ORGAN VIDA

10th International Photography Festival

10–16/09/2018 — Museum of Contemporary Art Zagreb

ENGAGED, ACTIVE, AWARE

Women's Perspectives Now

Exhibitions — 10–30/09/2018

	10/09 PON / MON	11/09 UTO / TUE	12/09 SRI / WED	13/09 ČET / THU	14/09 PET / FRI	15/09 SUB / SAT	
09:00		9:30 ADU — Radionica / Workshop: Nina Berman & Elyse Blennerhassett	09:30 ADU — Radionica / Workshop: Nina Berman & Elyse Blennerhassett	PHOTO STUDIO ZELMANOVIĆ — Radionica / Workshop: Laia Abril	PHOTO STUDIO ZELMANOVIĆ Radionica / Workshop: Laia Abril	10:00 PHOTO STUDIO ZELMANOVIĆ Radionica / Workshop: Laia Abril	09:00
10:00		HALA V Parallel prezentacije umjetnika / Parallel Artists' Presentations		ADU — Radionica / Workshop: Nina Berman & Elyse Blennerhassett		11:00 MSU — Radionica za djecu: Fotogrami / Workshop for kids: Photograms (Snježana Josipović)	10:00
12:00	ADU GALERIJA F8 / ADU GALLERY F8 — *Kassel Dummy Award 2018*, službeno otvorenje / official opening				IZLOŽBENI SALON IZIDOR KRŠNJAVI (ŠPUD) *Refest — Slike i riječi putevima izbjeglica*, službeno otvorenje / *Refest —Images and Words on Refugee Routes*, official opening	ORIS — Monica Alcazar-Duarte *Uznesenje*, službeno otvorenje / *Ascension*, official opening	12:00
15:00				16:00 MSU — Vodstvo izložbom *Uključene, aktivne, svjesne — Ženske perspektive danas / Engaged, Active, Aware — Women's perspectives now* guided tour	KINO EUROPA Konferencija: Ženske perspektive / Conference: Women's Perspectives	HALA V — Speed dating stučnjaka/kinja i umjetnika/ica (Pregled portfelja) / Experts & artists speed dating (Portfolio review)	15:00
17:00	18:00 GALERIJA / GALLERY ŠIRA Anna Ehrenstein — *Priče o ružu i vrlinama*, službeno otvorenje / *Tales of Lipstick and Virtue*, official opening	HALA V AnastasiaTaylor-Lind, predavanje + projekcije / lecture + screenings		DKC ŠESNAESTICA Vox Feminae panel			17:00
19:00		HALA V — *Parallel Intersection Zagreb 2018*, Projekcija dokumentarnog filma / documentary film *Parallel 1st cycle*	MSU — Artists' talk: *Kroz njezine oči / Through Her Eyes*			KINO EUROPA — Film / Movie: Donna Haraway — *Pripovijedanje za zemaljski opstanak / Story Telling for Earthly Survival*	19:00
20:00	GALERIJA / GALLERY GRETA Ulla Deventer — *Leptiri su znak nečeg dobrog*, službeno otvorenje + artist talk / *Butterflies Are a Sign of a Good Thing*, official opening + artist talk	20:00 službeno otvorenje / official opening	MSU — Svečano otvorenje festivala i izložbi: *Uključene, aktivne, svjesne — ženske perspektive danas; Budnost, borba, ponos: kroz njezine oči; Laia Abril — O pobačaju; Amalia Ulman — Privilegij* / Grand opening of the festival and exhibitions: *Engaged, Active, Aware — Women's perspectives now; Vigilance, Struggle, Pride: Through Her Eyes; Laia Abril — On Abortion; Amalia Ulman — Privilege*	GALERIJA / GALLERY KRANJČAR Arvida Byström — *Samo birane trešnje*, službeno otvorenje / *Cherry Picking*, official opening	GALERIJA / GALLERY NOVA Nina Berman — *Autobiografija gđice Wish*, službeno otvorenje / *An Autobiography of Miss Wish*, offical opening + artist talk		20:00
20:30			MSU — Dodjela Nagrade Marina Viculin 2018. / Marina Viculin 2018 award ceremony				20:30
21:00		HALA V Party w/ DJ Mormorsmor (Živa Muzika) & VJ trio leilamarinaena	MSU KROV / ROOFTOP Party otvorenja / Opening party w/ DJ itch (CFSN) & VJs Schwestern Sisters			AKC MEDIKA Party zatvaranja / Closing party w/ Machine Woman, Maja Pa, Ivna Ji, mapalma, Ineskich	23:00

OSTALA DOGAĐANJA / OTHER EVENTS

04/09 • 20 H • GALERIJA / GALLERY PM (HDLU)
Glorija Lizde — *F20.5*, službeno otvorenje / official opening

05/09 • 20 H • GALERIJA / GALLERY SC
Denis Butorac, Ivan Gundić — *Ispit 2018*, službeno otvorenje / *The Exam 2018*, official opening + artist talk

06/09 • 20 H • GALERIJA / GALLERY FORUM
Jelena Blagović — *Nove samoće*, službeno otvorenje / *New Solitudes*, official opening

09/09 • 19 H • POGON JEDINSTVO
Bojan Mrđenović — *Magistrala*, službeno otvorenje / *Adriatic Highway*, official opening + artist talk

19/09 • 19 H • MUZEJ RATNE FOTOGRAFIJE / IMAGE OF WAR PHOTOGRAPHY MUSEUM — *Izbliza i osobno: rat u Hrvatskoj*, službeno otvorenje i vodstvo / *Up Close and Personal: War in Croatia*, official opening and curator's guided tour

20/09 • 20 H • HALA V Open Show Zagreb

21/09 • 19 H • KINO EUROPA — Film / Movie: Donna Haraway — *Pripovijedanje za zemaljski opstanak / Story Telling for Earthly Survival*

22/09 • 11–14 H • MSU ZAGREB
Radionica: Cijanotipija / Workshop: Cyanotype (Leila Kasumović)

29/09 • 18 H • MSU ZAGREB
OV izdavaštvo: Promocija knjige *Grad* Borka Vukosava + razgovor o fotoknjigama / OV Publishing: Book promotion — *City* by Borko Vukosav + panel on photobooks

Organ Vida — 10. Međunarodni festival fotografije /
10th International Photography Festival

Uključene, aktivne, svjesne — ženske perspektive danas / Engaged, Active, Aware — Women's Perspectives Now

PROGRAM

10–16/09/2018
Muzej suvremene umjetnosti Zagreb /
Museum of Contemporary Art Zagreb

10–30/09/2018
Izložbe / Exhibitions

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
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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

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Izvršni producent / Executive producer
Aron Adžijević

Grafički dizajn / Graphic design Alma Šavar

Ured za goste / Hospitality Paula Pavlović

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Administracija web stranice / Web administrator
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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

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OSVRT ORGANIZATORA / THE ORGANIZER'S REVIEW

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, 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 u 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

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.

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

RASPORED IZLOŽBI / EXHIBITION SCHEDULE

GLORIJA LIZDE: F20.5

04–09/09 • Galerija / Gallery PM (Hrvatsko društvo likovnih umjetnika / The Croatian Association of Visual Artists — HDLU)

OTVORENJE / OPENING 04/09 • 20 h
RADNO VRIJEME / WORKING HOURS
sri–pet/wed–fri 11–19 h,
sub–ned/sat–sun 10–18 h

ANNA EHRENSTEIN: PRIČE O RUŽU I VRLINAMA / TALES OF LIPSTICK AND VIRTUE

10–21/09 • Galerija / Gallery Šira

OTVORENJE / OPENING 10/09 • 18 h
RADNO VRIJEME / WORKING HOURS
10–16/09 uto–pet/tue–fri 12–21 h ,
sub–ned / sat–sun 10–20 h
17–21/09 uto–pet/tue–fri 17–21 h

DENIS BUTORAC, IVAN GUNDIĆ: ISPIT 2018 / THE EXAM 2018

05–19/09 • Galerija / Gallery SC

OTVORENJE / OPENING 05/09 • 20 h
RADNO VRIJEME / WORKING HOURS
pon–pet/mon–fri 12–20 h,
sub/sat 10–13 h

ULLA DEVENTER: LEPTIRI SU ZNAK NEČEG DOBROG / BUTTERFLIES ARE A SIGN OF A GOOD THING

10–21/09 • Galerija / Gallery Greta

OTVORENJE / OPENING 10/09 • 20 h
RADNO VRIJEME / WORKING HOURS
pon–sub / mon–sat 12–20 h

JELENA BLAGOVIĆ: NOVE SAMOĆE / NEW SOLITUDES

06–16/09 • Galerija / Gallery Forum

OTVORENJE / OPENING 06/09 • 20 h
RADNO VRIJEME / WORKING HOURS
pon–ned/mon–sun 10–20 h

PARALLEL INTERSECTION 2018

10–26/09 • Hala V (Tehnički muzej Nikola Tesla / Technical Museum Nikola Tesla)

OTVORENJE / OPENING 11/09 • 19 h
RADNO VRIJEME / WORKING HOURS
10–16/09 pon–ned/mon–sun 10–20 h
17–26/09 pon–sub/mon–sun 12–20 h

BOJAN MRĐENOVIĆ: MAGISTRALA / ADRIATIC HIGHWAY

09–19/09 • Pogon Jedinstvo

OTVORENJE / OPENING 09/09 • 19 h
RADNO VRIJEME / WORKING HOURS
pon–ned/mon–sun 12–20 h

RASPOREDIZLOŽBI / EXHIBITION SCHEDULE

KASSEL DUMMY AWARD 2018

10–25/09 • ADU Galerija f8 / ADU Gallery f8

OTVORENJE / OPENING 10/09 • 12 h
RADNO VRIJEME / WORKING HOURS
10–16/09 pon–pet/mon–fri 12–20 h
17–25/09 pon–pet/mon–fri 14–20 h

UKLJUČENE, AKTIVNE, SVJESNE – ŽENSKE PERSPEKTIVE DANAS / ENGAGED, ACTIVE, AWARE – WOMEN'S PERSPECTIVES NOW

12–30/09 • Muzej suvremene umjetnosti Zagreb / Museum of Contemporary Art Zagreb (MSU)

OTVORENJE / OPENING 12/09 • 20 h
RADNO VRIJEME / WORKING HOURS
uto–ned/tue–sun 11–18 h, sub/sat 11–20 h

BUDNOST, BORBA, PONOS: KROZ NJEZINE OČI / VIGILANCE, STRUGGLE, PRIDE: THROUGH HER EYES

12–30/09 • Muzej suvremene umjetnosti Zagreb / Museum of Contemporary Art Zagreb (MSU)

OTVORENJE / OPENING 12/09 • 20 h
RADNO VRIJEME / WORKING HOURS
uto–ned/tue–sun 11–18 h, sub/sat 11–20 h

LAIA ABRIL: POVIJEST MIZOGINIJE, 1. POGLAVLJE – O POBAČAJU / A HISTORY OF MISOGYNY, CHAPTER ONE – ON ABORTION

12–30/09 • Muzej suvremene umjetnosti Zagreb / Museum of Contemporary Art Zagreb (MSU)

OTVORENJE / OPENING 12/09 • 20 h
RADNO VRIJEME / WORKING HOURS
uto–ned/tue–sun 11–18 h, sub/sat 11–20 h

AMALIA ULMAN: PRIVILEGIJ / PRIVILEGE

12–30/09 • Muzej suvremene umjetnosti Zagreb / Museum of Contemporary Art Zagreb (MSU)

OTVORENJE / OPENING 12/09 • 20 h
RADNO VRIJEME / WORKING HOURS
uto–ned/tue–sun 11–18 h, sub/sat 11–20 h

ARVIDA BYSTRÖM: SAMO BIRANE TREŠNJE / CHERRY PICKING

13–30/09 • Galerija / Gallery Kranjčar

OTVORENJE / OPENING 13/09 • 20 h
RADNO VRIJEME / WORKING HOURS
pon–pet/mon–fri 12–19 h, sub/sat 11–15 h

RASPORED IZLOŽBI / EXHIBITION SCHEDULE

NINA BERMAN: AUTOBIOGRAFIJA GĐICE WISH / AN AUTOBIOGRAPHY OF MISS WISH

14–30/09 • Galerija / Gallery Nova

OTVORENJE / OPENING 13/09 • 20 h
RADNO VRIJEME / WORKING HOURS
uto–pet/tue–fri 12–20 h,
sub/sat 11–14 h

REFEST: SLIKE I RIJEČI PUTEVIMA IZBJEGLICA / IMAGES AND WORDS ON REFUGEE ROUTES

10–28/09 • Izložbeni salon Izidor Kršnjavi (ŠPUD)

OTVORENJE / OPENING 14/09 • 12 h
RADNO VRIJEME / WORKING HOURS
pet/mon–fri 11–19 h

MONICA ALCAZAR-DUARTE: UZNESENJE / ASCENSION

11–22/09 • Oris — Kuća arhitekture / Oris — House of Arhitecture

OTVORENJE / OPENING 15/09 • 12 h
RADNO VRIJEME / WORKING HOURS
pon–pet/mon–fri 09–20 h,
sub/sat 10–15 h

10th
Organ Vida

16
Izložbi / Exhibitions

1
Konferencija / Conference

1
Film / Movie

4
Radionice / Workshops

3
Partija / Parties

UKLJUČENE, AKTIVNE, SVJESNE – ŽENSKE PERSPEKTIVE DANAS / ENGAGED, ACTIVE, AWARE – WOMEN'S PERSPECTIVES NOW

—

TRAJANJE / DURATION 12–30/09
OTVORENJE / OPENING 12/09 • 20 h
Muzej suvremene umjetnosti Zagreb / Museum of Contemporary Art Zagreb
KUSTOSICE / CURATORS Lea Vene, Marina Paulenka ASISTENT KUSTOSICA / CURATORS' ASSISTANT • Lovro Japundžić

—

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



Photo © Ilona-Szwarc

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?

— LEA VENE I MARINA PAULENKA

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?

— LEA VENE AND MARINA PAULENKA

IZLOŽBA / EXHIBITION



Ke Peng
KINA / CHINA



Silvia Bigi
ITALIJA / ITALY



Catrine Val
NJEMAČKA / GERMANY



Mafalda Rakos
AUSTRIJA, NIZOZEMSKA / AUSTRIA, THE NETHERLANDS



Cemre Yesil &
Alice Caracciolo
TURSKA / TURKEY



Julia Fullerton-Batten
UK



Giulia Bianchi
ITALIJA / ITALY



Raphaela Rosella
AUSTRALIJA / AUSTRALIA



Gloria Oyarzabal
ŠPANJOLSKA / SPAIN



Ilona Szwarc
POLJSKA, SAD / POLAND, USA

PROJEKCIJE / SCREENINGS



Alexa Vachon
KANADA, NJEMAČKA /
CANADA, GERMANY



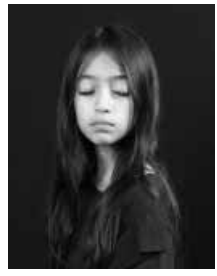
Alice Mann
JUŽNOAFRIČKA REPUBLIKA, UK /
SOUTH AFRICA, UK



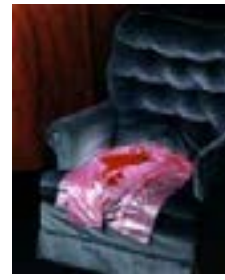
Nora Novak
HRVATSKA, NJEMAČKA /
CROATIA, GERMANY



Roos Quakernaat
NIZOZEMSKA /
THE NETHERLANDS



Naghmeh Navabi
IRAN, UK



Ashley Miller
SAD / USA



Karla Guerrero
MEKSIKO / MEXICO



Sara Bennett
SAD / USA



Loulou d'Aki
ŠVEDSKA / SWEDEN



Jennifer Loeber
SAD / USA

BUDNOST, BORBA, PONOS: KROZ NJEZINE OČI / VIGILANCE, STRUGGLE, PRIDE: THROUGH HER EYES

—

TRAJANJE / DURATION 12–30/09
OTVORENJE / OPENING 12/09 • 20 h
ARTIST TALK 12/09 • 19 h
Muzej suvremene umjetnosti Zagreb / Museum of Contemporary Art Zagreb
KUSTOSICA / CURATOR Marina Paulenka

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Photo © Nydia Blas, *The Girls Who Spun Gold*

Izložba *Budnost, borba, ponos: kroz njezine oči* okuplja trinaest umjetnica koje donose priče iz svojih okolina potaknute željom da otvore nove mogućnosti razumijevanja i spoznaja. Njihova iskustva i istraživanja postavljaju pitanja koja otvaraju drugačije načine promišljanja i osjećanja o postojećim izazovima i problemima današnjeg suvremenog društva u kojem svjedočimo turbulentnoj društveno-političkoj situaciji gdje se odavno izborena prava žena nanovo moraju zadobivati, a žensko je pitanje aktualnije no ikada.

Različiti u pristupu, radovi odražavaju reprezentaciju različitog kulturnog izraza problematizirajkući pitanja poput konstrukcije identiteta, obitelji i doma, seksualnosti i rodno-spolnih uloga, reprezentaciji žena, politika ženskog pogleda i pogleda na sebe, radničkim i društvenih prava žena kao i viktimizacije žena i djece, prihvaćajući nemogućnost potpunog razumijevanja i angažiranja dane situacije, ali potičući na promjenu i stvaranje alternativnih prostora ususret jednakim mogućnostima, pripovjestima i ishodima.

The exhibition Vigilance, Struggle, Pride: Through Her Eyes brings together thirteen women artists who present stories from their surroundings, inspired by the desire to pave the way for new possibilities of understanding and insights. Their experiences and research pose questions that enable different intellectual and emotional responses to the existing challenges and issues of today's society. We are faced with a turbulent socio-political situation in which women must fight anew for the rights that had been won long ago, and women's issues are as current as ever.

Different in approach, these works reflect the representation of a different cultural expression, tackling issues such as the construction of identity, family and home, sexuality and gender-sex roles, representation of women, politics of the female gaze and self-perception, labor and social rights as well as victimization of women and children, accepting the inability to fully understand and engage with a given situation, but also inspiring change and creating alternative spaces that welcome equal opportunities, narratives and outcomes.

