjem kamena?

Cemre Yesil je turska fotografkinja koja živi u Istanbulu. Diplomirala je fotografiju, a magistrirala vizualne umjetnosti na Sveučilištu Sabanci. Nedavno je pauzirala svoj praktični doktorat na London College of Communication. Njeni radovi izlagani su i objavljivani diljem svijeta. *British Journal of Photography* u broju naslovljenom *Ones to Watch* iz veljače 2015. predstavio ju je kao jedan od 25 najperspektivnijih novih talenata u globalnom pregledu nadolazećih fotografa s radom 'For Birds' Sake'.

Alice Caracciolo rođena je 1986. u Pisi u Italiji. Diplomirala je povijest umjetnosti na Sveučilištu u Pisi, a magistrirala fotografiju i vizualni dizajn na New Academy of Fine Arts u Milanu. Živi u Lecceu i radi kao vizualna umjetnica, fotografkinja i grafička dizajnerica. Istražuje identitet suvremenog društvenog krajolika s naglaskom na povijesne fenomene i urbanu antropologiju.

This project, which was co-produced by the two artists who were invited to the artist residence in Lecce, Italy by 'Sezione Turismo della Regione Puglia', departs from a myth and a story about two sculptures, one from Castro, a southern Italian city, the other from Istanbul Karaköy. The exhibition, hovering in between the 34 year old captivity of the sculpture 'Beautiful İstanbul' (1974) (by sculptor Gürdal Duyar's which was sent to exile in İstanbul from the Karaköy district to a remote corner of Yıldız Park in Beşiktaş due to its justification of obscurity) and the liberty of an ancient Virgin Mary statue that is said to have been sent from Istanbul to Castro on a boat one evening, tries to embrace the spirits of these two sculptures over a fantastic story and a painful truth. Cemre Yeşil and Alice Caracciolo search for how a stone might be beyond an object through the destitute beauty of 7-tonne 'Beautiful Istanbul' which was removed from Karaköy Square by hammer blows in one night after its 7-day life span, through the disappointment of the sculptor who depicted İstanbul as a nude woman slightly leaning back, through the southern Italian legend named 'the Turk's wife', through the bird's-eye view images of the stone towers built in Castro's coasts by the Italians against Ottoman invasions (of the years 1537, 1554, 1573, 1594, 1620), through the physical interaction of stone and water, and through the projection of woman and fertility on nature through formal similarities.

While the artists make an expedition to the Earth — especially about the Castro lands — through stones, they try to shed a light on the history of some stones that have been left out of sight and touch of man, they photographically question the spirit of the stone as a material and ask: What does it mean to move a stone? What does it take to remove a stone? How can one actually carry a stone? How come the stories change with the movement of a stone?

Cemre Yesil is a Turkish photographer living in Istanbul. Her BA is in photography and she holds an MA in visual arts from Sabanci University. She recently suspended her practice-based PhD in London College of Communication. Her work has been exhibited and published internationally. British Journal of Photography — Ones to Watch issue (February 2015) introduced her amongst the 25 most promising new talents in global survey of emerging photographers with the work 'For Birds' Sake'.

Alice Caracciolo was born in 1986 in Pisa (IT), where she graduated in History of Art at University of Pisa. She studied photography in the master 'Photography and Visual Design' at NABA in Milan. She lives in Lecce and works as a visual artist, photographer and graphic designer. Her personal research investigates the identity of the contemporary social landscape with attention to historical phenomena and urban anthropology. Her work has been exhibited internationally.











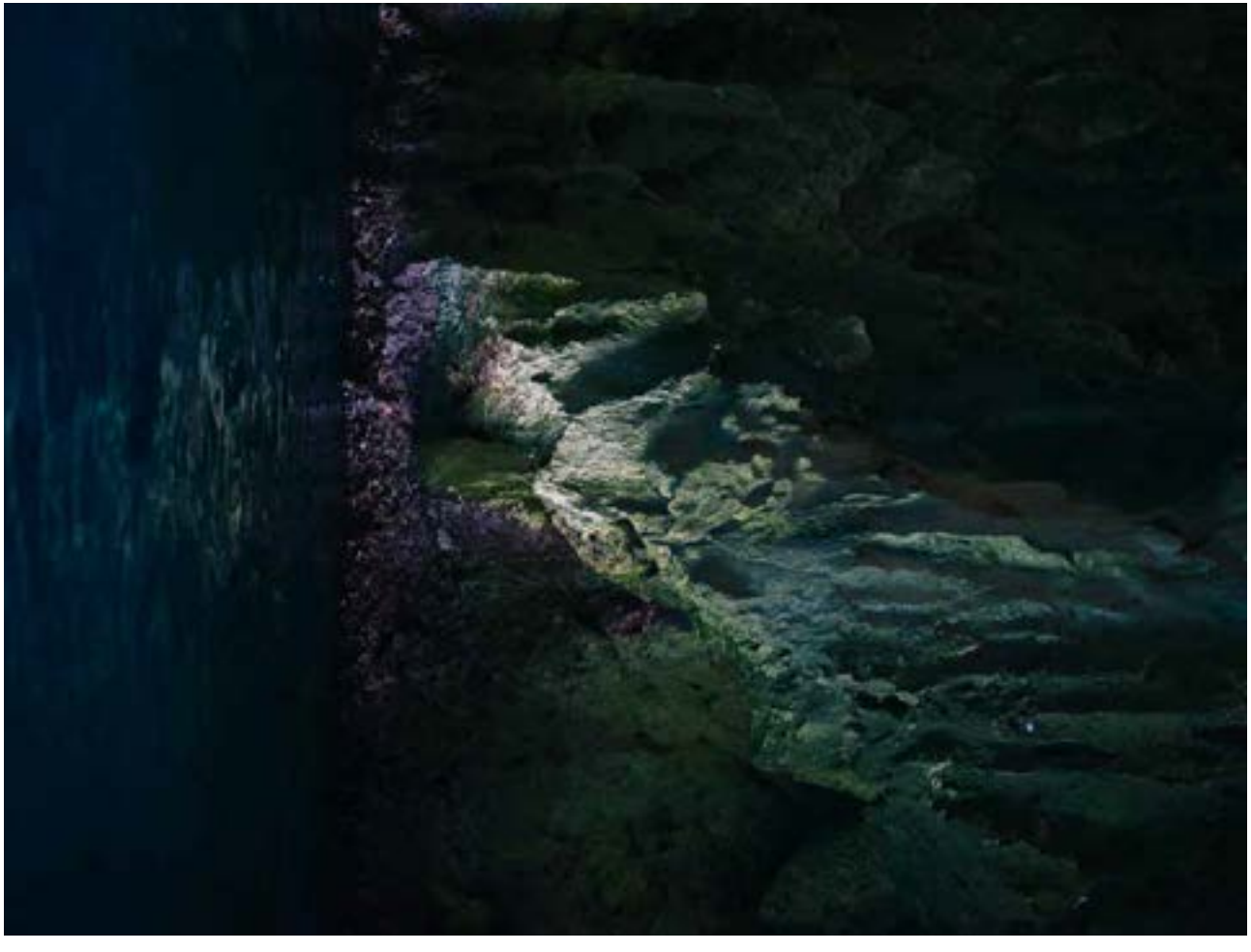












GLORIA OYARZABAL

(ESP)

Woman Go No'Gree

Gloria Oyarzabal — Woman Go No'Gree

Imperiji, po svojoj prirodi, utjelovljuju i institucionaliziraju razlike — one između metropole i kolonije, ali i između kolonijalnih subjekata. Popularna kultura obiluje slikama imperijalizma. Preispitivanje roda kao zapadne konstrukcije: postkolonijalno mapiranje izrazito europskih pristupa feminizmu koje se događa u posljednjih par desetljeća predstavlja 'žensko pitanje' najčešće kao zapadno, bez odgovarajuće optike za promatranje afričkog društva.

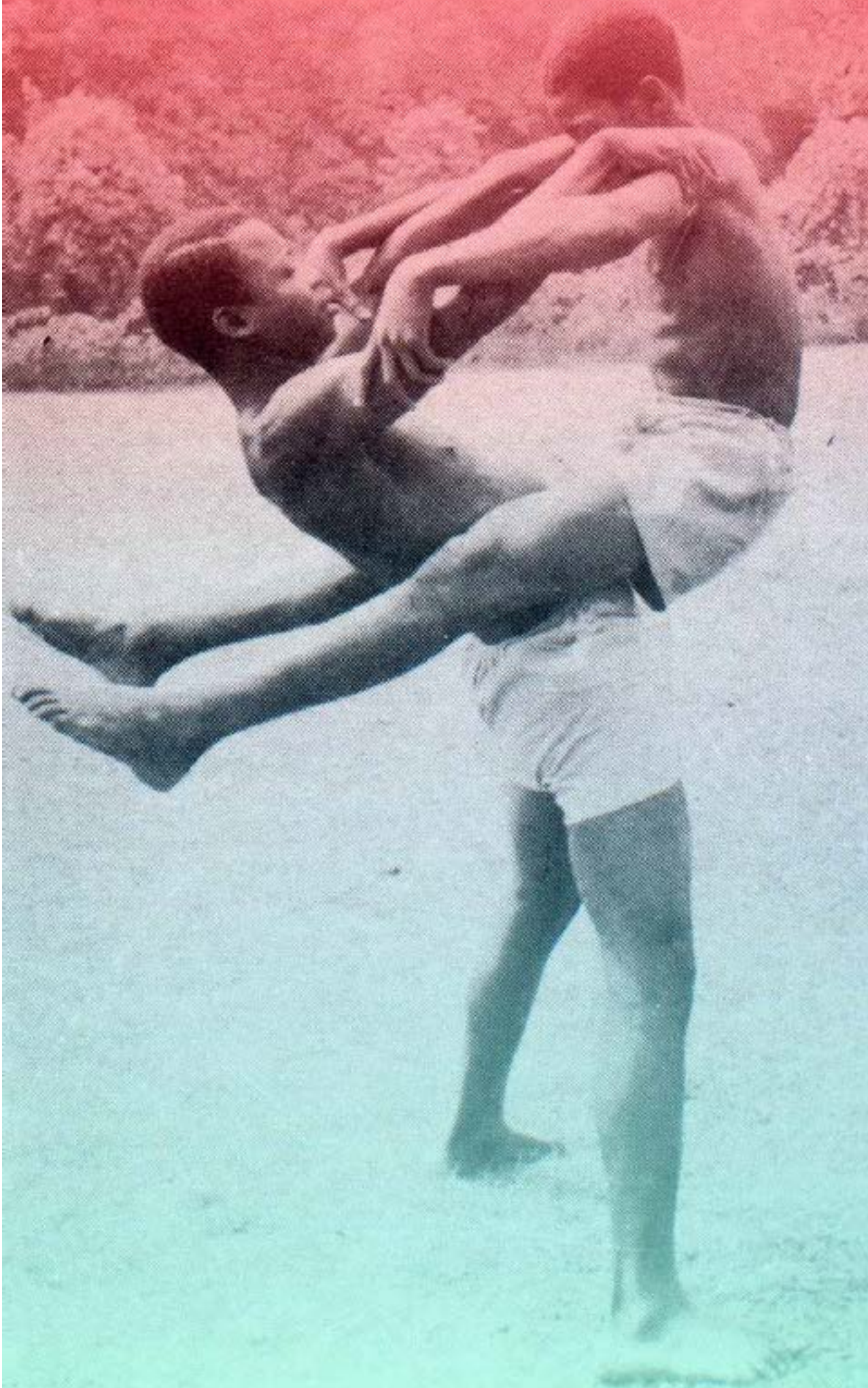
Jedna od posljedica eurocentrizma je rasističko poimanje znanja: Europa je percipirana kao izvor znanja, a Europljani kao mislioci. Uz to, muška privilegija kao važan aspekt europskog etosa implicitna je u kulturi modernosti. Što ako nas modeli modernosti dovedu do nove vizije ‹drugoga›? Rod je prvenstveno sociokulturni konstrukt. U ovom radu istražujem sjecište roda, povijesti, proizvodnje znanja, stereotipa, klišeja. Naslov projekta je preuzet iz pjesme 'Lady' Fele Kutija.

Gloria Oyarzabal, španjolska fotografkinja s diplomom s UCM-a, bavi se fotografijom, filmom i podučavanjem. Suosnivačica je nezavisnog kina 'La Enana Marrón' (Smeđi patuljak) u Madridu (1999. – 2009.) posvećenog eksperimentalnoj i alternativnoj kinematografiji. Za vrijeme studija na Maliju (2009. – 2012.), gdje je otkrila i spoznala makijavelistički način na koji je kroz stoljeća nastajala ideja Afrike — koja nam ide u prilog — shvatila je da, kako bismo mogli analizirati sadašnjost, moramo pogledati u prošlost, a istovremeno imati na umu i budućnost.

Empires, by their very nature, embody and institutionalize difference, both between metropolis and colony and between colonial subjects. The imperial imagery floods popular culture. Rethinking gender as a Western construction: the postcolonial mapping of the distinctively European approaches to feminism that has been developing in recent decades presents the 'woman question,' mostly as a Western one without a proper lens for viewing the African society.

One consequence of eurocentrism is the racialization of knowledge: Europe is represented as the source of knowledge and Europeans, therefore, as thinkers. In addition, male privilege as an essential part of the European ethos is implicit in the culture of modernity. What if modernity models brings us to a new vision of 'the other'? Gender is, above all, a sociocultural construction. In this work I explore the intersections of gender, history, knowledge-making, stereotypes, cliches. Title of the project is a phrase from Fela Kuti's song 'Lady'.

