

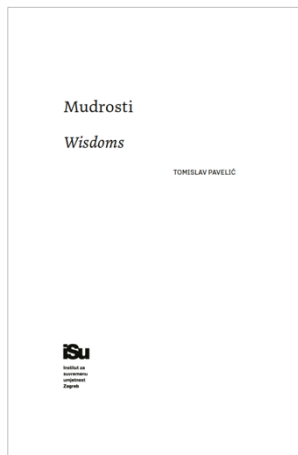
INSTITUTE FOR CONTEMPORARY ART, ZAGREB

CATALOGUE OF PUBLICATIONS



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price: 30,00 HRK

TOMISLAV PAVELIĆ: MUDROSTI / WISDOMS

ISBN 978-953-8027-10-9

56 pages, 20 x 13 cm

Bilingual (Croatian / English), softcover, stitched

Publisher: Institute for Contemporary Art, Zagreb

Editors: Tomislav Pavelić, Janka Vukmir

Text: Tomislav Pavelić

Translation: Tomislav Pavelić, Darko Poslek

Design: Igor Kuduz – D72

This artist's book titled WISDOMS came to life with the exhibition "Wisdoms", which was on the show at the Institute of Contemporary Art and as the first collaboration between the artist and the Institute for Contemporary Art.

The artist is regularly solving 8-directional crosswords that as a solution have some wisdom or saying. Each crossword was exhibited on a separate page as an independent piece, original print, with handwritten solution, in chronological order. The result is a selection short texts, sentences of this ludic activity, which audience can read in serious and entertaining manner.

"Artist book "Wisdoms" has been derived from the work in progress of the same title (since 2018.), which consists of 8-directional crosswords that have as a solution some wisdom. The work includes with no selection all the wisdoms/ crosswords that I have solved since the beginning of making the work. The process of making the work will be finished when I'll collect 100 wisdoms, and the artist book contains of the first 50 wisdoms..."

Tomislav Pavelić

Tomislav Pavelić was born in 1964 in Zagreb, where he completed his studies in architecture in 1990. He works as an architect and exhibits since 1996. He regularly writes essays on architecture and visual arts. He is the initiator of the show The Reality of Space, Between Poetics and Politics (editor Evelina Turković) on Croatian national radio, Channel 3. In 2012, he was elected Commissioner / Curator of the Croatian appearance at the 13th Venice International Architecture Exhibition. He was many times awarded for his architectural and essayistic work.

Janka Vukmir is an art historian, art critic and curator. She is a Co-founder and a President of the Institute for Contemporary Art.

Igor Kuduz, (Zagreb, 1967) is a visual artist and graphic designer, a professor at the Department of Media Design, University North, Koprivnica. He is one of the co-founders of the Institute for Contemporary Art and designer of the majority of Institute's publications.



price: 150,00 HRK

MARINA VICULIN: VRIJEME BEZ NAMJERE / TIME WITHOUT INTENT

ISBN: 978-953-8027-01-7

444 pages, 5 b/w images, 22,5 x 15 cm

Bilingual: Croatian/English, softcover

Publisher: Institute for Contemporary Art, Zagreb and Igor Kuduz

Editors: Igor Kuduz and Janka Vukmir

Texts: Igor Kuduz, Janka Vukmir and Marina Viculin

Translation: Zana Šaškin

The book **Marina Viculin: Time Without Intent** brings 67 texts written by Marina Viculin at the exhibitions she organised within the of Snapshot/Brzo okidanje series and the exhibitions at the Waldinger Gallery in Osijek, in the period between 2004 and 2014, before her untimely death at the beginning 2015.

Readers are introduced to the motifs of creating this book and a summary of Marina's work, by the texts of the book editors Igor Kuduz and Janka Vukmir, and escorted by the editor's note, the chronology of all the mentioned exhibition cycles and index of artists mentioned in the book.

Marina Viculin (1957 – 2015) was an art historian whose rich professional career covered various areas of art, but she predominantly worked with living artists and in the field of contemporary art. She could, however, easily switch between different historical periods and various professional topics. She was active at various institutional levels, and she held expert and management positions. From 1989, until when she had been working as an independent art critic and curator, she worked as a curator at the Museum Space (Muzejski prostor), later renamed the Museum and Gallery Centre (Muzejsko galerijski centar) and finally the Klovićevi dvori Gallery (Galerija Klovićevi dvori) where she became a museum adviser and acted as the director from 2012 until her premature death in 2015. As a PhD, she also worked in the academic sector.

Igor Kuduz, (Zagreb, 1967) is a visual artist and graphic designer, a professor at the Department of Media Design, University North, Koprivnica. One of the founders of the Institute for Contemporary Art. Member of the Expert Council of Croatian Photographic Union. Member of the Management Board of the Croatian Designers Society. He has exhibited at shows and video festivals in Zagreb, Split, Ljubljana, Clermont-Ferrand, Bonn, Budapest, Berlin, Aachen, Dessau, Tirana, Cairo, Trieste, New York and more other places.

Janka Vukmir is an art historian, art critic and curator. She is a Co-founder and a President of the Institute for Contemporary Art.



| price: 30,00 HRK

Matej Knežević is the recipient of the Radoslav Putar Award in 2017. His exhibition *Some Visceral Things* accompanied with this book was integral part of the Award with the residency program in the US.

1/ 2/ 3, Zagreb, 2019.

ISBN: 978-953-8027-09-3

72 pages, 16,5 x 23,5 cm

Bilingual: Croatian/English, softcover

Publisher: Institute for Contemporary Art, Zagreb

Texts: Ksenia Nouril, M. Knežević, Miroslav Pišonić, J. Vukmir

Translations: Zana Šaškin, Janka Vukmir, Ema Gomerčić,

Petar M. Mihočević

“The framework of a publication such as this one seems to be a fresh alternative space for introspection and a critical reflection towards my own art practice. Looking at the documentation of previous projects, some artistic motivational lines can be confirmed: seeking typical situations and redirecting them to alternative narratives, with personal humour and experiment, and thinking about the viewer’s position in relation to the work. How to lean on this idea in this form and move away from classical retrograde and monographic presentation of work? This problem amused me, as the polygon for conceptual intervention was opened.” **M. K.**

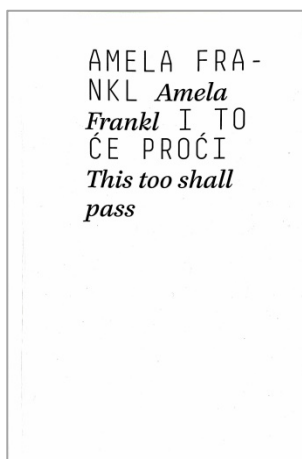
“The recent work of conceptual artist Matej Knežević confronts the viewer with environments that feel eerily familiar but appear strikingly different. This essay explores the visual strategies and psychological underpinnings in Knežević’s practice, which approaches the sites of our everyday lives with a renewed sense of humour and playfulness.” **K. N.**

„Matej is a doctor who prescribed art as therapy for himself.“
M. P.

