Organ Vida
— New Citizens
Museum of Contemporary Art Zagreb 06–20/09

Opening week 04–09/09













Organ Vida — Novi građani / New Citizens

9. Međunarodni festival fotografije / 9th International Photography Festival
Muzej suvremene umjetnosti Zagreb / Museum of Contemporary Art Zagreb
06–20/09/2017
Opening week 04–09/09/2017

organvida.com / ovfestival.org

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Organ Vida 9 — Novi građani New Citizens

9. Međunarodni festival fotografije / 9th International Photography Festival

Organizator i izdavač / Organizer and publisher Fotografska udruga Organ Vida / Organ Vida Photography Association
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organvida.com / ovfestival.org
ovmag.org

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

Umjetnička direktorica festivala / Festival artistic director
Marina Paulenka

Umjetnički savjet / Artistic advisory Marina Paulenka, Lea Vene, Sandra Vitaljić, Miha Colner

Vijeće Festivala / Festival council
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Koordinatorica projekata / Project manager Lorena Barić

Producentica / Producer
Paola Orlić

Izvršna producentica / Executive producer Vanda Volić

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Kustosice izložbe Novi građani / New Citizens curators
Leila Topić i Lea Vene

Autorica teksta poziva / Open Call text author Katrin Koenning

Članovi žirija / Jury members
Cristina de Middel, Dana Lixenberg, Katrin Koenning, Pieter Hugo, Leila Topić, Sean O'Hagan

Dizajn postava izložbe Fotobook Kasel i signalizacija MSU / Design of the exhibition display of The Fotobook Kassel and MSU signalisation O-A-Z-A
(Nina Bačun, Roberta Bratović)

Koordinatorica radionica i pregleda portfelja / Workshop and portfolio review coordinator
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Koordinatorica tjedna otvorenja / Opening week coordinator
Lucija Ivšić

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Fotografi i snimatelji / Photo and video Ana Šolić, Samir Cerić Kovačević, David Oguić

Ured za goste / Hospitality
Vanessa Biljan

Voditeljica volontera / Volunteer coordinator Iva Livaić

Hvala svim našim volonterima / Thanks to our volunteers
Ines Svačina, Tea Pintar, Jelena Šklebar, Iva Kunac, Vanessa Curman, Morana Jednak, Laura Pascu, Maja Sladović, Andrea Rebec, Leona Baričević, Hrvoje Markulj, Irma Novak, Dora Lam Dolički, Ivana Jurić, Lana Petrač, Dora Đuranović, Lucija Klanac,Lucija Župan, Ana Kolonić, Karla Jelić, Valerie Statham-Sprod, Anisa Hawley, Lana Margetić, Larisa Šmitran, Sabina Rendulić, Dominik Wojciechowski

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Zagreb 2017.

9th • Organ Vida
Novi građani
New Citizens



16 Lokacija
Locations



1 Konferencija
Conference



2 Radionice
Workshops



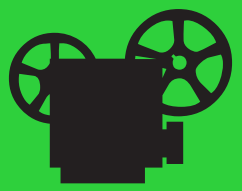
13 Izložbi
Exhibitions



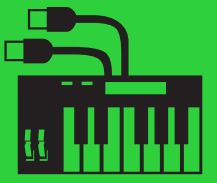
15 Razgovora
Talks



2 Filma
Movies



4 Partija
Parties



Osvrt Organizatora

Dobrodošli na deveto izdanje Međunarodnog festivala fotografije Organ Vida 2017!

Organ Vida anticipacijska je platforma za mlade umjetnike koji kontempliraju o relevantnim temama, reflektirajući vrijeme u kojemu živimo, kao i mjesto gdje se predstavlja odabir radova nekih od najboljih etabliranih autora. Organ Vida mjesto je okupljanja predivne entuzijastične energije koju posjetitelji vole iskusiti i koja ih povezuje stvarajući nova poznanstva u vrlo raznolikom programu.

Kroz festivalski program na čak 16 lokacija diljem grada Zagreba odvija se 13 fotografskih izložbi, 15 razgovora o fotografiji i konferencija o suvremenoj fotografiji *Izvan dokumentarnog*.

Za deveto izdanje Organa Vida osmislili smo program koji istražuje temu Novog građanina kroz selekciju izvanrednih fotografskih radova koji dotiču mnoga pitanja o svakodnevici, društveno-političkim i osobnim izazovima iz pozicije aktivnog građana/ke. Težimo identificirati sve ono što nas povezuje i na tome graditi djelovanje i pozitivne promjene kroz interpretaciju ideje Novog građanina koja nadilazi konvencionalno shvaćanje njegove 'izvorne definicije' ograničene na državu i grad, kao i promišljati građanina kao čovjeka-bez-mjesta, povrh privilegija, nacionalnosti ili privrženosti vlasti.

Glavna festivalska izložba *Novi građani* predstavlja dvadeset umjetnika koje je odabrao međunarodni žiri, a održava se u Muzeju suvremene umjetnosti Zagreb, našem glavnom partneru ove godine. Tamo ujedno predstavljamo i izložbe svjetski poznatih umjetnika: Pietera Hugoa *Vjerojatni svjetovi: radovi iz zapadne Afrike 2005 – 2010.*, instalaciju *Sharkification* Cristine de Middel, video rad Dane Lixenberg pod nazivom *Imperial Courts*, nagrađen na ovogodišnjoj Deutsche Börse Photography Prize. I ove smo godine ugostili dvije izložbe fotoknjiga festivala The Fotobookfestival Kassel.

Preostale izložbe predstavljamo u mnogo gradskih muzeja i galerija: novi rad *Ego, Eco, Crescendo* nizozemske umjetnice Anouk Kruithof, *Bijelog medvjeda* tajvanskog umjetnika Sheng-Wen Loa, *Na neodređeno* njemačko-australske umjetnice Katrin Koenning, izložbu finskih suvremenih fotografa pod nazivom *Neovisnost kroz objektiv*, izložbu MA studenata akademije AKV St. Joost iz Brede *Really Real* te radove hrvatskih umjetnika Dragane Jurišić *YU: Izgubljena zemlja*, Danka Stjepanovića *Jeliba, muette* i Davora Konjikušića *Autocesta*.

Snažno vjerujemo u važnost edukacije pa je naš program mješavina akademskog pristupa suvremenom fotografskom diskurzu i mnoštva radionica za različite uzraste i razine znanja. Na našoj konferenciji o suvremenoj fotografiji *Izvan dokumentarnog* koju organiziraju Lea Vene i Marija Borovičkić, ugostit ćemo 12 međunarodnih govornika među kojima posebno ističemo *key note* govornika Davida Batea. Donosimo tri zanimljive radionice: o fotoknjigama, praktičnu radionicu s ciljem stvaranja novog djela u gradu Zagrebu te radionicu o fotogramima namijenjenu djeci.

Podrška nastajanju novih djela iz područja suvremene fotografije naš je novi zadatak od ove godine. Ponosni smo predstaviti novoosnovanu nagradu za hrvatsku suvremenu fotografiju — Nagradu Marina Viculin — koja za cilj ima unaprjeđenje razvoja umjetnika i ohrabrenje njihovu budućem djelovanju.

Od ove smo godine hrvatski partneri dvaju međunarodnih projekata: Kroz njezine oči (Europe for Citizens) i REFEST: Slike i riječi o putevima izbjeglica (Creative Europe). Ovakve suradnje s brojnim europskim partnerima daju nam pozitivna iskustva i ohrabrenje u svim našim novim pothvatima, idejama i suradnjama, kako na domaćoj tako i na međunarodnoj sceni.

Ništa od ovoga ne bi bilo moguće bez velike predanosti i entuzijazma našeg tima fantastičnih žena. Ovom su festivalu pomogli brojni naši prijatelji, partneri, pokrovitelji i sponzori kojima ovim putem zahvaljujemo, kao i svim našim volonterima i sudionicima koji su s nama radili na produkciji još jednog važnog izdanja Festivala.

Pozivam vas sve da se prepustite fotografiji u intenzivnom tjednu otvorenja i dopustite da vas još jednom potakne na nova razmišljanja i upozna s nekim novim skrivenim svjetovima.

— Marina Paulenka,
umjetnička direktorica

The Organizer's Review

Welcome to the 9th edition of the International photography festival Organ Vida 2017!

Organ Vida is an anticipatory platform for young artists who contemplate current topics, reflecting on the times we live in, and a place where a selection of works from some of the best established authors is presented. Organ Vida is a gathering point of amazing enthusiastic energies that visitors like experiencing and that connects them, creating new acquaintances in a very varied program.

The Festival program, which takes place in over 16 locations throughout Zagreb, consists of 13 photographic exhibitions, 15 photography-related talks, and a conference on contemporary photography Beyond the Documentary.

For the 9th edition of Organ Vida we have created a program that explores the topic of the New Citizen through a selection of outstanding photographic works which thematises many issues concerning the everyday life and socio-political and personal challenges from the position of an active citizen. We aim to identify all the things that connect us and build our action and positive changes on those things through an interpretation of the concept of the New Citizen that transcends the conventional understanding of its 'original definition' limited to the state and the city, and reflects on the citizen as a man-without-place, beyond privileges, nationality or loyalty to authorities.

The main festival exhibition New Citizens presents 20 artists selected by an international jury at the Museum of Contemporary Art in Zagreb, our main partner this year. Exhibitions of the following world-renowned artists will also take place at the Museum: Pieter Hugo (Verisimilar worlds, The West African works, 2005 -2010), installation Sharkification by Christina de Middel, and Dana Lixenberg's video piece Imperial Courts, winner of this year's Deutsche Börse Photography Prize. This year we are also hosting two photobook exhibitions of the Fotobook Festival Kassel.

The remaining exhibitions are presented at a number of city museums and galleries: new work Ego, Eco, Crescendo by Dutch artist Anouk Kruithof, White Bear by Taiwanese photographer Shen Wen Lo, Indefinitely by German-Australian artist Katrin Koenning, exhibition of contemporary Finnish photography entitled Independence through the Lenses, exhibition of MA students from AKV St. Joost in Breda, and works by Croatian artists Dragana Jurišić (YU: Lost country), Danko Stjepanović (Jeliba, muette) and Davor Konjikušić (Highway).

We strongly believe in the importance of education, so our program combines an academic approach to contemporary photographic discourse with a variety of practical workshops for different ages and levels of knowledge. At our conference on contemporary photography Beyond the Documentary organized by Lea Vene and Marija Borovičkić, we will host 12 international speakers, including the key note speaker David Bate. We also offer three interesting workshops: a photobook workshop; a practical workshop whose aim is to create a new work in the city of Zagreb; and a photogram workshop for children.

Starting from this year, our new mission is to support the creation of new works in the field of contemporary photography. We are proud to present the newly founded Marina Viculin Award for Contemporary Croatian Photography, aimed at improving artists' development and encouraging their future work.

Also starting from this year, we are partners on two international projects: Through Her Eyes (Europe for Citizens) and REFEST: Images and Words on Refugee Routes (Creative Europe). Such collaborations with different European partners provide us with positive experiences and motivation in all our new ventures, ideas and collaborations, both locally and internationally.

None of this would be possible without the great dedication and enthusiasm of our team of fantastic women. We wish to thank our many friends, partners, donors and sponsors as well as all our volunteers and collaborators, who worked with us tirelessly to produce another important edition of this festival.

I invite you all to indulge in photography during the intense opening week and allow yourself to be inspired once again and meet new hidden worlds.