Gloria Oyarzabal, Spanish photographer with a Bachelor of Fine Arts (UCM), divides her professional activity between photography, cinema and teaching. She is a co-founder of the Independent Cinema 'La Enana Marrón' (The Brown Dwarf) in Madrid (1999 – 2009), dedicated to experimental and alternative cinema. During her years in Mali (2009 – 2012), where she spent her time studying, discovering and understanding the Machiavellian way in which an idea of Africa — that works to our benefit — has been created over centuries, she realized that to be able to analyze the present you need to look back to the past whilst staying in touch with the future.

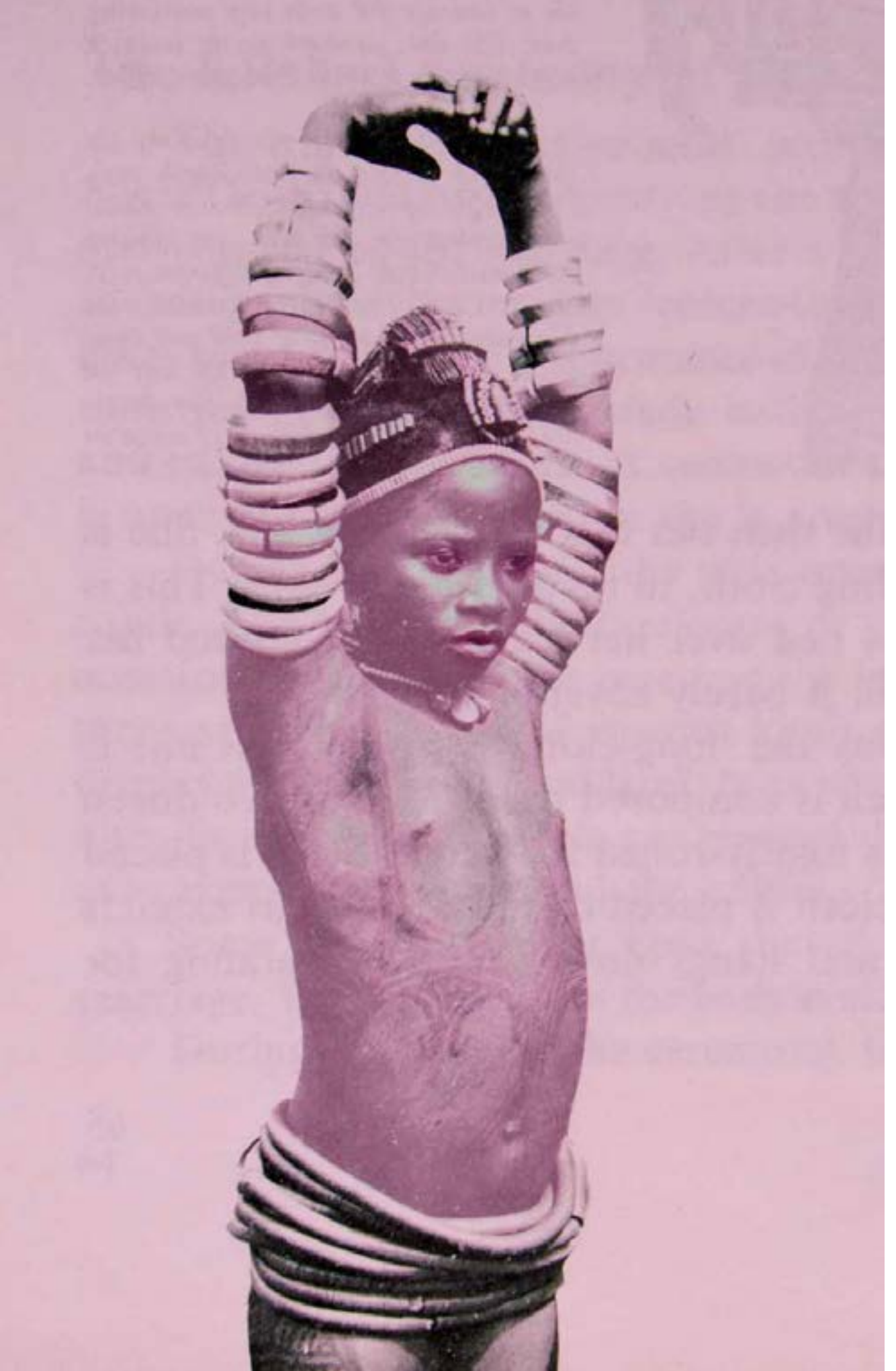














ILONA
SZWARC
(POL / USA)

Indeed a new woman / Nova žena, doista

Ilona Szwarc— Nova žena, doista

Kao strankinja u SAD-u, nalazim se izvan dominantnog poretka dok sam zadubljena u vlastiti proces postajanja. Ta pozicija, jedinstvena utoliko što je moja, a zajednička utoliko što je prostor koji dijelim s mnogim drugima, predmet je mog istraživanja.

Kao ženi, prirodno mi je baviti se neprekidnim procesom stvaranja, pretvarajući svoje *ja* u eksperiment iz reprodukcije. Angažiranjem modela koji mi liče, žena za koje vjerujem da dijele moj izgled, istražujem različite aspekte zrcaljenja, inscenacije i izvođenja, promatrajući sebe u licu druge. Zanima me ideja postajanja — kako se pojedinac asimilira i postaje neprimjetan u društvu dok prolazi kroz niz unutarnjih transformacija kojima je cilj pronaći trunku istine usred svog tog šuma.

Inspirirana tutorijalima za kazališno šminkanje, poigravam se površinama koje konstruiramo kako bismo proizveli i potvrdili svoj identitet. Ispreplitanje slikarstva, filma i kazališta omogućuje mi da preuzmem redateljsku ulogu i testiram prirodu autoriteta, možda ga čak i istrgnem iz čvrstog stiska kulture. Slijedeći upute i reinterpretirajući ih pomoću svog ženskog pogleda, često imitirajući lik muškog vizažista, uviđam što se događa kada se rodne uloge izvrnu i granice između aktivnih i pasivnih tijela zamute. Razarajući te lažne konstrukte raščlanjivanjem jezika identifikacije, stvaram hibridne identitete i prostore između, bremenite tenzijama, otkrićima i katarzama koje se odvijaju unutar sfere mogućnosti.

Ilona Szwarc je fotografkinja i umjetnica koja živi u Los Angelesu. Magistrirala je fotografiju na Sveučilištu Yale, a diplomirala na School of Visual Arts. Imala je samostalne izložbe u Foley Gallery u New Yorku, Claude Samuel u Parizu, Francuska, Amerika Haus u Münchenu, Njemačka, Leica Gallery u Varšavi, Poljska, i Maison de la Photographie u Lilleu, Francuska. Radovi su joj izlagani i na grupnim izložbama, primjerice u Regen Projects u Los Angelesu, Danziger Gallery u New Yorku i na International Festival for Photography and Fashion u Hyeresu, Francuska. Njezine fotografije objavljene su u brojnim publikacijama diljem svijeta.

Ilona Szwarc — Indeed a new woman

As a foreigner to the United States, I stand outside the dominant order while immersed in my own process of becoming. This position, unique in that it is my own, and communal in that it is a space I share with so many others, is the source of my interrogation.

As a woman, it is in my nature to engage a perpetual process of creation, turning the self into an experiment in reproduction. Employing the use of look-alikes, women who I believe share my general appearance, I am exploring aspects of mirroring, staging and performance, seeing myself in the face of the other. I am interested in notions of becoming — how an individual assimilates and makes oneself imperceptible in society while engaging a series of internal transformations aimed at finding a kernel of truth amidst the noise.

Taking inspiration from stage make-up tutorials, I am playing with the surfaces that we construct to produce and affirm our identity. The intersection of painting, cinema and theatre allows me to adopt a directorial mode and test the nature of authority, perhaps even wresting it from the arms of culture. By following instruction manuals and reinterpreting them through my female gaze, often mimicking the persona of a male make-up artist, I am able to see what happens when gender roles are reversed and lines blur between passive and active bodies. By dismantling these false constructs, by taking apart the language of identification, I give birth to hybrid identities and in-between spaces, ones ripe with the tensions, breakthroughs and catharsis that take place within the sphere of possibility.

Ilona Szwarc is a photographer and artist based in Los Angeles, California. Szwarc received an MFA in Photography from Yale University, and a BFA from School of Visual Arts. She has had solo exhibitions at Foley Gallery in New York City, Claude Samuel in Paris, France, Amerika Haus in Munich, Germany, Leica Gallery in Warsaw, Poland and Maison de la Photographie in Lille, France. Her work has been shown in group shows internationally and most recently at Regen Projects in Los Angeles, Danziger Gallery in New York and at the International Festival for Photography and Fashion in Hyeres, France. Szwarc's photographs have been featured in numerous publications worldwide.







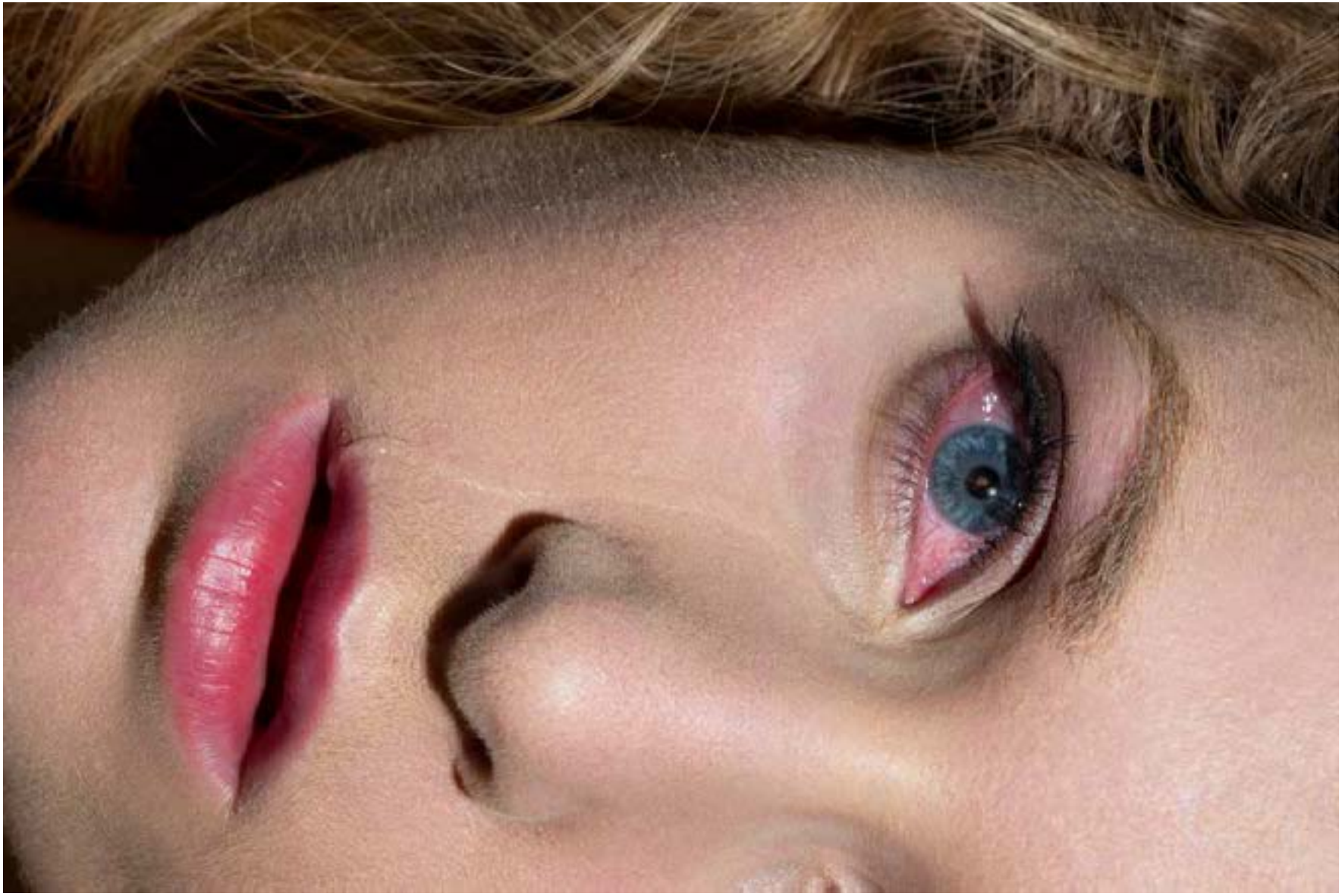












JULIA FULLERTON-BATTEN

(DEU)

The Act / Akt

Julia Fullerton-Batten — Akt

Moji noviji projekti bave se društvenim komentarom različitih aspekata prošlog i sadašnjeg društva. Uloga seks-industrije u današnjem društvu i prava seksualnih radnica u posljednje vrijeme predmet su burnih rasprava. Sadržaj tih često strastvenih diskusija me jako zainteresirao i konačno sam odlučila preuzeti izazov kreiranja projekta u čijem su fokusu žene u seks-industriji. Kao umjetnička fotografkinja i usprkos vlastitoj otvorenosti, pristupila sam ovoj temi s određenom strepnjom znajući da bi mogla biti kontroverzna i na neki način prekoračiti granicu između erotičnih umjetničkih slika i pornografije. Projekt je opsežan i sadrži slike žena 'na radnom mjestu', njihove osobne portrete, video i pisane 'priče' o njihovim životima nastale na temelju intervjua koje sam vodila s njima.

Za projekt sam odabrala 15 žena koje pokrivaju čitav niz aktivnosti vezanih uz seks-industriju. Sve se ponose svojim tijelima i sve su odlučile koristiti svoju tjelesnost da bi zaradile za život. Neke otvoreno priznaju da su imale plastične operacije kako bi, prema njihovom viđenju, bile fizički privlačnije svojim klijentima ili publici. Tijekom naših sastanaka brzo sam shvatila da one žive samo u sadašnjem trenutku i jako malo razmišljaju o budućnosti. Svoje dane provode kao da su neprestano izložene na pozornici. Neke nemaju partnera, a neke su, što mi je pomalo nevjerojatno, u vezama. Neke su besramne i drske, a neke vrlo ranjive. Nadam se da sam upravo te suptilne razlike i unutarnje konflikte uspjela zabilježiti na svojim slikama.