Ksenia Nouril is a Philadelphia-based art historian, curator, and writer specializing in global modern and contemporary art. She is the Jensen Bryan Curator at The Print Center. She was the Contemporary and Modern Art Perspectives (C-MAP) Fellow at the MoMA, a co-editor of and contributor to the online platform post.at.moma.org and the book *Art and Theory of Post-1989 Central and Eastern Europe: A Critical Anthology* (MoMA/Duke University Press, 2018). Ksenia holds an M.A. and PhD in Art History from Rutgers, The State University of New Jersey. **Matej Knežević** is a visual artist.

Miroslav Pišonić is an artist and curator. Since 2006 he has been employed at Nova Gradiška City Museum. Through artistic practice, he has exhibited his artwork at multiple collective and solo exhibitions/performances.

Janka Vukmir is an art historian, art critic and curator. She is a Co-founder and a President of the Institute for Contemporary Art.



price: 50,00 HRK

AMELA FRANKL:
I TO ĆE PROĆI / THIS SHALL PASS TOO, 2018.

ISBN: 978-953-8027-08-6

72 pages, 19 color images 20 x 13 cm

Bilingual: Croatian/English, softcover

Publisher: Institute for Contemporary Art, Zagreb

Editors: Amela Frankl and Janka Vukmir

Texts: Ružica Šimunović, Marija Selak, Amela Frankl

Translation: Graham McMaster

The publication follows the eponymous exhibition held at the Institute for Contemporary Art in 2017, curated by late Ružica Šimunović. The exhibition has embraced three projects that speak of "Three unfinished stories. About the consequences of historical and social events, the individual and the community, about the unspoken facts, about the inherited family burden that commits, the transmission. Topics are old, sensitive, often overlapping, suppressed."
A.F.

"And so then I start up the story of the three stories of Amela Frankl. They are linked indirectly to the trauma of the Holocaust, revolve around the issue of the connection, in the words of Giorgio Agamben, of bare life and sovereign power. The artist explains that 'she neither calls out nor calls for responsibility'. (...) Now when they are in front of us, it is somehow clear that there must have been, before their performance – and it cannot have been for any other reason than the trouble of overcoming the condemnations of the individual, society and their politics and the possible entanglement in new accusations – a time of suspicions and contractions of thoughts, a process that required touching the stitches of the wounds, the endless opening and chasing of folds of identity, all the way to the calming of passions, to restfulness. I would almost call them commemorative."

from the text by **Ružica Šimunović**

"Frankl focuses on the relation of individual and community, studying it at three different but complementary levels, sketching out an answer to the question of what our responsibility is in engaging with the past. The first, the awakening, level ... is an attempt at an objective approach. She deals with the relation of individual to common history. In the second, subjective, ... the emphasis is placed on experiencing, the possibility of setting up links between the community and individual, in this case, one's own, history. Finally, synthetically, [her] performance is self-engaged, for it determines to take on the responsibility for the telling of other people's past, showing what we can learn from it."

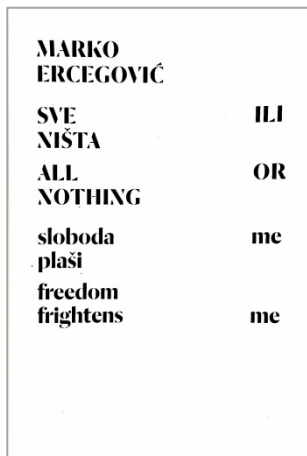
from the text by **Marija Selak**

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Amela Frankl is a multimedia artist from Zagreb. Involving her own and concrete life situations... through her mediatory artistic practice and strategy, Amela takes up the issues of personal and social freedoms, private and public lives readiness to cooperate and empathy as socially essentially practice.

Ružica Šimunović (1960. - 2018.), was an art historian, critic and editor on Croatian Radio. She is the author of the books: „Zoran Pavić: Political Speech is Suprematism“ (2013.), co-author of the book on the artist Ana Elizabet (2015.), and author of the book “Body in Dialogue. Women's Performance Practice in Croatia“ (2016.). She is awarded by an annual prize of the AICA – Croatian Section.

Marija Selak, PhD, is employed at the Department of Philosophy at the Faculty of Philosophy in Zagreb as a docent in the field of humanities, field of philosophy, branch of ontology. She is the author of the book Human Nature and the New Era, awarded in 2014.



price: 40,00 HRK

Marko Ercegović:
SVE ILI NIŠTA & SLOBODA ME PLAŠI /
ALL OR NOTHING & FREEDOM FRIGHTENS ME

Textbook, 2017.

ISBN: 978-953-58679-7-5 (UZF), 978-953-8027-07-9 (ISU)

36 pages, 38 images, 23,5 x 16,5 cm

Bilingual: Croatian and English, softcover

Publishers: Office for Photography, Institute for Contemporary Art,
 Zagreb

Texts: Marko Ercegović, Jelena Pašić, Janka Vukmir

The publication is based on two exhibitions simultaneously held in two different galleries in Zagreb, the Gallery Spot of the Office for Photography and the Institute for Contemporary Art, in September and October 2018. At the exhibitions the author presented his extensive photo series created over a period of an entire decade. At the Spot Gallery Ercegović presented part of the series titled *All or Nothing* and at the Institute for Contemporary Art the visitors had an opportunity to see second part of the series, titled *Freedom Frightens Me*. The accompanying catalogue co-published by the Institute for Contemporary Art and Office for Photography and designed by Igor Kuduz. For the Institute for Contemporary Art this was a first collaboration with the artists and the first coproduction with the Spot gallery.

“(…) One of these ideas is that a camera as a machine keeps its share of authorship of every photograph, while the other is that every photograph recorded by a photographer depends on his or her movement and the position of the body. (...) On this he says: Anything is photographable. At one point he says that a photograph is never more valuable than the scene it records, but at the same time, that the scenes he chooses are in fact non-chosen, spontaneous, that they have been recorded because he, as a photographer, is present. (...)” from the text by Janka Vukmir

“(…) In the complex harmony of the exhibition displays on two locations (...) completely new interrelations between photographs emerge, which are by no means fixed and highly non-authoritative. It is much less important what these photographs depict than what they produce, for the volatile and almost endless possibilities of the narratives they create. Ercegović reveals the possibility of redefining the photographic language, its grammar and syntax in the erosion of fixed and determined meanings. (...)” from the text by Jelena Pašić

–
Marko Ercegović was born in Dubrovnik, and now lives and works in Zagreb. He graduated in Cinematography from the Academy of Dramatic Art in Zagreb. He received numerous awards and his work was presented at a number of exhibitions in Croatia and abroad.

Jelena Pašić, co-curator of the exhibition, is an art historian, curator and art writer, active in the field of photography and engaged in participatory practices with her own activities. She works at the Office for Photography.

Janka Vukmir, co-curator of the exhibition, is Zagreb based art critic and curator, co-founder and president of the Institute for Contemporary Art.



price: 100,00 HRK

Radoslav Putar: KRITIKE, STUDIJE, ZAPISI 1961 - 1987, svezak 1 / CRITICISM, ESSAYS, NOTES 1961 - 1987, volume 1

Text book, 2017.