Umjetnice / artists

Ahlam Shibli — *Smrt / Death*, 2011 – 2012

Amak Mahmoodian — *Shenasnameh*, 2016

April Gertler — *PUSSYBOW*, 2017

Laia Abril — *Mitovi o menstruaciji / Myths Of Menstruation,* 2017

Lua Ribeira — *Zvukovi u krvi / Noises in the Blood,* 2015

Hannah Starkey — *Bez naziva / Untitled,* 2006 – 2017

Nina Berman — *Autobiografija gđe Wish / An autobiography of Miss Wish,* 2017

Nina Mangalanayagam — *Zovemo je Pulle / We Call Her Pulle,* 2012 – 2015

Nydia Blas — *Djevojke koje su prele zlato / The Girls Who Spun Gold,* 2013 – 2016 (u tijeku / ongoing)

Sandra Vitaljić — *Voljena / Beloved,* 2011 – 2013

Tasneem Alsultan — *Saudijske priče o ljubavi / Saudi Tales of Love,* 2015 – u tijeku / ongoing

Tomoko Sawada — *Potpis lica / Facial Signature,* 2015

Zanele Muholi — *Hrabre ljepotice / Brave Beauties,* 2013 – u tijeku / ongoing,
— *Lica i faze / Faces and Phases,* 2006 – u tijeku / ongoing,
— *Vjenčanje Ayande & Nhlanhle Moremi / Ayanda & Nhlanhla Moremi's Wedding*, 2013



Amak Mahmoodian



April Gertler



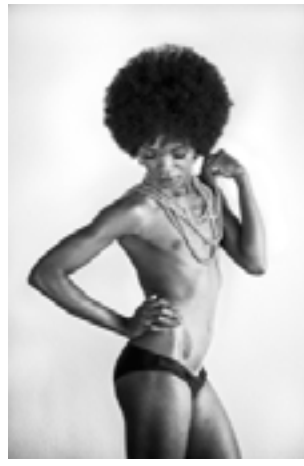
Tasneem Alsultan



Laia Abril



Nydia Blas



Zanele Muholi



Sandra Vitaljić



Lua Ribeira



Nina Berman



Tomoko Sawada



Ahlam Shibli



Hannah Starkey



Nina Mangalanayagam

LAIA ABRIL: POVIJEST MIZOGINIJE, 1. POGLAVLJE – O POBAČAJU / A HISTORY OF MISOGYNY, CHAPTER ONE – ON ABORTION

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TRAJANJE / DURATION 12–30/09
OTVORENJE / OPENING 12/09 • 20 h
Muzej suvremene umjetnosti Zagreb / Museum of Contemporary Art Zagreb
KUSTOSICA / CURATOR Laia Abril • KOORDINATORICA IZLOŽBE / EXHIBITION COORDINATOR Marina Paulenka • SUORGANIZATORI IZLOŽBE / COORGANISERS VoxFeminae

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Photo © Laia Abril

U 'prirodnim' okolnostima, prosječna žena zatrudnjela bi oko 15 puta u životu, a rodila 10 puta. Sedam od tih beba preživjelo bi djetinjstvo. Stoljećima su ljudi tražili načine kako odgoditi ili prekinuti trudnoću. Danas za to postoje sigurne i učinkovite metode, no žene diljem svijeta i dalje koriste zastarjele, ilegalne ili rizične metode: svake godine 47 000 žena na svijetu izgubi život kao posljedica nestručno izvedenog pobačaja. Zašto se odlučuju na takav rizik?

U različitim zemljama i vjerama milijunima žena onemogućen je pristup sigurnom pobačaju, bilo zakonom ili društvenom prisilom, te su prisiljene iznijeti trudnoću protiv svoje volje. Neke od njih su maloljetnice i žrtve silovanja. Za mnoge od njih trudnoća nije održiva ili predstavlja zdravstveni rizik. No sve mogu biti kažnjene zbog pokušaja da prekinu trudnoću. U El Salvadoru je čak i spontani pobačaj izjednačen s ubojstvom, s kaznom zatvora do 40 godina. Kršeći

pacijentovo pravo na povjerljivost podataka, liječnici i zdravstveni djelatnici često prijavljuju žene koje žele ilegalno obaviti pobačaj, čak i onda kada je pobačaj nužan da bi se spasio život pacijentice. S druge strane, svatko tko pomogne ženi da pobaci u zemlji u kojoj je pobačaj ilegalan može također završiti u zatvoru. Čak i u zemljama u kojima je prekid trudnoće legalan, medicinsko osoblje ponekad riskira svoje živote da bi obavili zahvat.

Ove godine, po prvi put u povijesti, papa je omogućio oprost katolkinjama koje su imale pobačaj. Iako se to možda čini kao korak unaprijed, zapravo perpetuira stigmu i osjećaj krivnje koji prati odluke žena. U međuvremenu, političari iskorištavaju pitanje pobačaja za svoje političke kampanje, pretvarajući reproduktivno zdravlje u temu koja se tiče politike, a ne prava.

Dugoročni projekt *Povijest mizoginije* Laie Abril predstavlja vizualno istraživanje provedeno uz pomoć povijesnih i suvremenih usporedbi. U 1. poglavlju, *O pobačaju,* Abril dokumentira i konceptualizira opasnosti i štetu prouzročenu manjkom sigurnog, legalnog i slobodnog pristupa pobačaju. Nastavljajući svoju mukotrpnu istraživačku metodologiju, Abril crpi iz prošlosti kako bi naglasila neprekidno, dugotrajno srozavanje ženskih reproduktivnih prava do današnjeg dana. Njena kolekcija vizualnih, audio i tekstualnih dokaza tvori mrežu pitanja vezanih uz etiku i moral, otkrivajući zapanjujući niz društvenih okidača, stigma i tabua oko pobačaja koji su do sada bili nevidljivi.

Under 'natural' circumstances, the average woman would get pregnant about 15 times in her life, resulting in ten births. Seven of those babies would survive childhood. For centuries, people have searched for ways to delay or terminate pregnancy. Today, safe and efficient means of abortion finally exist, yet women around the world continue to use ancient, illegal or risky home methods: Every year, 47,000 women around the world die due to botched abortions. Why do they take the risk?

Across countries and religions, millions of women are blocked from abortion technologies by law and social coercion, and are forced to carry pregnancies to term against their will. Some are minors and rape victims. For many, the pregnancy is not viable or poses a health risk. But all can be criminalized for trying to abort; in El Salvador, even women suffering a miscarriage are being charged with homicide, facing prison sentences of up to 40 years. In violation of patient confidentiality codes, doctors and healthcare providers have been known report women seeking illegal abortions, even when abortion is medically necessary to save the patient's life. On the other hand, anyone who helps a woman abort in a country where abortion is illegal can find themselves incarcerated. And even in countries where abortion is legal, medical staff may risk their lives to perform the operation.

This year, for the first time in history, the Pope has allowed Catholic women who've aborted to be forgiven. But while this may seem like a step forward, it perpetuates the stigma of guilt that surrounds women's choices. In the meantime, politicians exploit abortion as campaign currency; making reproductive issues a political matter, rather than a question of rights.

Laia Abril's new long-term project *A History of Misogyny* is a visual research undertaken through historical and contemporary comparisons. In her first chapter *On Abortion* Abril documents and conceptualizes the dangers and damages caused by women's lack of legal, safe and free access to abortion. Continuing with her painstaking research methodology, Abril draws on the past to highlight the long, continuous erosion of women's reproductive rights to present-day. Her collection of visual, audio and textual evidence weaves a net of questions about ethics and morality, and reveals a staggering series of social triggers, stigmas, and taboos around abortion that have been invisible until now.

AMALIA ULMAN: PRIVILEGIJ/PRIVILEGE

—

TRAJANJE / DURATION 12–30/09
OTVORENJE / OPENING 12/09 • 20 h
Muzej suvremene umjetnosti Zagreb / Museum of Contemporary Art Zagreb
KUSTOSICE / CURATORS Lea Vene, Barbara Gregov

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Photo © Amalia Ulman

Zamjenjujući dvojbeno-fiktivno hiperrealnim, u online performansu *Privilegij* (2015 – 2016.) španjolsko-argentinska umjetnica Amalia Ulman apsorbirala je kulturno ozračje tog vremena i odmah ga ispljunula u koncentriranom obliku na društvene medije. Performans je izvela kao pretjerana, gotovo karikaturalna verzija sebe, u tipičnom uredskom prostoru.

Ključna za performans te funkcionirajući kao svojevrsna vremenska pozadina *Privilegij* bila je umjetničina vlastita performativna trudnoća. U njenom prvom Instagram performansu *Excellences & Perfections* (2014.) nije bilo aluzije na fiktivnost Ulmanine trudnoće, već samo uvjerljivi vizualni dokazi njene legitimnosti, praćeni kulturno ukorijenjenim stavom da je trudnoća u kasnim 20-ima nešto sasvim uobičajeno. Nagovješten slikom umjetnice kako drži test za trudnoću s pozitivnim rezultatom usmjeren prema stropu ureda (sa stropnim oblogama s motivom neba), na njenim autoportretima ubrzo se pojavio uočljivi trbuščić koji se povećavao kako je trudnoća odmicala.

Dok je Ulmanina 'trudnoća' napredovala na njenom profilu, umjetnica je neumorno kreirala mnoštvo drugih vizualnih materijala koji odražavaju novosti u kulturi *memeova*, kao i aktualna globalna događanja obilježena prvenstveno predsjedničkim izborima u SAD-u i njihovim grozomornim ishodom. Ulmanin pristup slikama i videima zahvaljujući pukoj heterogenosti proizvedenog sadržaja poništava podjele u kulturi koje najčešće vežemo uz klasu i ukus. Kratki video

umjetnice kako izvodi 'Juju On That Beat', hip-hop dance hit iz 2016. godine, bio je popraćen nizom stripova nalik onima iz *New Yorkera* koji su bili postavljeni uz umjetničine autoportrete u stilu Google-ovih medicinskih ilustracija, okruženi *memeovima* u prepoznatljivom formatu 'gornji tekst + donji tekst + slika'.

Iako su Ulmanini pristupi bili dovoljno raznoliki da pomislite da je riječ o desetak ispremiješanih Instagram profila, njeni vizualni materijali bili su pažljivo povezani određenim nitima vodiljama. Sumornost konzervativnog uredskog okruženja služila je kao pozadina, iako je jednoličnost neočekivano razbijena uvođenjem lika enigmatičnog goluba 'Boba' koji varira između stvarne životinje i plastičnog rekvizita, hobija i opsesije umjetnice, te između pratioca u performansu i svojevrsne desne ruke protagonistice. Dok se enigmatični Bob razvijao, drugi vizualni motivi ostali su nepromijenjeni: crveni baloni, dizala, cipele modela Mary Jane, nebo s oblacima, pokretne stepenice, , prizori Los Angelesa, uredski materijal, spajalice i aerodromi; produžetak umjetničina vlastitog ukusa i interesa dovedeni do fantastičnih ekstrema.

Abandoning the dubiously-fictional for the hyperreal, Amalia Ulman's online performance *Privilege* (2015-2016) saw the Spanish/Argentinian artist absorb the cultural climate of the world during that time period, and promptly spew it back out in a concentrated form on social media, enacted through an exaggerated, almost caricatured version of herself, executed primarily in a corporate office setting.

Central to the performance and functioning as a sort of temporal backdrop to *Privilege* was the artist's own performative pregnancy. Recalling her first Instagram performance *Excellences & Perfections* (2014), there was no allusion to the fictitious nature of Ulman's pregnancy, only well-crafted visual evidence suggesting its legitimacy, accompanied by the culturally-ingrained notion that a pregnancy in your late 20's is bussines as usual. Heralded by an image of the artist holding a positive pregnancy test up towards the cloudy sky-tiled ceiling of her office, a visible baby-bump soon appeared in her continuous self-portraiture, which in turn became a late gestation mound as the performance reached its later stages.

While Ulman's 'pregnancy' developed on her feed, the artist ceaselessly created a slew of other visual materials reflecting developments in memetic culture as well as the global happenings of the time, a period that was notably punctuated by the 2016 U.S. presidential election and its nightmarish conclusion. Ulman's approach to the images and videos she constructed was one that abandoned divisions in culture commonly associated with class and taste through the sheer heterogeneity of the content produced. A Vine-style video of the artist performing 2016 hip-hop dance sensation 'Juju On That Beat' was accompanied by an array of New Yorker-style cartoons, placed next to self-portraits of the artist in the style of Google Medical Illustrations, surrounded in turn by memes in the iconic 'Top text + Bottom Text + Image' format.

Though Ulman's approaches were disparate enough to feel like a dozen Instagram feeds interwoven together, her visual materials were scrupulously connected by guiding through lines. The drudge of conservative office culture served as a backdrop, though its flatness was suddenly torn down by the introduction of an enigmatic pigeon named 'Bob', who veered between real animal and plastic prop, hobby and obsession of the artist, and between performance companion and sidekick to the de-facto protagonist. While the enigma of Bob developed, other visual motifs remained constant: red balloons, escalators, Mary Jane shoes, cloudy blue skies, elevators, elegant stationary, DTLA, paperclips and airports; extensions of the artist's own taste and interests pushed to fantastical extremes.

ARVIDA BYSTRÖM: SAMO BIRANE TREŠNJE / CHERRY PICKING

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TRAJANJE / DURATION 13–30/09
OTVORENJE / OPENING 13/09 • 20 h • Galerija / Gallery Kranjčar
KUSTOSICE / CURATORS Lea Vene, Barbara Gregov

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Photo © Arvida Byström

Izložbom 'Samo birane trešnje' umjetnica Arvida Byström izmješta se iz konteksta društvenih mreža u fizički prostor galerije, gdje svoje trajne preokupacije, subverzivnost ženstvenosti, kritiku normi nametnutih ženskom tijelu, tjelesnost kao takvu i njezinu cenzuru na društvenim mrežama, sagledava iz novog kuta.

Byström se u svojim radovima oslanja na tipične djevojačke motive i estetiku. No, usporedno s cvijećem, zečićima te breskvama i trešnjama 'odjevenim' u minijaturno donje rublje, ona pokazuje i dlake i tjelesne tekućine, izigravajući tako ustaljene konvencije prikazivanja ženstvenosti te propitujući što točno sliku čini seksualiziranom, uvredljivom ili pak prihvatljivom.

Nastavljajući tradiciju feminističkih umjetnica poput Lynn Hershman i Cindy Sherman, Byström koristi upravo svoj lik kako bi pitanja identiteta i seksualnosti sagledala u širem kontekstu, ali i kako bi ukazala na postojeća ograničenja te istražila mogućnosti preklapanja različitih medija utemeljenih u vizualnom. Njezini su autoportreti tako uglavnom *selfiji* nastali u privatnim prostorima, no intimnost okruženja upadljivo je inscenirana, čime Byström ujedno skreće pozornost na granice privatnog i javnog te problematizira pitanje ženskog umjetničkog autorstva u suvremenosti.

Središnji motiv trešanja u kontekstu izložbe funkcionira kao ključna poveznica između artificijelnog, virtualnog i uvjetno rečeno prirodnog i fizičkog. S jedne strane simbolizira ženskost kao konstrukt, ženstveno kao fetiš, dok s druge aludira na pitanje selekcije u digitalnom dobu: odabira najboljeg za sebe i prezentacije najbolje sebe. Izložba 'Samo birane trešnje' u tom smislu svjedoči o tipu subjektiviziranog otpora, ali i o mogućnosti upravljanja reprezentacijom uopće.

Izložba se dijelom reaizirala uz potporu Urbanka powered by Erste.

The exhibition 'Cherry Picking' transposes Arvida Byström's work from the context of social media to the physical space of the gallery, where she considers her usual preoccupations, the subversion of femininity, critique of the norms imposed on the female body, and embodiment as such and its censorship on social media, from a new perspective.

In her work, Byström relies on typical girly motifs and aesthetic; but, simultaneously with flowers, bunnies, peaches and cherries 'dressed' in miniature underwear, she shows body hair and bodily fluids, thus undermining the established conventions of representing femininity and examining what it is exactly that makes an image sexualized, offensive, or acceptable.

Following in the footsteps of feminist artists such as Lynn Hershman and Cindy Sherman, Byström uses her own image to reflect on the issues of identity and sexuality in a wider context, but also to highlight the existing limitations and research the possibilities of overlapping different visual-based media. Her self-portraits are mostly selfies created in private spaces, but the intimacy of the environment is glaringly staged, which enables her to emphasize the porousness of the border between the private and the public, and to problematize the issue of women's artistic authorship today.

Cherries, the exhibition's central motif, function as a key link between the artificial, virtual, and, tentatively speaking, natural and physical. On one hand they symbolize womanhood as a construct, femininity as a fetish, and on the other they allude to the issue of selection in the digital age: choosing what's best for oneself and presenting one's best self. In that sense, the exhibition 'Cherry Picking' demonstrates a type of subjectivized resistance, but also the possibility of controlling representation as such.

The exhibition was partly realised by support of Urbanka powered by Erste.

NINA BERMAN: AUTOBIOGRAFIJA GĐICE WISH / AN AUTOBIOGRAPHY OF MISS WISH

—

TRAJANJE / DURATION 14–30/09
OTVORENJE / OPENING 14/09 • 20 h • Galerija / Gallery Nova
ARTIST TALK 14/09 • 20 h
KUSTOSICA / CURATOR Marina Paulenka
DIZAJN POSTAVA / EXHIBITION DESIGN Nina Bačun i Roberta Bratović, O.A.Z.A.

—



Photo © Nina Berman

Autobiografija gđe. Wish priča je o ženi koja je preživjela trgovinu ljudima i dječju pornografiju i njezinoj borbi da preživi i pronađe fizičku i emocionalnu sigurnost, da se nametne kao umjetnica i pripovjedačica i da oblikuje svoj život dok se pokušava nositi sa sjećanjima na prošlost, traumom, ovisnošću i siromaštvom.

Fotografirana tijekom više od 25 godina u Engleskoj i New Yorku, priča je ispričana kroz višestruke narativne elemente, uključujući ogroman osobni arhiv protagonistice koji je čuvala fotografkinja, preuzevši ulogu prijateljice i zaštitnice. Rad koji je rezultat toga isprepliće fotografije i umetnute video zapise s arhivom crteža koji prikazuju scene zločina, pisma i SMS poruke koje su razmjenjivale fotografkinja i protagonistica.