Julia Fullerton-Batten je umjetnička fotografkinja čiji rad je priznat i izlagan diljem svijeta. Njen opus čine veliki projekti koji pokrivaju čitav raspon tema i obuhvaćaju desetak godina rada u ovom polju. Julijine fotografije su posebno cijenjene zbog njihovog filmskog hiperrealizma. Korištenje neobičnih lokacija, kreativne scenografije, modela koje nalazi na ulici i filmičnog osvjetljenja glavna su obilježja njenog prepoznatljivog fotografskog stila. U svoje slike uključuje vizualne tenzije i nadjeva im element misterija, čime gledatelje poziva da nanovo promotre sliku te svaki put pronađu još više sadržaja i dublje značenje.

Julia Fullerton-Batten — The Act

My most recent projects have involved social commentary on various aspects of past and present society. The role of the sex industry in today's society and sex-workers' rights have been heavily debated and disputed in recent years. The content of these often heated discussions have interested me and I finally decided to take on the challenge of building a project around the work and lives of young women engaged in the sex industry. As a fine-art photographer and despite my own personal open-mindedness, I approached this particular project with some trepidation as I knew it could be controversial and, in some respects, overstep the boundary between erotic fine-art imagery and pornography. The project is comprehensive and includes main images of the women 'at work', personal portraits of each of them, a video and written 'stories' of their lives built up from my interviews with them.

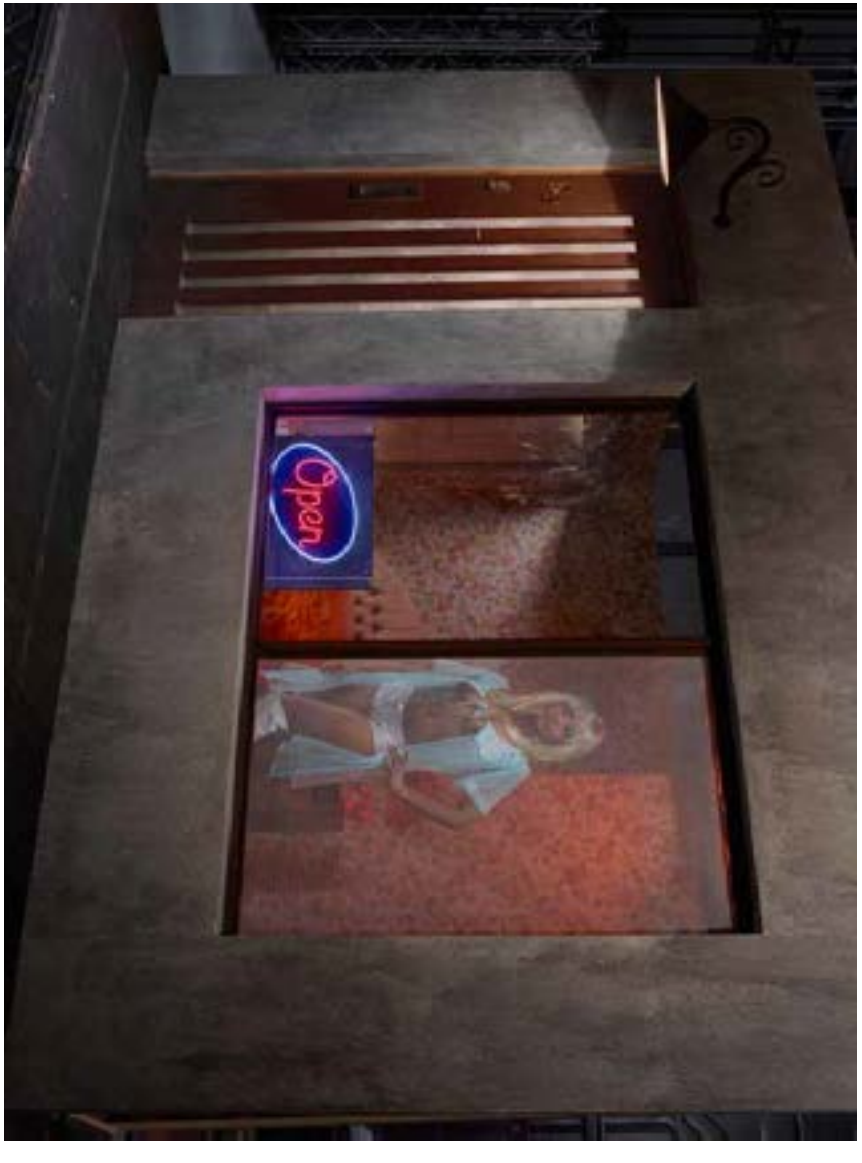
I selected 15 women for the project. In total, they cover a wide range of the activities associated with the sex industry. All are proud of their bodies and have chosen to use their physicality to make their living. Some freely admit to have had physical enhancements so that, in their eyes, they are more physically attractive to the audience or their client. During my meetings with them I soon found out that they live only in the present and think very little of their long-term future. Their day-time hours are spent as if they are constantly exhibited on a stage. Some are single, others, for me unbelievably, are in relationships. Some are brazen, others palpably very vulnerable. It is these nuances of conviction and inner conflict that I hope to have captured in my images.

Julia Fullerton-Batten is a fine-art photographer whose work is acclaimed and exhibited worldwide. Her body of work now encompasses major projects covering a wide variety of themes and spanning a decade of engagement in fine-art photography. Julia's images are admired for their cinematic hyper-realism.

Julia's use of unusual locations, highly creative settings, street-cast models, accented with cinematic lighting, are the hallmarks of her very distinctive style of photography. She insinuates visual tensions in her images, and imbues them with a hint of mystery, which combine to tease the viewer to re-examine the picture, each time seeing more content and finding a deeper meaning.



Izložba — Julia Fullerton-Batten


Open



KE PENG

(CHN)

Salt Ponds / Ribnjaci

Ke Peng — Ribnjaci

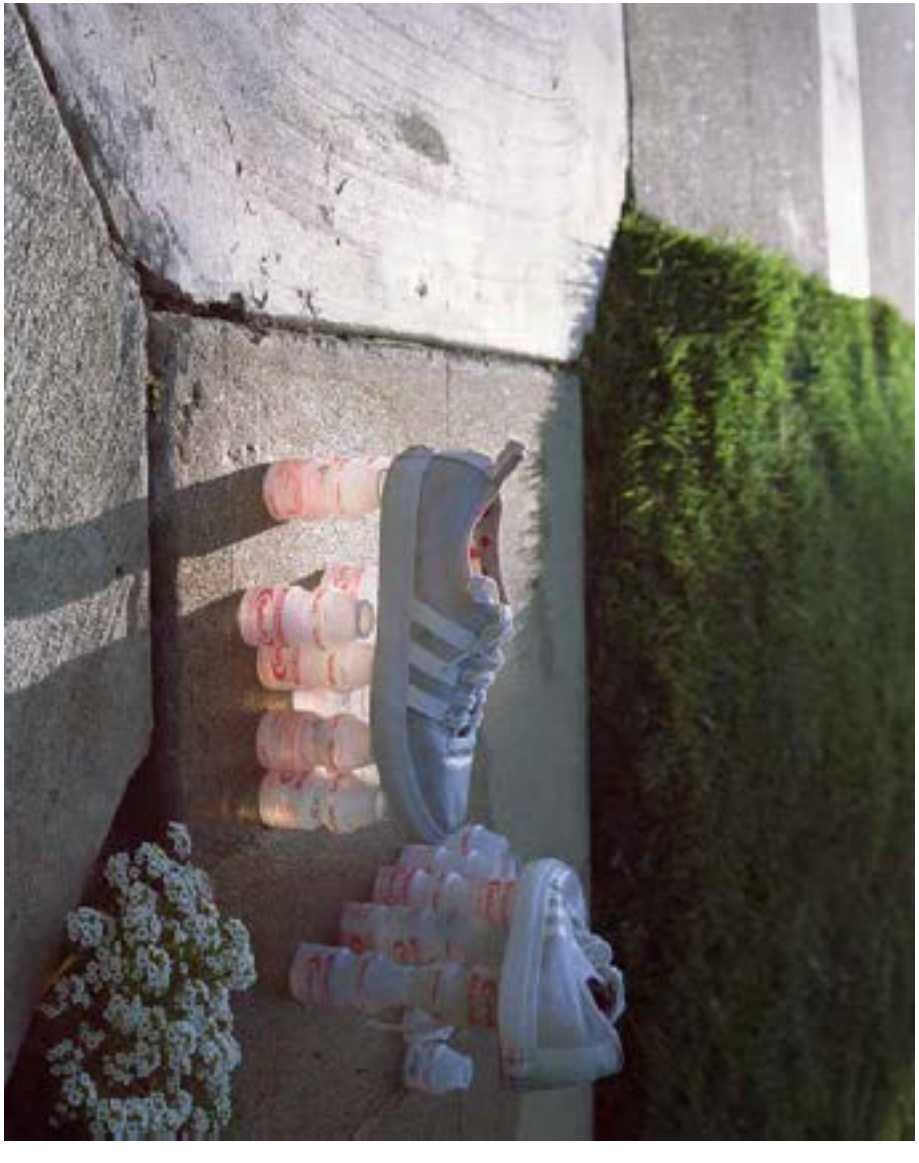
Koristim fotografiju, pisanje i slike s elementom vremena kako bi istražila kolektivna iskustva u gradovima koji se ubrzano razvijaju, osobito u smislu toga kako neprekidno promjenjivi pejzaž grada može utjecati na djecu u psihološkom smislu. Zanima me proučavanje paradoksalnog diskursa 'uspješnog' i 'neuspješnog' modernog grada, kao i estetskih odluka temeljenih na praktičnim razlozima prouzročenih manjkom resursa. Ovaj pristup zasnovan je na mom vlastitom iskustvu odrastanja u Shenzhenu — gradu koji budi nadu, a istovremeno je zastrašujući; ugodan, ali i uznemirujući. Privlači me pitanje što znači odrasti u situaciji gdje je većina stvari koje te okružuju ili su mlađe od tebe ili su tek u procesu nastajanja — ali i u smislu kako se identificirati među mitovima metropolisa.

Ke Peng (r. 1992 Changsha, Hunan, Kina) odrasla je u Shenzhenu, a trenutno živi i radi u Los Angelesu i južnoj Kini. Zanimaju je pojedinačna iskustva u kontekstu vrtoglave preobrazbe grada. Njen rad afirmira mogućnosti 'aktivnih' stanja gledanja, samorefleksije i psiholoških učinaka koje aktivira medij fotografije. Diplomirala je fotografiju na Rhode Island School of Design.

Ke Peng — Salt Ponds

I have been using photography, writing and time-based images to explore collective experiences in rapidly-developing cities, especially in terms of how an ever-changing cityscape can affect young children on a psychological level. I am interested in exploring the paradoxical language of a 'successful' and 'unsuccessful' modern city, as well as aesthetic decisions based on practical reasons because of a lack of resources. This view is often based on my own experiences growing up in Shenzhen — a city that is hopeful whilst also being devastating, pleasing, but also uneasy. I am drawn to the question of what it means to grow up within a situation where the majority of things around you are either younger or in the process of being made — but also in terms of how can one identify himself/herself amongst the myths of a metropolis.

Ke Peng (b. 1992 Changsha, Hunan, China) grew up in Shenzhen, now lives and works in Los Angeles, CA and southern China. She is interested in individual experiences in relation to the breakneck transformation of a city. Her work affirms the possibilities of 'active' states of looking, self-reflection, and psychological effects activated by the medium of photography. She graduated from Rhode Island School of Design with a BFA in Photography.







MAFALDA RAKOŠ (AUT)

I want to disappear — Approaching Eating Disorders / Želim nestati — Prema boljem razumijevanju poremećaja u prehrani

Mafalda Rakoš — Želim nestati — Prema boljem razumijevanju poremećaja u prehrani

Poremećaji u prehrani ne odnose se samo na hranu ili želju za mršavošću, a puno su rašireniji nego što mislimo. Smatra se da se jedna od deset žena u nekom trenutku svog života borila s anoreksijom, bulimijom, prejedanjem ili nekim drugim oblikom ovog fenomena. Istraživanja potvrđuju da je rizik od poremećaja u prehrani najviši u industrijaliziranim zemljama. Unatoč tome, uzroci i učinci ove bolesti i dalje su vrlo stigmatizirani i isključeni iz javnog diskursa. U projektu 'Želim nestati' 20 mladih žena dijeli svoja svjedočanstva. Kakav je osjećaj patiti od ove bolesti? Kako je taj konflikt povezan s vlastitim (seksualnim) identitetom i zašto nam kontrola nad vlastitim tijelom pomaže da se osjećamo 'bolje', barem nakratko? Mnogi intervjui i antropološki interesi u srži su ovog dijelom autobiografskog projekta. Mafalda Rakoš obrađuje ovu osjetljivu temu koristeći kolaborativni pristup. Crteži, tekstovi, skulpture i fotografije koje su napravile protagonistice i umjetnica isprepliću se u knjizi i instalaciji. Vrlo brzo, otkriva se nova perspektiva: poremećaji u prehrani nikad nisu znak slabosti. I nitko tko pati od njih nipošto nije sam.

Mafalda Rakoš, rođena 1994. u Beču, vizualna je umjetnica i fotografkinja koja živi na relaciji Berlin-Beč-Hag. Njeni projekti često se temelje na izvanrednim okolnostima kao što su život usred sukoba na Bliskom Istoku ili poremećaji u prehrani te se dotiču osjetljivih društvenih tema. Kao školovanu antropologinju, zanimaju je kompleksni uzorci. Kao ljudsko biće, osjeća veliku radost kada je bliska s onima koje fotografira. Projekti su joj uglavnom dugoročni i često budu objavljeni u formi vrlo posebnih knjiga. Radovi su joj izlagani na različitim međunarodnim izložbama i foto festivalima i redovito objavljivani i različitim publikacijama.