ISBN 978-953-7875-29-9 (IPU), 978-953-8027-03-1 (ISU)

368 pages, images b/w, 21,5 x 16 cm

Croatian only, softcover

Publishers: Institute of Art History, Institute for Contemporary Art,
Zagreb

Editor and author of the introduction: Ljiljana Kolečnik

The book Radoslav Putar: Art Criticism, Essays and Notes 1961 - 1987 (Volume 1) is a selection of his texts on art criticisms, essays and notes created between 1961 and 1987, in the period in which Radoslav Putar was – not only in the role of art critic – but also an agile associate of the International Art Movement of the New Tendencies, curator and Director of the Museum of Arts and Crafts, curator and Director of the Gallery of Contemporary Art, both in Zagreb, but also a pedagogue-lecturer at the Arts Education Workshops at the Moša Pijade Workers' University and teacher at the first post-war Postgraduate study of design, and a passionate contributor of public debates on cultural and cultural policies. All of those different and closely intertwined activities of R. Putar , show his committed lifelong work on raising the level of visual culture in his own environment, and have resulted in methodologically coherent body of work from which, in this edition, emerges a convincing and complex image of the Croatian art and culture scene of the 1960s 1970s. With this selection of texts we completed the work on his entire intellectual legacy stored in the Institute of Art History and, together with previously published his critical writings from the 1950s, it is made available to the widest of audiences.

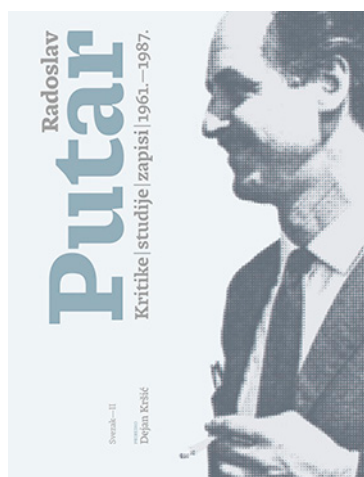
Table of Contents / in Croatian only

Introduction by Ljiljana Kolečnik / In Croatian only

The book is published by the Institute of Art History (IPU) and the Institute for Contemporary Art (ISU), both from Zagreb. The writing heritage of Radoslav Putar is stored in the archives of the Institute of Art History. The Institute for Contemporary Art is working on the promotion of values set by Radoslav Putar. Since 1950ies he has been publicly advocating for modernism vs. social realism as one of the first public figures to do so in then Yugoslavia.

Institute for Contemporary Art has named its annual award for artists up to 40 years of age in Croatia, established in 2002, after Radoslav Putar, who by his effort significantly directed Croatian culture towards the contemporary visual arts language.

His work was also significant in its social aspect because he promoted the ideas of democracy and advocated dialogue, tolerance, freedom of expression and the openness to other cultures. We can hardly imagine today to what extent his work was indeed heroic, and we can positively assert that his contribution to theory and practice provided one of the keystones of contemporary Croatian art and culture.



price: 100,00 HRK

Radoslav Putar:
KRITIKE, STUDIJE, ZAPISI 1961 - 1987, svezak 2 /
CRITICISM, ESSAYS, NOTES 1961 - 1987, volume 2

Text book, 2016.

ISBN: 978-953-7875-30-5 (IPU), 978-953-8027-04-8 (ISU)

295 pages, images b/w, 21,5 x 16 cm

Croatian only, softcover

Publishers: Institute of Art History, Institute for Contemporary Art,
Zagreb

Editor and author of the introduction: Dejan Kršić

The contribution of Radoslav Putar to Croatian art criticism of the second half of the 20th century, his almost decisive role in the events crucial to the liberalization of post-war art production, as well as his rare ability in later decades to meet with new and often very complex visual phenomena happening beyond his inherently modernist critics' habit, maintain a high level of sensitivity for real shifts in the art's culture of the local art scene, have long been an integral part of the narrative about the history of Croatian modern art after the Second World War. Since the mid-50s, in the abundance of Putar's art criticism, we have found an increasing number of issues dedicated to the problems of industrial design.

This volume comprises a thematic selection of Radoslav Putar's essays and criticism in the field of design that is extremely relevant, for both, a more accurate positioning, analysis and understanding of his entire critical and curatorial work, as well as for a better insight into the development and modifications in the way of recognition and reflection of the practice commonly referred today with this term.

Table of Contents / in Croatian only

Introduction by Dejan Kršić / in Croatian only

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TOMISLAV
GOTOVAC *To-*
mislav Gotovac
STRATEGIJE
READY-MA-
DEA *Strategies*
of ready-made

| price: 50,00 HRK

Tomislav Gotovac:
STRATEGIJE READY-MADEA /
STRATEGIES OF READY-MADE

Exhibition publication, 2017.

ISBN: 978-953-80-27-06-2

36 pages, colour images, 20 x 13 cm

Bilingual: Croatian/English, softcover

Publisher: Institute for Contemporary Art, Zagreb

Editor: Janka Vukmir

Author: Darko Šimičić

This publication followed the exhibition "Strategies of Ready-Mades" by Tomislav Gotovac (1937 - 2010) which opened in 2016, to mark the 79th anniversary of the birth of the artist on February 9. Exhibition organisers were Institute for Contemporary Art and Tomislav Gotovac Institute.

The exhibition presented rarely or never before shown works by the artist, which directly or partially refer to a radical artistic practice of Marcel Duchamp. Exhibited were collages, objects and films from different phases of the artist's vast oeuvre. The selected works were created over 40 years, from the mid of the 70s of the last century.

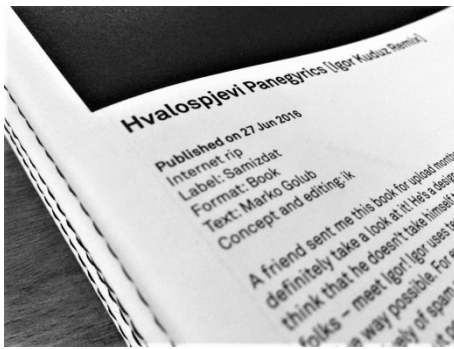
Exhibition dates collided with two important centenaries. Marcel Duchamp used the term "ready-made" for the first time in a letter to his sister, dated January 15, 1916. The same year, a few days later Cabaret Voltaire opened, on February 5, 1916, in Zurich, the event which now is considered to mark the beginning of Dadaism. Those events have very much encouraged and influenced the radical artistic practices in the 20th century, as Gotovac's work clearly shows.

Darko Šimičić offers in his text an insight into Gotovac's work that opens a new understanding of this particular portion in the body of his work.

The exhibition additionally served as a preparatory study for the first retrospective exhibition of Tomislav Gotovac, held in 2017 at the newly opened venue of the Museum of Modern and Contemporary Art in Rijeka.

Tomislav Gotovac worked in a variety of media that span across five decades. He was a multidisciplinary artist, considered the precursor of performance art in Croatia and former Yugoslavia; a pivotal figure in the development of the artistic avant-garde in Eastern Europe during the 1960s and 1970s.