Autobiografija gđe. Wish također je priča o dva isprepletena života, subjektu i fotografkinji, koje zajedničkim naporom stvaraju djelo koje razbija tišinu i pomiče granice dokumentarnog pripovijedanja.

Izložba se realizirala dijelom uz pomoć potpore Veleposlanstva SAD-a u Hrvatskoj.

An autobiography of Miss Wish is a story of a survivor of sex trafficking and child pornography and her struggle to survive and find physical and emotional safety, to assert herself as an artist and narrator, and to craft a life while living in a state of flashbacks, trauma, drug addiction and poverty.

Photographed over twenty-five years, in England and New York, the story is told through multiple narrative elements including the protagonist's vast personal archive, which was safeguarded by the photographer who assumed the role of friend and advocate. The resulting work weaves together photographs and embedded videos with an archive of drawings depicting crime scenes and flashbacks, hospital psychiatric reports, diary entries, personal ephemera, and letters and text messages between photographer and protagonist.

An autobiography of Miss Wish is also a tale about two lives intertwined, subject and photographer, working collaboratively to make art which breaks the silence and pushes the boundaries of documentary storytelling.

This exhibition was partly realized by support of the USA Embassy in Croatia.



Photo © Nina Berman

REFEST: SLIKE I RIJEČI PUTEVIMA IZBJEGLICA / IMAGES AND WORDS ON REFUGEE ROUTES

Interdisciplinarni pristup povećanja publike festivala / An Interdisciplinary Approach to Expand Festivals' Audience

—

TRAJANJE / DURATION 10–28/09
OTVORENJE / OPENING 14/09 • 12 h • Izložbeni salon Izidor Kršnjavi (ŠPUD)
KOORDINATORCA IZLOŽBE / EXHIBITION COORDINATOR Morana Matković

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Photo © Armin Graca

Izložba 'REFEST Slike i riječi putevima izbjeglica' nastala je kao rezultat projekta koji okuplja 4 kulturne organizacije koje vode male i srednje renomirane festivale koji su postali platforme za raspravu o društvenim pitanjima kroz umjetničke medije, a to su: Balkan Photo Festival (BIH), Passaggi Festival iz Fana (ITA), Organ Vida Festival iz Zagreba (HRV) i Festivalito Vilaverde iz Madrida (ESP).

Zbog mjera štednje i kumulativnog učinka recesije posljednjih godina koja pogađa područje kulture, festivali se bore protiv zasićenosti tržišta i konkurencije drugih festivala. Posljednjih godina posjetitelji i prihodi opadaju, što je negativno utjecalo i na količinu i kvalitetu sponzora što je dalje utjecalo na iznos dostupnih sredstava za produkcije festivala. Glavni cilj projekta je zajednički pronaći rješenje za održanje i povećanje publike, kao i bogaćenje i internacionalizaciju kulturne ponude u zemljama sudionicama, te ponuditi odgovor na ulogu festivala u soci-kulturnom smislu. Poseban cilj je ponuditi odgovor na javno mišljenje o izbjeglicama kroz umjetničko predstavljanje materijala prikupljenih i razrađenih tijekom glavnih projektnih aktivnosti (rezidencijalni umjetnički programi).

Svaka organizacija putem javnog natječaja odabrala umjetnike iz njihove ciljne skupine: Organ Vida 7 fotografa/kinja iz Hrvatske, Festivalito 8 ilustratora, Passaggi 8 pjesnika, a Balkan Photo Festival 8 fotografa/kinja. Po dvoje umjetnika iz svake zemlje sudjelovalo je na rezidenciji u jednoj od zemalja te su upravo na rezidencijama osmišljeni i razvijeni novi zajednički radovi umjetnika spojenih u kolektive te radovi nastali u direktnoj komunikaciji s lokalnom zajednicom, nasljeđem prostora i prepoznatim problemima. Izložba je dosad bila prezentirana u Madridu i Fanu, a nakon Zagreba seli u Sarajevo.

Exhibition 'REFEST Images&Words on Refugee Routes' was created as a result of the project REFEST that gathers four organizations from different countries (Bosnia and Herzegovina, Croatia, Italy, and Spain) managing small medium-sized festivals in 3 main field of artistic expressions: photography, illustration and essay-writing. The objectives of the project are to expand and diversify the audience in four festivals by widening the spectrum of their cultural proposals and to address public perception on refugees in public opinion through the artistic representation of the material collected and elaborated during the itinerant programme. Participating organisations are: Association Urban — Balkan Photo Festival (BIH), Photography Association Organ Vida — Imternational Photography Festival Organ Vida (HRV), Association Passaggi Cultura — Passaggi Cultura (ITA) and Foundation MonteMadrid — Festivalito Villaverde (ESP).

Due to austerity measures and the cumulative effect of the recent years of recession hitting festival-goers, festivals struggle against market saturation and competition of other festivals, resulting in a decline in visitors and revenue. This has caused a negative effect on the quantity and quality of the sponsors which, in turn, has contributed to further decrease the available budget. These organisations have therefore decided to put their heads together in order to find a shared solution to rupture this vicious circle, keep their cultural offer competitive while further enhancing the quality of their artistic proposal and the socio-cultural role they have hardly established during the past years. Special goal within the project was to try to give an answer to the public opinion about refugees through artistic presentation of research materials and new works created in the process during the residency programmes. The artists worked together to create new modes of artistic and cultural expression while investigating a thought-provoking issue affecting the political debate, such as that of refugees. On the base of these considerations and of the useful suggestions from the artists exhibition blends the 3 disciplines.

The project selected artists through a Call for Artists at national level, the selected professionals then formed 4 multidisciplinary transnational working groups in each country. Each group investigated a topic of their choice linked to the main theme (refugees) and to the location of the four residences (Spain, Italy, BiH and Croatia). Their final works circulate in the 4 festivals. So far, the exhibition was presented in Madrid and Fano, and after Zagreb it will be shown in Sarajevo.

Umjetnici — sudionici projekta odabrani javnim natječajem kojeg su proveli partneri su: / Artists — participants in the project:

PASSAGGI CULTURA (ITA) Anil Alessandro Biswas, Maria Grazia Calandrone, Emmanuel Di Tommaso, Loris Ferri, Franca Mancinelli, Flavia Novelli, Alessandra Racca, Guergana Radeva Sacheva

BALKAN PHOTO FESTIVAL (BIH) Imrana Kapetanović, Vanda Kljajo, Amer Kapetanović, Armin Graca, Midhat Poturović, Armin Durgut, Mitar Simikić, Alma Mujanović

ORGAN VIDA PHOTO FESTIVAL (HR) Katarina Zlatec, Dea Botica, Maša Bajc, Vedran Janković, Borko Vukosav, Davor Konjikušić, Matija Kralj

FESTIVALITO DE VILLAVERDE (ESP) Maria Peña Coto, Natalia Albeniz Fernandez, Montserrat Piñeiro Torres, Maria Belen Soto Cachinero, Ishara Solis Rodriguez, Isabel Maria Mercado Gomez, Sara Santana Lopez, Carlos Garcia O'Dowd

Stajališta izražena u ovoj publikaciji/programu/izlošku/videu/audio materijalu izrađenom za potrebe projekta REFEST isključiva su odgovornost Fotografske udruge Organ Vida i ne odražavaju nužno stajalište Ureda za udruge Vlade Republike Hrvatske. / The views expressed in this publication/program/exhibit/video/audio material created for purposes of the REFEST project are those of Photography Association Organ Vida and do not necessarily reflect the views of the Office of Cooperation with NGOs, Goverment of the Republic of Croatia.

KASSEL DUMMY AWARD 2018

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TRAJANJE / DURATION 10–25/09
OTVORENJE / OPENING 10/09 • 12 h • ADU Galerija f8 / ADU Gallery f8
KOORDINATORICE IZLOŽBE / EXHIBITION COORDINATORS Luja Šimunović, Klara Petrović

—

Kassel Dummy Award (Kassel Nagrada za neobjavljene knjige) predstavlja najbolje prototipove fotoknjiga koje su napravili izvanredni nadolazeći umjetnici počevši od 2010. godine.

Ove godine ukupno 391 fotoknjige iz 46 zemalja iz cijelog svijeta, od Bangladeša do Norveške, od Rusije do Australije, od Japana do Amerike, od Kine do Brazila, pristigle su na natječaj za *Kassel Dummy Award 2018.*

U uži izbor uvrštene su 53 knjige, koje je odabrao žiri u sastavu: Valentina Abenavoli (Akina Books, Istanbul), Anne-Katrin Bicher (Montag Stiftung, Bonn), Sonia Berger (Dalpine Publishers, Madrid), Frederic Lezmi (PhotoBookMuseuma, Köln), Dieter Neubert (Fotobookfestival Kassel), Markus Schaden (PhotoBook-Museum, Köln), Andrea Schmidt (Verlag Kettler, Dortmund), Salvatore Vitale (glavni urednik YET Magazina, Lausanne).

Ove 53 neobjavljene fotoknjige odabrane u 2018. bit će izložene na sljedećim događanjima: PhotoIreland Festival u Dublinu, Fotobookfestival u Kasselu, Triennale der Photographie u Hamburgu, Istituto Europeo di Design u Madridu, FotoLeggendo Festival u Rimu, Organ Vida — Međunarodni festival fotografije u Zagrebu, Museum für Angewandte Kunst u Kölnu za vrijeme Internationale Photoszene Köln, NIDA International Photography Symposium, Aarhus Photobook Week, Zentralbibliothek im Kulturpalast u Dresdenu, Tokyo Art Book Fair.

Glavni žiri odabrao je tri finalista/kinje na Kassel Fotobookfestivalu, koji su objavljeni u documenta-Halleu u Kasselu 2. lipnja 2018. Dobitnika prve nagrade, Migration as Avant-Garde Michaela Dannera, producirao je i objavio Verlag Kettler iz Njemačke.

The Kassel Dummy Award features the best drafts of photobook mock-ups by outstanding emerging talents yearly since 2010.

This year a total of 391 photobooks from 46 countries from all over the world, from Bangladesh to Norway, from Russia to Australia, from Japan to America, from China to Brazil were sent in to the 2018 Kassel Dummy Award.

The shortlist selection resulted in 53 photobooks as chosen by Valentina Abenavoli (Akina Books, Istanbul), Anne-Katrin Bicher (Montag Stiftung, Bonn), Sonia Berger (Dalpine Publishers, Madrid), Frederic Lezmi (Photographer, The PhotoBookMuseum, Cologne), Dieter Neubert (Fotobookfestival Kassel), Markus Schaden (The PhotoBookMuseum, Cologne), Andrea Schmidt (Verlag Kettler, Dortmund), Salvatore Vitale (Editor in Chief of YET Magazine, Lausanne).

These 53 photobook dummies selected in 2018 will be on display at PhotoIreland Festival in Dublin, Fotobookfestival in Kassel, Triennial of Photography in Hamburg, Istituto Europeo di Design in Madrid, FotoLeggendo Festival in Rome, Organ Vida - International Photography Festival in Zagreb, Museum für Angewandte Kunst in Cologne during the Internationale Photoszene Köln, NIDA International Photography Symposium, Aarhus Photobook Week, Zentralbibliothek im Kulturpalast in Dresden, The Tokyo Art Book Fair.

Three winners will be selected by the main jury at the Kassel Fotobookfestival and announced at the documenta-Halle in Kassel on 2 June 2018. The winner of the First Prize, Migration as Avant-Garde by Michael Danner, was produced and published by Verlag Kettler, Germany.



Uži izbor 2018 /
The shortlist 2018

Bahadir Aksan (TR) *Daffodil*

Taufiqur Rahman Anik (BD) *Modern Photography*

Julia Borissova (RU) DOM *(Document Object Model)*

Alessandra Carosi (IT) *Ruota*

Piergiorgio Casotti, Emanuele Brutti (IT) *INDEX G*

Federico Clavarino (IT) *Hereafter*

Celine Croze (FR) *Nothing Happened*

Michael Danner (DE) *Migration as Avant-Garde*

Paula de Abrantes (ARG) *MIS 15*

Nicolas Delaroche (FR/CH) *First Seen*

Karim El Maktafi (IT/MA) *Hayati*

Theo Elias (SE) *Smoke*

Florian Genz (DE) *WARAGI*

Yoshikatsu Fujii (JP) *Hiroshima Graph — Rabbits abandon their children*

Tamsin Green (UK) *Born of the Purest Parents*

Monika Hanfland (DE) *Püppi arrived*

Youval Hai (ISR) *Dust & Scratches*

Jan Richard Heinicke (DE) *Cornutopia*

Agata Kalinowska (PL) *SCUM*

Oguz Karakütük (TR) *Delta*

Özgür Atlagan & Zeynep Kayan (TR) *Kumkuat*

Jiye Kim (KR) *Elephant and Castle*

Koji Kitagawa (JP) *Hello*

Vladimíra Kotra (CZ) *Chiméra*

Holger Krischke, Thomas Haubner i studenti University of Fine Arts Münster (DE) *sensor*

Ksenia Sidorova (RUS) *Simplex*

Kevin Kunstadt (USA) *LETTER BOX*

Tomasz Laczny (PL) *DISAPPEARANCE*

Martin Lamberty (D) *My Friends Got Famous*

Verónica Losantos (SP) *Mansilla*

Lucie Marsmann (DE) *Archiv Alto Adige*

Ann Massal (FR) *The Eye of the Cyclops*

Julia Mejnertsen *M.M.*

Mike Osborne (US) *Federal Triangle*

Nicolas Polli (CH) *Ferox the Forgotten Archives 1976 –2010*

TJ Proechel (US) *26 ft 8 inches*

Filippo Romano (IT) *Water Tanks in Mathare Slum*

Rocco Rorandelli (IT) *Tobacco*

Bianca Salvo (IT) *Time and Again*

Rebecca Sampson (DE) *Apples for Sale*

Muriel Schouten (NL) *Ways of Understanding, Vood*

Johann Süßebecker & Fabian Melchers (DE) *Night People*

Nikita Teryoshin (RU) *Hornless Heritage*

Yulia Tikhomirova (RU-IT) *A Landslide*

Martin Toft (DK) *Te Ahi Kā — The Fires of Occupation*

Terttu Uibopuu (EST/USA) *E.S.E.*

Siska Vandecasteele (BE) *Forain, Kaffers en Boerin*

Daniel Vogl (D) *Walter*

Andrew Waits (USA) *Aporia*

Jagoda Wisniewska (PL) *Czarna Madonna*

Ole Witt (DE) *Help Desk — Random Acts of Administration*

Marta Wódz (PL) *High Culture*

Rie Yamada (JP) *Familie werden*

PARALLEL INTERSECTION 18 ZAGREB

PARALLEL — europska platforma za fotografiju / European Photo Based Platform

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TRAJANJE / DURATION 10–26/09
OTVORENJE / OPENING 11/09 • 19 h
Hala V (Tehnički muzej Nikola Tesla / Technical Museum Nikola Tesla)
KUSTOSICA / CURATOR Lea Vene
VODITELJICA PROJEKTA / PROJECT COORDINATOR Morana Matković
DIZAJN POSTAVA/ EXHIBITION DESIGN Marijana Gradečak

—

U suradnji sa Procur.arte kulturnom fundacijom iz Lisabona (Portugal) i Fotografska udruga Organ Vida započela je provedbu projekta *PARALLEL — European Photo Based Platform / PARALLEL — europska platforma za fotografiju* koji uključuje suradnju s 18 partnera tijekom narednih 5 godina — projektu čiji je jedan od ciljeva provedba godišnjih mentorskih ciklusa za fotografe/kinje i kustose/ice te izložbi u partnerskim institucijama diljem Europe. Cilj projekta je kreiranja platforme za suradnju struka, za iniciranje dijaloga, za razmjenu znanja, iskustava i ideja, kreiranje prostora za razvoj novih umjetničkih projekata te kroz suradnju pružiti umjetnicima i kustosima priliku za međunarodnu mobilnost, umrežavanje, te priliku za rad i učenje pod okriljem važnih europskih institucija iz područja suvremene fotografije i kustoskih praksi.

PARALLEL je platforma čiji je voditelj organizacija Procur.arte, a projekt se realizira uz potporu programa Creative Europe (2017 – 2021) i Ministarstva kulture RH.

PARALLEL is a platform that brings together 18 creative European organisations committed to promoting cross-cultural exchanges and mentorships, in order to set new standards in contemporary photography. Members include museums, galleries, festivals, art schools and publishers — 18 of the most vibrant European cultural hubs, from16 countries, that will participate in selecting and hosting new artists and curators, organising exhibitions and promoting artistic networking. The large and diverse nature of the network ensures a wide geographical spread and a fertile ground for fostering new dialogues, sparking ideas and helping to boost creativity.

PARALLEL intends to remove artificial boundaries between artists and curators to create grounds for promoting a horizontal way of working and new forms of artistic cooperation through a process that instigates encounters to promote synergies and cross-fertilisation. The Platform work process is implemented in two-phases: Creative Guidance - selection, tutoring, peer learning and curatorship. Exhibition Platform - a diverse exhibition network engaging exhibitors, universities and art schools. PARALLEL Platform's 1st Cycle took place between November 2017 and September 2018.

PARALLEL is designed and led by Procur.arte and is supported by the Creative Europe Programme (2017 – 2021) and Ministry of Culture of Republic of Croatia.

Partneri u projektu uz Organ Vida su: / Partners in the project besides Organ Vida are:

Procur.arte Lisboa (PRT), Capa Center Budapest (HUN), Le Chteau d'eau Toulouse (FRA), Fondazione fotografia di Modena (ITA), Format festival — Derby Quad (UK), Fotofestiwal — foundation of visual education Lodz (POL), Galleri image Aarhus (DNK), Katalog magazine Kerteminde (DNK), ISSP Riga (LVA), Landskrona foto gallery (SWE), Kaunas photography gallery (LTU), Maribor art



gallery (SVN), The Finnish museum of photography Helsinki (FIN), Musée de la photographie de Charleroi (BEL), Photoireland Dublin (IRL), Triennale der photographie Hamburg (DEU).