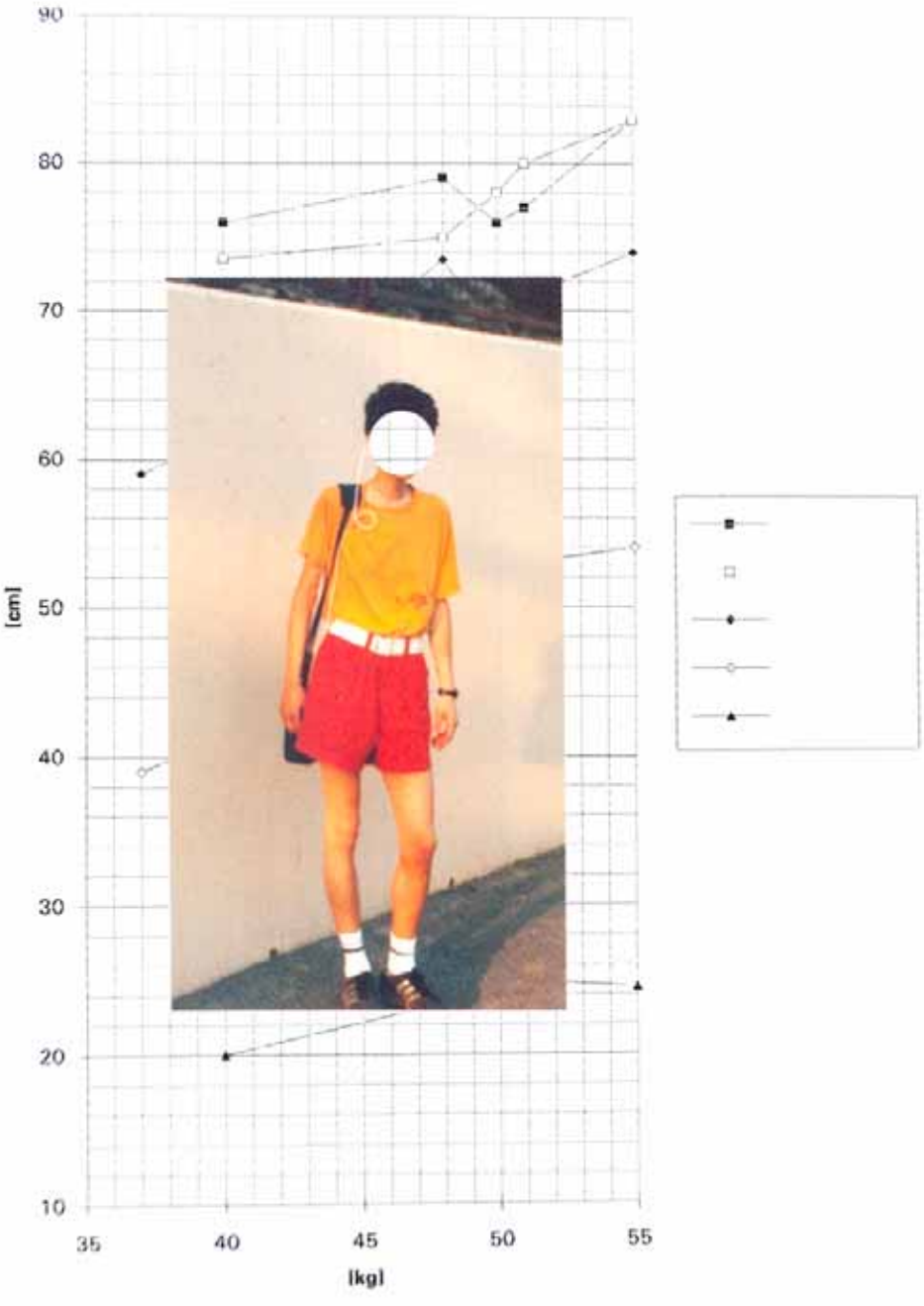
Mafalda Rakoš — I want to disappear — Approaching Eating Disorders

Eating disorders are not just about food or the desire to be thin, and they are much more widespread than commonly assumed. The current hypothesis is that one out of ten women will struggle with anorexia, bulimia, binge eating or another form of the phenomenon at least once in her lifetime. Research confirms that especially those living in industrialized countries are at highest risk of being affected. Nevertheless, the sources and effects of this illness are still highly stigmatized and excluded from societal discourse. In I want to disappear, 20 young women intimately share their testimonies. What does it feel like to be affected? How is this conflict linked to one's own (sexual) identity, and why does controlling one's body help someone to feel 'better', even for just a short time? Many interviews and an anthropological interests lie at the core of this partly autobiographical project. Mafalda Rakoš takes up this sensitive subject through a collaborative approach. Drawings, texts, sculptures and pictures taken by the protagonists and the photographer are layered in the book and installation. Very soon, a new perspective is revealed: eating disorders are never a sign of weakness. And one is by no means alone with it.

Mafalda Rakoš, born 1994 in Vienna, is a visual artist and photographer based between Berlin, Vienna and The Hague. Her projects are often built around exceptional circumstances such as living within the Middle East Conflict or dealing with an eating disorder and touch upon sensitive societal issues. Also ,eucated as an anthropologist, she is fascinated by complex patterns. As a human being, she feels a great sense of joy when being close to those she is photographing. Her projects mainly function on a long term basis, and often end up in very special books. Her work was exhibited in various international shows and photo festivals and is regularly published in different editorial contexts.






90
80
70
60
50
40
30
20
10
[cm]
35
40
45
50
55
[kg]



NAUSICAA GIULIA BIANCHI (ITA)

Ordination / Zaređivanje

Nausicaa Giulia Bianchi — Zaređivanje

Ovo je multimedijski projekt koji se bavi obezvređivanjem žena unutar vjerskih tradicija, a fokus je na vjerskom neposluhu. Rimokatolička crkva strogo zabranjuje žensko svećenstvo. Od 2002. godine, stotine časnih sestara i teologinja istupilo je i nezakonito se zaredilo u sklopu globalnog pokreta RCWP (Rimokatoličke svećenice). One su izgradile zajednice zasnovane na ravnopravnosti i inkluzivnosti, pokazujući kako bi katoličanstvo moglo izgledati da žene i muškarci imaju isti duhovni autoritet.

Radim na ovom projektu od 2012. Posjetila sam 35 zajednica diljem SAD-a, Kanade i Kolumbije. Izrađujem povijesni arhiv sastavljen od fotografija, intervjua i dokumenata. Projekt nudi kontra-narativ postojećim stereotipima te istražuje kompleksnost svojih subjekata, što je oblikovalo njihovo viđenje svijeta: mistična iskustva, lezbijska ljubav, zlostavljanje u djetinjstvu, tuga za preminulim sinom, ljubav prema svećeniku, rad za tajne službe, misionarski rad, iskustvo Vijetnamskog rata, itd.

U vrijeme kada nam je nasušno potrebna promjena, važno je vidjeti kako izgledaju ženska duhovnost i zajednice vođene ženama: inkluzivne, nehijerarhijske, nedogmatične i otvorene za ljude svih rasa, rodova i ekonomskih statusa. Svećenice nisu samo ženske pripadnice Crkve, i upravo zbog toga ih se Vatikan toliko boji.

Giulia Bianchi je dokumentarna fotografkinja i predavačica koju zanimaju portreti, vizualni narativi i foto-knjige. Njeni radovi objavljeni su u više od 60 časopisa i izlagala je diljem svijeta. Godine 2010. pohađala je ICP u New Yorku. Asistirala je fotografkinjama kao što su Mary Ellen Mark i Suzanne Opton, a zatim je počela predavati i raditi samostalno u New Yorku. U ambicioznom projektu o ženama katoličkim svećenicama koje je Vatikan ekskomunicirao koristila je dugometražni dokumentarni pristup.

Priča priče uz pomoć riječi, crteža, fotografija i videa, istražujući nevidljive aspekte stvarnosti kao što su sjećanje, duhovnost i feminizam. Zanima je fotografija kao alat za istraživanje stvarnosti i zamišljanje kakav bi svijet mogao biti.

Nausicaa Giulia Bianchi — Ordination

This is a multimedia project addressing the denigration of women within faith traditions and focusing on religious disobedience. Within the Roman Catholic Church, female priesthood is strictly forbidden. Since 2002, hundreds of nuns and theologians have been stepping forward and have been illicitly ordained building a worldwide movement called RCWP: Roman Catholic Women Priests. They have created communities rooted in equality and inclusivity, showing what Catholicism could look like if men and women had the same spiritual authority.

I've been working on this project since 2012. I have visited 35 communities across United States, Canada and Colombia. I'm creating an historical archive composed of photos, interviews and documents. The project offers a counter-narrative to stereotypes, and investigates the complexity of subjects, what shaped their understanding of the world: mystical experiences, lesbian love, child abuse, grief for a dead son, love for a male priest, working for the secret services, doing missionary work, living the Vietnam War, etc.

In a moment of very needed change, it's important to see what female spirituality looks like and the kind of communities women' leadership creates: inclusive, not hierarchical, not dogmatic, and open to people of every race, gender and economical status. Women priests are not just female clericals, and for this reason they are very frightening to the Vatican.

Giulia Bianchi is a documentary photographer and photography teacher interested in portraiture, visual narrative and book making. Her work has been published in over 60 magazines, and has been internationally exhibited. In 2010 she attended ICP in New York. Giulia assisted photographers such as Mary Ellen Mark and Suzanne Opton, and later began teaching and freelancing in NYC. She employed a long-format documentary practice with a very ambitious project about Women Catholic Priests who have been ex-communicated by the Vatican.

She tells stories with words, drawings, photos and videos investigating invisible aspects of reality such memory, spirituality and feminism. She's interested in photography as a tool to investigate reality and show to others what the world could be.









Izložba — Nausicaa Giulia Bianchi

















RAPHAELA ROSELLA

(AUS)

You'll Know It When You Feel It / Znat ćeš kad to osjetiš

Raphaela Rosella
— Znat ćeš kad to osjetiš

Odrasla sam u malom australskom mjestu poznatom po drogi i alternativnim životnim stilovima. Kao mladim ženama, životni izbori bili su nam ograničeni; nasilne veze i postajanje majkom u ranoj dobi bili su uobičajeni, a naša želja da 'odemo i započnemo novi život' podrazumijevala je napuštanje obitelji, prijatelja i zajednice. U takvom kontekstu, čitavo desetljeće bilježila sam žene u mom životu kako se nose s kompleksnošću majčinstva, transgeneracijskom traumom, burnim odnosima, birokratskim nasiljem i teretom niskih očekivanja. Umjesto da prepozna bolnu i složenu transgeneracijsku traumu uzrokovanu kolonizacijom i razvlaštenjem ili pak cikličnost društveno nepovoljnog položaja u Australiji, društvo nastavlja kriviti žene jer su beskućnice, žrtve nasilja, trudne, nezaposlene, ovisnice ili u zatvoru.

Ispreplićući nekoliko narativa, 'Znat ćeš kad to osjetiš' je dugoročni multidisciplinarni projekt koji stavlja fokus na nevidljive priče u Australiji — zemlji kojoj rasizam i klasna netrpeljivost bujaju, a oni koji su izloženi siromaštvu bivaju neshvaćeni, demonizirani i dehumanizirani.

Raphaela Rosella je australska umjetnica koja djeluje u tradiciji dugometražnog dokumentarnog pripovijedanja. Provela je čitavo desetljeće bilježeći životna iskustva žena u svom životu dok se nose s kompleksnošću majčinstva, transgeneracijskom traumom, burnim odnosima, birokratskim nasiljem i cikličnošću društveno nepovoljnog položaja u Australiji. Njezina umjetnička praksa uvelike se oslanja na relacijsku razmjenu i vrijednost suradnje s ciljem propitivanja tropa stradalništva i siromaštva. Osim svog osobnog rada, Raphaela već više od 10 godina — najprije kao sudionica, a odnedavno i kao umjetnica — surađuje s neprofitnom udrugom Beyond Empathy koja se bavi umjetnošću u zajednici i kulturnim razvojem.