Darko Šimičić is an art critic and curator based in Zagreb, Croatia. He is a co-founder of the Tomislav Gotovac Institute in Zagreb where he is currently working as researcher and secretary. His professional interest is focused on avant-gardes in 1920's and 30's (Zenithism, dada, Bauhaus, photomontages) and groups and individuals in Croatian art in 1960's and 1970's (Gorgona, Mangelos, Group of Six Artists, Tomislav Gotovac).



price: 75,00 HRK

Igor Kuduz:

HVALOSPJEVI / PANEGYRICS [Igor Kuduz Remix]

Artist's Book, 2016

68 pages, b/w, / 23.5 x 16.4 cm

In English only, softcover

Publisher: Igor Kuduz

Graphic design: Igor Kuduz

Edition of 300, Hand Sewn

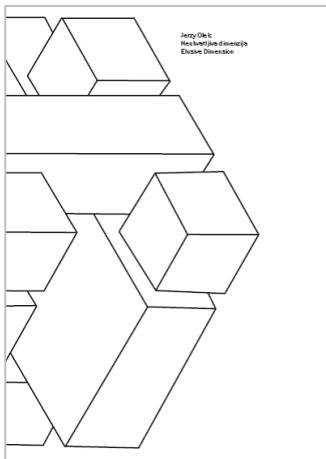
The book by Igor Kuduz, published in 2016, is not as you might expect, artists' book full of visual material, photos, or designs. In fact, its form and content are determined in advance by default. None of the materials published in the book is originally produced by the author himself. He intervened only by his selection of materials with the sole intention to limit its dimension since otherwise, it could have been encyclopaedic in size. Panegyrics are short poems, literary limericks and slogans, miniature confessions, erotic or sexual cries, but also much more than just what you can expect.

"A friend sent me this book for upload months ago and of course, I'm late as usual with opening it, but you should definitely take a look at it! He's a designer, photographer and artist, and he always wants us to think how he doesn't take himself too seriously, at least in this case. So, here you are, folks, meet - Igor! Igor uses technology quite a lot in his work but insists on using it in the naivest way possible. For example, one time he made a short story collection, a book consisting exclusively of spam messages and e-mail scams, such as fake dating invitations or those little stories about people from a far-away country who want to transfer millions of dollars to your bank account. It's as if those little life stories, whether they're sad or tragic or sexual in nature were all true. I also remember that one time he went to Paris - the Mecca of postcard imagery and started a photo diary on Facebook but only took photos of those unremarkable places you find on the edges of any other city. Places so unrecognizable, yet so familiar, so true to our own experience.

He almost exclusively uses his cell phone camera and documents everything his long walks, social gatherings, the people he meets in trains and buses, insignificant things that loom in the corner of the room during our conversations. He keeps all those images and later structures them into narratives. Each folder a different one. I have no idea what this particular thing is but I'm sure it will blow you away. See for yourself! " Marko Golub, from the Foreword to Panegyrics

Igor Kuduz, (Zagreb, 1967) is a visual artist and graphic designer, a professor at the Department of Media Design, University North, Koprivnica One of the founders of the Institute for Contemporary Art. Member of the Expert Council of Croatian Photographic Union. Member of the Management Board of the Croatian Designers Society. He has exhibited at shows and video festivals in Zagreb, Split, Ljubljana, Clermont-Ferrand, Bonn, Budapest, Berlin, Aachen, Dessau, Tirana, Cairo, Trieste, New York and more other places.

Marko Golub is an awarded art critic based in Zagreb. He is president of AICA — Croatia, curator of the gallery of the Croatian Association of Designers.



price: 30,00 HRK

Jerzy Olek: NEUHVATLJIVA DIMENZIJA / ELUSIVE DIMENSION

Exhibition catalogue, 2016.

ISBN: 978-953-8027-05-5

36 pages, 23.5 x 16.4 cm

Bilingual: Croatian/English, softcover

Publisher: Institute for Contemporary Art, Zagreb

Editor: Janka Vukmir

Authors: Jerzy Olek, Jean de Breyne, Janka Vukmir

Exhibition Elusive Dimension by Jerzy Olek was conceived in conjunction by Jean de Breyne, Gallerie L'Ollave, originally from Lyon and Institute for Contemporary Art in Zagreb, to draw attention to the parallelisms in development of art practices of Polish and Croatian art scenes, namely those from Wroclaw and Zagreb during socialist times.

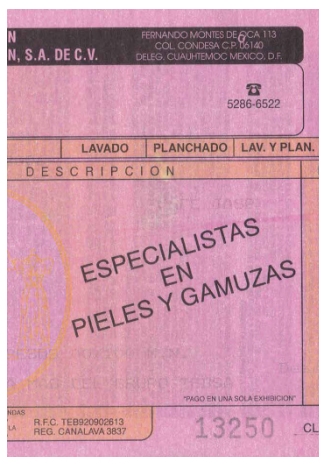
Analytical photography, geometry and spatial research adorn the works of Jerzy Olek presented at the exhibition. Featured works, publications and documentation were made in the range of almost a quarter of a century in various media such as drawings, photographs, collages, graphics, sound recordings, computer graphics, wall installations and videos. The works show his analytical and theoretical approach to the research of space, spatial illusions, dimensions and dimensionlessness of space, but especially charming is his persistent ludism of inverting possible forms, rules and the common perception of light, shadow and logic, whether the works were created in analogue or digital techniques.

Also, in the history of contemporary art it has often been stated that the communist countries of the 20th century, Yugoslavia and Poland, along with Hungary, have been at the forefront of the implementation of video art, which in many countries of the former Eastern Europe was non-existent until after the fall of Berlin wall.

Jerzy Olek is one of the pioneers of the movement of expanded media and photography in Poland during the 70s. The founder of the gallery "Foto-Medium-Art" (1977), which was active in Wroclaw until 2007, and which is now in Krakow under the auspices of the Foundation of the Museum of New Art. Since the 70s he is a member of the editorial board "Fotografja", "European Photography", "Project", "Art Life", "Arteon" and "Artluk". Since 1989 he was the curator of the "Photoconference East-West". Since 1999, he is the artistic director of the festival "Labyrinth" in Kłodzko. He is a professor at the Academy of Fine Arts in Poznan and Gdansk, and at the University of Wroclaw. Since 1991 he is realizing the artistic idea "Dimensionlessness of illusion" through multimedia exhibitions and publications. He is also the author of numerous books and publications in Polish and foreign journals.

Jean de Breyne, co-curator of the exhibition, is a French writer, photographer, publisher and one of the co-founders of the L'Ollave gallery in Lyon, now the publishing house.

Janka Vukmir, co-curator of the exhibition is Zagreb based art critic and curator, co-founder and president of the Institute for Contemporary Art.



price: 30,00 HRK

Neli Ružić: TIME LAPBUS

Exhibition catalogue, 2015.

ISBN: 978-953-8027-02-4

36 pages, 23.5 x 16.4 cm

Bilingual: Croatian/English, softcover

Publisher: Institute for Contemporary Art, Zagreb

Editor: Janka Vukmir

Author: Ana Peraica

Exhibition of Neli Ružić "Time Lapsus" was her first solo exhibition in Croatia following returning from Mexico, after having been there for more than a decade, and included works from the period before leaving to after the return.