— Marina Paulenka,
artistic director

Raspored izložbi / Exhibition Schedule



SHENG-WEN LO — Bijeli medvjed / White Bear

04–15 / 09 • Galerija Greta / Gallery Greta

RADNO VRIJEME / WORKING HOURS
pon–sub / mon–sat 17–20 h

OTVORENJE / OPENING
04/09 • 20 h

DAVOR KONJIKUŠIĆ — Autocesta / The Highway

05–25 / 09 • Galerija Šira / Gallery Šira

RADNO VRIJEME / WORKING HOURS
uto–pet / tue–fri 17–21 h,
sub–ned / sat–sun 10–20 h

OTVORENJE / OPENING
05/09 • 18 h

Novi građani / New Citizens

06–20 / 09 • Muzej suvremene umjetnosti Zagreb / Museum of Contemporary Art Zagreb

RADNO VRIJEME / WORKING HOURS
uto–ned / tue–sun 11–18 h, sub / sat 11–20 h

OTVORENJE / OPENING
06/09 • 20 h

Neovisnost kroz objektiv / Independence Through the Lenses

05–20 / 09 • Muzej za umjetnost i obrt / Museum of Arts and Crafts

RADNO VRIJEME / WORKING HOURS
uto–sub / tue–sat 10–19 h,
ned / sun 10–14 h

OTVORENJE / OPENING
05/09 • 20 h

Kassel Fotobook & Dummy Award 2017

06–20 / 09 • Muzej suvremene umjetnosti Zagreb / Museum of Contemporary Art Zagreb

RADNO VRIJEME / WORKING HOURS
uto–ned / tue–sun 11–18 h,
sub / sat 11–20 h

OTVORENJE / OPENING
06/09 • 20 h

PIETER HUGO — Vjerojatni svjetovi, radovi iz zapadne Afrike, 2005 – 2010 / Verisimilar worlds, The West African works, 2005 – 2010

06–20 / 09 • Muzej suvremene umjetnosti Zagreb / Museum of Contemporary Art Zagreb

RADNO VRIJEME / WORKING HOURS
uto–ned / tue–sun 11–18 h,
sub / sat 11–20 h

OTVORENJE / OPENING
06/09 • 20 h

DANA LIXENBERG — Imperial Courts (2015)

Tri kanala videozapisa, boja, sa zvukom od 69 minuta, loop / Three channel video, color, with sound 69 minutes loop

06–20 / 09 • Muzej suvremene umjetnosti Zagreb / Museum of Contemporary Art Zagreb

RADNO VRIJEME / WORKING HOURS
uto–ned / tue–sun 11–18 h,
sub / sat 11–20 h

OTVORENJE / OPENING
06/09 • 20 h

CRISTINA DE MIDDEL — Sharkification

06–20 / 09 • Muzej suvremene umjetnosti Zagreb / Museum of Contemporary Art Zagreb

RADNO VRIJEME / WORKING HOURS
uto–ned / tue–sun 11–18 h,
sub / sat 11–20 h

OTVORENJE / OPENING
06/09 • 20 h

Really real — Gostujuća izložba MA studenata fotografije s akademije AKV St. Joost / Guest exhibition of MA students from AKV St. Joost

07–20 / 09 • Galerija Zvonimir / Gallery Zvonimir

RADNO VRIJEME / WORKING HOURS
pon–pet / mon–fri 10–18 h

OTVORENJE / OPENING
07/09 • 15 h

DANKO STJEPANOVIĆ — Jeliba, muette

07–14 / 09 • Oris — Kuća arhitekture / Oris — House of Architecture

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

OTVORENJE / OPENING
07/09 • 20 h

ANOUK KRUITHOF — Ego, Eco, Crescendo

08–20 / 09 • Francuski paviljon / French Pavilion

RADNO VRIJEME / WORKING HOURS
pon–pet / mon–fri 10–20 h,
sub / sat 10–14 h

OTVORENJE / OPENING
08/09 • 18 h

DRAGANA JURIŠIĆ — YU: Izgubljena zemlja / YU: Lost country

08–18 / 09 • Galerija AMZ-a / Gallery AMZ

RADNO VRIJEME / WORKING HOURS
uto–sub / tue–sat 10–18 h,
čet / thu 10–20 h

OTVORENJE / OPENING
08/09 • 20 h

KATRIN KOENNING — Na neodređeno / Indefinitely

09–20 / 09 • Galerija Kranjčar / Gallery Kranjčar

RADNO VRIJEME / WORKING HOURS
pon–pet / tue–sat 12–19 h,
sub / sat 11–15 h

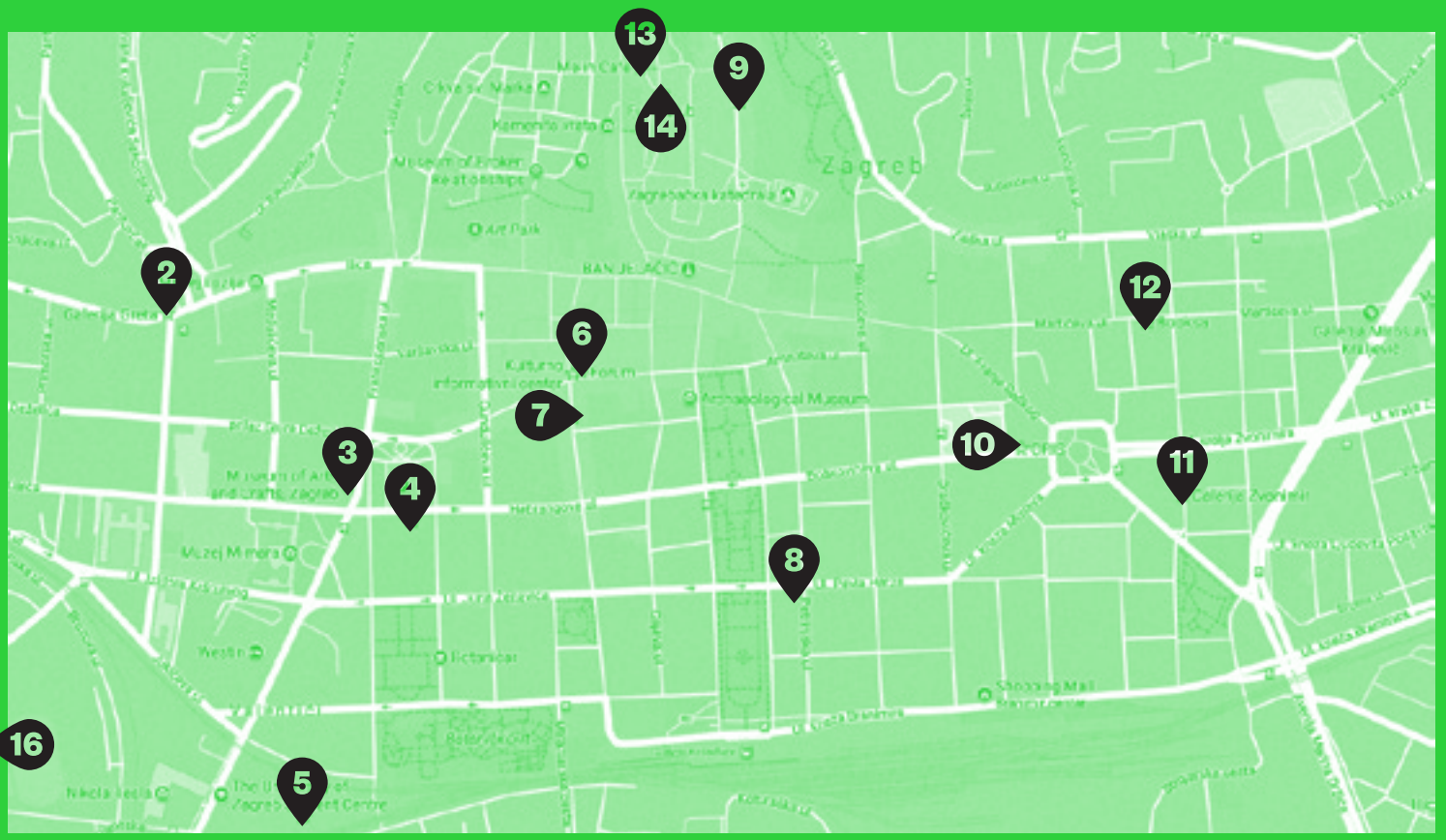
OTVORENJE / OPENING
09/09 • 20 h

■ Otvorenje izložbe / Exhibition opening

□ Razgovori / Talks + Konferencija / Conference

□ Partiji / Parties

	04/09 PON/MON	05/09 UTO/TUE	06/09 SRI/WED	07/09 ČET/THU	08/09 PET/FRI	09/09 SUB/SAT	
			MSU = Muzej suvremene umjetnosti Zagreb / Museum of Contemporary Art Zagreb MUO = Muzej za umjetnost i obrt / Museum of Arts and Crafts				
10:00						MSU — QORQONA Konferencija — *Izvan dokumentarnog* / Conference — *Beyond the documentary*	10:00
12:00							12:00
15:00						10:00 – 18:00 KROV MSU / MSU ROOFTOP Subotnji dnevni chill w DJ Lil Taty / Saturday all day chill lounge w DJ Lil Taty	15:00
16:00							16:00
17:00							17:00
18:00		GALERIJA / GALLERY ŠIRA Davor Konjikušić — *Autocesta / Highway*		GALERIJA GALLERY FORUM (FESTIVALSKI CENTAR / FESTIVAL CENTER) Pregled Portfelja / Portfolio Review	MSU — Vodstvo kroz izložbu *Novi građani / New Citizens* exhibition tour		18:00
19:00			MSU — U razgovoru: Pieter Hugo i Sean O'Hagan / In conversation: Pieter Hugo and Sean O'Hagan	GALERIJA / GALLERY ZVONIMIR AKV St. Joost Academy Breda — *Really Real* + panel diskusija / + panel discussion	GALERIJA / GALLERY ŠIRA Davor Konjikušić		19:00
20:00	GALERIJA / GALLERY GRETA Sheng Wen Lo — *Bijeli medvjed* + razgovor s umjetnikom / *White Bear* + artist talk	MUO *Neovisnost kroz objektiv / Independence Through the Lenses*	MSU — Svečano otvorenje Festivala i 5 izložbi / Grand opening of the Festival and 5 exhibitions — *New Citizens*, Cristina de Middel *Sharkification*, Pieter Hugo *Verisimilar worlds, The West African works, 2005 – 2010*, Dana Lixenberg *Imperial Courts (2015) & Kassel Photobook and Dummy Award 2017*	GALERIJA / GALLERY FORUM Karen McQuaid — *Stanje kontrole / State of Control*	GALERIJA GALLERY FORUM Prezentacija radionice o fotoknjigama / Photobook workshop presentation	GALERIJA / GALLERY KRANJČAR Katrin Koenning — *Na neodređeno* + razgovor s umjetnicom / *Indefinitely* + artist talk	20:00
20:30		MUO Jelena Blagović Pavičić — *O Njoj* promocija knjige + panel diskusija / *About Her* book presentation + panel discussion		GALERIJA / GALLERY FORUM Dana Lixenberg — razgovor s umjetnicom i potpisivanje knjige / artist talk and book signing	GALERIJA / GALLERY FORUM Sean O 'Hagan — *Ni tu ni tamo / Neither Here Nor There*		20:30
21:00					FRANCUSKI PAVILJON / FRENCH PAVILION Anouk Kruithof — *Ego, Eco, Crescendo* + artist talk		21:00
21:30		MUO — Dodjela nagrade za hrvatsku suvremenu fotografiju Nagrada Marina Viculin / Award ceremony — Marina Viculin Award for contemporary Croatian photography	KROV MSU / MSU ROOFTOP Projekcije i party / Screenings and party w DJ mormorsmor + VJs leilamarinaena		BOOKSA Ana Opalić — *Brsalje* Promocija knjige / photobook presentation		21:30
22:00		MUO Open Show Zagreb — razgovor s umjetnicima / artist talks	00:00 SPUNK — Party w DJ mormorsmor + VJs leilamarinaena	ORIS — KUĆA ARHITEKTURE / ORIS — HOUSE OF ARHITECTURE Danko Stjepanović — *Jeliba, muette* + razgovor s umjetnikom / + artist talk	GALERIJA / GALLERY AMZ-A Dragana Jurišić — *YU: Izgubljena zemlja / YU: Lost country*		22:00
				MELIN BAR — Party	PLOČNIK — Party w DJ ikonal	23:00 – 04:00 FUNK Party zatvaranja w DJ Lil Taty / Closing party w DJ Lil Taty	





Lokacije / Locations

12

1 Muzej suvremene umjetnosti Zagreb / Museum of Contemporary Art Zagreb, Avenija Dubrovnik 17

2 Galerija / Gallery Greta, Ilica 92

3 Muzej za umjetnost i obrt / Museum of Arts and Crafts, Trg Republike Hrvatske 10

4 Akademija dramske umjetnosti / Academy of Dramatic Art, Trg Republike Hrvatske 5

5 Francuski paviljon / French Pavilion, Savska cesta 25

6 Galerija Forum / Gallery Forum, Ulica Nikole Tesle 16 (Festivalski centar / Festival center)

7 Galerija / Gallery Šira, Preradovićeva 13

8 Galerija AMZ-a / Gallery AMZ, Ulica Pavla Hatza 6

9 Galerija / Gallery Kranjčar, Kaptol 26

10 Oris — Kuća arhitekture / Oris— House of Arhitecture, Kralja Držislava 3

11 Galerija / Gallery Zvonimir, Bauerova 93

12 Booksa, Martićeva 14d

13 Melin cafe, Kožarska 19

14 Funk club, Tkalčićeva 52

15 SPUNK club, Hrvatske Bratske Zajednice 98

16 Pločnik, Međimurska ulica 21

Izložbe / Exhibitions

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Novi građani / New Citizens

● **IZLAGAČI / EXHIBITION ARTISTS** Miia Autio (Finska), John Feely (Australija), Daniel Castro Garcia (UK), Nick Hannes (Belgija), Ingvar Kenne (Australija), Annalisa Natali Murri (Italija), Drew Nikonowicz (SAD), Sarah Pabst (Argentina), Alexandra Polina (Njemačka) i Hannes Wiedemann (Njemačka)

● **PROJEKCIJE / SCREENING ARTISTS** Alana Holmberg (Australija), Tanya Houghton (UK), Maria Kapajeva (UK), Amélie Landry (Belgija), Camille Lévêque, (Francuska), Raffaele Petralla, (Italija), Pablo Ernesto Piovano (Argentina), Christopher Sims (SAD), Bronia Stewart (UK) i Pavel Volkov (Rusija)

● **AUTORICA ESEJA POZIVA / OPEN CALL ESSAY AUTHOR** Katrin Koenning

● **KUSTOSICE / CURATORS** Leila Topić, Lea Vene

06–20 / 09 • Muzej suvremene umjetnosti Zagreb / Museum of Contemporary Art Zagreb

Novi građani glavna je izložba 9. Međunarodnog festivala fotografije Organ Vida. Ova grupna izložba rezultat je međunarodnog natječaja na temu Novi građani. Dvadesetero finalista ovogodišnjeg Festivala izabrao je međunarodni žiri koji čine: Pieter Hugo (Južnoafrička Republika), Dana Lixenberg (Nizozemska), Cristina de Middel (Španjolska), Katrin Koenning (Njemačka), Sean O' Hagan (UK) i Leila Topić (Hrvatska).