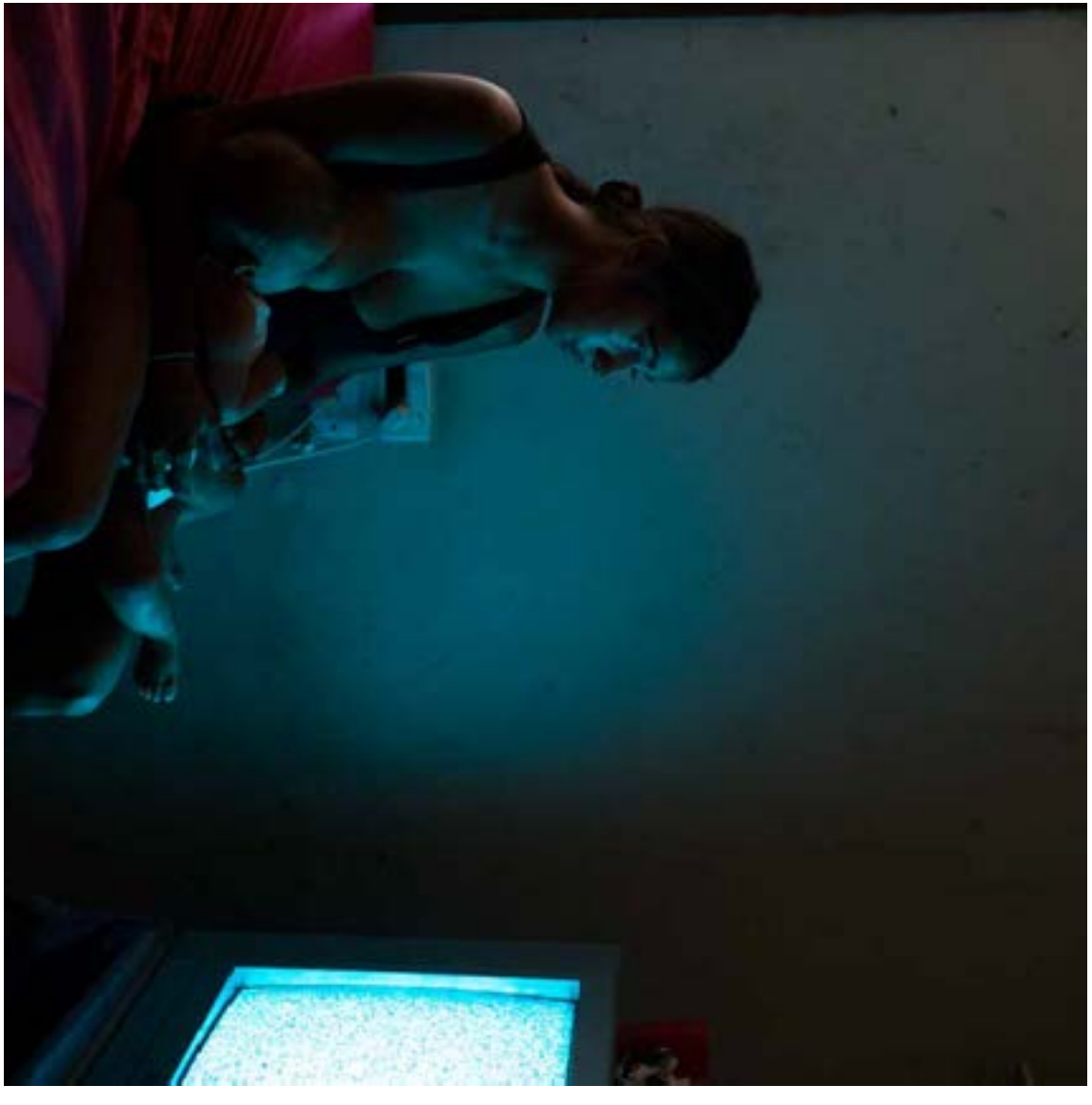
Raphaela Rosella
— You'll Know It When You Feel It

I grew up in a small Australian town notorious for its open drug culture and alternative lifestyles. As young women, our choices were limited; violent relationships and becoming a mother at a young age were normal, and the dream to 'leave and start a new life' meant leaving our family, friends and community behind. As such, I have spent a decade documenting women in my life as they grapple with the complexities of motherhood, trans-generational trauma, turbulent relationships, bureaucratic violence, and the burden of low expectations. Rather than understanding the complexities of trans-generational trauma caused by colonization and ongoing dispossession, or the cyclical nature of social disadvantage in Australia, women continue to be blamed for being homeless, beaten, pregnant, unemployed, addicted to drugs or incarcerated.

Weaving several narratives, 'You'll Know It When You Feel It' is an ongoing multi-disciplinary project which aims to accentuate these invisible stories in Australia—a country where racism and class bias thrive and where those experiencing the complexities of poverty are misunderstood, demonised and dehumanised.

Raphaela Rosella is an Australian artist working in the tradition of long-form documentary storytelling. Raphaela has spent a decade highlighting the lived experience of women in her life as they grapple with the complexities of motherhood, trans-generational trauma, turbulent relationships, bureaucratic violence and the cyclical nature of social disadvantage in Australia. Her artistic practice draws heavily on relational exchanges and a collaborative ethos to challenge tropes of victimhood and poverty. In addition to her personal work, Raphaela has over ten years' experience working with non-profit community arts and cultural development organization Beyond Empathy — first as a participant and more recently as a community artist.



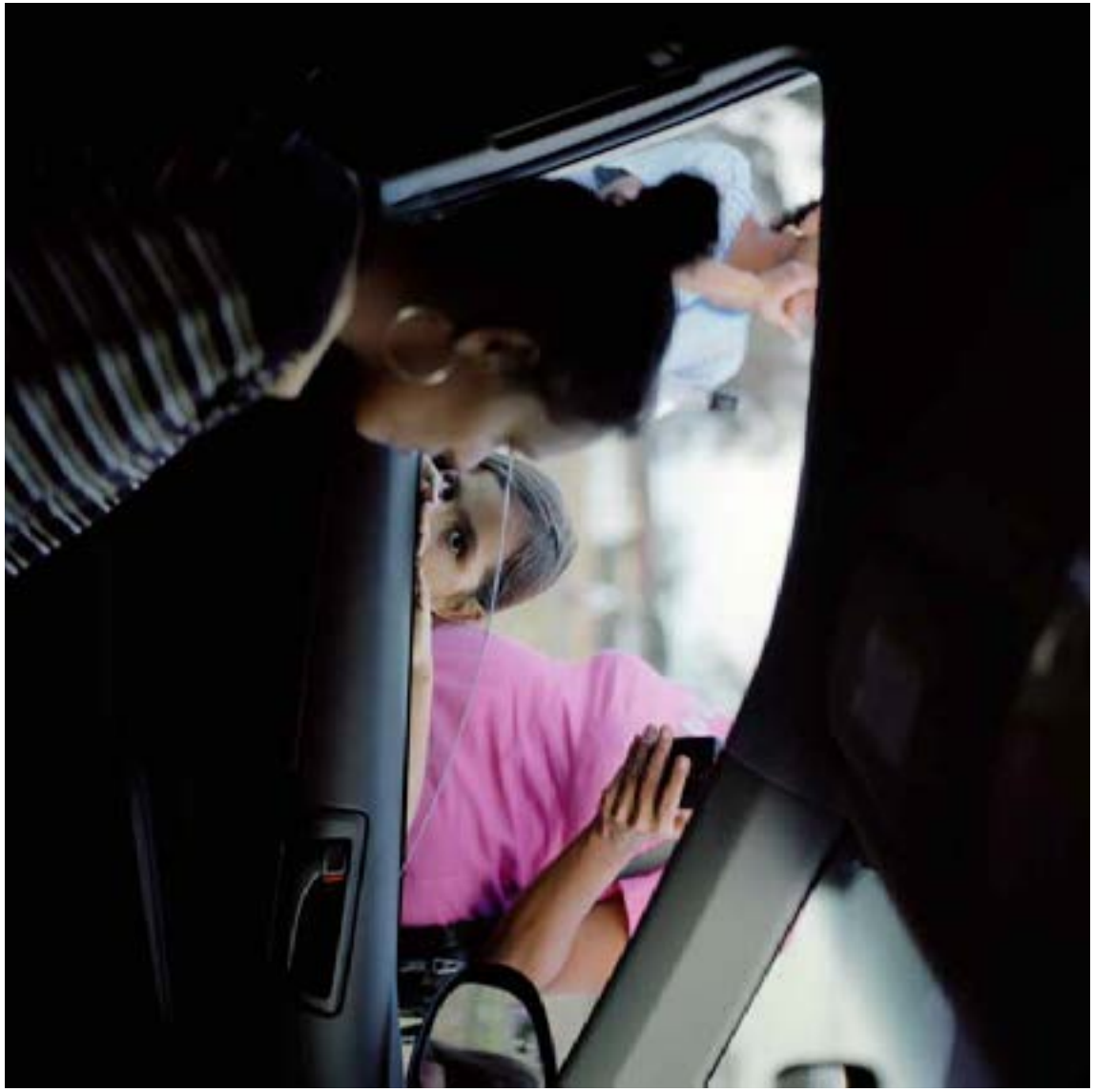



OOPS!











SILVIA BIGI

(ITA)

The tree of milk / Stablo mlijeka

Silvia Bigi — Stablo mlijeka

‘Stablo mlijeka’ je projekt koji se bavi značenjem rodnog identiteta i ulogom žene u suvremenom društvu. U vrijeme kada je femicid jedna od glavnih tema u medijima, ‘Stablo mlijeka’ predstavlja pokušaj adresiranja izvora problema, preispitujući vezu između biološke sudbine i društvenih pravila. Izraz ‘stablo mlijeka’ dolazi iz Kanuna, drevnog albanskog zakonika, koji definira žensku liniju nasljeđivanja u odnosu na ‘stablo krvi’, mušku lozu: jedinu koja nešto znači u izrazito patrijarhalnom društvu.

Netom prije rezidencijalnog boravka u Dubrovniku, Silvia Bigi pronašla je sliku Stane Cerović, ‘posljednje’ zaklete djevice, tzv. virgine, u Crnoj Gori. Virgine su bile žene iz različitih dijelova Balkana koje su, u želji da izbjegnu dogovoreni brak, počele živjeti i ponašati se kao muškarci. Silvia je odlučila istražiti rodnu nejednakost, fokusirajući se na ritual braka. Ona nam ukazuje na činjenicu da iako se sve ovo može doimati zastarjelim i dalekim od naše sadašnjosti, zapravo nije: jer su žene, čak i danas, neprestano napadane i prisiljene birati između biologije i društva; djece i karijere; svojih stvarnih tijela i nametnutih ideala.

U ‘Stablu mlijeka’ umjetnica miješa stvarnost i fikciju. Projekt se sastoji od fotografija i instalacija, izmišljenih dokumenata i pronađenih predmeta na prostoru između Balkana i Romagne (regija u Italiji iz koje dolazi Silvija).

Silviju zanima rubna priroda fotografije. Njezine glavne teme su identitet, sjećanje i odnos između makrokozmosa i mikrokozmosa. Kroz svoje istraživanje ona proučava fotografiju kao jezik, njezine granice, kao i poveznice s drugim medijima. Njen rad razotkriva iluziju ponavljanja i automatizama koji utječu na naše živote, s fokusom na točku u kojoj se susreću priroda i kultura. Najčešće radi na multimedijskim projektima koji uključuju video instalacije, tekstilnu umjetnost i umjetnost zvuka. Njeni radovi izlagani su na lokalnim i međunarodnim samostalnim i grupnim izložbama. Trenutno živi i radi na relaciji Ravenna-Milan, gdje podučava fotografiju u školama i muzejima.

Silvia Bigi — The tree of milk

‘The tree of milk’ is a project on the meaning of gender identity and on the role of woman in contemporary society. In times where femicides are one of main topics in the media, The tree of milk is an attempt to go to the origin of the issue, questioning the relationship between biological destiny and social rules. The expression ‘Tree of milk’ comes from the *Kanun*, an ancient Albanian code of laws, to define the feminine lineage in opposition to the ‘Tree of blood’, the masculine ancestry: the only one that counts in a very strong patriarchal society.

Just before a residency program in Dubrovnik, Silvia Bigi found a picture of Stana Cerovic, the ‘last’ sworn virgin of Montenegro: sworn virgins were women from various Balkans regions who avoid their arranged marriage, turning themselves into men, acting like men in every social attitude. Silvia decided to investigate gender inequalities, focusing her attention on the ritual of marriage. Her point is that if all of this could appear old and far away from our present, actually it isn’t: because women, even today, are constantly challenged and forced to choose between biology and society, between reproduction and career, between their real bodies and the models imposed.

In ‘The tree of milk’ artist mixes reality and fiction. The project is composed of photography and installations, invented documents and *objets trouvés,* found between Balkans and Romagna (Silvia’s native region, in Italy).

Silvia is interested in the liminal nature of photography. Her main topics are identity, memory, and the relation between macrocosm and microcosm. With her research she explores photography as a language, its boundaries, as well as its connections with other media. Her work reveals the illusion of reiterations and automatisms which affects our life, with a focus on the point of meeting between nature and culture. She usually works on cross-media projects, including video installations, textile and sound art. Her artworks have been exhibited in group and solo shows, nationally and internationally. She currently lives and works between Ravenna and Milan, where she is teaching photography in schools and museums.











































PROJEKCIJE

Alexa Vachon CAN

Alice Mann ZAF

Ashley Miller USA

Jennifer Loeber USA

Karla Guerrero MEX

SCREENINGS

Loulou d'Aki SWE

Naghmeh Navabi IRN

Nora Novak HRV

Roos Quakernaat NDL

Sara Bennett USA

ALEXA VACHON

(CAN)

Rise / Izdizanje

Alexa Vachon — Izdizanje

Osamnaestogodišnja Sana budi se svakog jutra u 6 sati u stanu na periferiji Berlina koji dijeli sa svoje tri sestre i majkom. Vozi se S-Bahnom 45 minuta na drugu stranu grada kako bi stigla u školu do 8 sati. U školi uči povijest, geografiju i matematiku, ali najviše uči njemački. To je potpuno drugačije od njenog života u Kabulu u Afganistanu gdje je, umjesto da pohađa školu i uči pisati i čitati, radila kao frizerka. Sada pet dana u tjednu Sana idu u školu. Jednom tjedno poslije škole navlači posuđene kopačke i pridružuje se svojim suigračicama iz Champions ohne Grenzen (Šampionke bez granica), nogometne momčadi za žene izbjeglice u Berlinu. Igračice dolaze iz Afganistana, Irana, Sirije, Somalije i Albanije. Sve su muslimanke. Većina njih nikad prije nije igrala nogomet.

Potaknuta globalnim događanjima vezanim uz ženska prava, Vachon je započela ovaj projekt nakon što je upoznala nogometašice iz cijelog svijeta, inspirirana njihovim iskustvima stigme te predrasuda i animoziteta s kojima se susreću. Projekt je trajao dvije godine, a kombinira fotografiju, dnevnike, tekstove, intervjue, pjesme i crteže u obliku izložbe i knjige. To nije tek dokument jedne autsajderice o nogometnoj momčadi, već intimni portret skupine mladih žena i pozitivnih i negativnih strana građenja novog života u drugačijoj kulturi.