Neli concentrates her entire body of work around issues of overlapping synchronicities, personal and collective, remembering and forgetting, all in the context of migration and transition of id/entities.

"In parallel to a larger scale of the great historical narrative, the author tells the story of her own history, and not only of the matrilineal but also of the diagonal history (of women) in the family. She appears in the role of a narrator who compares the personal with the spaces personal is brought into, the same as an individual, personal narrative is brought into the published, well-known and public history, which will inevitably both contaminate it and compel it to a new memory." form the text of Ana Peraica

Neli Ružić (1966, Split), graduated in painting from the Faculty of Applied Arts in Belgrade (1990) and completed MA studies at the Facultad de Artes, UAEM, Mexico (2013). She participates actively in the Croatian art scene to the end of the 90ies when she moves to Mexico. Since 2003 she taught as a professor at ENPEG La Esmeralda, Mexico City (—2012); UAEM Cuernavaca, Morelos (—2007); ESAY, Merida, Yucatan (2008 - 2009) Within TRANSITOS, Diplomado en Investigación, Experimentación y Producción Artística Transdisciplinaria, Centro Nacional de las Artes Cenarte, Mexico City, coordinated disciplinary workshops (2008 - 2011). Returned to Croatia in 2012.

Her works are part of collections of contemporary art Gallery Marino Cettina; Canal Mediateca Caixa Forum, Barcelona; Museo de mujeres, Mexico, and were shown in TV series Lucida, Latin video, Centro de Investigación en Artes Electrónicas de la Universidad Nacional de Tres de Febrero, Buenos Aires, Argentina.

Ana Peraica is a lecturer in visual culture and history of media arts at the Department for Image Science, University of Danube in Krems, Austria.

She holds an MA in art history and philosophy from the University of Zagreb. Afterwards she was a researcher in art theory at the Jan Van Eyck Akademie, Maastricht. In parallel, she undertook a 3-year doctorate course in cultural analysis, theory and interpretation at ASCA, University of Amsterdam, and defended her thesis entitled Photography as the Evidence at the University of Rijeka.

She is the author of *Culture of the Selfie* (Amsterdam, 2017) and



price: 20,00 HRK

HRVATSKI KRAJOLIK – poravnavanje povijesti na imaginarnom horizontu / CROATIAN LANDSCAPE – Levelling Histories on an Imaginary Horizon

Exhibition catalogue, 2014.

.42 pages, 29,7 x 21 cm

Bilingual: Croatian/English, softcover

Publisher: Institute for Contemporary Art, Zagreb

Editor: Janka Vukmir

Authors: Lorenzo Fusi, Sanja Sekelj, Ana Kovačić, Janka Vukmir, Sandra Vitaljić, Rajko Radovanović, Marijan Crtalić

Artists and Exhibitors: Željko Badurina, Dino Bičanić, Tomislav Brajnović, Hrvoslava Brkušić i Igor Bezinović, Eric del Castillo, Marijan Crtalić, Fokus grupa, Lorenzo Fusi, Sanja Horvatinčić, Hrvatska turistička zajednica, Hrvatsko dizajnersko društvo (HDD), Siniša Labrović, Letricija Linardić, Antun Maračić, Marko Marković, Mario Matoković, Bojan Mrdenović, Pan Am Airways, Renata Poljak, Petar Popijač, Rajko Radovanović, Ivana Rončević, Neli Ružić, Davor Sanvincenti, Gasper Sopi, Superstudio 29 / Ira Payer, Maša Poljanec, Andro Giunio, Saša Šimpraga, Noel Šuran, Ivan Tudek, Sandra Vitaljić, Ana Zubak.

Exhibition Croatian Landscape – Levelling Histories on an Imaginary Horizon was created in a joint effort and as a response to the invitation of the project curator Lorenzo Fusi to exhibitors, to think about gathering responses to following questions about Croatia: "What kind of picture does Croatia give to the outside world? What does Croatia want me to know about it or what is it trying to make me think about it?", "What do I know about Croatia?" and "What is Croatia?"

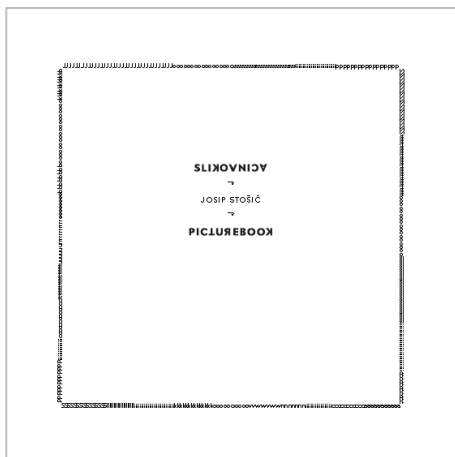
Absurdities, problems, burdens, hardships, struggles, attempts, efforts, pretentiousness, kitsch, nonsense, superficiality, survival, lightness, humour and all the other wonders of Croatian reality were portrayed through the works of artists and documents in this exhibition describing Croatia. The setup of the exhibition offered a horizontal line of forcibly levelled disparate elements defining the cultural, political, economic and material history of the country.

Exhibition curators Ana Kovačić and Sanja Sekelj chose the works for the exhibition between proposals submitted to an open call. The selection was made based on the following criteria: the degree to which the proposals followed and answered to the above-cited questions, but also the degree to which the proposals could lend themselves to the physical and technical capabilities and spatial requirements.

The result of this playful project was an imaginary Croatian horizon, a uniform row of collective comments, views, criticisms and reflections on the cultural, social, political, hierarchical, assimilative and simplifying horizon of the milieu in which Croatia lives.

The catalogue designer is Igor Kuduz, and the catalogue resembles a commercial tourist magazine.

Texts in the catalogue are by the curators and include several statements by the artists. Introduction by the editors.



price: 100,00 HRK

Josip Stošić: SLIKOVNICA / PICTUREBOOK

Artist's Book, 2014

ISBN 978-953-8027

24 pages, b/w, / 16 x 16 cm

Bilingual: Croatian/English, softcover

publisher: Institute for Contemporary Art, Zagreb

Editor: Janka Vukmir

Graphic design: Igor Kuduz – D72

Edition of 200, Hand Sewn

Slikovnica / Picturebook by Josip Stošić is an artist's book published by the Institute for Contemporary Art on the occasion of the first post-mortem exhibition of the artist, marking the 5th anniversary of his death.

Picturebook seems to be the classic children's picture book, or "slikovnica," but its illustrations are composed of graphic design and type. By redrawing the relationship between language and image black and white picture book renews the relationship between language and image through the use of letters as an artistic medium. Croatian words for animals and their diacritical marks transform into corresponding graphical line drawings of "hen, chicken, rooster, horse, cow, bug, cat, dog, bird, snail, crab."