Desetero finalista-umjetnika predstavlja se u formi kurirane izložbe fotografija u Muzeju suvremene umjetnosti Zagreb, a preostalih deset u formi projekcija.

Održivi razvoj, klimatske promjene, rasap tradicionalnih vrijednosti, odnosi prema Drugom i drugačijem... Sve navedene teme dio su pojma aktivnog građana/građanke, dionika otvorenog društva što posljedično znači da nam je za razumijevanje suvremene umjetničke proizvodnje nužno prihvaćanje pojma aktivnog građanina — znatiželjnog i željnog promjena na bolje. Kako želja za remećenjem trenutnog uznemirujućeg svjetskog poretka izgleda kroz objektiv kamere, vidjet ćemo upravo zahvaljujući ovogodišnjoj temi Organa Vida koji predstavlja pluralizam pogleda na definiciju 'novog' i aktivnog građana.

— Leila Topić

New Citizens is the main exhibition of the 9th International photography festival Organ Vida. This joint photography exhibition is a result of an international open call on the theme New Citizens. The 20 finalists of this year's festival were selected by an international jury composed of Pieter Hugo (ZAF), Dana Lixenberg (NL), Cristina de Middel (ESP), Katrin Koenning (DEU), Sean O' Hagan (UK) and Leila Topić (HRV). Along with the works of the 10 exhibiting finalists, the festival Organ Vida will present, in the form of screenings 10 additional, especially commended author projects.

Sustainable development, climate changes, disintegration of traditional values, treating the Other and the different in a certain way... All mentioned subjects are part of the definition of the term 'active citizen', a participant of an open society, which, as a consequence, means that in order to understand the contemporary artistic production, one must first accept the idea of the active citizen as somebody who is curious and wants changes for the better. How the desire to disturb the current unsettling world order looks through the lens of the camera, we will find out thanks to this year's theme of the Organ Vida festival, which represents the pluralism of views on the definition of the 'new' and active citizen.

— Leila Topić



© Cristina de Middel

CRISTINA DE MIDDEL — Sharkification

06–20 / 09 • Muzej suvremene umjetnosti Zagreb / Museum of Contemporary Art Zagreb

U ovome se radu Cristina de Middel bavi posljedicama želje za 'čišćenjem' međunarodne percepcije grada Rio de Janeira tijekom i nakon Svjetskog kupa i Olimpijskih igara, kada su stanovnici favela postali automatski percipirani kao osumnjičenici. Riječ je o klasičnom jazu između bogatih i siromašnih, zakonitih i nezakonitih, dobrih i loših, i kroz ovaj projekt autoričina namjera bila je razdrmati tu ustajalu dihotomiju.

Cristina De Middel je fotografkinja koja u svom radu istražuje ambivalentan odnos fotografije i istine. Nakon 10-godišnje karijere fotoreporterke, Cristina je iskoračila iz dokumentarnog pogleda i napravila hvaljenu seriju 'Afronauti' (2012.). Neprestano nadopunjuje svoj opus novim radovima. Serije 'Ovo je mržnja učinila' (2014.), 'Sharkification' (2015.) i 'Jan Mayen' (2015.) objavljene su u formi knjige 2015. godine.

De Middel je primila brojne nagrade poput PhotoFolio Arles 2012, Deutsche Börse Prize, POPCAP'13 te Infinity Award koju dodjeljuje ICP u New Yorku.

In her work Sharkification Cristina de Middel explores a sudden domestic interest for cleaning the international perception of the city Rio de Janeiro during and after the World Cup and the Olympics. What sounded like a perfect solution with the integration of the police force in the streets avoiding a military approach to the problem, became a make up trap for the inhabitants of the favelas, who now became considered suspects by default. It is classical debate between rich and poor, legal and illegal, the good and the bad and with this project, Sharkification, De Middel's intention is to open up that stalled discussion.

Cristina De Middel is a photographer whose work investigates photography's ambiguous relationship to truth. After a 10 year career as a photojournalist, Cristina stepped outside of the straight documentary gaze and produced the acclaimed series 'The Afronauts' (2012). De Middel continuously produces new bodies of work. The series This is what hatred did (2014), Sharkification (2015) and Jan Mayen (2015), to name a few examples were all published as books in 2015. De Middel's work has received numerous awards including PhotoFolio Arles 2012, Deutsche Börse Prize, POPCAP'13, and the Infinity Award from the ICP in New York.

ANOUK KRUITHOF — Ego, Eco, Crescendo

08–20 / 09 • Francuski paviljon / French Pavilion

U svom novom radu 'Ego, Eco, Crescendo' Anouk Kruithof preispituje odnos čovjeka i prirode kao odnos koji je obilježen onečišćenjem, izmještenjem, uzajamnim promjenama i, konačno, normalizacijom. Slike ekoloških katastrofa, pronađene ili kupljene na internetu, tiskane su na gumenom lateksu i plastici kako bi razotkrile skriveni glatki neljudski oblik. Interveniranjem u ideal netaknute prirode razotkriva se nova vizija veze između čovjeka i prirode.



© Anouk Kruithof

Rođena 1981. u Dordechtu, Nizozemskoj, Anouk Kruithof, umjetnica je koja radi u Mexico Cityju, New Yorku i Amsterdamu. Njezin višeslojan, interdisciplinaran pristup obuhvaća fotografiju, skulpturu, instalacije, umjetničke knjige, tekst, performans, video te intervencije u javnom prostoru. Radovi su joj izlagani u različitim međunarodnim institucijama, kao npr. MoMA, Stedelijk Museum, Sprengel Museum, Multimedia Art Museum. Inicirala je Anamorphosis nagradu.

In her new body of work 'Ego, Eco, Crescendo' Anouk Kruithof examines human-nature relationship as a relation entailing contamination, displacement, mutual alternation and finally normalization. Images of environmental disasters, found or bought online, are printed on rubber latex and plastic in order to unveil underlying smooth and sleek nonhuman shape. The untouched natural ideal is being severely tampered with so as to reveal new vision of human — nature bond.

Born 1981 in Dordrecht, the Netherlands, Anouk Kruithof is an artist working in Mexico City, New York and Amsterdam. Her multilayered, interdisciplinary approach encompasses photography, sculpture, installation, artist-books, text, performance, video and interventions in the public domain. She has exhibited internationally at institutions such as MoMA, Stedelijk Museum, Sprengel Museum, and Multimedia Art Museum. She initiated the Anamorphosis Prize.



© Juuso Westerlund

Neovisnost kroz objektiv / Independence Through the Lenses

● **SUDIONICI / PARTICIPANTS**
Juha Arvid Helminen, Jaakko Kahilaniemi, Harri Pälviranta, Juuso Westerlund

● **KUSTOSICA / CURATOR**
Tuula Alajoki

05–20 / 09 • Muzej za umjetnost i obrt / Museum of Arts and Crafts

Backlight Photo Festival slavi svoju 30. godišnjicu i 100. obljetnicu nezavisnosti Finske organiziranjem putujuće izložbe četvero finskih fotografa i fotografkinja. Izložba 'Neovisnost kroz objektiv' ostvaruje se u suradnji s Backlight Photo Festivalom i međunarodnim partnerima u Mađarskoj, Austriji, Sloveniji, Hrvatskoj, Slovačkoj, Litvi i Latviji kao dio programa obilježavanja stogodišnjice finske neovisnosti 2017. godine. Umjetnici/e koji izlažu su: Juha Arvid Helminen, Jaakko Kahilaniemi, Harri Pälviranta i Juuso Westerlund.

Backlight Photo Festival celebrates its 30th anniversary and Finland's 100 years of independence by organizing an exhibition tour of four Finnish photographic artists in Europe. The tour 'Independence Through the Lenses' is realized together with the Backlight Photo Festival and its international partners in Hungary, Austria, Slovenia, Croatia, Slovakia, Lithuania, and Latvia as part of the Programme on the centenary of Finland´s independence in 2017. The artists presented on the tour are Juha Arvid Helminen, Jaakko Kahilaniemi, Harri Pälviranta and Juuso Westerlund.

DAVOR KONJIKUŠIĆ — Autocesta / The Highway

05–25 / 09 • Galerija Šira / Gallery Šira

Istražujući prostorne tragove nekadašnjeg Autoputa 'Bratstva i jedinstva', današnje autoceste A3, autor iščitava povijest rada, vlasništva, političkih sustava i društveno-ekonomskih odnosa. Autocesta predstavlja metaforu za priču o društvu, radu i radniku, kao i prostor u kojem su vidljivi svi politički i ekonomski antagonizmi društva danas. Autorskim fotografijama i intervencijama u suvremenom pejzažu unosi svoj pogled konstruirajući pitanja o svijetloj ili mračnoj prošlosti.

Davor Konjikušić rođen je u Zenici (u BIH) 1979. godine. Diplomirao je snimanje (BA) i fotografiju (MA) na Akademiji dramske umjetnosti u Zagrebu. Koristi fotografiju kao primarni medij za artikuliranje svog umjetničkog koncepta u kojem istražuje odnos između privatnog i javnog, intimnog i socio-političkog. Zanima ga uloga fotografije u uspostavi sustava moći i nadzora. Živi i radi u Zagrebu.

Exploring the spatial traces of the former 'Brotherhood and Unity' highway, today's A3 motorway, the author reads the history of work, ownership, political systems and socio-economic relations. The highway represents a metaphor for the story about society, work and the worker, as well as a space in which all political and economic antagonisms of today's society are visible. By using photography and interventions in contemporary landscape, he introduces his own viewpoint, constructing the questions concerning a brighter or darker past.

Davor Konjikusic was born in Zenica (in BIH) in 1979. He holds mag. art. degree in photography at the Academy of Dramatic Art in Zagreb, where he has also completed his BA studies in cinematography. His work uses photography as a primary medium in articulating his artistic concept, in which he explores the relationships between public and private, intimate and socio-political. He lives and works in Zagreb, Croatia.



© Davor Konjikušić

DANKO STJEPANOVIĆ — Jeliba, muette

07–14 / 09 • Oris — Kuća arhitekture / Oris — House of Architecture

Projekt Danka Stjepanovića odvija se na obali rijeke Niger (Jeliba na jeziku naroda Bambara) u vrijeme kada su odjeci Arapskog proljeća dosegli subsaharsku Zapadnu Afriku. Mali je uzdrman i javlja se nemir. U određenom trenutku situacija u Maliju počinje izgledati jako poznato svima onima koji su naslijedili ili sudjelovali u povijesti (ili točnije, povijestima) Balkana. Ta bliskost omogućila je autoru da nadiđe puko promatranje simptoma i aktualnih događaja. Prema onome što vidi i kako prepoznaje, može procijeniti vrijednost vlastitih sjećanja. 'Jeliba, muette' ne bavi se ratom niti egzotičnim prostorom/vremenom. Bavi se pričama koje svi mi pričamo. Pitanje je, hoćemo li ih prihvatiti ili se sakriti iz njih?

Danko Stjepanović rođen je u Sarajevu u BIH 1980. godine. Nakon što se pridružio francuskoj fotografskoj agenciji Sipa Press, radio je kao fotonovinar nekoliko godina uglavnom na Balkanu, ali i u Sjevernoj i Zapadnoj Africi. Sa snažnim reflektivnim referencama na vlastitu prošlost, serije su fokusirane na mehanizme iza političkih, ekonomskih i socijalnih mijena. Živi u Londonu.



© Danko Stjepanović

Danko Stjepanovic's project evolves along the banks of the Niger river (Jeliba in Bambara) at a time when ripples of the Arab spring have reached sub-Saharan West Africa. Mali has been shaken and thrown into imbalance. There is a point where Mali looks so familiar to everyone who inherited or participated in the history (or more precisely histories) of the Balkans. The familiarity allowed author to move past simply observing manifestations and current events. By what he sees and how he recognizes, author can judge the value of his own memory. 'Jeliba, muette' is not about war, it's not about exotic space/time. It's about stories we all tell. Question is, whether we stand by them or hide behind them?

Danko Stjepanovic was born in Sarajevo, BIH, in 1980. After joining the French photo agency Sipa Press, he worked as a photojournalist for several years, mostly in the Balkans, as well as North and West Africa. With strong reflective references to his own past, these focused on mechanisms behind political, economic and social tides. He lives in London, UK.

SHENG-WEN LO — Bijeli medvjed / White Bear

04–15 / 09 • Galerija Greta / Gallery Greta

Serija 'Bijeli medvjed' prikazuje polarne medvjede u njihovim umjetnim staništima diljem svijeta, pokušavajući istaknuti dileme vezane uz držanje životinja u zatočeništvu. Pod određenim okolnostima ono može imati povoljan učinak, no prakse brojnih zooloških vrtova i akvarija su diskutabilne. Projekt je proveden na 26 lokacija diljem Europe i Kine. U pokušaju da imitiraju arktički okoliš, a istovremeno budu ugodne za ljude, ove često bizarne strukture predstavljaju spoj prirode, doma i pozornice.



© Sheng-Wen Lo

Sheng-Wen Lo rođen je 1987. u Tajvanu, a trenutno živi u Nizozemskoj. Zanimaju ga suvremeni ljudsko-životinjski odnosi te nastoji potaknuti raspravu o toj temi. Radi s fotografijom i pokretnim slikama, video igrama i instalacijama. Diplomirao je fotografiju na Kunstakademie St. Joost u Nizozemskoj i računarstvo na Computer Music Lab na National Taiwan University. Znanstvene vrijednosti i metodologije imaju važno mjesto u njegovu radu.