Alexa Vachon je fotografkinja i fotoreporterka rođena u Kanadi i obrazovana u New Yorku, a živi u Berlinu. Radi na zadacima za različite međunarodne publikacije i dugoročnim projektima s fokusom na rodni identitet, ženska i ljudska prava. Njena najnovija knjiga pod naslovom 'Uzdizanje' ('Rise') o ženskoj izbjegličkoj nogometnoj momčadi u Berlinu, bit će objavljena u listopadu 2018. Njena prva knjiga, 'što radimo na svjetlu' ('what we do in the light') istražuje queer i feminističku pornografiju, a 2017. objavila je 'Shaking the Habitual', knjigu posvećenu posljednjoj turneji grupe The Knife.

Alexa Vachon — Rise

18-year-old Sana wakes up every day at 6am in the apartment she shares with her three sisters and mother on the outskirts of Berlin. She rides the S-Bahn 45 minutes across town and shows up for class by 8am. In school she learns history, geography and math but mostly she learns German. It's a far cry from her life in Kabul, Afghanistan where, instead of going to school or learning how to read and write, she worked as a hairdresser. Now, five days a week Sana goes to school. Once a week she leaves school and puts on borrowed football cleats to join her teammates at Champions ohne Grenzen (Champions without Borders), a football team for refugee women in Berlin, Germany. The players come from Afghanistan, Iran, Syria, Somalia and Albania. They are all Muslim. For most of them, this is the first time they have ever played football.

Inspired by the global issues surrounding women's rights, Vachon began this project after meeting female soccer players from around the world and being motivated by their first hand accounts of the stigma, hostility and prejudice they face. Two years in the making, the final work combines photography, journals, texts, interviews, poems and drawings in exhibition and book form. It isn't just an outsider's document of a football team; it's an intimate portrait of a group of young women and the highs and lows inherent in establishing a new life in a different culture.

Alexa Vachon is a Canadian born, New York educated, Berlin based photographer and photojournalist who works on assignment for various international publications and on long-term projects focusing on gender identity, women's rights and human rights. Her latest book, 'Rise,' about a football team of refugee women in Berlin, Germany will be released in October 2018. Her first book, 'what we do in the light,' explores queer and feminist pornography and in 2017 she released 'Shaking the Habitual,' a book following The Knife on their last tour.



ALICE MANN

(ZAF)

Drummies

Alice Mann — Drummies

Ove slike prikazuju jedinstvenu i ambicioznu supkulturu ženskih skupina mažoretkinja iz Zapadne provincije Južnoafričke Republike. Te djevojčice i djevojke, od milja zvane *drummies* (od eng. *drum majorettes*), dolaze iz najmarginaliziranijih zajednica u zemlji.

Iako se vode rasprave o arhaičnom sustavu discipline i idealiziranoj ideji ženstvenosti koja se vezuje uz ovaj sport, sudjelovanje u timu djevojkama nudi osjećaj pripadnosti i jača im samopouzdanje. Za njih, biti *drummie* je privilegija i postignuće koje označuje uspjeh na terenu i izvan njega. Čuveno zahtjevni treninzi i raspored svjedoče o posvećenosti djevojaka i njihovom uloženom trudu. Kako bi lakše nastupale pred publikom i ojačale timski rad, njihovi treneri razvijaju im samopouzdanje, što je od ključne važnosti u zajednicama u kojima mlade djevojke imaju vrlo ograničene mogućnosti. Biti *drummie* za njih postaje način kako da se istaknu, a njihove prepoznatljive uniforme služe kao vizualni označitelj uspjeha te predstavljaju emancipaciju od njihovog svakodnevnog okruženja. Ovaj projekt dio je mog dugoročnog rada u kojem istražujem ideje ženstvenosti i osnaživanja u suvremenom društvu.

Rođena 1991. u Cape Townu, Alice Mann je južnoafrička fotografkinja čiji se intimni portreti temelje na ideji nastanka slike kao čina suradnje, predstavljajući gledateljima osnažujuće slike koje naglašavaju dostojanstvo i samopouzdanje subjekata. Nakon završetka preddiplomskog studija fotografije na Sveučilištu u Cape Townu, Mann se preselila u London te nastavlja pratiti društvenu klimu u oba grada. Stvaranje projekata kroz duži vremenski period ključno je za njezinu praksu budući da se želi duboko posvetiti i uspostaviti odnose sa svojim subjektima, što joj omogućuje da konstruira istančane portrete koji podrivaju jednodimenzionalne stereotipe.

Alice Mann — Drummies

These images depict the unique and aspirational subculture surrounding all-female teams of drum majorettes in South Africa's Western Province. These girl and young women involved, affectionately known as 'drummies', are from some of the country's most marginalised communities.

While there have been various debates around the archaic sense of discipline and idealised notions of femininity associated with the sport, being part of a team offers the girls involved a sense of belonging and emboldens their self-worth. For them being a 'drummie' is a privilege and an achievement, indicative of success on and off the field. The notoriously demanding practice schedules are representative of their level of commitment, and their ability to work hard. In order to perform in front of the crowds and improve their teamwork the coaches strive to develop their confidence, which is vital in communities where opportunities for young women are often severely limited. For these girls, 'drummies' becomes a vehicle for these girls to excel, and their distinctive uniforms serve as a visual marker of success and represents emancipation from their surroundings. This is part of my ongoing work exploring notions of femininity and empowerment in modern society.

Born in Cape Town, South Africa in 1991, Alice Mann is a South African photographer who's intimate portraiture essays explore the notion of picture making as an act of collaboration, presenting viewers with empowering images that highlight her subjects' dignity and confidence. After graduating with a BA photography major from the University of Cape Town's Fine Arts Department, Mann has been based in London and continues to be informed by social climates in both spaces. Creating projects over extended periods is critical to her practice and she aims to deeply engage and form ongoing relationships with her subjects over time, which enables her to construct nuanced portraits that challenge one-dimensional stereotypes.





25
30
20
24
15
18
10
12





ASHLEY MILLER (USA)

Still Life Series / Serija mrtvih priroda

Ashley Miller — Serija mrtvih priroda

Moja motivacija za rad je rasplinuti se u anksioznost. Svaka slika u seriji mrtvih priroda pečaćena je anksioznošću — poput grimiznog slova koje označava orođeni zločin obuzdan kulturom kontradikcija. U fotografiji kao praksi zanima me kreiranje preuveličane stvarnosti i intenziviranje strahova. Pitam se: Kada san postaje noćna mora?

Mrtva priroda, kao vrsta reprezentacije, naginje fotografiji proizvoda i hrane, no ja nastojim zamrsiti podtekst želje pomoću elemenata nasilja, gađenja i humora. Na taj način ono što nam je poznato postaje nešto čudno. Boje, teksture i klišeji se nadmeću. Svakodnevni predmeti pažljivo su aranžirani u kadru, čime postaju spomenici ili simboli zbunjujuće prirode. Pitam se: Što ja to prodajem? Što osuđujem? Slike, dakle, funkcioniraju kao svojevrsni dokazi izvrnute logike. Možemo ih uvesti na sudu kao Dokaz A, Dokaz B, i tako dalje, na kafkijanskom suđenju na kojem nije moguće donijeti presudu. Zločin je neraskidiv od modernog života i moralnosti potrošačkog kapitalizma. Zlo je banalno i ostavlja mi gorak okus u ustima. A sada moje priznanje krivnje: i ja sam potrošačica. Rado bih da mogu s barem trunkom dostojanstva tvrditi da sam ukrala komad kruha zbog gladi, ali zapravo žudim za hranom punom šećera koju gledam u reklamama cijeli život. Grizem i žvačem i gutam ono što mi je dano. Moderno društvo izgrađeno je na izobilju i ovisnosti. Takvo stanje anksioznosti je polazište mog rada, u kojem pokušavam prigrliti tautološko riganje. Naposljetku, ja trgujem tim fetišem.

Ashley Miller je fotografkinja mrtve prirode čiji projekt je snimljen u studiju, zabilježen na filmu i izrađen u boji u mračnoj komori. Zahvaljujući pažljivo aranžiranim prizorima, Ashleyjine mrtve prirode evociraju uznemirujuće aspekte konzumerizma. Njen rad tematizira utjelovljenu anksioznost, od neutaživog kapitalizma do žudnje, tijela i fetiš predmeta. Rođena u Aleppu u Siriji i odrasla na otoku Guamu, Ashley trenutno živi u SAD-u i pohađa diplomski studij fotografije.

Ashley Miller — Still Life Series

The motivation behind my work is to dissolve into the anxiety. Each image within the still life series is branded with anxiety — like a scarlet letter, denoting a gendered crime contained by a culture of contradictions. In using photography as a practice, I am interested in creating an exaggeration of reality and compounding of fears. I ask myself: When does a dream become a nightmare?

The still life, as a type of representation, nods toward product and food photography, but I try to complicate the subtext of desire with elements of violence and disgust and humor. In this way, the familiar becomes something strange. Colors and textures and clichés play off each other. Everyday artifacts are carefully arranged within the frame, becoming monuments or symbols of a confused nature. I ask myself: What am I selling here? What am I condemning? The pictures act as a sort of evidence, then, of a logic distorted. They could be introduced in court as Exhibit A, Exhibit B, and so on, for a Kafkaesque trial where no verdict is possible. The crime is indistinguishable from modern living and morality from consumer capitalism. There is a banality to evil, and it leaves a bad taste in my mouth. And now my admission of guilt: I am a consumer, too. I wish I could plead with some dignity that I stole a loaf of bread out of hunger, but in actuality I crave sugary food that has been marketed to me all my life. I bite and I chew and I swallow what I am given. Modern society is built on overabundance and addiction. This state of anxiety is the starting point for my work, in which I attempt to embrace the tautological regurgitation. After all, I am peddling the fetish.

Ashley Miller is a still life photographer whose ongoing project is shot in a studio, captured on film, and printed in a color darkroom. Owing to her careful arrangements, Ashley's still lifes take a stab at the unnerving sides of consumerism. Her work picks and pulls at the embodied anxieties from insatiable capitalism, chewing over desire, bodies, and fetish objects. Born in Aleppo, Syria and raised on the island of Guam, Ashley currently lives in the Western United States and is pursuing her MFA in photography.


GRANULATED
SUGAR







JENNIFER LOEBER (USA)

Gyrle / Curičak

Jennifer Loeber — Curičak

U mojoj glavi, moja slika o sebi, je slika Jennifer i nekih drugih djevojaka koje sam tada poznavala i divila im se. Djevojke koje sam očajnički željela biti. Svakog dana priželjkivala sam da budem jedna od onih smušenih tinejdžerki, a ne smušeni tinejdžer kojeg sam izigravala. — Lorelei, 2016.

Godinama nakon što sam je upoznala kao tinejdžera po imenu 'Mac', započela sam proces upoznavanja žene po imenu Lorelei.

Curičak je anegdotalno opažanje ženskog rodnog identiteta.

Slike iz moje osobne arhive, kombinirane s onima iz Loreleinog novog života, svjedoče o našoj zajedničkoj prošlosti, postavljajući pitanja o ženskom arhetipu i našem dijeljenom iskustvu praćenom idealističkim pritiscima i ritualima vezanim uz bivanje ženom.

Ovim radom želim proširiti način na koji se međusobno percipiramo i preformulirati ideju roda kroz naše sličnosti, a ne razlike.

Jennifer Loeber je konceptualna dokumentarna fotografkinja s njujorškom adresom. Njen rad fokusira se na reprezentaciju ženskog identiteta i povijesnih narativa. Godine 2017. njen projekt 'Curičak' ('Gyrle') nominiran je za MACK First Book Award te je ušao u uži izbor za Triskel 40 Photo Prize/Irska. Izlagala je u brojnim galerijama i događanjima, uključujući Foley Gallery u New Yorku, Fotonoviembre Tenerife, Daegu Photo Biennale u Južnoj Koreji, Griffin Museum of Photography, Center for Fine Art Photography, SCOPE Art Fair u New Yorku, Center for Photography u Woodstocku, Photoville Festival i Rayko Gallery.

Jennifer Loeber — Gyrle

In my mind, my own self-image, is the picture of Jennifer and some of the other girls I knew and admired back then. Girls I desperately wanted to be like. Wishing every day that I could be one of those awkward teenage girls instead of the awkward teenage boy I was pretending to be. — Lorelei, 2016

Years after I met her as a teenage boy named 'Mac', I began the process of getting to know a woman named Lorelei.

Gyrle is an anecdotal observation into female gender expression.

Images from my personal archive paired with those of Lorelei's new life, speak to our shared history while posing questions about the female archetype and our mutual experience with the idealistic pressures and rituals of being a woman.

With this work I hope to expand the way we perceive one another and reframe the idea of gender through our similarities rather than differences.

Jennifer Loeber is a conceptual documentary photographer based in New York City. Her work focuses on representations of female identity and historical narrative. In 2017 she received a MACK First Book Award nomination for her project, Gyrle and was shortlisted for the Triskel 40 Photo Prize/Ireland.

Her work has been exhibited widely, including Foley Gallery in NYC, Fotonoviembre in Tenerife, the Daegu Photo Biennale in South Korea, the Griffin Museum of Photography, The Center for Fine Art Photography, the SCOPE Art Fair in New York City, The Center for Photography at Woodstock, Photoville Festival and Rayko Gallery.





2009

KARLA
GUERRERO
(MEX)

Berta

Karla Guerrero — Berta

Naša sjećanja su naša koherentnost, razum, osjećaji, čak i djelovanje. Bez njih, mi smo ništa... Naša mašta i snovi zauvijek izmiču našim sjećanjima; i budući da smo skloni vjerovati u stvarnost naših fantazija, u konačnici pretvaramo svoje laži u istine.
— Luis Buñuel (*Moj posljednji dah*, 1985. str. 3)

Moja baka Berta ima 79 godina i demenciju. Projekt se sastoji od dva dijela koji prikazuju sadašnjost i prošlost moje bake. Intervencijom u obiteljske albume želim istražiti odnos između sjećanja i slike. Nije mi bila namjera prikazati sjećanje u procesu njegova brisanja. Vizualni jezik stvoren kao reakcija na bolesti poput Alzheimera ili demencije postao je polazište za razvoj rada. Berta predstavlja život žene kao supruge, majke i bake.