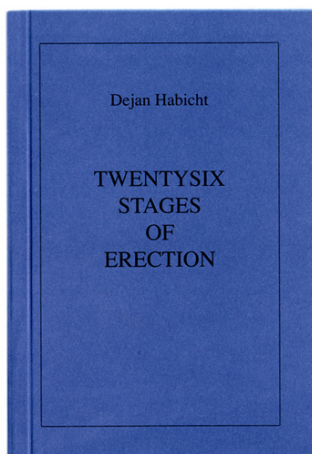
Although titled Picturebook, stylistic elements such as lettering for a border and highly designed type allow the book to transcend its child-like nature and become a graphic design staple for kids and adults. The publication reflects ideas and concepts of Josip Stošić, Croatian famous author of concrete poetry and the significant figure of Croatian conceptual art whose legacy is yet to be researched and reinterpreted.

Josip Stošić (1935 - 2009) was a poet, art historian and visual artist from Zagreb. His body of work influenced many other artists as well as the development of contemporary arts in Croatia. In his visual artworks, he participated in numerous group exhibitions with artists and curators such as B. Bučan, Z. Tišljarić, V. Gudac, L. Galeta, G. Trbuljak, R. Putar, D. Matičević, R. Demarco. Stošić's multimedia artistic opus includes poetry, texts, minute dramas, films, installations, 3D objects, concepts, graphic works and photography.

In 1951, at seventeen, he self-published the cult poetry book *Đerdan* (Necklace), which was soon after censored and prohibited. Alongside Radovan Ivšić, Bor Pavlović and Ivan Slamnig he introduced concrete poetry to Croatian arts. He studied art history and psychology and all the way till his retirement worked as an archaeologist and art historian at the Institute of Art History in Zagreb. In this role, he also made many important scientific discoveries. In the medium of film, he worked with Darko Schneider as a screenwriter on two films in the 1970s and on several animated films with Ladislav Galeta.

During his life, Josip Stošić had only three solo exhibitions and numerous group exhibitions in Croatia and abroad.

The exhibition Josip Stošić, and this publication were organized in close collaboration with his family, Karmen Stošić and Irin Stošić.



| price: 75,00 KRK

Dejan Habicht:

TWENTYSIX STAGES OF ERECTION

Artist's Book, 2014

28 pages, colour, / 17 x 11.5 cm

Softcover

Publishers: Institute for Contemporary Art, Zagreb;

Zavod P.A.R.A.S.I.T.E., Ljubljana, 2014

Edition of 100, Stitch Bound

The publication was released on the occasion of Dejan Habicht's solo exhibition at the Institute for Contemporary Art in Zagreb and the Blind date After exhibition, dedicated to artists' books and a Swiss publisher Kodoji Press, organised in collaboration with the Ljubljana based gallery P74 and Zavod P.A.R.A.S.I.T.E., both conceived by the artists and curator Tadej Pogačar.

The book contains the series of 26 colour photographs, shot in Sipar on May 30, 2014.

Dejan Habicht is a conceptual artist and publicist. He studied philosophy and ethnology at the Faculty of Arts in Ljubljana (1978 - 1984) and holds a degree in ethnology (1984). Between years 1987 and 2000 he worked as a freelance photographer, and since 2002, he has been a photographer at the Modern Gallery in Ljubljana.

He is the author of many books by the artist, among them "12 Boring Songs", "One Gasoline Station", "Please", "American Bar", "Woodcuts", "Final Stations", "Deconstructing Modern".

His artist's books are listed in many international collections. Dejan Habicht has participated in numerous international exhibitions and events at home and abroad.

Miljenko Horvat:

RAZGLEDNICE / POSTCARDS

Edition of 4 b/w postcards, 10 x 15 cm

Design: Igor Kuduz

WE'RE RUNNING, WE'RE WALKING, WE'RE STANDING STILL
FRANKLY, WHAT DIFFERENCE DOES IT MAKE?

HOPE IS BIGGER THAN POSSIBILITIES
BUT SMALLER THAN ILLUSIONS

WHEN I DIE LET FIVE JARS HOLD MY ASHES
ONE FOR KISSES ONE FOR TEARS ONE FOR JOYS
AND ONE FOR SORROWS
AND THE LAST ONE FOR ETERNITY

THINKING OF DEATH IS NOT GOOD FOR LIVING
THINKING OF LIFE IS THE BEST
AT DYING

ISU
Institut za
suvremenu
umjetnost
Zagreb

Razglednice u nakladi Instituta za suvremenu umjetnost, ljubaznošću
umjetnika, 2012., povodom izložbe Imam veliki manjak, nemam nikakvu
teoriju, Miljenko Horvat kolaži, fotografije i crteži 1957. – 1994., 24. 1. – 10. 2.
2012., Galerija Academia Moderna, Zagreb, organizacija: Institut za
suvremenu umjetnost, Augusta Šenoa 11, HR-10000 Zagreb, info@scca.zg

Miljenko Horvat:
Selected Haiku and other illusions
(3/2001)

- *we're running, we're walking, we're standing still
frankly, what difference does it make?*
(3/2001)

- *hope is bigger than possibilities
but smaller than illusions*
(4/2001)

- *when I die let five jars hold my ashes
one for kisses one for tears one for joys
and one for sorrows
and the last one for Eternity*
(5/2001)

- *thinking of death is not good for living
thinking of life is the best
at dying*
(70/2006)

Set of postcards accompanied the exhibition "I Have a Great Handicap, I Have No Theory" by **Miljenko Horvat** (1935 – 2012), the youngest member of the famous Gorgona group (1959 – 1965) from Zagreb.

The exhibition held at the beginning of 2012 was his first solo exhibition in Zagreb since 1965, before he left for France and later settled in Canada and, was last one held during his lifetime.

Texts on the postcards are a selection of his poetry titled "Selected Haiku and other illusions", rarely published and originally written in English.

Text at the back of the postcards in Croatian only:

Razglednice u nakladi Instituta za suvremenu umjetnost, ljubaznošću umjetnika, 2012., povodom izložbe Imam veliki manjak, nemam nikakvu teoriju, Miljenko Horvat kolaži, fotografije i crteži 1957. – 1994., 24. 1. – 10. 2. 2012., Galerija Academia Moderna, Zagreb, organizacija: Institut za suvremenu umjetnost, Augusta Šenoa 11, HR-10000 Zagreb, info@scca.zg

Translates to:

Postcards published by the Institute for Contemporary Art, courtesy of the artist, 2012, on the occasion of the exhibition "I have a Great Handicap, I have No Theory, Miljenko Horvat, collages, photographs and drawings 1957 – 1994, January 24 through February 10, 2012, Gallery Academia Moderna, Zagreb, organisation Institute for Contemporary Art, Augusta Šenoa 11, HR – 10000 Zagreb, info@scca.hr

Miljenko Horvat:

IMAM VELIKI NEDOSTATAK, NEMAM NIKAKVU TEORIJU / I HAVE A GREAT HANDICAP, I HAVE NO THEORY

Exhibition catalogue, 2012.