'White Bear' depicts polar bears on display and their artificial habitats globally; it attempts to shed light on dilemmas concerning captive animal programmes: Under certain circumstances, it may be beneficial to keep animals in controlled shelters and sanctuaries; however, some practices of zoos and aquariums are debatable. The project has been executed in 26 sites across Europe and China. With their attempts to mimic the arctic environment and yet still be accommodating to people, these often uncanny structures are a combination of nature, home and stage.

Sheng-Wen Lo was born in 1987, Taiwan, currently based in the Netherlands. He is interested in contemporary human-animal relationships, and attempts to spark off debates. Sheng works with still and moving images, video games and installations. He received his MA in Photography from Kunstakademie St.Joost in the Netherlands, and MSc in Computer Science from the Computer Music Lab at National Taiwan University. Scientific values and methodologies are also crucial to his works.

DRAGANA JURIŠIĆ — YU: Izgubljena zemlja / YU: Lost country

08–18 / 09 • Galerija AMZ-a / Gallery AMZ

Na Uskrs 2011. godine, u potrazi za izgubljenom zemljom i izgubljenim identitetom, Dragana Jurišić pošla je putem Rebecce West, na putovanje na kojem je mislila da će moći uskrsnuti zemlju koja je nekoć bila njezina no, umjesto toga, bilo je to putovanje u kojem je iskusila odbijanje. Dragana je reinterpretirala njezino remek djelo koristeći fotografiju i tekst, kako bi ponovno proživjela svoje iskustvo Jugoslavije i u sebi preispitala konfliktne emocije i sjećanja na zemlju koje više *nema.*

Dragana Jurišić umjetnica je koja djeluje u Dublinu, u Irskoj. Pretežno radi s medijima fotografije, teksta i umjetničkih instalacija. Njezina umjetnička praksa istražuje pitanja roda, stereotipa te posljedice izgnanstva i dislociranosti na sjećanje i identitet. Dragana Jurišić osvojila je značajan broj nagrada i stipendija. U prosincu 2013. godine dovršila je doktorat i finalizirala važan projekt koji je trajao tri godine, *YU: Izgubljena zemlja,* koji je rezultirao kritički priznatom putujućom izložbom i knjigom. Njezini radovi nalaze se u brojnim institucionalnim i privatnim kolekcijama.



© Dragana Jurišić

On Easter 2011, in search for lost country and lost identity, Dragana Jurisic started



© Katrin Koenning

retracing Rebbeca West's journey, a journey she thought would help her recreate the homeland that was lost, but instead she experienced rejection. Dragana re-interpreted her masterpiece by using photography and text in an attempt to re-live her experience of Yugoslavia and to re-examine the conflicting emotions and memories of the country that 'was'.

Dragana Jurišić is an artist based in Dublin, Ireland. She works predominantly through the medium of photography, text and installation. Her practice explores the issues of gender, stereotyping and the effects of exile and displacement on memory and identity. Dragana Jurišić has won a significant number of awards. In December 2013, Dragana completed her PhD and finalized an important three-year long project 'YU: The Lost Country' that culminated in a critically acclaimed touring exhibition and a book. Her work is in many institutional and private collections.

KATRIN KOENNING — Na neodređeno / Indefinitely

09–20 / 09 • Galerija Kranjčar / Gallery Kranjčar

● KUSTOSICA / CURATOR
Marina Paulenka

Na neodređeno je o ljubavi i naizgled beskrajnom prostoru koji je zapravo potpuno ispunjen svakakvim stvarima. Beskrajno se nadovezuje na *Blizu*, dugoročni projekt koji dokumentira autoričinu obitelj koja živi na mnogo različitih strana svijeta. Projekt *Na neodređeno* bavi se pokretom i prostorom koji je nastao premještanjem, istražuje ideju da taj prostor nije vakuum i nije isprazan, već da je kustos novih priča. To je prostor iz mašte, prostor u kojemu se nalazi sve. *Na neodređeno* je autoričin pokušaj upravljanja udaljenošću.

Katrin Koenning (rođena 1978. u Ruhru u Njemačkoj) njemačko-australska je umjetnica s posebnim interesom za našu fizičku i emocionalnu vezu s okolišem. Njezine se fotografije redovito izlažu na australskim i međunarodnim samostalnim i grupnim izložbama. Bivša je urednica Australian PhotoJournalist Magazina te kustoska savjetnica za Wallflower Photomedia galeriju.

Indefinitely is about love and a seemingly infinite space that is, in fact, filled to the rim with all kinds of things. Leaning on *Near*, a long-term project documenting Koenning's family who lives in many different corners of the world, *Indefinitely* is concerned with movement and a space created by relocation, examining the notion that this space is not a vacuum or void, but rather the curator of new narratives. It's a space of the imaginary, holding everything. *Indefinitely* is her attempt at navigating distance.

Katrin Koenning (born 1978 in Ruhr, Germany) is an Australian-German artist with a particular interest in our physical and emotional connection to place and environment. Koenning's photographs are regularly exhibited in Australian and international solo and group exhibitions. She is a former editor of the Australian PhotoJournalist Magazine and curatorial adviser for Wallflower Photomedia Gallery, Mildura.

Really real

— Gostujuća izložba MA studenata fotografije s akademije AKV St. Joost / Guest exhibition of MA students from AKV St. Joost

● SUDIONICI / PARTICIPANTS
Martijn van Mierlo (NL), Anne Lucassen (NL), Lavinia Xausa (IT), Lou Muuse (NL), Katarina Jazbec (SI), Ruben Üvez (NL), Sheng Wen Lo (TW), Matija Pekić (HR), Nikos Kostopoulos (GR), Corine Aalvanger (NL)

07–20 / 09 • Galerija Zvonimir / Gallery Zvonimir

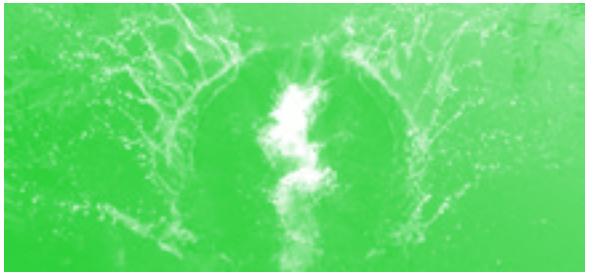
Mediji koji se temelje na objektivima, kao što su fotografija i film, idealni su za razumijevanje procesa izrade fotografija u društvu zbog jedinstvene veze između kreatora (vjerojatno subjektivnog) i njegova objektiva (naoko objektivnog). Koristeći dokumentarno kao polaznu točku za kritičko promišljanje, istraživanje na kojem se temelji ovaj postdiplomski rad detaljno se bavi takvim procesima. Upravo je to ono što su ovogodišnji studenti akademije AKV St. Joost uvjerljivo uzeli u obzir, s iznenađujuće različitim rezultatima; od projekata koji se bave samostvarajućim modelima verifikacije, aplikacijama, i dokumentarcima o virtualnoj stvarnosti, preko projekata o pouzdanosti osobnih sjećanja i predavanja povijesti u kinematografskom i izvedbenom okruženju, sve do projekata koji aktivno upotrebljavaju književnu fikciju kako bi gledatelji bolje razumjeli prilagodljivost stvarnosti.

Lens-based media, such as photography and film, are ideally suited for understanding imaging processes in society because of the unique link between the creator (supposedly subjective) and their lens (ostensibly objective). Using documentary as its departure point for critical reflection, the research this postgraduate degree requires takes such processes to high altitudes. And this is what this year's student cohort has convincingly taken into account, with surprisingly diverse outcomes. From projects about self-generated verification models, apps, and virtual reality documentaries, or addressing the reliability of personal memories and historical surrender in cinematic and performative settings, to the active use of literary fiction to better understand the malleability of reality.

DANA LIXENBERG — Imperial Courts (2015)

Tri kanala videozapisa, boja, sa zvukom od 69 minuta, loop / Three channel video, color, with sound 69 minutes loop

06–20 / 09 • Muzej suvremene umjetnosti Zagreb / Museum of Contemporary Art Zagreb



Projekt 'Imperial Courts' Dane Lixenberg bilježi promjene u maloj urbanoj zajednici u jugozapadnom dijelu Los Angelesa kroz spoj videa i opsežne serije crno-bijelih fotografija. Video i fotografije rezultat su Daninog dugotrajnog suradničkog odnosa sa stanovnicima Imperial Courtsa. Počevši od 1993. godine, pa sve do proljeća 2015. godine, Lixenberg je postepeno stvarala opsežni portret ove zajednice, no odlučila je fokus staviti ne na spektakl uništenja, već na one koji pozornost dobivaju samo kada dođe do nereda ili nesreće.

Dana Lixenberg studirala je fotografiju na London College of Printing i na Gerrit Rietveld Academie u Amsterdamu. Međunarodno priznanje stekla je zahvaljujući suradnji s publikacijama kao što su Vibe, The New Yorker, Newsweek i Rolling Stone. Njeni projekti često su fokusirani na pojedince i zajednice na marginama društva. Primjerice, 'Jeffersonville, Indiana', 'Posljednji dani Shishmarefa' i 'Imperial Courts'. Njen rad bio je izlagan na brojnim izložbama i može se naći u hvaljenim zbirkama kao što su Stedelijk Museum, Rijksmuseum te FNAC. Živi u New Yorku i Amsterdamu.

Dana Lixenberg's Imperial Courts project tracks the changing shape of a small, inner-city community from South Central Los Angeles through a combination of video, and an extensive series of black and white photographs. The photographs and videos result from Lixenberg's extended and collaborative relationship with the residents of Imperial Courts. Beginning in 1993, and continuing until the spring of 2015, Lixenberg gradually created an extensive portrait of



© Dana Lixenberg

this community over twenty-two years, electing to face away from the spectacle of destruction, and to look toward those whose lives typically receive public notice only in the event of calamity.

Dana Lixenberg studied Photography at the London College of Printing in London and at the Gerrit Rietveld Academie in Amsterdam. She gained international recognition through her work for publications such as Vibe, The New Yorker, Newsweek and Rolling Stone. Her projects often focus on individuals and communities on the margins of society. These include Jeffersonville, Indiana, The Last Days of Shishmaref and Imperial Courts. Her work has been widely exhibited and can be found in prominent collections, such as Stedelijk Museum, Rijksmuseum and FNAC. She lives in New York and Amsterdam.

Kassel Fotobook & Dummy Award 2017

06–20 / 09 • Muzej suvremene umjetnosti Zagreb / Museum of Contemporary Art Zagreb

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Fotobookfestival Kassel predstavlja dvije izložbe zajedno s partnerom Verlag Kettler: 49 neobjavljenih fotoknjiga (DUMMIES) koje je žiri uvrstio u uži izbor, a koje će biti izložene na međunarodnim fotografskih događanjima, između ostalog, u Istanbulu, Moskvi, Rimu, Madridu, Dublinu, Aarhusu, Sofiji, Zagrebu i Lodzu. Uz to, od 2008. traže od stručnjaka iz cijelog svijeta da imenuju svoju najdražu fotoknjigu iz prošle godine i obrazlože svoj odabir. Kao rezultat toga, svake godine odabere se oko 30 knjiga koje dobro ilustriraju trenutnu situaciju u ovom živopisnom i nevjerojatno mobilnom mediju. Forma varira od jednostavnih publikacija nalik časopisima do tradicionalnih i ručno izrađenih, unikatnih knjiga i teških, ekskluzivnih proizvoda velikog formata u koricama i kasetama. Srž tiskane fotografije i snažna narativna moć fotografije u formi knjige mogu se vidjeti u visokokvalitetnom izboru knjiga svake godine. Neki od radova već su prepoznati kao remek-djela i klasici u povijesti fotografije, dok drugi tek čekaju da ih otkrijemo.

The Fotobookfestival Kassel present two exhibitions together with its partner Verlag Kettler: 49 as-yet unpublished photobooks (DUMMIES) shortlisted by a shortlist-jury that will be exhibited at international photo events, amongst others, in Istanbul, Moscow, Rome, Madrid, Dublin, Aarhus, Sofia, Zagreb and Lodz.

Beside the dummies, since 2008 they have been asking experts from all over the world to name their favorite photobook of the previous year and to justify their choice. This has resulted in around 30 books every year. The books showcase the current state of play in a medium that is incredibly lively and mobile. As forms, they range from very simple magazine-style publications to traditionally crafted books as well as handmade one-off items and heavy, exclusive, large format products in slip cases and cassettes. The essence of printed photography and the strong narrative force of photography in book form can be seen in the high-class selection of books included every year. Some of the works are already among the masterpieces and classics in the history of photography, while others are still waiting to be discovered.

PIETER HUGO — Vjerojatni svjetovi, radovi iz zapadne Afrike, 2005 – 2010 / Verisimilar worlds, The West African works, 2005 – 2010

06–20 / 09 • Muzej suvremene umjetnosti Zagreb / Museum of Contemporary Art Zagreb

Izložba Pietera Hugoa naslovljena 'Vjerojatni svjetovi, radovi iz zapadne Afrike, 2005–2010' sastoji se od tri autorove najpoznatije serije: 'Nollywood', 'Trajna greška' i 'Gadawan Kura' — ljudi hijene' (I. i II. serija). Velik dio Hugova opusa dokumentira život na periferiji afričkih društava, tematizirajući kompleksnu političku stvarnost rase i identiteta kroz konvencije portreta. U seriji 'Nollywood' Hugo istražuje višeslojnu stvarnost nigerijske filmske industrije, treće najveće filmske industrije na svijetu. Serija 'Trajna greška' sastoji se od fotografija ljudi i pejzaža ogromnog odlagališta zastarjele tehnologije u Gani, dok u dvama serijama 'Gadawan Kura' — ljudi hijene' autor donosi portrete skupine zabavljača iz Nigerije koji putuju zemljom s tri hijene, dva pitona i četiri majmuna.