Rad je posvećen više od 44 milijuna ljudi diljem svijeta koji pate od Alzheimerove bolesti i demencije, i njihovim skrbnicima i obiteljima.

Karla Guerrero (1993.) je fotografkinja iz Mexico Cityja. Završila je preddiplomski studij komunikacije na Universidad de la Comunicación i diplomirala fotografiju na Fundación Pedro Meyer i Academia de Artes Visuales. Izlagala je diljem Europe i Meksika. Njeni radovi nastaju pod snažnim utjecajem fenomenoloških stanja vezanih uz poetički prostor i događaje između objekta i subjekta. Granice između javnog i privatnog potiču je na stvaranje imaginarnih scenarija u kojima zadržava prirodnu esenciju stvari kao što su prirodno svjetlo i mrtva priroda, prikazujući kauzalnost pojedinog okruženja.

Karla Guerrero — Berta

Our memory is our coherence, our reason, our feeling, even our action. Without it, we are nothing... Our imagination and our dreams are forever invading our memories; and since we are all apt to believe in the reality of our fantasies, we end up transforming our lies into truths.
— Luis Buñuel (My last sigh, 1985 p. 3)

My grandmother Berta has 79 years and dementia. The project has two bodies of work depicting the present and past of my grandmother, through the intervention of my family's albums, I aim to explore the relationship between memory and image. My intention wasn't to depict a memory in otherwise the procedure of how is erased. The visual language created in response to diseases such as; Alzheimer's or dementia became a starting point to develop the work. Berta, is a woman's life, as a wife, mother, and grandmother.

Dedicated to the more than 44 million people around the world affected by Alzheimer and dementia diseases, and to their caregivers commonly known as family.

Karla Guerrero (Mexico City, 1993) is a photographer based in Mexico City. She received her Bachelor of Communication from Universidad de la Comunicación and her diplomas in Photography from Fundación Pedro Meyer and Academia de Artes Visuales. Her work has been exhibited across Europe and Mexico. Her work is highly influenced by phenomenological states related to the poetic's space and events between the object-subject. The limits within public and private stimulate her to create imaginary scenarios in which she preserves the natural essence of things such as natural light and still life, depicting the causality of an environment.

















LOULOU
D'AKI
(SWE)

Mother of choice / Majka vlastitim izborom

Loulou d'Aki — Majka vlastitim izborom

Godine 1972. švedska vlada objavila je manifest pod nazivom 'Obitelj u budućnosti', u kojem je naglašena važnost individualizma i neovisnosti o drugima. U travnju 2016. donesen je novi zakon koji je omogućio medicinski potpomognutu oplodnju ženama bez partnera. Prije toga, žene bez partnera koje su željele zatrudnjeti morale su ići u klinike u inozemstvo ili tražiti privatne donatore sperme. 'Majka vlastitim izborom' je projekt o ženama bez partnera koje su odlučile biti majke jer to mogu zahvaljujući velikodušnoj državnoj potpori i skrbi, ali i činjenici da samohrano majčinstvo ne nosi društvenu stigmu. Četrdesetak godina nakon objave manifesta 'Obitelj u budućnosti' u Švedskoj se događa velika promjena u tradicionalnoj obitelji. Kroz individualne priče, ovaj projekt tematizira ovaj društveni fenomen.

Moj projekt fokusira se na žene koje su već postale majke zahvaljujući medicinski potpomognutoj oplodnji u inozemstvu, prije donošenja zakona, i na žene koje se tek planiraju podvrgnuti tretmanu u Švedskoj. Također istražuje alternativne metode, poput muškaraca koji putem anonimnih web stranica besplatno doniraju spermu ženama bez partnera. Fotografirala sam klinike za medicinski potpomognutu oplodnju, donatore sperme i majke s njihovom djecom. Upoznavši nekoliko tih žena, ono što me zapanjilo je koliko je njihov proces ostvarivanja cilja bio strukturiran i kalkuliran, a sve emocije stavljene na čekanje jednom kada su odlučile da će postati majke.

Loulou d'Aki je dokumentarna fotografkinja rođena i odrasla na švedskoj obali. Diplomirala je fotografiju na ISFCI-ju u Rimu i od tada je živjela i radila diljem Europe, Sjeverne Amerike, Japana i Bliskog Istoka. Trenutno živi u Ateni, odakle putuje po cijelom svijetu zbog naručenih i osobnih projekta. Uz naručene radove, Lou se bavi i dugoročnim projektima, koji završavaju u formi izložbe ili knjige.

Loulou d'Aki — Mother of choice

In 1972, the Swedish government launched a new manifesto called: The family in the future. It underlined the importance of individualism and independence, it's motto that no adult should depend on another but should be completely independent. In April 2016, a new law passed in Sweden, permitting assisted fertilization to single women. Before that day, women without a man would have had to turn to IVF clinics abroad or to private sperm donors in order to become pregnant. Mother of choice is a project about single women who have chosen to become mothers on their own because they can due to generous government support and welfare and due to the fact that being a single mother is no social stigma. Over 40 years after the social democrats launched The family in the future manifesto, Sweden is witnessing a big change in the traditional family unit. Through the individuals involved, my project tells us about this social phenomenon.

My project focuses on women who already have become mothers through IVF or insemination abroad, before the law came through, and on those who now plan to undergo or have begun the treatment in Sweden. It also looks to alternative methods such as men who, through anonymous websites, are willing to donate sperm for free to women without a partner. I have photographed IVF clinics, sperm donors and single mothers with their children. What struck me when I met with several of the women was that once the decision to become a single mother was taken, the process of reaching this goal turned into a very structured calculation of succeeding and that all emotion was put on hold.

Loulou d'Aki is a documentary photographer, born and raised on the Swedish seaside. She graduated in photography at ISFCI in Rome, Italy and has since then lived and worked across Europe, North America, Japan and the Middle East. Loulou d'Aki is currently based in Athens, Greece from where she travels worldwide for assignments and personal projects. Alongside commissioned work Lou focuses on various long term projects, which result in exhibitions or books.



NAGHMEH NAVABI

(IRN)

A Home, No Longer Mine / Dom koji nije više moj

Naghmeh Navabi
— Dom koji nije više moj

Dom koji nije više moj priča je o ženama u Iranu koje su neustrašive i koje su se kroz povijest bunile i borile protiv duboko ukorijenjenog patrijarhalnog režima i nikad nisu odustale.

U ovoj seriji nastojim vizualno pokazati različite generacije i njihove reakcije na hidžab i način na koji sanjaju o budućnosti. Riječ je o trenutku u kojem se otkriva istina i nešto vječno biva uhvaćeno. Javljaju se vrtoglavica i tišina ili možda budnost. Kao da su sve one zatočene u svojim domovima i osjećaju se izgnano. Ne želim ih vidjeti kao žrtve, iako se jako trude promijeniti svoju situaciju. Koristila sam jedan kadar za dvije različite slike kako bi dokazala podjelu između dva mjesta, proizašlu iz paralelnog života koji vode žene na Bliskom Istoku.

Koristila sam kosu kao metaforu ženstvenosti i slobode. Svrha hidžaba je da zaštiti tijela žena kako ne bi postala seksualizirani objekti muškog pogleda, no ja mislim da hidžab također žene čini nevidljivima. Objektificiranje ženskih tijela podrazumijeva vlasništvo i kontrolu. Razlog zašto koristim objekte i kosu u svojim mrtvim prirodama je to što kosa nije samo vezana uz estetski opis, već može prikazati društveni i moralni položaj žene. Također želim postaviti pitanje: jesu li objekti stvari koje posjedujemo i kontroliramo? Je li hidžab jedan od razloga zašto islamske zemlje kontroliraju žene i ne dopuštaju im da imaju vlastiti identitet?

Rođena sam u Iranu 1982. Godine. Kada sam se preselila u London, odlučila sam kupiti fotoaparat te sam počela fotografirati usred ovog neobičnog, stranog grada koji je bio značajno drugačiji od moje domovine. Ubrzo me fotografija zaintrigirala, što mi je dalo motivaciju i nadu u vrlo usamljenoj situaciji. Moje obrazovanje kao slikarice pruža mi strast za rad s bojama, različitim konceptima i portretima. U posljednje vrijeme uživam raditi s perzijskim pričama i pjesmama, istraživati tradiciju tih dobro poznatih priča i moj odnos prema njima. One su na neki način nostalgične i vraćaju me mojim korijenima.

Naghmeh Navabi
— A Home, No Longer Mine

'A home no longer mine' is a story of Iranian women. The story of the women in Iran who are fearless and throughout history they have always fought and struggled against well-established patriarchal regimes and have never given up.

In the series 'A home, no longer mine' I am trying to visually show different generations and their response to hijab and the way of dreaming about their future. It's about the moment when truth is revealed and something eternal is trapped. Some dizziness and silence or maybe awakeness in this moment. As if all of them were trapped in their own home and feel exiled. I don't want to see them as a victim, although they are working hard to change their situation. I have used one frame for two different images to prove the division between two places, due to the parallel life that Middle Eastern women have.

I have used hair as a metaphor of femininity and freedom. Hijab is intended to protect women's bodies from becoming the sexualized object of male gaze, but in my opinion it also keeps women from being seen at all. Objectifying women's bodies implies ownership and control.
The reason for using object and hair in my still life is because the hair is not just relating to aesthetic characterization, but could portray the social and moral position of the woman and also I want to raise the question: are objects the things that we own and control? So is Hijab one of the reasons for Islamic country to control women and not let them have identity?

I was born in Iran in 1982. When I moved to London, I decided to buy a camera and start shooting in the middle of this strange city which was far different from my motherland. Eventually I found photography interesting which gave me motivation and hope in a very lonely situation. My background as a painter gives me passion to work with colors, different concepts and more likely portraits.

Lately I enjoy working with Persian stories and poems, exploring the tradition of these familiar tales and my relationship to them. They are all nostalgic in a sense that they drag me back to my roots.









NORA
NOVAK
(HRV)

The Nature of a Home / Priroda doma

Nora Novak — Priroda doma

Prije nekoliko godina počela sam razmišljati o snimanju dokumentarne serije fotografija koja bi zabilježila živote ljudi koji još uvijek žive u domu moje majke, Prapratnici. Vidjela sam kako selo i ljudi polako nestaju kroz godine i željela sam dokumentirati ta sjećanja kako bih im se mogla vratiti prije nego potpuno iščeznu.

Glavna ideja i koncept projekta naglo se promijenio kada mi je majka oboljela. Preminula je prošle godine i osjećala sam potrebu da njoj posvetim ovaj projekt, da doživim selo njenim očima i promotrim prošlu i današnju sebe. Ovaj rad predstavlja osobno putovanje; idem majčinim stopama, učim o njenoj prošlosti i periodu života o kojem ne znam mnogo. U očima onih koji i dalje žive u selu, ja sam odraz svoje majke — ja sam njezina kći. Djelujem im poznato, a opet strano budući da me dijelom oblikovala moderna kultura koja je za njih poput nekog drugog svijeta. Ne gledam samo u prošlost; ovaj projekt se također fokusira na ovdje i sada, pronalaženje mojih korijena i uspostavljanje odnosa s njima. Kroz perspektivu autsajdera, hvatam se u koštac s prošlošću i budućnošću, stvarajući vidljivu nit koja nas vodi kući.

Nora Novak je dokumentarna fotografkinja koja živi u Berlinu. Rođena je u Dubrovniku 1989. godine, a zbog izbijanja rata u bivšoj Jugoslaviji obitelj joj se preselila u Njemačku 1993. godine. Nakon stažiranja u marketingu i komunikacijama, vratila se natrag u svoj rodni grad i počela raditi kao fotografkinja 2012. godine.

Nakon toga se ponovo vratila u Njemačku, gdje je diplomirala fotografiju na Sveučilištu primijenjenih znanosti Europe (bivši BTK) u srpnju 2018. U svom radu nastoji rekonstruirati izgubljene poveznice, tražeći put natrag do cjeline koja je razbijena uslijed prisilne emigracije. Identiteti su kontekstualni; vezani uz naše mjesto na svijetu i u društvu. Iz tog razloga Novak ne samo da fotografira ljude, već i dokumentira okruženje koje ih je definiralo.

Nora Novak — The Nature of a Home

Several years ago, I began thinking about producing a documentary series which captures the life of the people still living in my mother's home Prapratnica. I saw the village and the people slowly disappearing throughout the years and I wanted to capture these memories in order to be able to look back on them, before they completely vanish.

The main idea and concept of the project shifted suddenly when my mother got very ill. She passed away last year and I felt the need to dedicate this project to her, to experience this village through her eyes and to reflect on her past and the present me. The work is a personal journey; stepping into my mother's footsteps, learning about her past and a period of her life I do not know much about. For the people who still remain in this village I am a reflection of my mother — I am her daughter. They see me as familiar yet strange, being partly formed by a modern culture that is like another world for many of them. I not only look to the past, this project is also about focusing on the here and now, finding my roots and reconnecting with them. Through the perspective of an outsider I engage with the past and the present, creating a visible thread that leads us home.

Nora Novak is a documentary photographer based in Berlin. Born in Dubrovnik in 1989, the escalation of war in former Yugoslavia forced her family to move to Germany in 1993. After interning in marketing and communications, she moved back to her hometown and started working as a photographer in 2012.

Subsequently, she returned to Germany and graduated with a BA in Photography from the University of Applied Sciences Europe (formerly BTK) in July 2018.

Much of her work seeks to reconstruct lost connections, finding her way back to the wholeness that was shattered by her forced emigration. Identities are contextual; tied to a place in the world and a place in society. For this reason Novak doesn't just photograph people, she also documents the environment that helps define them.