ISBN: 978-953-96323-9-5

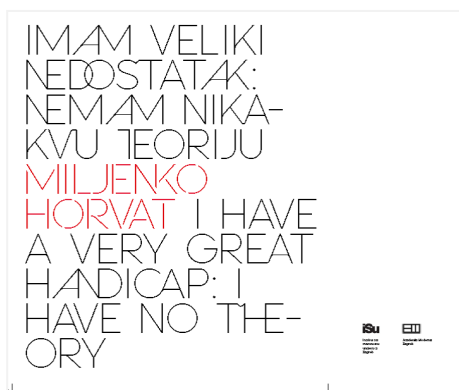
72 pages, 27 x 23.3 cm

Bilingual: Croatian/English, 36 colour images, softcover with flaps

Publisher: Institute for Contemporary Art, Zagreb

Editor: Janka Vukmir

Author: Janka Vukmir



price: 100,00 HRK

Miljenko Horvat (Varaždin, 1935 - Zagreb 2012), architect, painter, graphic artist, photographer, writer and poet, illustrator, and art collector, entered the art world in the mid-1950s as the youngest member of the famous group Gorgona in Zagreb. During his entire life, he has worked as an architect, lecturer and designer in Paris, France and Montreal, Canada. He left Zagreb in 1962 and returned a few years after his retirement, in 2008. The catalogue comprises the introduction text by Janka Vukmir, exhibition curator, and is first overview of main directions in the opus of Miljenko Horvat.

The exhibition accompanied by this catalogue was his first solo show in Zagreb since 1965 and turned out to be the last one before his passing away. As a member of the Gorgona, he was the author of anti-magazine Gorgona's 7th issue in 1965. In 1975, he exhibited in the New Tendencies 5 exhibition, when he was working with computer graphics. Horvat was also the co-editor and co-publisher (with Gilles Gheerbrant, Montreal) of collections of "1 + 1" and the first publication on computer graphics, "Art Ex Machina", 1972. He has exhibited in more than 150 exhibitions in Europe, North and South America, and Asia.

Miljenko Horvat's works are in numerous public, corporate and museum collections including: Museum of Modern Art, New York, Museum of Fine Arts, Montreal, Musée d'Art Contemporain, Montreal, Musée du Québec, Québec, Stedelijk Museum, Amsterdam, Museum of Modern Art, Haifa, Israel; Museum of Contemporary Art, Zagreb, Museum of Modern and Contemporary Art, Rijeka, Macura Museum, Belgrade, Department of External Affairs, Ottawa, Carleton University, Ottawa, Université de Sherbrooke, McGill University, Montreal, Canada Telelobe; Air Canada; and private collections Coppenrath & Ass. Montreal, Marinko Sudac, Zagreb, etc.

Horvat shared the art anti-attitudes with the Gorgona group from its conception until the end in 1966 and continued his art practice within the same spirit from the 1950s, 1960s and throughout his whole career. After he left Zagreb for Paris, he primarily made collages, drawings, and high contrast images. In the 1970s, after he left for Canada, he concentrated on computer art as an author and publisher, while he also began his most productive period of drawings, photographs, exhibitions.

The exhibition presented a selection of collages from Horvat's last solo exhibition in 1965 in Zagreb, graphics, drawings and photographs. A total of 32 of his works were shown, including photographs, now in the possession of the Canada Art Bank; a selection of drawings from 1957 – 1994; and Juliette, a book of drawings.

Igor Kuduz: MY DEAR NOBLE FRIEND

Artist's Book, 2014

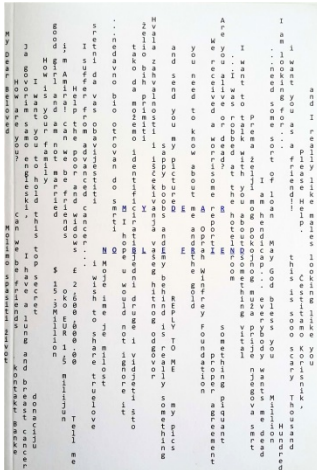
104 pages, 2 colours, / 23.5 x 16.4 cm

Monolingual: Croatian or English, softcover

Publisher: Igor Kuduz

Graphic design: Igor Kuduz

Edition of 300, Bound Stich



price: 75,00 HRK

The book *My Dear Noble Friend* by Igor Kuduz is the result of many years of collecting and archiving unwanted emails, specifically the spams that offer to the recipient, by speaking directly and personally, opportunities for a sudden wealth or a possible love affair. Besides the fraudulent intent with which they are written, these texts are touching in a bizarre way. The letters are full of tragic stories about the deaths of the closest relatives, people in distress or life threats. These people can be saved only by recipient's greed for wealth, his loneliness can be overcome only by a desire for a soulmate. The exciting conspiratorial schemes trigger reader's naivety while blasphemous cries can be responded to by reader's godliness.

By publishing them in the book, Kuduz actually recognizes the authenticity of those confessions and redeems them from the criminal intent of their real, anonymous authors.

What is reproduced in the book is in this sense the closest to the manuscript, or the ultimate faithful facsimile of the 'manuscript' of the sender.

The layout of the text is like the senders did, they are faithfully taking over the relationships of sizes, spacing, text positions, typography and everything else. As for the 'collection of texts', all the translation of content from digital to printed media takes place through typography, which is also faithfully downloaded from spamming itself, and although it is only the system fonts that everyone has on their computers, they all are duly listed in the Impressum of this book, as if it were the best commercially available fonts. This is the book written, partly translated, and in large part formulated by someone else. This spam book is an example of design without design as much as the design of a book without a writer, editor, and lecturer. Bastard, pure freak.

Igor Kuduz, (Zagreb, 1967) is a visual artist and graphic designer, a professor at the Department of Media Design, University North, Koprivnica. One of the founders of the Institute for Contemporary Art. Member of the Expert Council of Croatian Photographic Union. Member of the Management Board of the Croatian Designers Society.

He has exhibited at shows and video festivals in Zagreb, Split, Ljubljana, Clermont-Ferrand, Bonn, Budapest, Berlin, Aachen, Dessau, Tirana, Cairo, Trieste, New York and more other places.



| price: 30,00 HRK

Igor Kuduz:

BLUEPRINT photographs / video

Exhibition catalogue, 2011.

36 pages, 42 colour images, 23.5 x 16.4 cm

Bilingual: Croatian/English, softcover

Publisher: Igor Kuduz

Editor: Igor Kuduz

Author: Janka Vukmir

The catalogue *Blueprint* accompanied the solo exhibition of Croatian artist Igor Kuduz that contained 14 photographs (2 lightboxes) and one newly produced video.

Photographs were shot during past 20 years (1991 – 2011) but were produced and exhibited for the first time in 2011.

Technically various and imperfect as they were shot with various cameras, from professional quality to mobile phone camera, they reflect the changes in the technology of the period and show the continuity of artistic attitude of an artist in the time between him being 24 and 44 years of age.

The videotape *Blueprint*, composed of scenes from artists long walks through the city suburbs makes it an example of the 21st-century flaneurism, recording the unseen, hidden and uncelebrated details at the urban periphery.

The exhibition was the first in a row in a first exhibition space of the Institute for Contemporary Art (established in 1993), opened after 18 years of activity.