Umjetnici prvog ciklusa projekta / 1st cycle artists (2017/2018)

Andrej Lamut (SVN), Emanuel Cedequist (SWE), Antonina Gugala (POL), Charlotte Mano (FRA), Glorija Lizde (HRV), Ida Nissen (DNK), Jacopo Tomassini (ITA), Joshua Philipps (UK), Josephine Desmenez (FRA), Laura Ramo (FIN), Livia Sperandio (ITA), Nita Vera (FIN), Marc McGuinness (IRL), Milan Racmolnar (HUN), Morten Barker (DNK), Nuno Barroso (PRT), Pedro Koch (PRT), Philipp Meuser (DEU), Ramona Guentert (DEU), Sofia Okkonen (FIN), Thomas Wynne (UK), Toms Harjo (LVA) i Serunas Kvietkus (LTU).

Kustosi prvog ciklusa / 1st cycle curators

Gintare Krasuckaite (LTU), Emese Mucsi (HUN), Teo Pitella (POL), Maria Faarinen (FIN), Bruno Umberto (PRT), Nikki Omes (NDL).

Umjetnici drugog ciklusa projekta (rujan 2018.) / 2nd cycle artists (September 2018)

Agata Wieczorek (POL), Ana Zibelnik (SVN), André Viking (DNK), Christel Thomsen (DNK/ UK), Cihad Caner (TUR/ NDL), Daniel Szalai (HUN), Diogo Bento (PRT), Dries Lips (BEL), Ela Polkowska (POL), Fábio Cunha (PRT), Federico Ciamei (ITA), Garrett Grove (USA), Hannamari Shakya (FIN), Ines Marinho (PRT), Jake Mein (NZL), Jessica Wolfelsperger (CHE/ DEU), José Alves (PRT), Laura Konttinen (FIN), Louisa Boeszoermeny (DEAU), Marie Lukasiewicz (FRA), Martin Eberlen (UK), Mateusz Kowalik (POL), Matthew Thompson (UK), Matthias Van Dromme (BEL), Nils Stelte (DEU), Rocco Venezia (ITA/ GRC), Roisin White (IRL), Sinead Kennedy (AUS), Yushi Li (CHN/ UK).

Kustosi drugog ciklusa / 2nd cycle curators

Cale Garrido (ESP/ DEU), Eric Lawton (USA), Jon Uriarte (ESP), Leanna Teoh (SGP), Lexington Davis (USA / NDL), Lovro Japundžić (HRV), Seda Yildiz (DEU/ TUR)

MONICA ALCAZAR-DUARTE: UZNESENJE / ASCENSION

—

TRAJANJE / DURATION 11–22/09
OTVORENJE / OPENING 15/09 • 12 h
Oris — Kuća arhitekture / Oris — House of Arhitecture
KOORDINATORICE IZLOŽBE / EXHIBITION COORDINATORS Luja Šimunović, Klara Petrović

—

Čovječanstvo je trenutno uključeno u novu svemirsku utrku. Države i privatne korporacije nadmeću se u razvoju tehnologija za istraživanje i u konačnici iskorištavanje bogatstava kozmosa. Nova generacija znanstvenika radi na razvoju vještina koje su nam potrebne da bismo istraživali taj neizmjerni prostor. Kako ovaj poduhvat napreduje, tako život na Zemlji tiho sipi dalje, obilježen kaosom i nepredvidivošću. Prirodni procesi i životni ciklusi koji se ponavljaju već tisućljećima nastavljaju svoj evolucijski marš. Čini se da je unapređenje čovječanstva povezano s napuštanjem onoga što nas čini ljudima i prihvaćanjem onoga što je umjetno. Pokušavamo preživjeti u umjetnim okolišima. Razvijamo umjetnu

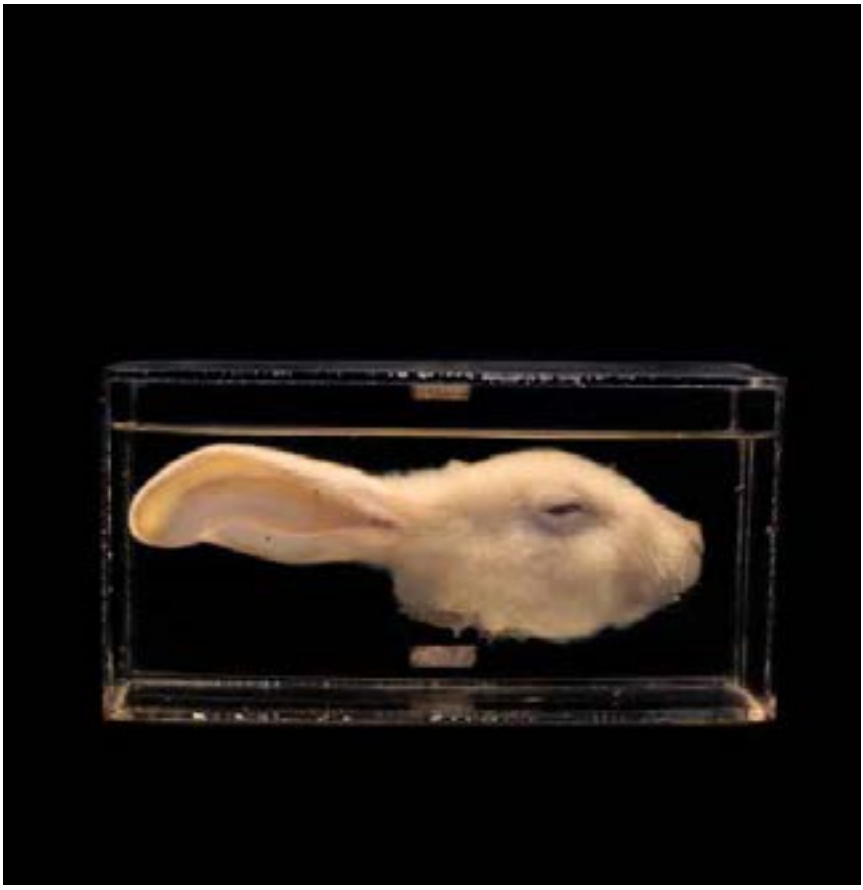

Photo © Monica Alcazar-Duarte

inteligenciju. Činjenica je da se u srži našeg postojanja nalazi ono što je prirodno, što je kaotično. Naša esencija je nešto što je zapravo izvan naše kontrole bez obzira koliko to pokušavali prikriti tehnologijom i objasniti znanošću. Znanost je postala nova religija naše civilizacije. Naš prodor u svemir kao da je zacementirao našu vjeru u čovječanstvo kao boga našega doba; gospodara svega što vidimo. Unatoč tome, upravo u krhkom kaosu koji je u nama pronalazimo našu najautentičniju narav.

Uznesenje predstavlja slike astronoma i znanstvenih ustanova diljem Europe u sklopu interaktivne instalacije koja uključuje komponentu proširene stvarnosti. Slike prati zvučna pozadina koja uključuje tekst Frana Whitea, poznatog filozofa i teoretičara svemira.

Podrijetlom iz Meksika, Monica živi i radi u Ujedinjenom Kraljevstvu. Studirala je film, izvedbeni dizajn i dokumentarnu fotografiju. Njena foto-knjiga 'Tvoje fotke mogli bi koristiti dileri drogom' ('Your Photos could be used by drug dealers') 2014. postala je dio zbirke umjetničkih knjiga u MoMA-a u New Yorku, Yale University Gallery i Joan Flasch Collection na Arts Institute of Chicago. Njeni radovi izlagani su na Format Festival, Les Recontres d'Arles, Getxo Foto i Noorderlicht Festival. Godine 2017. dobila je Magnum Graduate Photographer Award i The Photographers' Gallery Bar-Tur Photobook Award. Njezin najnoviji rad 'Mogući pejzaži' ('Possible Landscapes') je participativni projekt pomirenja za mlade u postkonfliktnim zemljama.

Humanity is currently engaged in a new space race. Nations and private corporations are eagerly pushing ahead to develop the technologies required to explore and ultimately exploit the riches of the cosmos. A new generation of space scientists is working to develop the skills required to become explorers of the unlimited frontier. As this determined endeavour continues, life on Earth quietly percolates along with all of its chaos and unpredictability. The natural processes and life cycles that have repeated for millennia continue on their slow evolutionary march.

The improvement of humanity now seems to be linked to leaving behind what makes us human; embracing that which is artificial. Attempting to survive in artificial environments. Developing artificial intelligences. The truth is that what really lies at the heart of our existence is that which is natural, that which is chaotic. Our essence is something that is actually out of our control no matter how much we cover it with technology and how well we explain it with science.

Science has become the new religion of our civilization. Our ascension into space seems to cement our belief in humanity as the god of our age; a master of all that we survey. Despite this, it is in the fragile chaos within us that we find our most authentic nature.

Ascension presents images of space scientists and scientific facilities across Europe in an interactive installation, which includes an augmented reality component. The images are accompanied by a soundscape that includes text by Frank White, noted space-philosopher and theorist.

Originally from Mexico, Monica lives and works in the U.K. She studied Filmmaking, Performance Design and Documentary Photography. Her photobook 'Your Photos could be used by drug dealers' was acquired in 2014 for artist book collections at the Museum of Modern Art in New York, The Yale University Gallery and the Joan Flasch Collection at the Arts Institute of Chicago. Her work has been exhibited at Format Festival, Les Recontres d'Arles, Getxo Foto and Noorderlicht Festival. In 2017 she obtained the Magnum Graduate Photographer Award and The Photographers' Gallery Bar-Tur Photobook Award. Monica's last work 'Possible Landscapes' is a reconciliation participatory project for young people in post-conflict countries.

ANNA EHRENSTEIN: PRIČE O RUŽU I VRLINAMA / TALES OF LIPSTICK AND VIRTUE

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TRAJANJE / DURATION 10–21/09
OTVORENJE / OPENING 10/09 • 18 h • Galerija / Gallery Šira
KUSTOSICE / CURATORS Klara Petrović, Luja Šimunović

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Photo © Anna Ehrenstein

Autentičnost je uvijek bila jedno od ključnih pitanja u raspravama o društvu. I danas ima veliku važnost s obzirom na pojavu fenomena kao što su *fake news*, alternativne činjenice i neprekidna mogućnost kontrole na internetu. Međutim, naše definicije autentičnog bića ili autentičnog objekta i naše razumijevanje njihova odnosa često su različite, a ovise o kulturnim i geografskim faktorima koji su prisutni usprkos globalnim poveznicama. Fotografski element ovog multidisciplinarnog rada sastoji se od portreta osoba iz Albanije i lažnih promotivnih fotografija koje prikazuju krivotvorene luksuzne predmete i slavne brendove. Oni su ono što zovemo imitacijom, lažnjakom ili piratskom kopijom. Kako se lažnjak definira u suvremenom društvu? I iz kojih razloga ljudi stupaju u interakciju s tim predmetima? Možemo li ih vrednovati temeljem njihove materijalnosti ili ih činjenica da su imitacije ograničava na površni svijet pseudo-luksuza?

Rječnička definicija riječi 'imitacija' glasi: to je (inferiorna) krivotvorina dragocjenog materijala. S obzirom da imitacija može biti proizvedena u istoj tvornici, korištenjem istih metoda i istog materijala, samo etiketa određuje što je original, a što kopija. U tom slučaju, kada samo korporacija ili država odlučuju o tome koji predmet će biti autoriziran i prodavan po ogromnoj cijeni — nije li čin bavljenja neautoriziranim predmetom umjesto autoriziranim autentičniji u zadovoljenju kapitalističke mašinerije koja ne mari previše za potrošača?

'Profesija gotovo svakog čovjeka, čak i umjetnika, započinje licemjerjem,' piše Nietzsche, 'imitacijom iznutra, kopiranjem onog što je najučinkovitije.' Granice između originala i imitacije su uvijek fluide i čak možda suvišne kao i razdvajanje prirode i umjetnosti.

Kao mladoj ženi albanskih korijena rođenoj i odrasloj u Njemačkoj, promišljanje reprezentacije i slike o sebi te kulturoloških razlika uvijek je igralo veliku ulogu u životu. Zbog činjenice da nikad neću doista biti dio bilo njemačkog bilo albanskog društva, pronašla sam svoj glas u meta-poziciji promatračice. Pitanje jesu li vizualno i seksualno samoodređenje te ženstvenost, osobito u postkomunističkom kontekstu Albanije, osnažujući za mlade žene ima središnje mjesto u ovom radu. Komunistički zahtjev za 'nužnošću' i feministički zahtjev za 'prirodnošću' u suprotnosti su s ljudskom željom za eksperimentiranjem, samoizražavanjem i nagađanjem. Budući da smo svi proizvod višestrukih, ispripletenih utjecaja, što je ono što nas i objekte koji jesmo povezuje s autentičnim?

Anna Ehrenstein je 25-ogodišnja umjetnica koja živi i radi u Berlinu. Rođena je i odrasla s albanskom krvi i nasljeđem u Njemačkoj. Njena praksa fokusirana je na transdisciplinarne produkcije, uglavnom vezane uz fotografiju, film i instalaciju, s naglaskom na istraživanje te edukaciju ili kuriranje. Najviše je zanimaju vizualizacije suvremenih tema s kojima se šira publika može poistovjetiti. Radikalizirajući i hiperbolizirajući različite estetike te pronalazeći inspiraciju u masovnim medijima i pop kulturi, ona pokazuje različite kutove gledanja u trenutnom procesu refleksije. Bavi se temama kao što su autentičnost, identitet, klasa, rod, seksualnost i utjecaj vlasti, primjerice u kontekstu policijske brutalnosti. Studirala je fotografiju i medijsku umjetnost, a radovi su joj izlagani diljem svijeta; primjerice, na Rencontres de la Photographie u Arlesu, Month of Photography u Los Angelesu ili Fondazione Marangoni u Firenzi. Njen rad nominiran je za brojne nagrade, poput Prix 'Residence pour la Photographie' (Fondation des Treilles), International Photography Award Emergentes dst u Bragi ili Visible White Photo Prize (Celeste Network) i dobitnica je zadnje Landskrona Portfolio Review Award. Trenutno radi u umjetničkom uredu 10. Berlinskog biennala za suvremenu umjetnost i pohađa postdiplomski studij.

Izložba je realizirana uz potporu Goethe-Institut Kroatien

Authenticity has always been a central question in discussions concerning society. It is continuing to gain importance

with the emergence of new phenomena such as fake news, alternative facts and instant online control possibilities. However, our definition of an authentic being or an authentic object and our understanding of how the two relate to each other tend to differ, often in line with cultural and geographical variance despite our global connections.The photographic element of this multidisciplinary work consists of portraits in Albania and figurative fake-stills of brand imitations and counterfeit luxury out of the studio. They are what we call an imitation, a fake or a bootleg. How is a fake defined in contemporary society? And what reasons do people have to interact with these objects? Can they be judged by their materiality or does there presence as imitations confine them to a shallow world of the pseudo-luxury?

The dictionary definition of the word 'imitation' states; it is a (inferior) forgery of a precious material. Given that the imitation may be produced in the same factory, by the same methods, using the same material, only the label determines what is the original or the copy. In that case, when only a corporation or the state decide which object to authorize and sell for a tremendously higher amount of money - would not the action of engaging with the unauthorized object be more authentic than with the licensed object to please a capitalistic machinery that does not care too much about the consumer?

'The profession of almost every man, even that of the artist, begins with hypocrisy,' Nietzsche writes, 'with an imitation from without, with a copying of what is most effective.' The boundaries between an original and an imitation are invariably fluid and may even be as obsolete as the separation of nature and artifice.

As a young woman, born and raised in Germany with Albanian origin, reflection on representation and self image and their cultural differences have always played a major role in my life. Due to the fact that I will never genuinely be part of either German or the Albanian society, I found my voice in the meta-position of an observer. The question of whether or not, especially in the post-communistic context of Albania, visual and sexual self-determination as well as femininity are empowering young women globally plays a key role in this body of work. The communist cry for 'necessity' and the feminist cry for 'naturalness' contrast with the human desire for experimentation, self- expression and speculation. Since we are all products of a multi-faceted mesh of influences, what is it that makes us and the objects we are related to authentic?

Anna Ehrenstein is a 25 year old artist living and working in Berlin. She was born and raised with Albanian blood and heritage in Germany. Her practice is focused on transdisciplinary production, mainly in lens-based arts and installation, with an emphasis on research based work as well as education or curation. What concerns her most are visualizations of contemporary issues, to which a broad audience can relate. In radicalising and exaggerating different aesthetics, while taking inspiration from mass media and popular culture she is showing different angles in a current process of reflection. Her main focus lies on topics like authenticity, identity, class, gender, sexuality and the impact of authorities, for example regarding police brutality. She studied photography and media art and exhibited internationally; for example at the Rencontres de la Photographie in Arles, the Month of Photography in Los Angeles or the Fondazione Marangoni in Florence. Her work was nominated for various awards like the Prix 'Residence pour la Photographie' of the Fondation des Treilles, the International Photography Award Emergentes dst in Braga or the Visible White Photo Prize from the Celeste Network and she is the winner of the last Landskrona Portfolio Review Award. Currently she is working in the mediation of the 10th Berlin Biennale for Contemporary Art and is enrolled in post-graduate studies.

The exhibition is supported by Goethe-Institut Kroatien.

GLORIJA LIZDE: F20.5

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TRAJANJE / DURATION 04–09/09
OTVORENJE / OPENING 04/09 • 20 h
Galerija / Gallery PM (Hrvatsko društvo likovnih umjetnika / The Croatian Association of Visual Artists — HDLU)

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Pri prezentiranju povijesti neke obitelji fotografski se medij, zbog vještog koketiranja s dokumentarizmom, često uzima kao svjedočanstvo jednog vremena, pritom (nesvjesno) zanemarujući faktor pozitivne autoreprezentacije na prikazima trenutaka inscenirane obiteljske idile. Upravo je to polazišna točka promišljanja umjetnice Glorije Lizde, postavljajući si pitanje je li moguće retrogradno preispitati teške, potisnute i nezabilježene odsječke vremena jedne obitelji. No prije poniranja u minule trenutke, autorica vrši opsežno istraživanje očeve bolesti, koja je obilježila odrastanje njegovih triju kćeri, poznate pod hladnim medicinskim kodom F20.5 za rezidualnu shizofreniju. Zatim postavlja te iste tri protagonistkinje u inscenirane reinterpretacije očevih halucinacija, koje poprimajući performativni karakter terapijski djeluju na mjesta potisnute obiteljske memorije. Pritom umjetnica koristi kapacitet fotografije za resemantizaciju istanjenih sjećanja, a završenu seriju dijeli na tri segmenta: unificirane portrete triju sestara te izvedbe očevih halucinacija koje se isprepliću s prikazima mrtve prirode. Na taj način proširuje priču o očevim unutarnjim antagonizmima kroz druge članove obitelji, koji su njima



Photo © Glorija Lizde

predodređeni, sintetizirajući istovremeno više pogleda na 'jednu stvarnost'.