Pieter Hugo fotograf je koji živi u Cape Townu. Glavne muzejske samostalne izložbe imao je u Haškom muzeju fotografije, Ludwig muzeju, Fotografiska, MAXXI te Institutu moderne umjetnosti u Brisbaneu i mnogim drugima. Sudjelovao je na brojnim grupnim izložbama u različitim međunarodnim institucijama. Njegovi su radovi zastupljeni u prominentnim javnim i privatnim zbirkama, kao na primjer: Museum of Modern Art, Metropolitan Museum of Modern Art, J Paul Getty Museum, Deutsche Börse Group itd. Primio je Discovery nagradu na Rencontres d'Arles festivalu te KLM Paul Huf nagradu 2008. godine, The Seydou Keita nagradu na Rencontres de Bamako afričkom fotografskom bijenalu 2011. te je ušao u uži izbor za Deutsche Börse Photography Prize 2012.

Pieter Hugo's exhibition entitled *Verisimilar worlds, The West African works, 2005–2010* consists of three artist's most known works: *Nollywood*, *Permanent Error* and *'Gadawan Kura' — The Hyena Men* series I and II. Hugo's work documents life on the peripheries of African societies, addressing the complex political realities of race and identity through the conventions of portraiture. In the *Nollywood* series, Hugo explores the multilayered reality of the Nigerian film industry, the third largest film industry in the world. In his series *Permanent Error*, Hugo has been photographing the people and landscape of an expansive dump of obsolete technology in Ghana. And in two series *'Gadawan Kura' — The Hyena Men,* Hugo presents portraits of a group of entertainers from Nigeria, who travel across the country with three hyenas, two pythons and four monkeys.

Pieter Hugo is a photographic artist living in Cape Town. Major museum solo exhibitions have taken place at The Hague Museum of Photography, Ludwig Museum, Fotografiska, MAXXI and the Institute of Modern Art Brisbane, among others. Hugo has participated in numerous group exhibitions at various institutions. His work is represented in prominent public and private collections, among them Centre Pompidou, The Museum of Modern Art, Metropolitan Museum of Modern Art, J Paul Getty Museum, Deutsche Börse Group etc. Hugo received the Discovery Award at the Rencontres d'Arles Festival and the KLM Paul Huf Award in 2008, the Seydou Keita Award at the Rencontres de Bamako African Photography Biennial in 2011, and was shortlisted for the Deutsche Börse Photography Prize in 2012.



© Pieter Hugo

Konferencija / Conference

— Izvan dokumentarnog / Beyond the Documentary

● KEYNOTE SPEAKER / UVODNO PREDAVANJE
David Bate

● SUDIONICI / PARTICIPANTS
Ivana Anić, Jessie Bond, Miha Colner, Sophia Greiff, Dragana Jurišić, Paola Paleari, Alexandra Polina, queerANarchive, Iris Sikking, Katarina Šoškić, Christopher Sims, Dario Vuger

● KOORDINATORICE KONFERENCIJE / CONFERENCE COORDINATORS
Lea Vene, Marija Borovičkić

09 / 09 • 10–18 h • Muzej suvremene umjetnosti Zagreb / Museum of Contemporary Art Zagreb



© Marko Gutić Mižimakov, Tonči Kranjčević Batalić

Pojam Novog građanina kao tematsku okosnicu devetog Organa Vida osim kroz fotografiju želimo propitati i diskurzivno, po prvi puta uvođenjem objedinjenog diskurzivnog programa pod nazivom 'Izvan dokumentarnog' ('Beyond the Documentary'). U kontekstu politike transformacije i promišljanja identitetske neodređenosti Novi građanin prelazi vlastite granice i izmiče fiksnom konceptu, stoga nam je zanimljiv kao početna točka za formiranje diskurzivnog programa. Želimo osvijestiti pojam, forme i dosege novog dokumentarnog te paralelno promotriti kako takav vizualni obrat rafinira i transformira pozicije i pogled gledatelja kojemu se obraća.

We wish to consider the concept of the New Citizen as the thematic framework of the 9th Organ Vida not only through photography, but also discursively, by introducing for the first time an integrated discursive program entitled 'Beyond the Documentary'. In the context of transformation politics and reflection on the ambiguity of identity, the New Citizen transcends his/her own boundaries and eludes a fixed concept, which is why we find him/her intriguing as a starting point for conceiving our discursive program. We wish to shed light on the concept, forms and range of the new documentary and simultaneously to consider how such a visual turn refines and transforms the positions and the gaze of the viewer whom it is addressing.

PROGRAM KONFERENCIJE

10:00 – 10:15 Uvod
10:15 – 11:00 David Bate: The Three Regimes of Documentary
11:00 – 11:15 Rasprava
11:15 – 11:30 Pauza

11:30 – 11:50 Jessie Bond: How has social media impacted on the role of the caption in documentary photography?
11:50 – 12:10 Sophia Greiff: Alternative Storytelling in Contemporary Photojournalism
12:10 – 12:30 Dario Vuger: Documenting and the inaccessibility of life
12:30 – 12:50 Miha Colner: Creating Alternative Discourses: Contemporary Photography Between Mass Media and Art Practice
12:50 – 13:10 Rasprava
13:10 – 14:10 Pauza za ručak

14:10 – 14:30 Ivana Anić: Broken head on our wall or on the ethics of the view
14:30 – 14:50 Paola Paleari: ISIS, the Arab Spring and the representation of war — new challenges for contemporary image-based artists
14:50 – 15:10 Cristopher Sims: Theater of War — The Pretend Villages of Iraq and Afghanistan
15:10 – 15:30 Rasprava
15:30 – 15:50 Pauza

15:50 – 16:10 Predavanje – performans Katarina Šoškić: Pool slides and springboards or: My journey is recursive
16:10 – 16:30 Alexandra Polina: Masks, Myths and Subjects
16:30 – 16:50 Dragana Jurišić: My Own Unknown
16:50 – 17:10 Queeranarchive: (in)visible traces of a history
17:10 – 18:00 Završna rasprava

CONFERENCE PROGRAMME

10:00–10:15 Introduction
10:15–11:00 David Bate: The Three Regimes of Documentary
11:00 – 11:15 Discussion
11:15 – 11:30 Break

11:30 – 11:50 Jessie Bond: How has social media impacted on the role of the caption in documentary photography?
11:50 – 12:10 Sophia Greiff: Alternative Storytelling in Contemporary Photojournalism
12:10 – 12:30 Dario Vuger: Documenting and the inaccessibility of life
12:30 – 12:50 Miha Colner: Creating Alternative Discourses: Contemporary Photography Between Mass Media and Art Practice
12:50 – 13:10 Discussion
13:10 – 14:10 Lunch break

14:10 – 14:30 Ivana Anić: Broken head on our wall or on the ethics of the view
14:30 – 14:50 Paola Paleari: ISIS, the Arab Spring and the representation of war — new challenges for contemporary image-based artists
14:50 – 15:10 Cristopher Sims: Theater of War — The Pretend Villages of Iraq and Afghanistan
15:10 – 15:30 Discussion
15:30 – 15:50 Break

15:50 – 16:10 Lecture – performance Katarina Šoškić: Pool slides and springboards or: My journey is recursive
16:10 – 16:30 Alexandra Polina: Masks, Myths and Subjects
16:30 – 16:50 Dragana Jurišić: My Own Unknown
16:50 – 17:10 Queeranarchive: (in)visible traces of a history
17:10 – 18:00 Final discussion

Razgovori / Talks

SHENG-WEN LO — Bijeli medvjed / White Bear

04 / 09 • 20 h • Galerija Greta / Gallery Greta



© Sheng-Wen Lo

Sheng-Wen Lo, pobjednik pregleda portfelja na festivalu Organ Vida 2016., govorit će o svom novom radu 'Bijeli medvjed' u kojemu prikazuje polarne medvjede u njihovim umjetnim staništima diljem svijeta, pokušavajući istaknuti dileme vezane uz držanje životinja u zatočeništvu: pod određenim okolnostima ono može imati povoljan učinak, no prakse brojnih zooloških vrtova i akvarija su diskutabilne.

Sheng-Wen Lo rođen je 1987. u Tajvanu, a trenutno živi u Nizozemskoj. Zanimaju ga suvremeni ljudsko-životinjski odnosi te nastoji potaknuti raspravu o toj temi. Radi s fotografijom i pokretnim slikama, video igrama i instalacijama. Diplomirao je fotografiju na Kunstakademie St. Joost u Nizozemskoj i računarstvo na Computer Music Lab na National Taiwan University. Znanstvene vrijednosti i metodologije imaju važno mjesto u njegovu radu.

Sheng-Wen Lo, the winner of Organ Vida Portfolio Prize 2016, will talk about his new body of work 'White Bear', which depicts polar bears on display and their artificial habitats globally, and attempts to shed light on dilemmas concerning captive animal programmes: in some circumstances, it may be beneficial to keep animals in controlled shelters and sanctuaries; however, some practices of zoos and aquariums are debatable.

Sheng-Wen Lo was born in 1987, Taiwan, currently based in the Netherlands. He is interested in contemporary human-animal relationships, and attempts to spark off debates. Sheng works with still and moving images, video games and installations. He received his MA in Photography from Kunstakademie St.Joost in the Netherlands, and MSc in Computer Science from the Computer Music Lab at National Taiwan University. Scientific values and methodologies are also crucial to his works.

Promocija knjige *O Njoj* autorice Jelene Blagović

u razgovoru s Ivom Prosoli i panel diskusija na temu fotografskih knjiga /

Jelena Blagović Pavičić — *About Her* book presentation

in conversation with Iva Prosoli, and a panel discussion on photography books

● **SUDIONICI / PARTICIPANTS**

Fiorenza Pinna, Corinne Noordenbos, Goran Trbuljak, Marina Paulenka

05 / 09 • 20:30 h • Muzej za umjetnost i obrt / Museum of Arts and Crafts

'O Njoj' portret je autoričine majke ispričan kroz fotografske sekvence. Snimke vidljivih znakova građanskog života — namještaj, slike na zidu, obiteljske fotografije, uz jedva raspoznatljive motive u sjeni, dim cigarete, refleksije u staklu... suptilno grade priču o majci. Izjednačavanje po značenju malih i naoko nebitnih detalja i samoga majčinog lica u postavu izložbe govore o naravi pamćenja. Beskrajno puno sitnih točaka, dokaza prisutnosti ravnopravno se isprepliće u identitetu majke. Cjelina sastavljena od komadića, bez precizne definicije, prigušene boje, bez oštrine obrisa samo pokazuje da ni identitet ne može biti čvršći od (nečije) slike.

Jelena Blagović Pavičić rođena je 1983. godine u Zagrebu, u Republici Hrvatskoj. Završila je studij fotografije na Istituto Superiore di Fotografia e Arti Visive u Padovi. Školovanje nastavlja u Engleskoj, gdje završava preddiplomski i diplomski studij umjetničke fotografije na University of Westminster u Londonu i stječe diplomu magistra fotografije. Od 2010. godine zaposlena je kao docentica na Akademiji dramske umjetnosti Sveučilišta. Izlagala je na brojnim samostalnim i skupnim izložbama u Hrvatskoj i inozemstvu te je dobitnica više nagrada za svoj rad.

'About Her' is a portrait of the author's mother presented through photographic sequences. Familiar images of civic lifestyle — furniture, paintings on the walls, family photos, along with barely recognizable motifs in shadows, cigarette smoke and reflections in glass... all subtly create a narrative about her mother. Endless number of small fragments, evidence of presence is equally intertwined in the fabric of the mother's identity. A whole made out of pieces with no exact definition, subdued colors and blurry contours stand to show that identity cannot be more solid than (somebody's) image.

Jelena Blagović Pavičić was born in 1983, in Zagreb, Republic of Croatia. She finished photography programme at the Istituto Superiore di Fotografia e Arti Visive in Padua. Her education continued in United Kingdom where she completed the Undergraduate (BA) study of Photographic Arts, and Graduate (MA) study of Photographic studies at University of Westminster in London in 2007. Since 2010, she has been working at the Academy of Dramatic Art, University of Zagreb, as an assistant professor. She has won several awards and exhibited her work on numerous solo and group exhibitions.