ROOS
QUAKERNAAT
(NDL)

A Proper Dish / Prikladni obrok

Roos Quakernaat — Prikladni obrok

Radom 'Prikladni obrok' nastojim ukazati na potrebu da sve bude savršeno i zdravo. Ove prezentacije imaju svrhu potaknuti bezbrižne asocijacije domišljatim kombiniranjem vlastitih fotografija s elementima pronađenih snimaka. Prisutan je aspekt zabave, ali i pomalo morbidna atmosfera i kritički stav, gdje prikazujem gimnastičke vježbe za kućanice iz 1950-ih kao metaforu ograničavanja i podređivanja.

Pokušavam sažeti svoju borbu s ispunjavanjem višestrukih uloga žene i nužnost življenja s odgovornostima i restrikcijama koje proizlaze iz balansiranja uloga umjetnice, ljubavnice, majke i domaćice dok istovremeno pokušavam zadržati barem privid individualnosti u tako iscrpljujućim kućanskim okolnostima. Koristim fotografiju kao alat za istraživanje svoje seksualnosti, praveći portrete mladih žena i prikazujući drugačiji oblik seksualnosti od onoga koji nam nameće društvo. Koncepti ženstvenosti i ljepote snažno su isprepleteni u povijesnom i kulturnom kontekstu. Kad nas drugi smatraju lijepima, čini li nas to 'više' ženama?

Roos Quakernaat rođena je u Amsterdamu u Nizozemskoj, a studirala je fotografiju na Gerrit Rietveld Academy i Royal Academy of Arts u Hagu. Proučava zajednički jezik svakodnevnih predmeta, prostor u kojem se nalaze i njihovo kretanje. Bavi se temama kao što su funkcioniranje disfunkcionalnih ljudi u društvu i apsurdnost određenih društvenih navika. Izlagala je međunarodno u galerijama kao što su: HBG galerie u Leipzigu, Njemačka; Fondazione Fotografia u Modeni, Italija; Wibauthuis u Amsterdamu, Nizozemska; S1 gallery u Amsterdamu, Nizozemska; Villa Noailles u Hyéresu, Francuska; Tannery u Ateni, Grčka, itd.

Roos Quakernaat — A Proper Dish

In my work I address themes such as the functioning of dysfunctional people in society, and the absurdity of certain social habits. In A Proper Dish I attempt to draw the attention to the need to keep everything perfect and healthy. These presentations serve to provoke light-hearted associations by cleverly juxtaposing my own photographs and elements of found footage. There is an aspect of fun but also a slightly morbid atmosphere and a critical stance, where I point out to 1950's housewife calisthenics as a metaphor for restriction and subordination.

I'm trying to sum up the struggle I feel to fulfill the multiple roles of a woman and my destiny to live with the responsibilities and constrictions of trying to maintain the balance of artist, companion, lover, mother and housekeeper while trying to retain a semblance of individuality in such exhausting domestic circumstances. I use photography as a tool to explore my sexuality by making portraits of young woman and I attempting to show a different kind of sexuality than that created by society. Where living in a society where femininity and beauty seem to be one whole. The concept of femininity and beauty are strongly intertwined in a historical and cultural context. Are you more female when others find you more beautiful?

Born in Amsterdam, the Netherlands, Roos Quakernaat studied photography at Gerrit Rietveld Academy as well as the Royal Academy of Arts in the Hague. Quakernaat examines the common language of everyday objects, the space they occupy and the movements they yield. She addresses themes such as the functioning of dysfunctional people in society, and the absurdity of certain social habits. Her work has been exhibited internationally at institutions such as: HBG galerie, Leipzig, Germany, Fondazione Fotografia; Modena, Italy, Wibauthuis; Amsterdam, the Netherlands, S1 gallery; Amsterdam, the Netherlands, Villa Noailles; Hyéres, France, Tannery; Athens, Greece among others.



































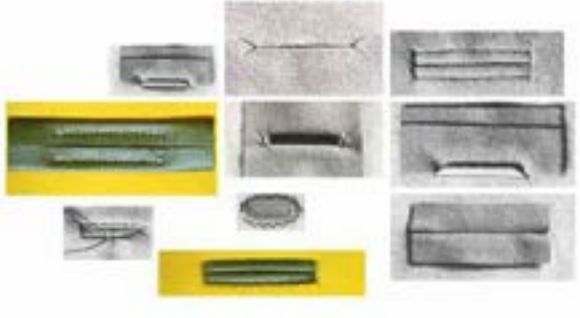






















SARA
BENNETT
(USA)

Life After Life in Prison: The Bedroom Project / Život nakon života u zatvoru: projekt Spavaće sobe

Sara Bennett — Život nakon života u zatvoru: projekt Spavaće sobe

U protekle četiri godine fotografirala sam bivše zatvorenice u njihovim spavaćim sobama. Sve su bile osuđene za ozbiljne zločine — uglavnom ubojstvo — i provele su od 14 do 35 godina u strogo čuvanim zatvorima. Kada su ispunile uvjete za uvjetni otpust, bile su već duboko promijenjene, no većini njih više je puta odbijen otpust zbog zločina koji su počinile desetljećima ranije.

Ove žene imale su dovoljno povjerenja i otvorenosti da me puste u svoje najprivatnije prostore — njihove spavaće sobe — i da podijele rukom pisane komentare koji prate fotografije. Poput mene, nadaju se da će ovaj rad ukazati na uzaludnost izrazito dugog služenja zatvorske kazne i proizvoljnih odbijanja uvjetnog otpusta te tako pomoći njihovim prijateljicama koje su još uvijek u zatvoru: ženama (i muškarcima) koje baš poput njih zaslužuju priliku da budu slobodne.

Sarah Bennett radila je kao javna braniteljica specijalizirana za zlostavljane žene i pogrešno osuđene i autorica je knjige 'The Case Against Homework'. Njen foto esej 'Spirit on the Inside: Reflections on Doing Time with Judith Clark' izabran je 2014. za INFOCUS, žiriranu izložbu samoizdanih knjiga u Phoenix Art Museumu. Njena serija fotografija 'Život nakon života u zatvoru' stavlja u fokus živote četiriju žena koje su se vratile u društvo nakon desetljeća provedenih u zatvoru, a predstavili su ga, između ostalog, New York Times, PBS New Hour/Art Beat i Marshall Project. Projekt 'Spavaće sobe' drugi je dio serije 'Život nakon života u zatvoru', a objavljen je na PDN Photo of the Day te izložen na FENCE 2018 i Ceres Gallery na Manhattanu.

Sara Bennett — Life After Life in Prison: The Bedroom Project

For the past 4 years, I have been photographing formerly incarcerated women in their bedrooms. All were convicted of serious crimes — mostly homicide — and spent fourteen to thirty-five years in a maximum-security prison. By the time they came up for parole they were all profoundly changed, yet most of them were repeatedly denied release because of the crimes they had committed decades earlier.

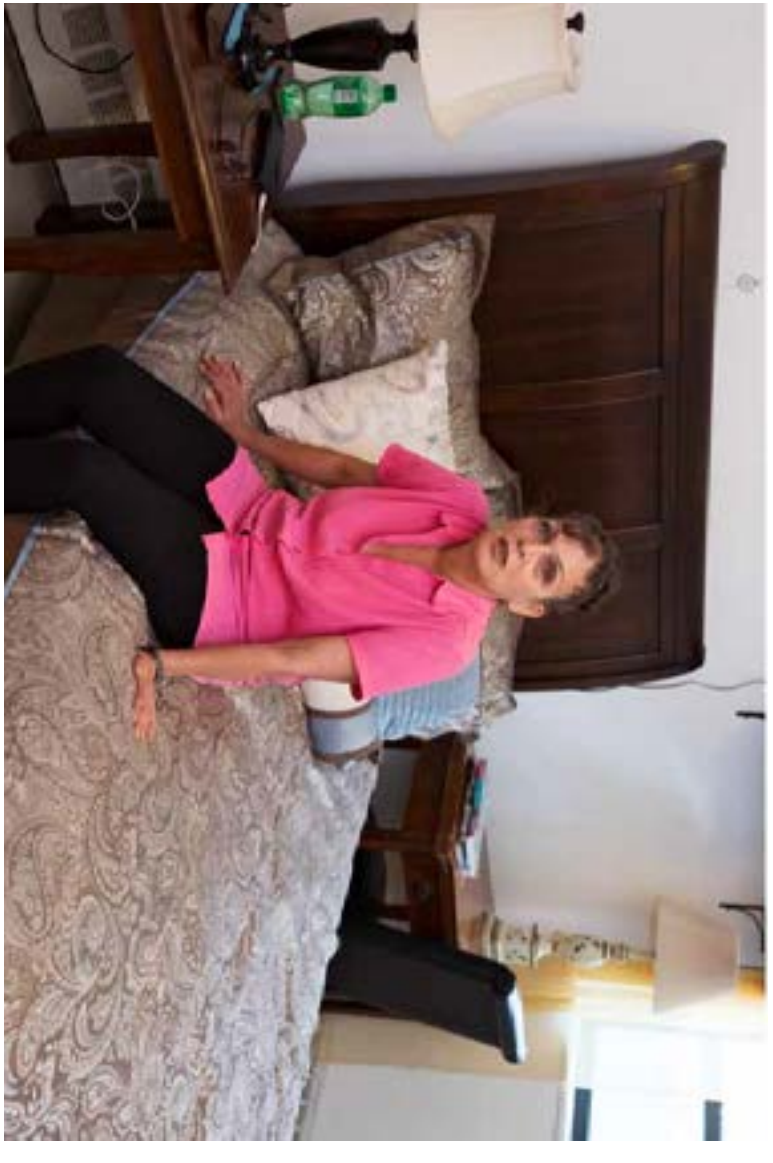
These women were open and trusting enough to allow me into their most private spaces — their bedrooms — and to share the handwritten comments that accompany the photos. Like me, they hope this work will shed light on the pointlessness of extremely long sentences and arbitrary parole denials, and thus help their friends still in prison: women (and men) like them who deserve a chance at freedom.

Sara Bennett has been a public defender specializing in battered women and the wrongly convicted, and she is the author of The Case Against Homework. Her photo essay, Spirit on the Inside: Reflections on Doing Time with Judith Clark, was selected for the 2014 INFOCUS Juried Exhibition of Self-Published Books at the Phoenix Art Museum. Her first Life After Life in Prison exhibit examines the lives of four women as they returned to society after spending decades in prison and was featured in, among others, the New York Times, PBS New Hour/Art Beat, and the Marshall Project. The Bedroom Project is the second in the Life After Life in Prison series and has been featured on PDN's Photo of the Day and exhibited at The FENCE 2018 and the Ceres Gallery in Manhattan, among others.









FIERCE

Partneri / Partners

MUZEJ SUVREMENE UMJETNOSTI ZAGREB MUSEUM OF CONTEMPORARY ART

TEHNIČKI MUZEJ NIKOLA TESLA

VOX FEMINAE

Galerija Kranjčar

Sveučilište u Zagrebu Akademija likovnih umjetnosti

galerija ŠIRA

galerija f8

GRETA

ŠKOLA PRIMIJENJENE UMJETNOSTI I DIZAJNA ZAGREB

UDRUGA BIVŠIH UČENIKA ŠKOLE PRIMIJENJENE UMJETNOSTI I DIZAJNA ZAGREB

pogon ZAGREBAČKI CENTAR ZA NEZAVISNU KULTURU I MLADE

oris KUĆA ARHITEKTURE HOUSE OF ARCHITECTURE

kino EUROPA

PHOTO STUDIO ZELMANOVIC.

HRVATSKO DRUŠTVO LIKOVNIH UMJETNIKA

kultura promjene

Pokrovitelji / Patrons

Republika Hrvatska Ministarstvo kulture Republic of Croatia Ministry of Culture

GRAD ZAGREB

Co-funded by the Europe for Citizens Programme of the European Union

Co-funded by the Creative Europe Programme of the European Union

European Commission

GRADSKA SKUPŠTINA GRADA ZAGREBA

Zagreb HRVATSKA

GOETHE INSTITUT

urbanka Powered by ERSTE

AMERICAN EXPRESS

austrijski kulturni forum zag

Embassy of the United States Zagreb - Croatia

INSTITUT FRANÇAIS

Međunarodni partneri / International partners

picter

PROCURARTE

prl parallel european photo based platform

REFEST Images & Words On Refugee Routes

LESSONS FROM The rise of radicalism through the eyes of photojournalists

DEZ DRUŠTVO ZA EVROPSKO ZAVEST

PHOTOGRAPHIC MUSEUM OF HUMANITY

WORLD PRESS PHOTO

Fotobuchfestival Kassel

Sponzori / Sponsors

IGEPA group

KERSCHOFFSET

B_NULASTUDIO

ARSKOPIJA printamo nemoguće

HAND MADE Communis

pressCut

ILOČKI PODRUMI

vinodol

studena.

NULA DESIGN & PRINT

SAN BOX

BECK'S

illy

NIKAS

nextbike

Prijatelji / Festival friends

Oaza

priredba

YiHR

fakat. IDEJA. ORGANIZACIJA. REALIZACIJA.

Medijski pokrovitelji / Media partners

British Journal of PHOTOGRAPHY

VIZ KULTURA

Hina

F-STOP A PHOTOGRAPHY MAGAZINE

FKMAGAZINE.LV

LANDSCAPEStories

lensculture

Kulturpunkt.hr

THE CALVERT JOURNAL

Designed.rs

Fotogard.com

ReFoto ČASOPIS ZA KULTURU FOTOGRAFIJE

H-ALTER.ORG

FOTOGRAFIJA.hr PORTAL ZA FOTOGRAFSKU I VIZUALNU KULTURU

Jutarnji LIST

JOURNAL

YET

HRT

HRT 3

Camera Austria

ISBN
978-953-58682-6-2