Dualnost, kao misao vodilju u umjetničkom procesu, prepoznajemo u dihotomiji dinamičnog i smirujućeg, ostvarenoj interakcijom svjetlosti i sjene; naglašavanjem čistih, prodornih boja s upisanom simbolikom (poput crvene koja se povezuje s dualnošću život-smrt, ljubav-rat); ponavljanjem geometriziranih motiva; dok s druge strane smirujući pejzaži nagovještavaju konačno stanje duševne sređenosti, zatvarajući krug.

I na konceptualnom nivou prisutna je dualnost, jer kako se umjetnica koristi fotografijom kao alatom za introspekciju, tako se njome istodobno vješto poigrava pri reprezentaciji, manipulirajući kadriranjem, izostavljanjem sadržaja, izmjenom subjekata i jasnog konteksta, što rezultira gubitkom spone između halucinacije i interpretacije, stvarajući plodno tlo za upisivanje različitih značenja. Zato se osjećaj prividne bliskosti i gotovo voajerističko zadiranje u intimu jedne obitelji, izloženu na zidovima galerije, pretače u strukture neke druge, univerzalnije stvarnosti, koja zahtijeva suočavanje s prošlošću za bolju sadašnjost. — PETRA ŠARIN

Rad *F20.5* prikazuje suočavanje s vlastitim djetinjstvom, za vrijeme kojeg je moj otac bolovao od rezidualne shizofrenije.

Rekonstruirajući vlastitu prošlost i reinterpretirajući očeve vizualne halucinacije, insceniram situacije u koje postavljam svoje sestre blizanke i sebe, kako bih osvijestila i prikazala utjecaj koji je bolest imala na cijelu obitelj.

Fotografiju, poput terapijskog sredstva, koristim kako bih s odmakom ponovno proživjela i prihvatila snažna iskustva i sjećanja, utjelovila ih i transformirala, te na taj način iznova upoznala sebe. — GLORIJA LIZDE

Glorija Lizde rođena je 1991. u Splitu. Završila je preddiplomski studij Filma i videa pri Umjetničkoj akademiji u Splitu te diplomski studij Fotografije na Akademiji dramske umjetnosti u Zagrebu. U svom fotografskom radu bavi se temama obiteljskih odnosa, sjećanja i identiteta. Ostvarila je dvije samostalne izložbe te sudjelovala na brojnim skupnim izložbama u Hrvatskoj i inozemstvu od kojih izdvaja Being/Seeing (QUAD Gallery, UK), Parallel Intersection Lisboa, Država u krevetu (Galerija umjetnina Split), Nova imena (ULUPUH), ISPIT 2015 (Galerija SC) te Rovinj Photodays 2016 (Muzej za umjetnost i obrt Zagreb). Članica je Hrvatske udruge likovnih umjetnika te dobitnica Dekaničine nagrade za rad na seriji fotografija *F20.5.*

When presenting the history of a family, the photographic medium is very often, because of its skilful flirting with documentarism, perceived as a testimony of time. At the same time, the element of a positive self-presentation on depictions of moments of staged family idyll is being (inadvertently) disregarded.

This is precisely the starting point for artist Glorija Lizde's reflections. She asks herself whether it is possible to retrospectively examine difficult, repressed and unrecorded fragments of time related to a certain family. However, before plunging into past moments, the author carries out extensive research on her father's illness, which marked the growing up of his three daughters. The illness is referred to as F20.5, a cold medical code for residual schizophrenia. After that, she places the same three female protagonists into staged reinterpretations of father's hallucinations, which, by taking on performative character, have a therapeutic effect on places of repressed family memories. In so doing, the artist uses the capacity of photography for resemantization of thinned memories, and she divides the final series into three segments: unified portraits of the three sisters and performances of father's hallucinations which intertwine with depictions of still life. Thus she expands the story about father's inner antagonisms through other family members who are determined by them, at the same time synthesizing multiple views of 'one reality'.

We recognize duality, as a guiding principle in the art process, in the dichotomy between dynamic and calming, achieved by interaction between light and shadow; by emphasizing clear, sharp colours with inscribed symbolism (such as red which is associated with life-death, love-war dualities); repeating geometrized motifs; while on the other hand calming landscapes hint at the final state of mental order, closing the circle.

Duality is also present on the conceptual level because the artist uses photography as a tool for introspection but at the same time, she skilfully plays with it in representation, by manipulating framing, omitting content, alternating subjects and clear context, which results in the loss of connection between hallucination and interpretation. This creates a fertile ground for inscribing different meanings. Therefore, she translates the feeling of apparent closeness and almost voyeuristic prying into the intimacy of a family, exposed on gallery walls, into the structures of some other, more universal reality, which requires facing the past for a better present. — PETRA ŠARIN

The work *F20.5* depicts the confrontation of my own childhood, during which my father suffered from residual schizophrenia.

Through the reconstruction of my own past and reinterpretation of father's visual hallucinations, I am staging situations in which I place myself and my twin sisters in order to acknowledge and show the influence the illness had on the entire family.

I use photography as a therapeutic instrument, to relive and accept, from a distance, powerful experiences and memories, portray and transform them and, in this way, to get to know myself anew. — GLORIJA LIZDE

Glorija Lizde was born in 1991. in Split. She graduated with a bachelor's degree in Film and Video and a Master's degree in Photography at the Academy of Dramatic Art in Zagreb. Her photography work explores themes such as family relationships, memory and identity.

She has had two solo exhibitions and has also participated in several group exhibitions in Croatia and abroad such as Being/Seeing (QUAD Gallery, UK), Parallel Intersection Lisboa, State Abed (Gallery of Fine Art Split), Nova imena (ULUPUH), ISPIT 2015 (Gallery SC) and Rovinj Photodays 2016 (Museum of Arts and Crafts Zagreb). She is a member of Croatian Association of Visual Artists. She was awarded Deans' award for her work on photography series *F20.5.*



Photo © Glorija Lizde

ULLA DEVENTER: LEPTIRI SU ZNAK NEČEG DOBROG / BUTTERFLIES ARE A SIGN OF A GOOD THING

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TRAJANJE / DURATION 10–21/09
OTVORENJE / OPENING 10/09 • 20 h • Galerija / Gallery Greta
ARTIST TALK 10/09 • 20 h
KUSTOSICE / CURATORS Klara Petrović, Luja Šimunović

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Photo © Ulla Deventer

U svom kolaborativnom radu *Leptiri su znak nečeg dobrog* Ulla Deventer bavi se prostitucijom. Rad se temelji na stvarnim pričama iz života seksualnih radnica iz Antwerpena, Bruxellesa, Pariza, Atene i Accre, s kojima je provodila vrijeme tijekom perioda od pet godina, počevši od 2013. Rad naziva kolaborativnim zbog odnosa koji je uspostavila sa svojim subjektima fotografirajući ih. Izložba pokazuje najnovije rezultate istraživanja u Accri tih zajedničkih trenutaka provedenih uglavnom u malom drvenom kiosku koji ženama služi kao sigurni prostor budući da prikazuje njihov život u potpunosti isprepleten s njihovim radom. Materijali gotovo da su razbacani po izložbi, otkrivajući komadiće svakodnevice mnogih žena i pokušavajući pružiti uvid njihovo okruženje te pobuditi empatiju u posjetiteljima. Deventer nastoji razotkriti ono neočekivano kako bi ublažila stigmu vezanu uz seksualni rad, pri čemu joj je glavna referenca rad sociologa J. Kleinmana i J. W. Schneidera koji su kritizirali akademsku zajednicu zbog često suženih

i pristranih perspektiva temeljenih na zastarjelim teorijama stigme koje nikad ne uzimaju u obzir gledište stigmatiziranog pojedinca. Deventer razvija alternativni vizualni jezik kako bi, barem fizički, gledateljima prevela međuljudske odnose i interakcije svojih subjekata. Ona istražuje prostituciju kao kompleksnu temu i odlučuje se koncentrirati na one aspekte koji se tiču intime seksualnih radnica, kao što su 'dvostruki život' i izvođenje uloge u svakodnevnom životu, prividna neovisnost žena u ovom poslu i, konačno, pritajeno prisustvo straha koji žene prevladavaju iz dana u dan.

Ulla Deventer je fotografkinja i umjetnica koja živi u Hamburgu. Također je istraživačica na Koninklijke Academie voor Schone Kunsten Antwerp. U svom radu najviše se bavi temom stigmatizacije marginaliziranih skupina. Od 2013. provodi intenzivno umjetničko istraživanje prostitucije u velikim europskim gradovima i Gani.

Ulla Deventer deals with prostitution in her collaborative work *Butterflies Are a Sign of a Good Thing*. It is based on real life stories of various sex workers from Antwerp, Brussels, Paris, Athens and Accra, who she spent time with during a five year period, starting in 2013. She calls her work collaborative exactly because of this bond she developed with her subjects through photographing them. The exhibition shows the most recent results of the research in Accra, Ghana of these times spent together, mostly in a small wooden kiosk that served as a safe space for the women, as it presents their lives completely intertwined with their work. Materials are scattered, almost, throughout the exhibition, revealing fractions of the many women's day to day life attempting to make sense of their environment and ignite a feeling of empathy in the viewer. Deventer tries to reveal the unexpected in order to lessen the stigma surrounding sex work, her main reference being the work of sociologists J. Kleinman and J. W. Schneider. They have criticized the academia for their often narrow and biased perspectives deriving from age-old theories on stigma that never incorporate the stigmatized individual's point of view. Deventer develops an alternative visual language in order to, at least physically, translate the interpersonal relationships and interactions of her subjects to the viewer. The artist explores the theme of prostitution as a complex subject and chooses to mainly concentrate on those aspects that touch on the most intimate in sex workers such as the 'double life' and playing a role in everyday life, the seeming independency of women in this work and, finally, the underlying presence of fear which the women proudly overcome from day to day.

Ulla Deventer (1984.) is a freelance photographer and artist based in Hamburg. She is research student at the Koninklijke Academie voor Schone Kunsten Antwerp. She got her diploma in Visual Communications at the Hochschule für Bildende Künste Hamburg in 2012 and her Master of Fine Arts/Photography at the Koninklijke Academie voor Schone Kunsten Antwerp in 2014. In her work, she has been drawn to the subject of marginal groups' stigma. Since 2013, she is doing an intense artistic research on prostitution in European capitals and Ghana.



Photo © Ulla Deventer

JELENA BLAGOVIĆ: NOVE SAMOĆE / NEW SOLITUDES

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TRAJANJE / DURATION 06–16/09
OTVORENJE / OPENING 06/09 • 20 h • Galerija / Gallery Forum
ARTIST TALK 06/09 • 20 h

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Fotografski koncept problematizira temu majčinstva, pružajući intimni pogled na različite strahove, sumnje i samopropitivanja s kojima se autorica i njezine bliske prijateljice suočavaju u razdoblju života u kojem planiraju postati majke, ili to već jesu.

Ova generacija mladih žena u prosjeku rađa kasnije i manji broj djece, nego što su, ne tako davno, rađale njihove majke. Nije neuobičajeno da neke žene odluče ne postati majke. Razlozi za odgađanje ili neostvarivanje majčinstva za svaku od njih su različiti, stavovi o majčinstvu također. Zajedničko svim portretiranim ženama su različite nijanse straha, sveprožimajućeg novog osjećaja odgovornosti i zebnje od gubitka dijela sebe — gubitka mentalne i fizičke slobode.

Fotografirane žene, mahom i međusobno prijateljice, prikazane su u trenucima između. Usprkos tradicionalnom shvaćanju majčinstva, njegovom uvriježenom kulturalnom konstruktu i određenim svjetonazorskim inzistiranjima na majčinstvu kao jedinom putu prema ženskom samoostvarenju, ono nije, niti je ikada bilo, jedina i najvažnija uloga žene. Ona je ujedno i nečija kći, sestra, partnerica, supruga, prijateljica, zaposlenica ili poslodavka, suradnica...

Samoća, koju većina žena nauči cijeniti i u njoj uživati tek u odrasloj dobi, s majčinstvom se nepovratno mijenja. Upravo to stanje između uloga, osviještavanje da se rođenjem djeteta i žena iznova formira kao individua, prikazano je kroz ove inscenirane portrete, koji vizualiziraju trenutak odsutnosti i izmijenjene, nove vrste samoće, s kojom se svaka od portretiranih žena suočava. Najčešće unutar vlastitog doma i sama sa sobom.

Jelena Blagović rođena je 1983. godine u Zagrebu u Republici Hrvatskoj. Završila je studij fotografije na Istituto Superiore di Fotografia e Arti Visive u Padovi u Italiji. Školovanje nastavlja na University of Westminster u Engleskoj, gdje nakon završenog preddiplomskog i diplomskog studija fotografije stječe diplomu magistra umjetnosti.

Zaposlena je kao docentica na Akademiji dramske umjetnosti Sveučilišta u Zagrebu na Katedri za fotografiju Odsjeka snimanja, te je voditeljica ADU Galerije f8.

Izlagala je na 15 samostalnih i brojnim skupnim izložbama u zemlji i svijetu, te je dobitnica mnogih nagrada i priznanja.

The photographic concept tackles the topic of motherhood, offering an intimate perspective on various fears, doubts and introspection faced by the author and her close friends at the point in time when they decide to become, or have already become, mothers.

This generation of young women on average give birth later on in their lives and have fewer children compared to their own mothers. It is not unusual that some women decide not to become mothers at all. For each of them, the reasons for delaying or not realizing motherhood are diverse, as are their attitudes to mothering. What all portrayed women have in common are different shades of fear, the overwhelming new sense of responsibility and anxiety about losing a part of themselves — the loss of mental and physical freedom.

Portrayed women, most of them mutual friends, are shown in those moments of in-between. Notwithstanding the traditional idea of motherhood, its

entrenched cultural construct along with specific ideological insistence on it being the only right way to women's self-realization, motherhood is not, nor has it ever been, a woman's only and most important role. She is also someone's daughter, sister, partner, wife, friend, employee or employer, associate...

Solitude, which most women learn to appreciate and enjoy only at an adult age, irreparably changes with motherhood. This state between different roles, the realization that by having a child the woman is transformed as an individual, is shown through these staged portraits which visualize moments of absence and altered, new kind of solitude faced by each of these women individually. Most often in privacy of their own home as well as within themselves.

Jelena Blagović was born in 1983 in Zagreb, Croatia. She finished the photography programme at the Istituto Superiore di Fotografia e Arti Visive in Padua, Italy and continued her education at the University of Westminster in London, England, where she earned her BA in Photographic Arts and MA in Photographic Studies. She works as an Assistant Professor at the Department of Cinematography, Chair of Photography at Academy of Dramatic Art in Zagreb, and is the Head of the Academy's Gallery f8. She has exhibited her work locally and internationally on 15 solo and numerous group shows and has received a number of awards and prizes.



Photo © Jelena Blagović

BOJAN MRĐENOVIĆ: MAGISTRALA / ADRIATIC HIGHWAY

—

TRAJANJE / DURATION 09–19/09
OTVORENJE / OPENING 09/09 • 20 h • Pogon Jedinstvo
ARTIST TALK 09/09 • 19 h
KUSTOSICA/CURATOR Sandra Vitaljić

—



Photo © Bojan Mrđenović

Izložba Magistrala je rezultat višegodišnjeg terenskog istraživanja u kojem Bojan Mrđenović fotografski bilježi prostor duž Jadranske magistrale.

Jadranska magistrala je državna cesta koja se proteže istočnom obalom Jadrana povezujući sva priobalna mjesta. Puštena je u promet 1965. godine i predstavlja kapitalni infrastrukturni projekt koji je prometno povezao teritorij i dao zamah razvoju turizma na jadranskoj obali.

Fotografije prate slojevite preobrazbe teritorija do kojih dolazi zbog sve intenzivnijeg razvoja turizma. U vrijeme izgradnje magistrale turizam je za neke ljude bio dodatni izvor prihoda, dok danas turizam za mnoge predstavlja jedini izvor zarade. Kao posljedica takve ekonomije prostorni odnosi u vrijednom priobalnom području zaoštravaju se iz dana u dan: susrećemo se s prometnim gužvama, prevelikom izgrađenošću bez cjelovitog urbanog planiranja, monetizacijom i naplatom sadržaja koji su donedavno smatrani javnim dobrom, te s devastacijom krajolika i kulturne baštine, odnosno onih aduta na kojima se uspjeh turizma zapravo temelji.

Izložbu produkcijski podržava Međunarodni festival fotografije Organ Vida, a rezultat je nagrade Marina Viculin koju festival dodjeljuje od 2017. godine s ciljem unaprjeđenja fotografskog stvaralaštva u Hrvatskoj. Uz Organ Vida, produkciju rada omogućili su: Platforma 9,81, Slobodne veze (projekt Motel Trogir), Mavena, Art radionica Lazareti.

Bojan Mrđenović (r. 1987.) diplomirao je na preddiplomskom studiju povijesti umjetnosti i informacijskih znanosti u Zagrebu. 2015. godine diplomirao je na diplomskom studiju filmskog i TV

snimanje na Akademiji dramske umjetnosti u Zagrebu. Član je Hrvatskog društva filmskih djelatnika i Hrvatske zajednice samostalnih umjetnika. Od 2017. godine radi kao vanjski asistent na Odsjeku snimanja Akademije dramske umjetnosti u Zagrebu. Bavi se filmom i fotografijom.

The exhibition Highway is the result of years of field research in which Bojan Mrđenović uses photography to document the space alongside the Adriatic Highway.