Dodjela nagrade za hrvatsku suvremenu fotografiju Nagrada Marina Viculin / Award ceremony — Marina Viculin Award for contemporary Croatian photography

05/ 09 • 21:30 h • Muzej za umjetnost i obrt / Museum of Arts and Crafts

Fotografska udruga Organ Vida osnovala je Nagradu Marina Viculin 2017. godine. Novčana potpora i Nagrada imaju za cilj unapređenje razvoja umjetnika i ohrabrenje njihovu budućem djelovanju. Nagrada Marina Viculin godišnje se dodjeljuje kao priznanje za rad umjetnika s izvanrednim postignućima u području hrvatske fotografije. Osnovana je kako bi naglasila svoju predanost stvaranju novih umjetničkih djela koja oplemenjuju naše društvo. Novi pristup mediju, izvanredan talent, inovativnost fotografskog jezika, umjetnička kvaliteta, relevantnost teme, kao i jedinstvenost izričaja bit će glavni kriteriji kojima će se voditi stručni međunarodni žiri u procjenjivanju najboljega rada. Novčani iznos od 25.000 kn bit će dodijeljen jednom autoru/ici ili umjetničkom kolektivu prema odluci međunarodnog žirija za završetak započetog umjetničkog projekta i izložbenu prezentaciju tijekom Međunarodnog festivala fotografije Organ Vida 2018.

O dodjeli nagrade odlučuje žiri: Marina Paulenka, Lea Vene, Sandra Vitaljić, Leonida Kovač, Corinne Noordenbos, Miha Colner, Walter Seidl.

Photography Association Organ Vida founded the award in 2017 in order to emphasize its commitment to creation of new artworks that enrich our society. The Marina Viculin Award will be annually awarded for the purpose of recognition of the

Marina Viculin Award

work of artists with outstanding achievements in Croatian photography. A new approach to the medium, outstanding talent, innovative photographic language, artistic quality, relevance of topics, as well as uniqueness of expression will be the main criteria that will govern the professional international jury in assessing the best work. The cash amount of 25,000 HRK will be awarded to one author or artistic collective as decided by an international jury for their chosen art project and exhibition presentation during the International Photography Festival Organ Vida 2018.

The international jury board consist of : Marina Paulenka, Lea Vene, Sandra Vitaljić, Leonida Kovač, Corinne Noordenbos, Miha Colner, Walter Seidl.

OPEN SHOW ZAGREB — razgovor s umjetnicima / artist talks

05 / 09 • 22 h • Muzej za umjetnost i obrt / Museum of Arts and Crafts

Open Show, međunarodna platforma za prezentaciju fotografskih i multimedijalnih radova, i ove godine tradicionalno se održava na devetom Međunarodnom festivalu fotografije Organ Vida 2017! Open Show temelji se na ideji interakcije između umjetnika i publike. Nakon kratke prezentacije na kojoj će elaborirati svoje radove umjetnici će biti dostupni za diskusiju s publikom.

Open Show, an international platform for the presentation of photographic and multimedia work, will be held this year traditionally at 9th International Photography Festival Organ Vida 2017! Open Show is based on the idea of interaction between the artist and audience. During a short presentation artists present their work and have open discussions with the audience.





© Pieter Hugo

U RAZGOVORU: Pieter Hugo i Sean O'Hagan / IN CONVERSATION: Pieter Hugo and Sean O'Hagan

06 / 09 • 19 h • Muzej suvremene umjetnosti Zagreb / Museum of Contemporary Art Zagreb

Neposredno prije samog otvorenja izložbe Novi građani, južnoafrički umjetnik Pieter Hugo održat će artist talk, odnosno razgovor sa Seanom O'Haganom, piscem i kritičarem The Guardiana i The Observera.

Pieter Hugo (rođen 1976. u Johannesburgu u Južnoafričkoj Republici) fotograf je koji živi u Cape Townu. Njegovi su radovi zastupljeni u prominentnim javnim i privatnim zbirkama. Primio je Discovery nagradu na Rencontres d'Arles festivalu te KLM Paul Huf nagradu 2008. godine, The Seydou Keita nagradu na Rencontres de Bamako afričkom fotografskom bijenalu 2011. te je ušao u uži izbor za Deutsche Börse fotografsku nagradu.

Sean O'Hagan autor je tekstova o fotografiji za The Guardian i The Observer. Na manifestaciji British press awards 2003. godine proglašen je intervjuisom godine, a dobitnik je i nagrade J Dudley Johnston 2011. godine koju dodjeljuje Royal Photographic Society 'za iznimno postignuće u području fotografske kritike' za svoje tekstove u The Observeru i The Guardianu. Autor je eseja za nekoliko fotografskih knjiga.

Just before the main exhibition opening, south african artist Pieter Hugo will hold a conversation with Sean O'Hagan, writer about photography for the Guardian and the Observer.

Pieter Hugo (born 1976 in Johannesburg, South Africa) is a photographic artist living in Cape Town. Hugo has participated in numerous group exhibitions at various institutions and his work is represented in prominent public and private collections. Hugo received the Discovery Award at the Rencontres d'Arles Festival and the KLM Paul Huf Award in 2008, The Seydou Keita Award at the Rencontres de Bamako African Photography Biennial in 2011, and was shortlisted for the Deutsche Börse Photography Prize 2012.

Sean O'Hagan writes about photography for the Guardian and the Observer and is also a general feature writer. He was named interviewer of the year in the British press awards in 2003 and was the winner of the 2011 J Dudley Johnston award from the Royal Photographic Society 'for major achievement in the field of photographic criticism' for his writing in the Observer and the Guardian. He has written essays for several photography books.

KAREN MCQUAID — Stanje kontrole / State of Control

07 / 09 • 17 h • Galerija Forum / Gallery Forum

Kratki uvid u aktivnosti galerije The Photographers' Gallery koji će održati kustosica Karen McQuaid. Nakon njega slijedi razgovor povezan s ovogodišnjom temom Festivala, u kojemu će McQuaid predstaviti ključne trenutke u izlagačkoj povijesti Galerije utemeljenje 1971. , povezane s državnom kontrolom, političkom opresijom i civilnim otporom, uključujući djela Donovana Wyliea, Rosângele Rennó i Lia Zhenshenga.

Karen McQuaid je viša kustosica u londonskoj The Photographers' Gallery. Redovito sudjeluje u međunarodnim pregledima portfelja i gostujućim predavanjima diljem Ujedinjenog Kraljevstva, piše za međunarodne publikacije posvećene fotografiji i uređuje umjetničke knjige.

An brief introduction to the activities of The Photographers' Gallery by Karen McQuaid Senior Curator. Followed by a talk responding to the theme of the festival where McQuaid will present key moments from the the exhibition history of the gallery — established in 1971, that relate to state control, political oppression and acts of civil resistance, including Donovan Wylie, Rosângela Rennó and Li Zhensheng.



Karen McQuaid is Senior Curator at The Photographers' Gallery, London. She regularly participates in international portfolio reviews, guest lectures across the UK, writes for international photography publications and edits artists' books.

DANA LIXENBERG — razgovor s umjetnicom i potpisivanje knjige / artist talk and book signing

07 / 09 • 18 h • Galerija Forum / Gallery Forum

Pridružite se razgovoru s Danom Lixenberg o njenom nagrađivanom radu 'Imperial Courts' i saznajte kako je uspjela zabilježiti svakodnevicu u istoimenom stambenom naselju u Los Angelesu. Osim o tom projektu, Dana će govoriti o svom radu općenito. Koristeći velikoformatnu analognu kameru, Lixenberg radi dugoročne osobne projekte s primarnim fokusom na pojedince i zajednice na

30

marginama društva, kao i portrete zvijezda poput Puff Daddyja, Princea, Tupaca Shakura, Eminema i brojnih drugih.

Dana Lixenberg (Amsterdam, 1964.) studirala je fotografiju na London College of Printing (1984.-1986.) i na Gerrit Rietveld Academie u Amsterdamu (1987.–1989.). Njeni projekti često su fokusirani na pojedince i zajednice na marginama društva, primjerice 'Jeffersonville, Indiana' (2005.) te 'Posljednji dani Shishmarefa' (2008.). Njen najnoviji projekt je 'Imperial Courts' (2015.), kompleksan i dojmljiv zapis prolaska vremena u zanemarenoj zajednici u Wattsu u Los Angelesu.

Join Dana Lixenberg in Gallery Forum at conversation about her awarded work 'Imperial Courts', and hear how she managed to capture everyday life in LA housing project. Beside this project, Dana will also talk about her work in general. Utilizing a large, analogue view camera, Lixenberg pursues long-term personal projects with a primary focus on individuals and communities on the margins of society, as well as her magazine portraits of Puff Daddy, Prince, Tupac Shakur, Eminen and many others.

Dana Lixenberg (1964, Amsterdam) studied Photography at the London College of Printing in London (1984-1986) and at the Gerrit Rietveld Academie in Amsterdam (1987–1989). Her projects often focus on individuals and communities on the margins of society. These include Jeffersonville, Indiana (2005) and The Last Days of Shishmaref (2008). Her most recent body or work is Imperial Courts (2015), a complex and evocative record of the passage of time in an underserved community in Watts, Los Angeles.



DANKO STJEPANOVIĆ — Jeliba, muette

07 / 09 • 20 h • Oris — Kuća arhitekture / Oris — House of Architecture

S Dankom Stjepanovićem razgovarat ćemo o njegovu projektu nazvanom 'Jeliba, muette', o sličnosti povijesne situacije u Maliju i one na Balkanu, bliskosti koja je omogućila autoru da nadiđe puko promatranje simptoma i aktualnih događaja. Prema onome što vidi i kako prepoznaje, može procijeniti vrijednost vlastitih sjećanja. 'Jeliba, muette', dakle, ne bavi se ratom niti egzotičnim prostorom / vremenom. Bavi se pričama koje svi mi pričamo.

Danko Stjepanović rođen je u Sarajevu u Bosni i Hercegovini 1980. godine. Nakon što se pridružio francuskoj fotografskoj agenciji Sipa Press, radio je kao fotonovinar nekoliko godina uglavnom na Balkanu, ali i u Sjevernoj i Zapadnoj Africi. U to vrijeme počeo je paralelno raditi na nizu fotografskih serija nazvanih Cenotaph. Sa snažnim refleksivnim referencama na vlastitu prošlost, serije su fokusirane na mehanizme iza političkih, ekonomskih



© Danko Stjepanović

i socijalnih mijena. Velik dio njegove sveukupne fotografske prakse čine suradnje s drugim vizualnim umjetnicima, piscima, arhitektima te u kazalištu. Živi u Londonu.

With Danko Stjepanovic we will talk about his project named 'Jeliba, muette'. We will talk about a point where Mali looks familiar to everyone who inherited or participated in the history of the Balkans. The familiarity allowed author to move past simply observing manifestations and current events. By what he sees and how he recognizes, author can judge the value of his own memory. 'Jeliba, muette', therefore, is not about war, it's not about exotic space/time. It's about stories we all tell.

Danko Stjepanovic was born in Sarajevo, Bosnia and Herzegovina, in 1980. After joining the French photo agency Sipa Press, he worked as a photojournalist for several years, mostly in the Balkans, as well as North and West Africa. During this time he started to work in parallel on a sequence of photographic series named Cenotaph. With strong reflective references to his own past, these focused on mechanisms behind political, economic and social tides. A big part of his overall photographic practice consists of collaboration with other visual artists, writers, architects and theatre. He lives in London, UK.

Vodstvo kroz izložbu *Novi građani*

s umjetnicima i kustosicom izložbe Leilom Topić /

New Citizens exhibition tour

with artists and curator Leila Topić

● **SUDIONICI / PARTICIPANTS**
Miia Autio, John Feely, Daniel Castro Garcia, Nick Hannes, Ingvar Kenne, Annalisa Natali Murri, Drew Nikonowicz, Sarah Pabst, Alexandra Polina, Hannes Wiedemann

08 / 09 • 12 h • Muzej suvremene umjetnosti Zagreb / Museum of Contemporary Art Zagreb

U sklopu programa ovogodišnjeg Festivala desetero finalista odabranih na međunarodnom natječaju provest će publiku po glavnoj festivalskoj izložbi Novi građani, upoznajući posjetitelje sa svojim projektima. Svoje radove predstavit će: Miia Autio (Finska), John Feely (Australija), Daniel Castro Garcia (UK), Nick Hannes (Belgija), Ingvar Kenne (Australija), Annalisa Natali Murri (Italija), Drew Nikonowicz (SAD), Sarah Pabst (Argentina), Alexandra Polina (Njemačka) i Hannes Wiedemann (Njemačka).

Finalisti će kroz šetnju i razgovor predstaviti svoje radove te objasniti kako se ovogodišnja tema Novi građani manifestira u njihovim djelima.

As part of the programme of the 9th International photography festival Organ Vida, the chosen finalists of this year's open call on the topic of New Citizens will hold a tour of the festival's main exhibition and offer visitors a deeper insight into their projects.

The finalists presenting their projects will be: Miia Autio (Finland), John Feely (Australia), Daniel Castro Garcia (UK), Nick Hannes (Belgium), Ingvar Kenne (Australia), Annalisa Natali Murri (Italy), Drew Nikonowicz (USA), Sarah Pabst (Argentina), Alexandra Polina (Germany), and Hannes Wiedemann (Germany).

Through this tour, the finalists will present their projects and elaborate how the common topic of New Citizens extends through all of their works.



© Davor Konjikušić

DAVOR KONJIKUŠIĆ — Autocesta / The Highway

08 / 09 • 15 h • Galerija Šira / Gallery Šira

U galeriji Šira koja djeluje pod Akademijom likovne umjetnosti, razgovarat ćemo s autorom o njegovom iščitavanju povijesti rada, vlasništva, političkih sustava i društveno-ekonomskih odnosa istraživanjem prostornih tragova nekadašnjeg Autoputa 'Bratstva i jedinstva', današnje autoceste A3. Autocesta predstavlja metaforu za priču o društvu, radu i radniku, kao i prostor u kojem su vidljivi svi politički i ekonomski antagonizmi društva danas.

Davor Konjikušić rođen je u Zenici (Bosna i Hercegovina) 1979. godine. Diplomirao je snimanje (BA) i fotografiju (MA) na Akademiji dramske umjetnosti u Zagrebu. Koristi fotografiju kao primarni medij za artikuliranje svog umjetničkog koncepta u kojem istražuje odnos između privatnog i javnog, intimnog i socio-političkog. Zanima ga uloga fotografije u uspostavi sustava moći i nadzora. Živi i radi u Zagrebu.

The artist talk with Davor Konjikušoć about the project Highway will be held in gallery Sira of the Academy od Fine Arts. Davor Konjikušić will talk about the way he reads the history of work, ownership, political systems and socio-economic relations, by exploring the spatial traces of the former 'Brotherhood and Unity' highway, today's A3 motorway. The highway represents a metaphor for the story about society, work and the worker, as well as a space in which all political and economic antagonisms of today's society are visible.

Davor Konjikusic was born in Zenica (Bosnia and Herzegovina) in 1979. He holds mag. art. degree in photography at the Academy of Dramatic Art in Zagreb, where he has also completed his BA studies in cinematography. His work uses photography as a primary medium in articulating his artistic concept, in which he explores the relationships between public and private, intimate and socio-political. He lives and works in Zagreb, Croatia.

Prezentacija radionice o fotoknjigama / Photobook workshop presentation

● **SUDIONICE / PARTICIPANTS**
Corinne Noordenbos, Fiorenza Pinna i polaznici radionice / and workshop participants

08 / 09 • 16 h • Galerija Forum / Gallery Forum

Prvi puta u Hrvatskoj radionica s Corinne Noordenbos, jednom od vodećih stručnjakinja u području fotografije i fotografske knjige, koja od 2016. uspješno surađuje s Fiorenzom Pinnom na nekoliko međunarodnih radionica. Radionica je zamišljena kao uvod u fotografske knjige na teoretskoj i tehničkoj razini, no uz praktičnu stranu.

Ono što je stvarno impresivno kod suradnje između Noordenbos i njezinih učenika jest profesionalni standard njihovih fotografija. Ljestvica je postavljena visoko. Smišljaju dobre projekte i stvaraju dobre fotografije, a prezentacija tih projekata u obliku knjiga postavila je ambicije i postignuća učenika na novu razinu. — Martin Parr

Na kraju radionice svi sudionici će imati izrađene najmanje dvije *dummy fotografske knjige,* koje ćemo ovdje i predstaviti.

For the first time in Croatia a workshop with Corinne Noordenbos, one of the best experts of photography and the photographic book. She has successfully collaborated with Fiorenza Pinna since April 2016 on several international workshops.

The workshop is an introduction to the photobook on a theoretical and technical level but with a large practical side to it.

What is really impressive about the collaboration between Noordenbos and her students is the professional standard of their work. The bar is set high. They devise good projects and make good photographs, and the presentation of these projects in book form has taken the students' ambition and achievements to new levels.
— Martin Parr

The results of the intensive 3 - days workshop will be presented in the Gallery Forum.



SEAN O'HAGAN — Ni tu ni tamo / Neither Here Nor There

08 / 09 • 17 h • Galerija Forum / Gallery Forum

U svom predavanju O'Hagan će govoriti o osjećaju nepripadanja i kako on postaje neka vrsta zamrznutog stanja koje spaja mnoge ljude: izbjeglice, imigrante, tražitelje azila, ali i one koji su isključeni iz Europe zahvaljujući novom nacionalizmu i Brexitu. Kroz fotografiju, umjetnost i pisanje istražiti će ideju ne/pripadanja i njezine posljedice s osvrtom na vlastito iskustvo. Možda se trebamo naviknuti na to stanje nepripadanja? Možda je to budućnost, ako odbacimo nacionalizam i ksenofobiju?

Sean O'Hagan piše o fotografiji za The Guardian i The Observer i druge publikacije. Na British Press Awards 2003. godine proglašen je najboljim novinarom koji radi intervjue, a 2011. godine Kraljevsko fotografsko društvo dodijelilo mu je nagradu J. Dudley Johnson. Napisao je eseje za nekoliko fotografskih knjiga.

In his lecture O'Hagan will talk about this feeling of not quite belonging and how it may be becoming a kind of suspended state that unites many people: refugees, immigrants, asylum seekers but also those excluded from Europe by the new nationalism and the Brexit decision. Though photography, art and writing, he will explore this idea of not/belonging and its consequences with particular reference to his own experience. Perhaps people need to get used to this suspended state of not belonging? Perhaps it is the future if you reject hard nationalism and xenophobia?

Sean O'Hagan writes about photography for the Guardian and the Observer and is also a general feature writer. He was named interviewer of the year in the British press awards in 2003 and was the winner of the 2011 J Dudley Johnston award from the Royal Photographic Society. He has written essays for several photography books.

ANOUK KRUITHOF — Ego, Eco, Crescendo

08 / 09 • 18 h • Francuski paviljon / French Pavilion

S umjetnicom Anouk Kruithof razgovarat ćemo o njezinom novom radu 'Ego, Eco, Crescendo' koji obuhvaća slike ekoloških katastrofa, pronađene ili kupljene na internetu, tiskane na gumenom lateksu i plastici kako bi razotkrile skriveni glatki neljudski oblik. U njemu autorica preispituje odnos čovjeka i prirode kao odnos koji je obilježen onečišćenjem, izmještenjem, uzajamnim promjenama i, konačno, normalizacijom.

Anouk Kruithof, umjetnica je koja radi u Mexico Cityju, New Yorku i Amsterdamu. Njezin višeslojan, interdisciplinaran pristup obuhvaća fotografiju, skulpturu, instalacije, umjetničke knjige, tekst, performans, video te intervencije u javni prostor. Radovi su joj izlagani u različitim međunarodnim institucijama, kao npr. MoMA, Stedelijk Museum, Sprengel Museum, Multimedia Art Museum. Inicirala je Anamorphosis nagradu.

We will talk with Anouk Kruithof about her new body of work 'Ego, Eco, Crescendo', which includes images of environmental disasters, found or bought online, and printed on rubber latex and plastic in order to unveil underlying smooth and sleek nonhuman shape. In this body of work the artist examines human-nature

relationship as a relation entailing contamination, displacement, mutual alternation and finally normalization. The untouched natural ideal is being severely tampered with so as to reveal new vision of human — nature bond.

Born 1981 in Dordrecht, the Netherlands, Anouk Kruithof is an artist working in Mexico City, New York and Amsterdam. Her multilayered, interdisciplinary approach encompasses photography, sculpture, installation, artist-books, text, performance, video and interventions in the public domain. She has exhibited internationally at institutions such as MoMA, Stedelijk Museum, Sprengel Museum, and Multimedia Art Museum. She initiated the Anamorphosis Prize.

ANA OPALIĆ — promocija knjige *Brsalje* / book promotion *Brsalje*

08 / 09 • 19 h • Booksa

Brsalje je serija analognih crno-bijelih fotografija koje Ana Opalić počinje snimati 1996. godine, a prikazuju uvijek isti kadar — površine mora i neba razdijeljene točno po sredini linijom horizonta i uokvirene stijenama. Umjetnica izostavlja signale dubrovačkog prostora, te je samo stanovnicima i čestim posjetiteljima Grada jasno da je u nevidljivim prostorima s desne strane ruba kadra tvrđava Lovrijenac, a s lijeve strane Bokar. U potpunoj odsutnosti bilo kakvih ljudskih tragova, u svojoj pročišćenoj kompoziciji prizor se doima kao da je na kraju svijeta.
— Rozana Vojvoda

Ana Opalić (Dubrovnik, 1972.) diplomirala je TV i filmsko snimanje na Akademiji dramskih umjetnosti u Zagrebu 1997. Izlaže fotografiju i video-umjetnost od 1991. godine. Koristeći autobiografske sekvence, umjetnica se bavi pitanjima identiteta i pripadanja, sudbina mjesta, i bilježenjem promjena u nezaustavljivom tijeku vremena.

Brsalje is a series of analog black and white photographs that Ana Opalić began in 1996. They always show the same frame: the surface of the sea and the sky, divided right down the middle by the horizon line and framed by the rocks. The artist leaves out the signifiers of the Dubrovnik area; it is only locals and frequent visitors to The City who realize that the imperceptible spaces beyond the margins of the frame are occupied by the Lovrijenac fort on the right and the Bokar fort on the left. With the complete absence of any human traces, in its purified composition, the scene appears as if it were at the end of the world. — Rozana Vojvoda

Ana Opalić (Dubrovnik, 1972) graduated in Film and TV Cinematography at the Academy of Dramatic Arts in Zagreb in 1997. She has been exhibiting photography and video art since 1991. Using autobiographical sequences, the artist deals with the questions of identity and belonging, the destiny of places and recording changes in the relentless flow of time.



© Ana Opalić

KATRIN KOENNING — razgovor s umjetnicom / artist talk

09 / 09 • 21 h • Galerija Kranjčar / Gallery Kranjčar

Katrin Koenning, njemačko-australska umjetnica i članica žirija ovogodišnjeg Festivala, izložbu naslovljenu 'Na neodređeno' održat će u Galeriji Kranjčar. Otvorenju će prethoditi razgovor s umjetnicom.

Na neodređeno je o ljubavi i naizgled beskrajnom prostoru koji je zapravo potpuno ispunjen svakakvim stvarima. Beskrajno se nadovezuje na Blizu, dugoročni projekt koji dokumentira autoričinu obitelj koja živi na mnogo različitih strana svijeta. Projekt *Na neodređeno* bavi se pokretom i prostorom koji je nastao premještanjem, istražuje ideju da taj prostor nije vakuum i nije isprazan, već da je kustos novih priča. To je prostor iz mašte, prostor u kojemu se nalazi sve. *Na neodređeno* je autoričin pokušaj upravljanja udaljenošću.



© Katrin Koenning

Katrin Koenning (rođena 1978. u Ruhru u Njemačkoj) njemačko-australska je umjetnica s posebnim interesom za našu fizičku i emocionalnu vezu s okolišem. Njezine se fotografije redovito izlažu na australskim i međunarodnim samostalnim i grupnim izložbama. Bivša je urednica Australian Photo-Journalist Magazina te kustoska savjetnica za Wallflower Photomedia galeriju.

Organ Vida Photography Festival is proud to present an Australian-German artist Katrin Koenning, and a member of this year's international Festival jury, will present herself with the body of work named 'Indefinitely', in Kranjcar Gallery.

Katrin Koenning will hold an artist talk during the opening of her exhibition.

Indefinitely is about love and a seemingly infinite space that is, in fact, filled to the rim with all kinds of things. Leaning on Near, a long-term project documenting Koenning's family who lives in many different corners of the world, Indefinitely is concerned with movement and a space created by relocation, examining the notion that this space is not a vacuum or void, but rather the curator of new narratives. It's a space of the imaginary, holding everything. Indefinitely is her attempt at navigating distance.

Katrin Koenning (born 1978 in Ruhr, Germany) is an Australian-German artist with a particular interest in our physical and emotional connection to place and environment. Koenning's photographs are regularly exhibited in Australian and international solo and group exhibitions. She is a former editor of the Australian PhotoJournalist Magazine and curatorial adviser for Wallflower Photomedia Gallery, Mildura.

Radionice / Workshops

CORINNE NOORDENBOS & FIORENZA PINNA — Uradi to s knjigama; Uradi sam s drugima, I. dio / Do It With Books; Do It Yourself With Others, part I.

06–08 / 09 • 10–17 h • Akademija dramske umjetnosti/ Academy of Dramatic Art

Prvi puta u Hrvatskoj radionicu će održati Corinne Noordenbos, jedna od vodećih stručnjakinja na polju fotografije i fotografske knjige koja od 2016. uspješno surađuje s Fiorenzom Pinnom na nekoliko međunarodnih projekata. Radionica je zamišljena kao uvod u fotografske knjige na teoretskoj i tehničkoj razini, no uz izraženu praktičnu stranu. Namijenjena je svima koji imaju projekt u nastajanju koji se bavi vizualnim (fotografskim) storytellingom. Glavni cilj radionice jest proširiti sposobnost pronalaženja rješenja i dobiti nove ideje u grupnom radu te dijeljenju i razmjenjivanju ideja. Corinne Noordenbos fotografkinja je i edukatorica. Njezin doprinos obrazovanju u Nizozemskoj utjecao je na razvoj međunarodne fotografije. Do svog umirovljenja u travnju 2015. Corinne je bila voditeljica odsjeka Fotografije na Royal Academy of Art (KABK) u Hagu. Međunarodno je priznata stručnjakinja za fotografske knjige i kolekcionarka istih. Trenutno radi kao fotografkinja i putuje po svijetu kao izvanredna profesorica na brojnim akademijama.

Florenza Pinna suosnivačica je 3/3 (treterzi.org) studija posvećenog fotografskim projektima, neovisna je kustosica, dizajnerica fotografskih knjiga i savjetnica za fotografiju koja živi i radi u Rimu. Producira i kurira izložbe i knjige te drži radionice o fotografskim knjigama. Surađuje s Rinko Kawauchijem, Anouk Kruithof, Robom Honstrom, Joachimom Schmidom i ostalima.