The Adriatic Highway is a state road that stretches across the eastern Adriatic coast, connecting all coastal towns. It was open for traffic in 1965 and it represents a capital infrastructure project that has connected the territory and given momentum to the development of tourism on the Adriatic coast.

The photographs show manifold transformations of the territory that have occurred due to the intense growth of tourism. At the time the highway was being built, for some people tourism was an additional source of income, while today for many people tourism is the only source of income. As a result of such an economic model, spatial relations in the valuable coastal area are exacerbating from day to day: there are traffic jams, overbuilding without comprehensive urban planning, monetization and billing of amenities that had been considered public good until recently, and the devastation of landscape and cultural heritage, that is, all those things on which the success of tourism is actually based.

Exhibition production was made possible by the International Photography Festival — Organ Vida, and it is the outcome of the Marina Viculin Award established in 2017 for the purpose of promoting Croatian photography. The production was also made possible by: Platform 9.81, Loose Associations (Motel Trogir project), Mavena, and Art Workshop Lazareti,

Bojan Mrđenović (b. 1987) hold a BA in art history and information sciences from the Faculty of Humanities and Social Sciences in Zagreb, and an MA in cinematography from the Academy of Dramatic Art in Zagreb. He is a member of the Croatian Society of Film Workers (HDFD) and the Croatian Freelance Artists' Association (HSZU). Since 2017 he has been working as an associate assistant at the Cinematography Department at the Academy of Dramatic Art in Zagreb. He focuses on film and photography.



Photo © Bojan Mrđenović

ISPIT 2018. – STUDENTI DIPLOMSKOG STUDIJA FOTOGRAFIJE ADU: / THE EXAM 2018 – GRADUATE PHOTOGRAPHY STUDENTS, ADU: DENIS BUTORAC, IVAN GUNDIĆ

—

TRAJANJE / DURATION 05–19/09
OTVORENJE / OPENING 05/09 • 20 h • Galerija / Gallery SC
ARTIST TALK 05/09 • 20 h
MENTORICA / MENTOR Sandra Vitaljić, red. prof. art

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Photo © Ivan Gundić

Na izložbi Ispit će se autorskim serijama fotografija predstaviti Denis Butorac i Ivan Gundić. Izložba je rezultat cjelogodišnjeg rada na umjetničkom projektu koji studenti prvi put predstavljaju javnosti. Ispit se iz institucije seli u javni prostor Galerije SC, te ispitna izložba postaje i svojevrsni ispit komunikacije s publikom.

Denis Butorac u radu *Homesick* propituje društveno prihvatljive tradicijske rituale muškosti temeljene na kolektivnom poricanju emocija u kojima nije nikada želio sudjelovati. Fotografiju koristi kao psihoterapijsko sredstvo u suočavanju s djetinjom traumom i novi model povezivanja s obitelji i sredinom u kojoj je odrastao.



Photo © Denis Butorac

Ivan Gundić u radu *Prolaz za divlje životinje* konstruira imaginarno mjesto heterotopije razmišljajući o odnosima između prostora, znanja i moći. Koristeći kameru za snimanje divljih životinja, nastoji prikazati čovjeka ogoljenog od bilo kakvih kulturalnih faktora i bez ikakvih odrednica pojedinačnog identiteta. Ako povijest počinje isto kada i svijest o sebi, Prolaz je bezvremenski prostor u kojemu se to nije dogodilo. On mora postojati kako bi razotkrio sva ostala mjesta kao stvarna i kako bi se naša društvena utopija mogla ostvariti.

Organizator izložbe je Katedra za fotografiju, a mentorica prof. Sandra Vitaljić. Izložba će se moći pogledati do srijede 19. rujna, radnim danom od 12 do 20 sati, subotom od 10 do 13 sati.

Denis Butorac and Ivan Gundić are going to present their respective photo series. The exhibition is the result of year-long work on an art project, which is going to be presented to the public for the first time. The exam is moving from the institution to the public space of the gallery, and the degree show will also serve as a test of communication with the audience.

In *Homesick*, Denis Butorac challenges the traditional socially approved masculinity rituals based on a collective suppression of emotions, in which he had never wanted to participate. He uses photography as a psychotherapeutic tool for confronting his childhood trauma and a new model for relating to his family and community.

In *The Passage for Wild Animals*, Ivan Gundić constructs the imaginary space of heterotopia, reflecting on the relations between space, knowledge and power. Using a camera for capturing wildlife, he is trying to depict man stripped of any cultural factors and markers of individual identity. If history emerged at the same time as self-awareness, then the Passage is a timeless space in which that had never happened. It has to exist in order to expose all other places as real and so that our social utopia can be realized.

The exhibition is organized by the Department of Photography, and the mentor is prof. Sandra Vitaljić. The exhibition is open until Wednesday, 19 September, weekdays from 12 to 20h, and Saturdays from 10 to 13h.

DISKURZIVNI / DISCURSIVE PROGRAM

ŽENSKE PERSPEKTIVE – KONFERENCIJA O SUVREMENOJ FOTOGRAFIJI / WOMEN'S PERSPECTIVES – CONFERENCE ON CONTEMPORARY PHOTOGRAPHY

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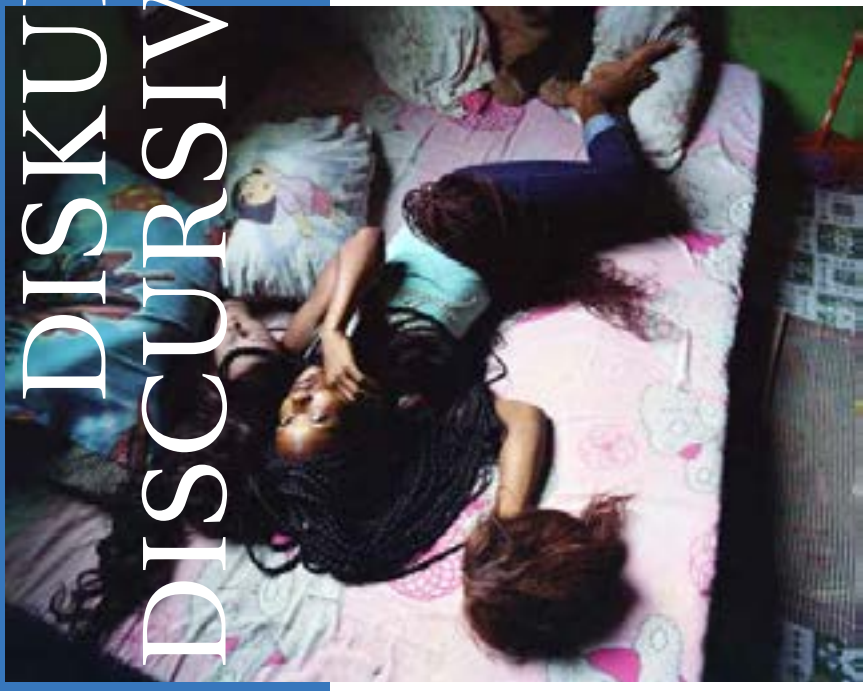
Petak/Friday 14/09 • 15–19:30 h
Kino Europa (Dvorana / Hall Müller)

—



The Wigs, from the series Butterflies are a Sign of a Good Thing © Ula Deventer

Konferencija se sastoji od tri panela i fokusirat će se na sjecište teorijskih tumačenja ženskog pogleda i njegova proučavanja u radu umjetnica koje izlažu na festivalu, kao i na promjene u ulozi i položaju suvremene fotografkinje.

Koordinatorica i autorice konferencije Lea Vene i Barbara Gregov odlučile su napustiti konvencionalnu formu konferencije iz razloga što se teorijske rasprave o ženskom pogledu često odvijaju na distanci od samih žena i djevojaka, čime ih se otuđuje od dominantnih diskursa i prikaza djevojačkih i ženskih identiteta. Kroz razgovore s umjetnicama, kustosicama i teoretičarkama, svaki panel će u prvi plan staviti ženske perspektive i naglasiti njihovu specifičnu ulogu sukreatorica značenja. Konferencija je otvorena za javnost.

1 — PERSPEKTIVE FOTOGRAFKINJA DANAS

IZLAGAČICE Fiona Rogers, Emma Bowkett, Marina Paulenka i Anna-Kaisa Rastenberger

Panel će se baviti položajem fotografkinja na međunarodnoj fotografskoj sceni i među njenim akterima te u kontekstu uvjeta proizvodnje i prezentacije fotografije. Također će biti riječi o ulozi kustosa/ica, festivala, fotografskih nagrada i različitih inicijativa koje daju podršku ženama u fotografiji. S kojim se problemima susreću fotografkinje, kako raskrstiti s dominantnim narativima i promicati ženski aktivizam? Zašto je fokus na rodne odnose na fotografskoj sceni važan za raspravu i razotkrivanje odnosa moći u fotografskoj industriji?

2 — FOTOGRAFIJA, ETIKA I DRUGI

IZLAGAČICE Nina Berman, Ulla Deventer, Laia Abril i Sandra Vitaljić

Panel će biti posvećen ulozi fotografije u artikuliranju ženskih iskustava te povezivanju osobnog s povijesnim i kulturnim aspektima. Zanima nas na koji način se fotografija koristi i kako se može koristiti za ukazivanje za opresiju, diskriminaciju, stereotipizaciju i dehumanizaciju. Također, želimo istražiti prepreke u reprezentaciji životnih iskustva marginaliziranih subjekata bez obzira na to jesu li prikazi fikcionalni ili dokumentarni. Želimo potegnuti pitanje odgovornosti, pristanka i anonimnosti u okviru umjetničke proizvodnje i diseminacije. Cilj nam je prezentirati i raspraviti o umjetničkim praksama koje donose novo poimanje etike, prava, drugosti, moći i subjektiviteta u fotografiji.

3 — DJEVOJKA — PRISVAJANJE POGLEDA

IZLAGAČICE Amalia Ulman, Arvida Byström, Lana Pukanić i Tomoko Sawada

Panel će problematizirati koncept ženskog pogleda i fokusirati se na umjetnice i umjetničke prakse koje propituju norme ženstvenosti i samoreprezentaciju. Istražit će kako različite suvremene metode kreiranja portreta preispituju tradicionalne ideje identiteta, individualizma i konformizma. Razmotrit će mogućnosti samoosnaživanja i samobrendiranja putem digitalnih medija, kao i načine na koje konvencije društvenih medija oblikuju proizvodnju i distribuciju konstrukcija djevojaštva i ženskosti. Kada žene istražuju vlastiti rodni identitet kroz umjetnost, kada je njihova umjetnost oblik samoizražavanja, ona je često podcjenjivana i percipirana tek kao proizvod 'djevojačke kulture'. Na taj način prikriva se važni proces posredovanja koji je ključan za samoreprezentaciju žena i djevojaka. Panel će se također pozabaviti pitanjem umjetničkog rada u širem smislu, ali osobito njegovom poveznicom sa ženskošću. Naglasit će se količina rada koja je potrebna da bi se očuvali određeni vizualni aspekti konvencionalne ženstvenosti, a istovremeno se u potpunosti potkopao sam taj koncept.

This year's conference on contemporary photography will take place on Friday, 14th September 2018 from 3 – 7:30 pm in the Müller hall at Cinema Europa. The

conference will be divided in 3 panels and it will focus on the intersection between theoretical understandings of the female gaze and its exploration in the work of the artists included in the festival as well as explore the changing role and position of a contemporary female photographer.

Lea Vene and Barbara Gregov, conference coordinators and creators, decided to move away from the conventional conference form, believing that theoretical discussions of female gaze often occur as essentially separate from women and girls themselves, thus alienating them from dominant discourses and representations of girlhood and womanhood. Talking with the artists, curators and theorists themselves, each panel will foreground the female perspective and emphasise their specific role as co-creators of meaning. The conference is open to the public.

1 — FEMALE PHOTOGRAPHER'S PERSPECTIVES NOW

SPEAKERS Fiona Rogers, Emma Bowkett, Marina Paulenka and Anna-Kaisa Rastenberger

The panel will deal with the position of female photographers in relation to international photography scene and its actors, production and presentation conditions while also tackling the role of curators, festivals, photography awards and different initiatives supporting female photographers. Which issues do female photographers battle with, how can they shake off dominant narratives and promote female activism? Why is focus on gender relations in the photography scene a relevant topic for discussing and uncovering power relations in the photography industry?

2 — PHOTOGRAPHY, ETHICS AND THE OTHER

SPEAKERS Nina Berman, Ulla Deventer, Laia Abril and Sandra Vitaljić

The panel will focus on the role of photography in articulating women's experiences, in connecting the personal with the historical and the cultural. We want to see how photography is being used and how it can be used to foreground oppression, discrimination, stereotypization and dehumanization. Also, we want to explore the difficulty of representing the lived experiences of marginalized subjects, regardless of the imagery being fictional or documentary. We want to raise questions around the responsibility, consent and anonymity involved in the artistic production and dissemination. Our aim is to show and discuss artistic practices that present new understandings of ethics, rights, otherness, power, and agency in relation to photography.

3 — GIRL — RECLAIMING THE GAZE

SPEAKERS Amalia Ulman, Arvida Byström, Lana Pukanić and Tomoko Sawada

The panel will revisit the concept of the female gaze and focus on artists and artistic practices that challenge feminine embodiment and self-representation. It will explore how different contemporary methods of portraiture challenge traditional ideas of identity, individualism and conformity. It will look into the possibilities of self-empowerment and self-branding via digital media as well as the ways in which social media conventions shape the production and circulation of constructions of girlhood and womanhood. When women are set to explore their own gender identity through their art, when their art is a form of self-expression, it is often belittled, perceived simply as an artifact of 'girl culture'. In that way the important work of mediation that is central to girls' and women's self representations is obscured. The panel will also tackle the question of artistic labour in a broader sense, but especially in its connection to femininity, emphasize the amount of work necessary to retain some of the visual aspects of conventional femininity, while at the same time completely subverting the concept.

SPEED DATING STUČNJAKA/KINJA I UMJETNIKA/ICA / EXPERTS & ARTISTS SPEED DATING

Recenzije portfelja na Organu Vida / Portfolio reviews at Organ Vida festival

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Subota/Saturday 15/09 • 15–18 h
Hala V (Tehnički muzej Nikola Tesla / Technical Museum Nikola Tesla)

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Pozivaju se fotografi i vizualni umjetnici da pokažu svoje radove stručnjacima sa svih strana svijeta kako bi dobili korisne povratne informacije i prilike za izložbe i publikacije. Pregledi portfelja namijenjeni su fotografima/kinjama i umjetnicima/cama koji imaju razvijeni i ozbiljan pristup svome radu te su otvoreni svima od studenata do nedavnih diplomaca, sve generacije su dobrodošle.

Jedan umjetnik/ca čiji portfelj bude najbolje ocijenjen dobit će nagradu Organ Vida Portfolio Prize — samostalnu izložbu u službenom programu izložbi tijekom redovnog izložbenog programa u novoj galeriji za suvremenu fotografiju, Galerija, u Medulićevoj 16 u Zagrebu. Organ Vida Portfolio Prize dodijelit će žiri koji čine svi pozvani recenzenti.

U subotu, 15.rujna 2018. svi sudionici imat će priliku upoznati recenzente, kustose, urednike i druge pozvane profesionalce s kojima će moći prodiskutirati o svome radu. Svaki umjetnik/ca imat će određen vremenski okvir od 30 minuta unutar kojega će imati priliku predstaviti svoj rad.

As in previous years, we invite photographers and visual artists to show their work to experts from around the globe, in order to receive useful feedback and opportunities for exhibitions and publications. The Portfolio Reviews are aimed at committed photographers with a developed and serious approach to their work, open to everyone from students, recent graduates and all generations are welcome.

One artist with the most outstanding portfolio will be awarded the Organ Vida Portfolio Prize — a solo show in the official exhibition programme during Organ Vida Festival 2019. The Organ Vida Portfolio Prize will be awarded by the jury of all the invited reviewers.

On September 15th the participants will have a chance to meet the invited reviewers, curators, editors, and other professionals and have their practice and work discussed. Each artist will be designated a time frame in Hala V venue where he/she will have the opportunity to present their work during the time frame of 30 min.

Recenzentice / Experts

Arvida Byström, umjetnica / artist (SWE)

Maria Kapajeva, umjetnica i edukatorica / artist and educator, Fast Forward: Women in Photography, University for the Creative Arts at Farnham (GBR)

Emma Bowkett, glavna urednica fotografije / Director of Photography, Financial Times FT Weekend Magazine (GBR)

Tomoko Sawada, umjetnica / artist (JAP)

Fiona Rogers, globalna direktorica razvoja poslovanja / Global Director of Business Development, Magnum Photos International (GBR)

Monica Alcazar-Duarte, umjetnica i predavačica / artist and lecturer, Central Saint Martins College of Arts and Design (MEX/GBR)

OV IZDAVAŠTVO: PROMOCIJA KNJIGE *GRAD* BORKA VUKOSAVA / OV PUBLISHING: BOOK PROMOTION – *CITY* BY BORKO VUKOSAV

i razgovor na temu fotoknjiga / and panel on photobooks

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Subota/Saturday 29/09 • 18 h

Muzej suvremene umjetnosti Zagreb / Museum of Contemporary Art Zagreb

SUDIONICI/PARTICIPANTS Borko Vukosav, Lea Vene, Roberta Bratović, Marina Paulenka

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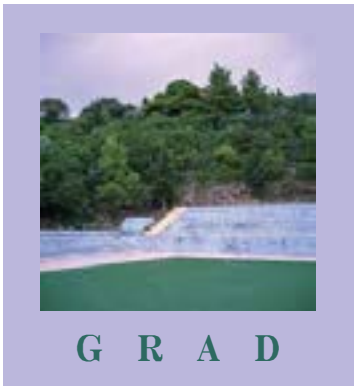
Projekt *OV izdavaštvo* jedan je u nizu brojnih projekata koje Fotografska udruga provodi tijekom svojeg cjelogodišnjeg rada na području suvremene fotogafske prakse. *OV izdavaštvo* je započeto 2017. godine, a ima za cilj učiniti vidljivima i dostupnijima umjetničke autorske projekte utjelovljene u formi fotografske knjige jedinstvenog i promišljenog dizajna i pristupa realizacije suvremenih fotografskih knjiga. Knjiga Grad umjetnika Borka Vukosava prva je u nizu knjiga objavljenih u nakladništvu *OV izdavaštvo*. U promociji će sudjelovati autor Borko Vukosav, Roberta Bratović iz studia O.A.Z.A., povjesničarka umjetnosti Lea Vene i Marina Paulenka iz Fotografske udruge Organ Vida. Razgovor će se nastaviti na temu fenomena fotografskih knjiga koji je u svijetu uvelike zaživio postavši dominantnim medijem diseminacije fotografskih radova. U Hrvatskoj je izdavaštvo fotografskih knjiga u samim povojima, stoga ćemo se u razgovoru fokusirati na ciljeve poboljšanja uvjeta izdavaštva, zahtjeve umjetničkog i kolekcionarskog tržišta, kolaborativnog rada fotografa, dizajnera, kustosa i mentora te kretivnog puta koji prethode realizaciji uspješne fotografske knjige. Projekt OV izdavaštvo podržava Gradski ured za kulturu Grada Zagreba.