For the first time in Croatia a workshop with Corinne Noordenbos, one of the best experts of photography and the photographic book. She has successfully collaborated with Fiorenza Pinna since April 2016 on several international workshops. The workshop is an introduction to the photobook on a theoretical and technical level but with a large practical side to it. It is meant for all those that have a project of visual (photographic) storytelling on its way, but not necessarily finished. The workshop's main aim is to extend the ability to find solutions and trigger new ideas through group work, sharing and exchanging.



Corinne Noordenbos is a photographer and educator. Her contribution to education in the Netherlands has impacted the development of photography internationally. Corinne was Head of Photography at the Royal Academy of Art (KABK) in The Hague until her retirement in April 2015. She is internationally known as an expert in photobooks and is a collector herself. She is currently working as a photographer and travelling around the world as an associate professor at many academies.

Fiorenza Pinna, co-founder of 3/3 (treterzi.org), a studio dedicated to photographic projects, is an independent curator, photo book designer and consultant based in Rome. She has been producing and curating exhibitions, books and photobook workshops – working with Rinko Kawauchi, Anouk Kruithof, Rob Hornstra, Joachim Schmid, among the others.



© Tushikur Rahman

SARKER PROTICK — Arhiva budućnosti: mjesta / Future Archive: Places

04–08 / 09 • 10–18 h • Akademija dramske umjetnosti/ Academy of Dramatic Art

Sarker Protick, član VII Photo Agency te dobitnik World Press Photo Award nagrade, održat će petodnevnu praktičnu radionicu. Inspirirana povijesnim značajkama fotografskih arhiva, ova će radionica biti pokušaj da se stvore nove arhive u sadašnjosti. Usredotočit će se na suvremeni prostor ili zajednicu u regiji, a mjesto će se interpretirati prema komponentama kao što su: povijest / arhitektura / akustika — zvuk / atmosfera.

Sarker Protick umjetnik je iz Dhake, Bangladeša. Uglavnom radi s medijima svjetla i zvuka. Diplomirao je na Pathshala South Asian Media Institute, gdje trenutno radi kao predavač. Njegova djela temelje se na idejama Vremena i Prostora. Godine 2015. dobio je nagradu World Press Photo za fotografsku priču What Remains. Djela su mu bila uvrštena u mnoge izložbe.

Sarker Protick, a member of the VII Photo Agency and the winner of the World Press Photo Award will hold a five-day practical workshop during the 9th Organ Vida Festival!

A storytelling workshop for participants to produce a body of work in the city of Zagreb. This workshop will focus on the city of Zagreb. It will function as a tool to explore stories of this place or its people through realizing a more distinctive visual language to tell the story.

Sarker Protick is an artist from Dhaka, Bangladesh, primarily works with the medium of light and sound. Graduated from Pathshala South Asian Media Institute and currently teaches at the same institution. His works are grounded around the ideas of Time and Space. Hovering between corporeal and meta-physical, Protick's use of light as protagonist creates a truth that is more emotional than factual. In 2015, he went on to win a World Press Photo award for his story 'What Remains'. His works have been featured in numerous exhibitions.



Pregled portfelja / Portfolio review

07 / 09 • 10–15 h • Galerija Forum / Gallery Forum

Kao i prošlih godina, pozvali smo fotografe i vizualne umjetnike da pokažu svoje radove stručnjacima sa svih strana svijeta s ciljem dobivanja korisnih povratnih informacija i prilika za izložbe i publikacije. Pregledi portfelja namijenjeni su angažiranim fotografima koji imaju razvijeni i ozbiljan pristup svome radu te su otvoreni svima od studenata do nedavnih diplomaca, sve generacije su dobrodošle.

Portfelj jednog umjetnika koji će recenzenti ocjeniti najboljim od svih predstavljenih na festivalu osvojiti će nagradu Organ Vida Portfolio Prize — samostalnu izložbu u službenom programu izložbi festivala Organ Vida 2018. Organ Vida Portfolio Prize dodijeliti će žiri sastavljen od svih recenzenata a izabrani će rad biti objavljen u časopisu YET.

Lista recenzenata:

- Karen McQuaid, viša kustosica u galeriji The Photographer's Gallery, London.
- Paola Paleari, zamjenica urednika časopisa YET
- Jelena Blagović Pavičić, hrvatska fotografkinja i docentica
- Sophia Greiff, autorica i kustosica za fotografiju, suorganizatorica Festivala suvremene dokumentarne fotografije FOTODOKS u Münchenu
- Miha Colner, nezavisni kustos, pisac i urednik

As in previous years, we invited 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 2018. The Organ Vida Portfolio Prize will be awarded by the jury of all the invited reviewers and featured in YET magazine.

List of Reviewers:

- Karen McQuaid, senior curator at The Photographers' Gallery, London.
- Paola Paleari, deputy editor of YET magazine.
- Jelena Blagović Pavičić, Croatian photographer and an assistant professor.
- Sophia Greiff, an author and curator for photography, co-organisator at FOTODOKS Festival for Contemporary Documentary Photography in Munich.
- Miha Colner, independent curator, writer and editor.

Filmski program / Movie program



Kadar po kadar / Frame by Frame (2015)

● **REDATELJ / DIRECTOR**
Alexandria Bombach, Mo Scarpelli

06–14 / 09 • Lokacija će biti objavljena naknadno / Location to be announced

Film donosi priče o četiri afganistanska fotografa / fotografkinje suočene s preprekama vezanim uz borbu za slobodu medija u zemlji kojoj su svi okrenuli leđa — nanovo sagledavanje Afganistana za njih same i za čitav svijet. Kada su Talibani upravljali Afganistanom, fotografiranje je bilo zločin. Nakon pada režima 2011. godine počeli su nastajati slobodni mediji i rodila se revolucija. Danas, nakon povlačenja stranih vojski i medija, Afganistan je prepušten sebi, kao i njegovi novinari.
(framebyframethefilm.com)

The movie deals with the stories of four Afghan photojournalists who face the realities of building a free press in a country left to stand on its own — reframing Afghanistan for the world and for themselves. When the Taliban ruled Afghanistan, taking a photo was a crime. After the regime fell from power in 2001, a fledgling free press emerged and a photography revolution was born. Now, as foreign troops and media withdraw, Afghanistan is left to stand on its own, and so are its journalists. (framebyframethefilm.com)

HiperNormalizacija / HyperNormalisation (2016)

● **REDATELJ / DIRECTOR**
Adam Curtis

06–14 / 09 • Akademija dramske umjetnosti / Academy of Dramatic Art

Dokumentarni film HiperNormalizacija Adama Curtisa bavi se nesigurnošću i konfuzijom u vremenu u kojem živimo.

***Događaji oko nas doimaju nam se neobjašnjivima i izvan kontrole. Donald Trump, Brexit, rat u Siriji, neprekidna migrantska kriza, nasumični bombaški napadi. A oni koji bi trebali biti u poziciji moći paralizirani su — nemaju pojma što da naprave. Ovaj je film epska priča o tome kako smo se našli na ovom čudnom mjestu. Objašnjava ne samo zašto se kaotične stvari događaju nego zašto ih ni mi ni naši političari ne razumijemo. Pokazuje da smo se svi na Zapadu — ne samo političari, novinari i stručnjaci nego mi sami — povukli u pojednostavljenu i često potpuno lažnu verziju svijeta. Ali budući da je svuda oko nas, mi je prihvaćamo kao normalnu.* — Adam Curtis**

The documentary HyperNormalisation by Adam Curtis deals with the uncertainty and confusion of the time we live in.

Events keep happening that seem inexplicable and out of control. Donald Trump, Brexit, the War in Syria, the endless migrant crisis, random bomb attacks. And those who are supposed to be in power are paralysed — they have no idea what to do. This film is the epic story of how we got to this strange place. It explains not only why these chaotic events are happening — but also why we, and our politicians, cannot understand them. It shows that what has happened is that all of us in the West — not just the politicians and the journalists and the experts, but we ourselves — have retreated into a simplified, and often completely fake version of the world. But because it is all around us we accept it as normal. — Adam Curtis



Partiji / Parties

Party otvorenja / Opening party

06 / 09 • 22 h • Krov MSU + SPUNK / Museum of Contemporary Art rooftop + SPUNK club

Nakon službenog otvorenja 9. Međunarodnog festivala fotografije Organ Vida, preseliti ćemo se na prekrasan krov Muzeja suvremene umjetnosti i nastaviti večer s projekcijama, VJ-ingom leilamarinaena te DJ-em mormorsmor.

Nakon ponoći pozivamo vas da nam se pridružite na tulumu u klubu SPUNK u blizini Muzeja!

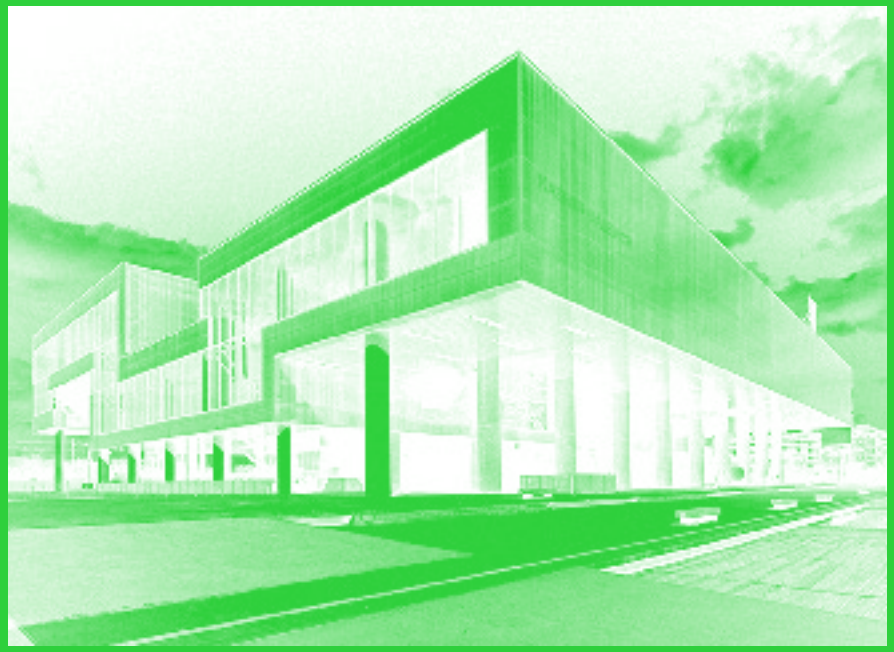
After the official opening of the 9th edition of the International Photography Festival Organ Vida, we will move to the beautiful rooftop of the Museum of the Contemporary Art and continue evening with screenings, VJ-ing by leilamarinaena and DJ mormorsmor until midnight.

After midnight you are welcome to join us at the party in SPUNK club near the Museum.

Party w DJ ikonal

08 / 09 • 22 h • Pločnik

Pridružite nam se na tulumu u klubu Pločnik u 22 sata s DJ-em Ikonalom. Ikonal je producent i član kolektiva bRAVE s kojim već neko vrijeme radi na promociji kvalitetne *underground* elektronske glazbe. Ovom prilikom izvesti će pulsirajući DJ set satkan od nježnih acid melodija i naelektriziranog techna.





Join us at Pločnik at 22h with DJ Ikonal. Ikonal is the producer and member of the bRAVE collective that works on promoting quality underground electronic music. On this occasion he will perform a pulsating DJ set composed of soft acid melodies and electrified techno.

Subotnji cjelodnevni chill w DJ Lil Taty / Saturday all day chill lounge w DJ Lil Taty

09 / 09 • 10–18 h • Krov MSU + SPUNK / Museum of Contemporary Art rooftop + SPUNK club

U subotu 9. rujna za vrijeme trajanja konferencije o suvremenoj fotografiji — Izvan dokumentarnog, koja će se održati u dvorani Gorgona u prizemlju Muzeja suvremene umjetnosti, pridružite nam se u pauzama na krovu Muzeja na opuštajućem dnevnom druženju s DJ-em Lil Tatyjem od 10 do 18h.

On Saturday September 9th during the conference on contemporary photography — Beyond the documentary which will take place in Gorgona hall in the museum's ground floor, join us during the breaks at the museum's rooftop for a relaxing day party with DJ Lil Taty from 10am – 6 pm.

Party zatvaranja feat. DJ Lil Taty / Festival Closing Party feat. DJ Lil Taty

09 / 09 • 23 h • Funk club

Službeni tulum zatvaranja Festivala održat će se u subotu 9. rujna u klubu FUNK s DJ-em Lil Tatyjem. Lil Taty glazbeni je producent i DJ koji radi s različitim glazbenim žanrovima: miješa RNB s UK Dubom jednako lako kao i tehno s old school rapom. Osnivač je MURK-a, niza klupskih tuluma u Beogradu, koji otkriva i promovira novu originalnu glazbu recentnih producenata, specifičnog stila i vještih u tehničkim izvedbama.

The Organ Vida Festival's closing party will be held at Saturday, September 9th with DJ Lil Taty at FUNK club. Lil Taty is a music producer and DJ who works with various music genres: he mixes R&B with UK Dub as easily as techno with old school rap. He is the founder of MURK, a series of club parties in Belgrade, which discovers and promotes new original music from recent producers, distinctive in style, specific in taste, and skillful in technical performance.

Organ Vida
— 9. Međunarodni festival fotografije / 9th International Photography Festival



Novi građani New Citizens
— Muzej suvremene umjetnosti Zagreb / Museum of Contemporary Art Zagreb — 06–20/09



Glavni partner / Main partner

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06–20/09/2017

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