The OV Publishing project is one of numerous projects by Photography Organisation Organ Vida conducted throughout its yearly work in the field of contemporary photographic practice. OV publishing began in 2017, with the aim of making art projects more visible and accessible in the form of photobooks of unique and thoughtful design as well as approach to the realization of contemporary photography books. The photobook Grad by artist Borko Vukosav is the first in a series of books published by OV publishing. Borko Vukosav, Roberta Bratović from the studio of O.A.Z.A., art historian Lea Vene and Marina Paulenka from the Organ Vida Photographic Association will participate in the promotion. The talk will continue on the theme of photographic books, which have come to life as the dominant media of dissemination of photographic works in the world. In Croatia, the publishing of photographic books is still in its early stages, so the focus wil be on the goals of improving publishers' requirements, the demands of the art and collector market, the collaborative work of photographers, designers, curators and mentors and the precarious way ahead of realizing a successful photographic book. The OV publishing project is supported by the City Office for Culture of the City of Zagreb.

PREDAVANJE / LECTURE: ANASTASIA TAYLOR-LIND

i projekcije radova World Press Photo fotografkinja polaznica Joop Swart Masterclassa, u suradnji s Annom-Alix Koffi / and screening of WPPF female photographers of the Joop Swart Masterclass in collaboration with Anna-Alix Koffi

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Utorak/Tuesday 11/09 • 17 h
Hala V (Tehnički muzej Nikola Tesla / Technical Museum Nikola Tesla)

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Organizacija World Press Photo slavi 25-u godišnjicu prestižne radionice Joop Swart Masterclass projekcijama fotografskih projekata na kojima će se prikazati izbor radova koje su realizirale fotografkinje, polaznice radionice, kao i radovi satelit radionica istočne i zapadne Afrike.

Na projekciji će se moći vidjeti radovi fotografkinja Rene Effendi, Hebe Khamis, Rahime Gambo, Newshe Tavakolian i mnogih drugih. Projekcija je realizirana u suradnji s fotografkinjom Annom-Alix Koffi. Jedna od prethodnih polaznica radionice, fotografkinja Anastasia Taylor-Lind će govoriti o tome kako je radionica WPPF Joop Swart Masterclass utjecala na njezinu karijeru i iskustvo kao žene fotografkinje.

Anastasia Taylor-Lind je britansko-švedska novinarka (rođena 1981) koja desetljećima radi za vodeće publikacije diljem svijeta na pitanjima žena, stanovništva i rata. Sudjelovala je u radionici Joop Swart Masterclass World Press Photo 2011. godine. Stipendistica je Harvard Nieman od 2016. godine, a nedavno je završila jednogodišnje istraživanje na sveučilištu na temu rata i o tome kako pričamo priče o modernom konfliktu.

Anastasia je također bila Loganova stipendistica 2017. u The Carey Institutu za Global Good gdje je počela pisati knjigu o vizualnoj reprezentaciji suvremenog ratovanja i fotoreportera koji ga pokrivaju. Ona je također TED-ovkinja. Anastasia je pisala o svojim iskustvima kao fotoreporterke za New York Times, TIME LightBox, Niemanove izvještaje i National Geographic. Kao fotografkinji pripovjedačici, fokus joj je bio na dugoročnoj narativnoj reportaži mjesečnih časopisa. Suradnica je časopisa National Geographic Magazine, a ostali klijenti uključuju Vanity Fair, The New Yorker, TIME, The New York Times, The Sunday Times, The Telegraph i The Guardian. Njezina prva knjiga Maidan — Portreti s Crnog trga, koja dokumentira ukrajinsku pobunu 2014. u Kijevu, izdana je iste godine u GOST Books nakladništvu. Anastasia je izlagala na međunarodnim izložbama u galerijama poput The Saatchi Gallery, Frontline Club i National Gallery Portrait u Londonu, SIDE galeriji u Newcastleu, Foveu u New Yorku, Pikto Gallery u Torontu i Muzeju moderne umjetnosti New Mexico u Santa Feu. Širok broj organizacija prepoznao je i podržao njezine projekte kroz nagrade kao što su POYi, Sony World Photography Awards, Royal Photographic Society Stipendija i FNAC Grant na Visa Pour L'Image festivalu. Anastasia je diplomirala dokumentarnu fotografiju na Sveučilištu Wales Newport (BA) i London College of Communication (MA). Kontinuirano radi u području obrazovanja i predaje na vodećim sveučilištima u Europi i SAD-u, uključujući i na MIT-u, Harvardu i Sveučilištu Columbia.

Anna-Alix Koffi rođena je u Abidjanu, a odrasla u Parizu. Kao kreativna direktorica i urednica fotografije, osnovala je i samostalno objavila fotoknjigu OFF the Wall Cultures Photo 2013. godine, zbirku od 10 časopisa o fotografiji. Od 2016. godine Koffi je izradila i producirala časopise za sajmove i festivale (Arles, Visa, Paris

Photo, Fiac!, 1/54), kao i naručene projekte. Otada je Anna-Alix nizala projekte vezane uz fotografiju između Francuske i afričkog kontinenta, a sada radi na svojem novom časopisu o umjetnosti i kritičkom mišljenju iz Afrike pod nazivom Something We Africans Got.

For the first time in Croatia a lecture of former JSM masterclass participant photojournalist Anastasia Taylor-Lind will be present as well the screening of WPPF female photographers of the Joop Swart Masterclass on the occasion of the 25th anniversary in collaboration with Anna Alix Koffi.

The World Press Photo Foundation is celebrating the 25th anniversary of the Joop Swart Masterclass with a screening. A selection of work from female participants made in the Joop Swart Masterclass and the satellite masterclasses of East and West Africa will be shown with work from Rena Effendi, Heba Khamis, Rahima Gambo, Newsha Tavakolian and many others. One of the former participants, Anastasia Taylor-Lind, will be talking about how the WPPF Joop Swart Masterclass influenced her career and her experiences as a female photographer.



Anastasia Taylor-Lind is an English/Swedish journalist (b.1981) who has been working for leading editorial publications all over the world on issues relating to women, population and war for a decade. She was a participant of the Joop Swart Masterclass of World Press Photo in 2011. She is a Harvard Nieman Fellow 2016, and recently finished a year of research at the university on war, and how we tell stories about modern conflict. Anastasia is also a Logan Fellow 2017 at The Carey Institute for Global Good where she started writing a book about the visual representation of contemporary warfare and the photo-journalists who cover it. She is also a TED fellow. Anastasia has written about her experiences as a photojournalist for The New York Times, TIME LightBox, Nieman Reports and National Geographic. As a photographic storyteller, her focus has been on long-form narrative reportage for monthly magazines. She is a National Geographic Magazine contributor, and other clients include Vanity Fair, The New Yorker, TIME, The New York Times, The Sunday Times, The Telegraph and The Guardian. Her first book Maidan — Portraits from the Black Square, which documents the 2014 Ukrainian uprising in Kiev, was published by GOST books the same year. Anastasia's work has been exhibited internationally, in spaces such as The Saatchi Gallery, The Frontline Club, and The National Portrait Gallery in London, SIDE gallery in Newcastle, Fovea Exhibitions in New York, Pikto Gallery in Toronto and The New Mexico Museum of Modern Art in Santa Fe. A wide variety of organizations have recognized and supported her projects through awards such as the POYi, Sony World Photography Awards, Royal Photographic Society Bursaries and the FNAC Grant at Visa Pour L'Image. Anastasia has degrees in Documentary Photography from the University of Wales Newport (BA) and the London College of Communication (MA). She is regularly engaged with education, teaching at leading universities in Europe and the USA, including at MIT, Harvard and Columbia University.



Photo © Rahima Gambo

Anna-Alix Koffi is born in Abidjan, raised in Paris. As creative director and photo editor, she founded and self-published the photobook OFF the wall cultures photo in 2013, a collection of 10 journals about photography. Since 2016, Koffi created and produced magazines for fairs and festivals (Arles, Visa, Paris Photo, Fiac!, 1/54) as well as commissioned projects. Since then, Anna-Alix has multiplied projects related to photography between France and the African continent and is now working on something we Africans got, her new journal about arts and critical thinking from Africa.

OPEN SHOW ZAGREB

—

Subota/Saturday 20/09 • 20 h
Hala V (Tehnički muzej Nikola Tesla / Technical Museum Nikola Tesla)
VODITELJI/MODERATORS Lovro Japundžić, Klara Petrović

—

Open Show, međunarodna platforma za prezentaciju fotografskih i multimedijalnih radova, i ove godine tradicionalno se održava na 10. Međunarodnom festivalu fotografije Organ Vida 2018!

Open Show temelji se na ideji interakcije između fotografa i publike. Tijekom kratke prezentacije fotografi će predstaviti radove i održati otvorenu diskusiju s publikom.

Prijavljeni radovi moraju biti dio serije od 15 do 25 fotografija na određenu temu. Odabrani autori imat će 20 minuta za predstavljanje svojih projekata, uključujući vrijeme za pitanja publike, reakcije i odaziv.

Open Show, an international platform for the presentation of photographic and multimedia work, will be held this year traditionally at 10th International Photography Festival Organ Vida 2018!

Open Show is based on the idea of interaction between the photographer and audience. During a short presentation photographers present their work and have open discussions with the audience.

Applied works must be part of a series of 15 – 25 photographs on a certain theme. The selected authors will be given 20 minutes to present their projects, including the time for questions, reactions and feedback from the audience.



ARTIST TALKS / RAZGOVORI S UMJETNICIMA

DENIS BUTORAC, IVAN GUNDIĆ: ISPIT 2018 / THE EXAM 2018

05/09 • 20 h • Galerija / Gallery SC

BOJAN MRĐENOVIĆ: MAGISTRALA / ADRIATIC HIGHWAY

09/09 • 19 h • Pogon Jedinstvo

ULLA DEVENTER: LEPTIRI SU ZNAK NEČEG DOBROG / BUTTERFLIES ARE A SIGN OF A GOOD THING

10/09 • 20 h • Galerija / Gallery Greta

PARALLEL PREZENTACIJE UMJETNIKA / PARALLEL ARTISTS' PRESENTATIONS

11/09 • 10 h • Hala V

BUDNOST, BORBA, PONOS: KROZ NJEZINE OČI / VIGILANCE, STRUGGLE, PRIDE: THROUGH HER EYES

12/09 • 19 h • Muzej suvremene umjetnosti Zagreb / Museum of Contemporary Art Zagreb

VODSTVO IZLOŽBOM UKLJUČENE, AKTIVNE, SVJESNE – ŽENSKE PERSPEKTIVE DANAS / ENGAGED, ACTIVE, AWARE – WOMEN'S PERSPECTIVES NOW TOUR

13/09 • 16 h • Muzej suvremene umjetnosti Zagreb / Museum of Contemporary Art Zagreb

VOX FEMINAE PANEL

13/09 • 17 h • Društveno-kulturni centar Šesnaestica

NINA BERMAN: AUTOBIOGRAFIJA GĐICE WISH / AN AUTOBIOGRAPHY OF MISS WISH

14/09 • 20 h • Galerija / Gallery Nova

FILM / MOVIE

DONNA HARAWAY: PRIPOVIJEDANJE ZA ZEMALJSKI OPSTANAK / STORY TELLING FOR EARTHLY SURVIVAL

—

Subota / Saturday 15/09
& petak / friday 21/09 • 19 h
Kino Europa (Dvorana / Hall Müller)
REDATELJ / DIRECTOR Fabrizio Terranova
2016 • 90 min

—

Feministkinja i povjesničarka znanosti Donna Haraway vjerojatno je najpoznatija kao autorica dvaju revolucionarnih djela: eseja *Kiborški manifest (A Cyborg Manifesto)* i knjige *Vizije primata* (*Primate Visions*). Oba djela su uzdrmala ustaljene 'zdravorazumske' kategorije, rušeći granice između ljudi, životinja i strojeva te propitujući esencijalizam roda i implicitne pretpostavke ljudske fascinacije primatima kroz postkolonijalnu optiku.



Film *Donna Haraway: Pripovijedanje za zemaljski opstanak* donosi zaigrano i intrigantno putovanje kroz njezin život, utjecaje i ideje. Haraway je strastvena i rječita pripovjedačica, a film je strukturiran oko serije rasprava u njezinom domu u Kaliforniji, koji je pomogla izgraditi vlastitim rukama, o temama kao što su kapitalizam i antropocen (termin koji 'koristi ali smatra problematičnim'), znanstvena fantastika kao filozofski tekst, nekonvencionalni bračni i seksualni odnosi, uloga katolicizma u njenom odgoju, ljudi i psi, represija ženskog pisma, iznenađujuće fascinantna povijest ortodontske estetike i nužnost novih postkolonijalnih i postpatrijarhalnih narativa. Riječ je o impresivnom rasponu tema — s intelektualkom okretnog i radoznalog uma.

Haraway i režiser Fabrizio Terranova (kojeg čujemo, ali ne vidimo) očito se osjećaju opušteno u zajedničkom društvu, dajući razgovorima — koji su nadopunjeni slikama umjetnina i otkačenim animacijama — ugodnu, intimnu atmosferu. Terranova se poigrava zelenim ekranom kako bi ilustrirao Harawayine riječi ili dao svoj komentar. Kada Haraway govori o pripovijedanju, vidimo sliku nje u pozadini kako piše. Kada razgovor krene u smjeru njenih neuobičajenih intimnih odnosa i opresivne moći heteronormativnosti, sekvoje koje vidimo kroz njezin prozor zamjenjuje sređena ulica u predgrađu. Morski beskralježnjaci, jedna od Harawayjinih fascinacija, plutaju u pozadini sobe.

Donna Haraway: Pripovijedanje za zemaljski opstanak nudi pametan i pronicljiv uvid u misao jedne od najvažnijih suvremenih figura.

Feminist thinker and historian of science Donna Haraway is perhaps best known as the author of two revolutionary works: the essay *A Cyborg Manifesto* and the book *Primate Visions.* Both set out to upend well-established 'common sense' categories: breaking down the boundaries among humans, animals, and machines while challenging gender essentialism and questioning the underlying assumptions of humanity's fascination with primates through a post-colonial lens.

Donna Haraway: Story Telling for Earthly Survival features Haraway in a playful and engaging exploration of her life, influences, and ideas. Haraway is a passionate and discursive storyteller, and the film is structured around a series of discussions held in the California home she helped build by hand, on subjects including the capitalism and the anthropocene (a term she 'uses but finds troubling'), science fiction writing as philosophical text, unconventional marital and sexual partnerships, the role of Catholicism in her upbringing, humans and dogs, the suppression of women's writing, the surprisingly fascinating history of orthodontic aesthetics, and the need for new post-colonial and post-patriarchal narratives. It is a remarkably impressive range, from a thinker with a nimble and curious mind.

Haraway and filmmaker Fabrizio Terranova (who we hear but don't see) are clearly at ease with each other, giving the conversations — which are punctuated by images of artwork and quirky animation — a casual, intimate feel. Terranova makes playful use of green screens to illustrate Haraway's words, or to comment on them. As Haraway discusses storytelling, we see an image of her in the background, writing. When the conversation turns to her own unorthodox personal relationships and the oppressive power of heteronormativity, the redwoods out her window are replaced by a crisp suburban street. Underwater invertebrates, one of Haraway's fascinations, float by in the background of a room.

Donna Haraway: Story Telling for Earthly Survival is a clever and insightful glimpse into the thought of a major contemporary figure.

RADIONICE / WORKSHOPS

NINA BERMAN & ELYSE BLENNERHASSETT: GLEDANJE / SLUŠANJE // SEEING / LISTENING

—

TRAJANJE / DURATION 11–13/09
uto/tue 9:30–13 h, 14–17:30 h
sri/wed 9:30–13 h, 14–17:30 h
čet/thu 10–13 h
Akademija dramske umjetnosti / Academy of Dramatic Art

—



Ova je radionica namijenjena onima koji rade na dugoročnim fotografskim projektima i / ili mixed media projektima i koji žele primijeniti zvučne elemente na svoje slike te angažirati publiku kroz višeslojni vizualni audio pristup. Otvoreni smo za bilo koju temu, političku i / ili osobnu, no posebno smo zainteresirani za rad s ženama sudionicama koje su spremne eksperimentirati i preuzeti estetske i emocionalne rizike.

Ova intenzivna radionica u trajanju od dva i pol dana uronja sudionike u različite tehničke i estetske strategije u kombinaciji slike i zvukova. Kroz praktične demonstracije (zvučno hodanje i mapiranje), kritičku diskusiju tehnikama pripovijedanja i slušanju na terenu, spolaznici će saznati kako integrirati zvučne zapise u njihove vizualne projekte.

Na početku će svaki sudionik prezentirati svoj rad i kroz grupnu raspravu identificirati vizualne i audio teme i motive za daljnje istraživanje. Tijekom radionice, polaznici će urediti i slagati vizualne materijale u scenario, pisati kratke skripte i prikupljati i izvoditi zvukove ili snimiti izgovorenu riječ. Konačni rezultat je zvučni / slikovni teaser za vaš projekt ili samostalna zvučna komponenta koja može postojati kao instalacija ili kao on-line rad na Soundcloudu, Instagramu ili video datoteku za osobnu web stranicu.

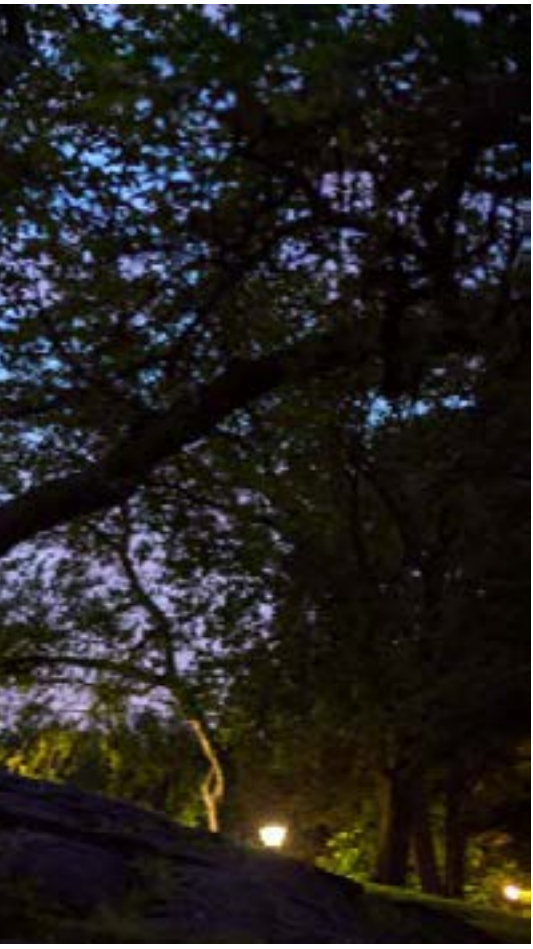

Photo © Nina Berman

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.

This workshop is designed for those working on long term photography and/or mixed media projects who want to apply sound elements to their images and engage audiences through a multi layered visual audio approach. We are open to any theme, political and/or personal, but are especially keen to work with women participants who are willing to experiment and take aesthetic and emotional risks.

This 2.5 day intensive will immerse participants in the various technical and aesthetic strategies in combining images and sounds. Through practical demonstrations (sound walking and mapping), critical discussion about storytelling techniques and field based listening participants will learn how to integrate sound recordings into their visual projects.

At the beginning, each participant will present their work and through group discussion, identify both visual and audio themes and motifs for further exploration. During the workshop, participants will then edit and sequence visual materials into a storyboard, write short scripts and gather and source sounds or record spoken word. The final output is a sound/image teaser for your project or a stand alone sound component that can exist as an installation, or as an online piece on Soundcloud, Instagram, or a video file for a personal website.

Nina Berman (USA) is a documentary photographer, filmmaker, author and educator whose wide-ranging work looks at American politics, militarism, post violence trauma and resilience. Her photography and videos have been exhibited at more than 100 venues including the Whitney Museum of American Art 2010 Biennial. She a member of the NOOR photography and film collective and is an associate professor at Columbia University Graduate School of Journalism where she directs the photography program. Her most recent book, *An autobiography of Miss Wish,* made in collaboration with a trafficking survivor, was shortlisted for the 2018 Arles book prize.

Elyse Blennerhassett (Canada/USA) is a sound artist and audio producer for radio, documentaries, podcasts, film and art spaces. Her work explores the relationship between sound, memory and (in)visibility. She's a graduate of Columbia University's Oral History program and is currently a fellow at Union Docs in Brooklyn, New York. Her original and collaborative works have been seen/heard on the New Yorker, the Atlantic, NPR, the Tribeca Film Festival and Sundance Interactive.

LAIA ABRIL: ISTRAŽIVANJE + NARATIVI I PLATFORME / RESEARCH + NARRATIVES & PLATFORMS

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TRAJANJE / DURATION 13–15/09
čet/thu 9–17 h, pet/fri 9–14:30 h, sat/sub 10–13 h
Photo Studio Zelmanović

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Radionica koju vodi umjetnica Laia Abril ima za cilj pružiti sudionicima niz alata i strategija za poboljšanje istraživanja i izgradnju njihovih pripovijesti unutar vlastitih projekata. Abrilino istraživanje temelji se na konceptualizaciji i tumačenju činjenica, radu s fotografijom, videom i novomedijskim instalacijama.

Školovana kao novinarka, kroz svoje iskustvo kao fotografkinje, autorica knjiga i art direktorica, Laia Abril je razvila suradničku kreativnu metodu za izradu, analizu i preciziranje pripovijesti na više platformi. Primjeri njezine metodologije rada bit će pokretači polaznicima/cama da laterarno promišljaju o vlastitim projektima.

Radionica također razmatra kako kombinacija različitih medija poput fotografije, dizajna, teksta, filma ili ilustracije može pretvoriti ideju u širi umjetnički projekt. Sudionike/ce na radionicu mogu doći s postojećim radom, nacrtom knjige ili prijedlogom instalacije koje bi željeli razvijati izvan medija fotografije.

Projekti ili ideje u ranijoj fazi će se više se više fokusirati na generiranje plana istraživanja, umjesto na analizu i uređivanje postojećeg sadržaja.

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



Photo © Laia Abril

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.*

This workshop led by Laia Abril aims to provide participants a series of tools and strategies to enhance the investigation and construction of their narratives within their own projects. Abril's work research-based revolves around conceptualisation and interpretation of facts, working with photography, video and mixed media installations.

Trained as a journalist and through her experience as a photographer, bookmaker and art director, Abril has developed a collaborative creative method to construct, analyze and refine narratives across a number of platforms. Examples of her work methodology will act as triggers for participants to think laterally about their own projects.

The workshop also considers how a combination of different media such as photography, design, text, film or illustration can transform an idea into a wider artistic project. Participants are encouraged to bring to the workshop an existing body of work, a book mock-up or installation proposal that they would like to evolve beyond the scope of photography.

Projects or ideas at an earlier stage could focus more on the generation of a research work plan rather than analysing and editing the existing content.

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.

SNJEŽANA JOSIPOVIĆ: FOTOGRAMI / PHOTOGRAMS

Radionica za djecu / Workshop for kids

—

Subota/Saturday 15/09 • 11–14 h

Muzej suvremene umjetnosti Zagreb / Museum of Contemporary Art Zagreb

—

Fotogrami je naziv jednodnevne radionice koja je namijenjena djeci viših razreda osnovne škole (9–12) u kojoj je cilj da polaznici nauče osnove fotografije na temelju praktičnog rada. Vratit ćemo se samim počecima fotografije — gdje je sve započelo, što je svjetlo i kako ono oblikuje fotografije, kako teče proces razvijanja u tamnoj komori, itd. Ako vas zanima kako napraviti fotografiju bez korištenja klasičnog fotoaparata s kutijom za cipele ili kako pomoću svakodnevnih predmeta stvoriti apstraktne slike, ovo je prava radionica za vaše dijete.

Trosatna radionica fokusirana je na izradu fotograma – fotografsku sliku napravljenu bez upotrebe kamere postavljanjem objekta izravno na foto-osjetljivi materijal kao što je foto-papir (koji sadrži zrnca srebra osjetljiva na svjetlost). Osvjetljavanjem foto-papira i sadržaja na njemu, u kontroliranim uvjetima, dobivamo negativ obrisa predmeta. Rezultat su ovog procesa sjene predmeta koje variraju tonom ovisno o transparentnosti postavljenih objekata.

Na kraju, vremeplov će vašu djecu vratiti u sadašnjost te će moći roditeljima



prezentirati svoja umjetnička djela i ponijeti kući zajedno s doživljajima i znanjima prikupljenim na ovom prekrasnom putovanju!

Snježana Josipović rođena je 1982. u Zagrebu. Nakon završene Škole primijenjenih umjetnosti i dizajna, smjer Slikarski dizajner, diplomirala na Tekstilno-tehnološkom fakultetu Veleučilišta u Zagrebu, smjer Viši modni dizajner. Tijekom studiranja je završila tečaj Računalnog operatera za grafičko oblikovanje pri Pučkom otvorenom učilištu Algebra u Zagrebu te tečaj analogne fotografije pri Zagrebačkom foto kino savezu. Fotografijom se bavi od 2006. godine. Sudjeluje u uređivanju online magazina za umjetnost i fotografiju Neo Collective, baziranom u Njemačkoj. Svoje radove objavljuje u online i tiskanim časopisima te izlaže na izložbama u Hrvatskoj i inozemstvu. Vodila je niz kreativnih radionica i aktivnosti s djecom školskog uzrasta pri Udruzi Sunokret OLJIN, te je volontirala na radionicama Male škole arhitekture koje organizira Društvo arhitekata Zagreba i Udruga OPA.

Photograms is the title of a one-day workshop designed for children going to elementary school (age 9–12) whose goal is to provide participants with the basics of photography based on practical work. We will go back to the very beginnings of photography — where everything has started, what is light and how it shapes the photos, how does the process of developing photos in the dark chamber looks like, etc. If you are interested in making a photo without using a classic camera but instead use a shoe box or you are interested in use of everyday items to create abstract images — this is the right workshop for your child.

The workshop will last for 3 hours and will focus on making photograms — a photographic image made without using the camera, only by placing the object directly on photo-sensitive material such as photo paper (containing silver-sensitive beads). By illuminating the photo paper and the content (objects) on it, under controlled conditions, we get a negative outline of the subject. The result of this process are the shadow of objects that vary in tone depending on the transparency of the selected objects.

At the end of the workshop, the time machine will bring your kids back to the present and they will be able to present their artworks to their parents and bring them home together with the experiences and knowledge gathered on this wonderful journey!

Snježana Josipović was born in 1982 in Zagreb. After finishing the School for Applied Arts and Design in Zagreb, she graduated from the Faculty of Textile Technology of the University of Zagreb — fashion designer diploma. During her studies, she completed a Computer Graphic Design Course at the Open University Algebra in Zagreb and an analog photo course at the Zagreb Cinema and Photo Association. Since 2006 she has been active in photography. She participates in editing the online magazine for art and photography based in Germany Neo Collective. She publishes his works in online and printed journals and exhibits at exhibitions in Croatia and abroad. She has been the workshop leader of series of creative workshops and activities for children at the Sunokret OLJIN Association, and she volunteered at workshops of the Small School of Architecture organized by the Society of Architects Zagreb and the Association OPA.

LEILA KASUMOVIĆ: CIJANOTIPIJA / CYANOTYPE

Radionica za djecu / Workshop for kids

—

Subota/Saturday 22/09 • 11–14 h

Muzej suvremene umjetnosti Zagreb / Museum of Contemporary Art Zagreb

—

Cijanotipija je jednostavan kemijski proces gdje se emulzija nanosi na papir i reagira na svijetlo, a ime je dobila prema karakterističnoj cijan boji. Botaničarka Anna Atkins bila je pionirka koja je taj postupak, koji se prethodno koristio isključivo za tlocrte i nacrte, iskoristila na kreativan način kako bi imala 'trag' paprati i algi. Papiri, unaprijed premazani bezopasnom emulzijom, izlažu se na svjetlo, a nakon osvijetljena fiksiraju se vodom i potom suše.

Radionica je namijenjena djeci do 12 godina. Djeca su slobodna donijeti svoje sitne predmete (npr. igračke, pisaći pribor, nakit i ostale oblikom zanimljive predmete) ili crteže na prozirnoj foliji. Ako ništa od toga nemate, mi imamo predmete, apstraktne oblike te foliju i flomastere.

Leila Kasumović je dosad održala 3 radionice za djecu, od toga 2 u HDD-u.



Završila je Studij dizajna i potom Nove medije na Likovnoj akademiji, radi kao grafički dizajner, a u slobodno vrijeme ilustrira i radi video projekcije kao VJ.

Cyanotype, named after the characteristic cyan color, is a simple chemical process where the emulsion is applied to the paper and reacts to light. Anna Atkins, a botanist, was a pioneer who used this method, previously used exclusively for floor plans and designs, in a creative way to 'trace' ferns and algae. Papers, pre-coated with a non-hazardous emulsion, are exposed to light, then fixed with water and finally dried.

The workshop is intended for children up to the age of 12. Children are free to bring small items (e.g. toys, writing accessories, jewelry, and other items with an interesting shape) or drawings on transparent foil. If you do not have anything, we have objects, abstract shapes, foil and markers.

Leila Kasumović has held 3 workshops for children, two of which were held in the Croatian Designers Association. She graduated at School of Design, Faculty of Arhitecture in Zagreb and New Media at the Academy of Fine Arts. She works as a graphic designer, and in her free time as an illustrator and VJ.

PARTIJI / PARTIES

PARALLEL INTERSECTION 18 – PARTY OTVARANJA / OPENING PARTY

—

Utorak / Tuesday 11/09 • 21:00 – 23:00
Hala V (Tehnički muzej Nikola Tesla / Technical Museum Nikola Tesla)
DJ Mormorsmor (Živa Muzika)

—

PARTY OTVARANJA FESTIVALA / FESTIVAL OPENING PARTY

—

Srijeda/Wednesday 11/09 • 21:00 – 23:00
Krov Muzeja suvremene umjetnosti Zagreb / Museum of Contemporary Art Zagreb rooftop
DJ Itch (CFSN)

—



ORGAN VIDA × ŽIVA MUZIKA: PARTY ZATVARANJA / CLOSING PARTY

—

Subota/Saturday 15/09 • 23:00 – 06:00 • AKC Medika
DJs Machine Woman, Maja Pa, Ivna Ji, mapalma, Ineskich
TICKET / KARTA 50 kn (na ulazu / at the entrance)

—

Živa muzika, najpoznatija po organiziranju nastupa inovativnih audio-vizualnih umjetnika i umjetnica koje eksperimentiraju s rodnim i političkim temama, istovremeno pomičući granice suvremene elektronske glazbe, donosi impresivni ženski line-up na završnom partyju Organa Vida.

Glavni floor rezerviran je za našu gošću Anastasiu Vtorovu a.k.a. Machine Woman, producenticu i DJ-icu s berlinskom adresom poznatu po abrazivnom eksperimentalnom tehnu te minimalističkim ritmovima s distorzijama i bizarnim efektima. Njena muzika odražava ekstatičnost noćnog života kao i usamljenost noći koje provodimo sami, istovremeno zadržavajući specifični smisao za humor vidljiv je u pjesmama poput 'If Actress Was an Actress' i 'But It Was Like 30 Intros in a Row' (koja je inspirirana negativnom kritikom jednog od njenih nastupa). Za zagrijavanje na glavnom flooru zadužena je Maja Pa, lokalna DJ-ica i članica kolektiva bRAVE čija je misija vratiti onaj pravi rave osjećaj na partije. Izbjegavajući stereotipne party zvukove, ona predstavlja zanimljive, energične i ponekad hibridne setove koji variraju između žanrova kao što su tehno, wave, acid i avangarda. Majinu ljubav prema eklektičnim setovima pod utjecajem electra i darkwavea dijeli i zagrebačka DJ-ica Ivna Ji, članica kolektiva Innerspace i talentirana producentica zaslužna za brojne naslove cijenjenih diskografskih kuća.

Ako pak preferirate rnb iz ranih 2000-ih pomiješan s grimeom, reggaetonom i trapom, možete se zaputiti na 2. floor, na kojem će lokalne DJ-ice mapalma i Ineskich zagrijati atmosferu specifičnim vlastitim raveom. Mapalma je nedavno objavila svoj debitantski EP 'Nightcap' koji možemo opisati kao eksperimentalnu klupsku muziku pod utjecajem futurističkog grimea i suvremenog rnb-a. Ineskich je više povezana s radijskom scenom budući da je jedna od pokretačica prvog hrvatskog internetskog radija, Radija 808, gdje je imala prilike puštati svoja omiljena izdanja i prije nego što je postala redovita gošća u zagrebačkim noćnim klubovima.



Machine Woman

Živa muzika, mostly known by booking cutting edge AV artists that are experimenting with gender and politics while pushing the boundaries of contemporary electronic music, brings you an impressive all-female line up for Organ Vida closing party.

The main floor is reserved for our guest Anastasia Vtorova a.k.a Machine Woman, Berlin based producer and DJ, famous for her gritty experimental techno, minimal rhythms with distortion and bizarre effects. Her music is reflective

of the ecstasy of nightlife as well as the loneliness of spending nights in solitude, and her sly sense of humor is evident in track titles like 'If Actress Was an Actress' and 'But It Was Like 30 Intros in a Row' (based on a negative response to one of her performances). Intro on the main floor will be provided by Maja Pa, local DJ and member of bRAVE collective whose mission is to bring the real rave feeling back to the raves. While avoiding the stereotypical party sounds, she presents interesting, energetic, sometimes eclectic sets that vary between techno, electro, wave, acid and avant-garde. Maja's love for eclectic sets heavily influenced by electro and darkwave shares Zagreb based DJ Ivna Ji, part of Innerspace collective and talented producer with numerous releases on respected labels.

If you are more into early 2000s rnb mixed with grime, reggaeton and trap you can head straight to our 2nd floor where local DJs mapalma and Ineskich will set the vibe with rave of their own. Mapalma recently released her debut EP 'Nightcap' which can be described as experimental club music influenced by futuristic grime and contemporary rnb. Ineskich was more involved with radio scene since she was one of the founders of first Croatian internet radio: Radio 808, where she got the chance to play her favorite tunes even before she became regular on different club nights through Zagreb.



Ivna Ji



Mapalma



Maja Pa



Ineskich

ORGAN VIDA

10. Međunarodni festival fotografije

10–16/09/2018 — Muzej suvremene umjetnosti Zagreb

ORGAN VIDA

10th International Photography Festival

10–16/09/2018 — Museum of Contemporary Art Zagreb

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5 Galerija Šira / Gallery Šira, Preradovićeva 13

6 Galerija Forum / Gallery Forum, Nikole Tesle 16

7 Galerija Nova / Gallery Nova, Nikole Tesle 7

8 Galerija Kranjčar / Gallery Kranjčar, Kaptol 26

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15 Photo Studio Zelmanović, Preradovićeva 32

16 Kino Europa, Varšavska 3

17 Društveno-kulturni centar Šesnaestica, Ozaljska 16

18 AKC Medika, Pierottijeva 11

ORGAN VIDA

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10–16/09/2018 — Muzej suvremene umjetnosti Zagreb

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Izložbe — 10–30/09/2018