The text in the catalogue by Janka Vukmir explains the process of their making and their accordance with Kuduzes' artistic decisions and standpoints.

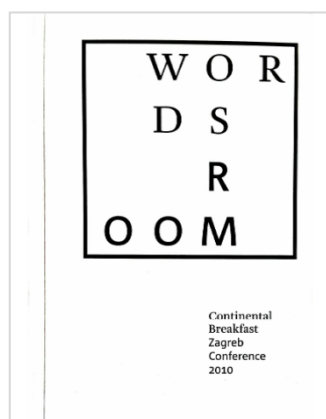
Igor Kuduz (1967) is an artist, graphic designer and lecturer from Zagreb. Since the mid-90's he has exhibited in numerous solo and group exhibitions, festivals, at home and abroad – from Zagreb, Split and Ljubljana, via Aachen, Berlin, Bonn, Budapest, Clermont-Ferrand and Dessau, to Cairo New York, Tirana and Trieste, et al. He is author of numerous artist's books.

Since 1995 he has been running a successful studio for visual communications, specialized in publishing and exhibiting projects in the domain of culture. He worked as a curator in collaboration with Marina Viculin, Janka Vukmir and other colleagues.

He is one of the founders of the Institute for Contemporary Arts and a member of the Professional Council of the Croatian Photographic Union and the Managing Board of the Croatian Designers Society. Since 2013, he has been a lecturer at the department of media design at the North University in Koprivnica.

Janka Vukmir, curator of this exhibition is an art critic and curator based in Zagreb. She is a co-founder and the president of the Institute for Contemporary Art in Zagreb.

Wordsroom



price: 30,00 HRK

Conference Textbook, 2010

ISBN 987-953-96323-8-8

184 Pages, 15 X 10.5 Cm

In English), Softcover, Flaps

Publisher: Institute For Contemporary Art, Zagreb

Editors: Giuliana Carbi, Janka Vukmir

Authors: Janka Vukmir, Giuliana Carbi, Vlasta Delimar, Lala Rasčić, Jadranka Vinterhalter, Edit Andras, Hedvig Turai, Dunja Blažević, Domestic Research Society [Alenka Pirman, Jani Pirnat, Damjan Kracina], Sonja Leboš

The study of correlative terms existing in a particular language may often throw valuable light on the manners and customs of the nations using it. (Peter Mark Roget, 1852)

The keyword we wish to put on our agenda as a starting exploring term is MEMORY [memorial – monument – public – public space]

In order to find inferences with regard to the contemporary state of European society and looking for the best tools for safeguarding the European intangible cultural heritage, WORDS ROOM aims to compare how are defined in the European dictionaries some particular concepts dealing with art and culture and the 'relation with the other' – according to their specific significations in each country and its historical development.

Are there important or small differences in the European languages with regard to the definition of selected words, or about the relations between them and about the ideas which they express? And if yes, what does that mean?

Content:

"Words Room", Project Introduction

Janka Vukmir: Memory Motel, excerpt from conference opening speech,

Giuliana Carbi: Words Room's Ongoing Notebook #1: Word Monument, Zagreb 2010

Vlasta Delimar: Elementary Body_Naked Body_Memory Body

Lala Rasčić: Damned Dam

Jadranka Vinterhalter: Documentation As Memory Of Contemporary Art

Edit András: Transitland, A Video Archive And A Reader

Hedvig Turai: The (After)Life Othe Memento Park, Budapest

Dunja Blažević: Clash Of Memories Or About Ownership

Domestic Research Society (Alenka Pirman, Jani Pirnat, Damjan Kracina): Word For Word Without Word

Sonja Leboš: About The Project Theatre Of Memories. Phase 1

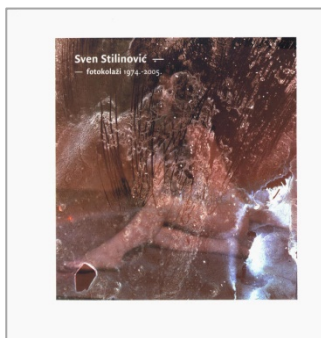
Addenda Memory

Conference Program

About Authors

Sven Stilinović:

FOTOKOLAŽI / PHOTOCOLLAGES 1974 – 2005



price: 75,00 HRK – out of stock

Exhibition catalogue, 2007.

59 pages, 45 colour images, 22 x 21 cm

Bilingual: Croatian/English, softcover, FLAPS

Publisher: Institute for Contemporary Art

Editor: Janka Vukmir

Author: Mladen Lučić

This catalogue accompanied a solo exhibition by Sven Stilinović focused exclusively on his photographic work, particularly photo collages. He was working with photo collages since his early artistic activities in the mid 70ies, when he was still in school, and simultaneously the member of the famous Zagreb based Group of Six Artists (with Boris Demur, Željko Jerman, Vlado Martek, Mladen Stilinović and Fedor Vučemilović). The exhibition examined the history of the photographic medium, photo technology and Sven's experimenting with the medium. "The artistic work of Sven Stilinović is certainly a specific and in many ways unique episode in the context of contemporary Croatian art.

Although primarily concerned with photography, in his work surpasses by far its typological definition, and of course its primary purpose. Photography as one of the means of visual expression of specific aesthetic poetic, simply never existed for Sven.

It is impossible to separate his beginnings from the Group of Six Authors, who treated photography exclusively as a simple and efficient means of establishing communication and as simple as possible reading of post-conceptual expression of their work. If that were, tentatively, the primary role of photography in the work of the Six Authors, the secondary role was experimenting with photography as a medium, and Željko Jerman, Fedor Vučemilović and of course Sven Stilinović applied it more than the rest.

...

Sven consciously escapes from previous artistic experience, doesn't evoke history, memories nor tradition..." M. Lučić

Sven Stilinović (1956) is a conceptual artist, photographer, performer, stage designer and video artist. Professionally he has been active since the mid-seventies. He was a member of the Group of Six authors. The Group of Six is an important segment of Croatian contemporary experimental and innovative art. Sven Stilinović's independent opus includes works from various fields of contemporary creativity, and everyone is a shared expression of Stilinović's expression. He worked on installations, photography, video, performances and actions. He has been exhibiting independently since 1983 and is one of the most important conceptual artists of the Croatian contemporary scene. In addition to working in the arts field, he also worked on theatre design and interior design.

Mladen Lučić is one of the most important curators of contemporary art in Croatia. He works at the Museum of Contemporary Art of Istria in Pula, and previously has worked at the Museum of Contemporary Art in Zagreb.



price: 350,00 HRK

GRUPA ŠESTORICE AUTORA / GROUP OF SIX ARTISTS

Exhibition catalogue, 1998.

ISBN 953-962324-X

327 pages, 145 colour images, 32 x 24.7 cm

Bilingual: Croatian/English, hardcover

Publisher: Institute for Contemporary Art

Editor: Janka Vukmir

Authors: Vlado Martek, Marijan Susovski, Janka Vukmir, Želimir Koščević, Jadranka Vinterhalter, Mladen Lučić, Miško Šuvaković, Ješa Denegri, Sonja Briski Uzelac, Branka Stipančić, Miliš Đurđević

This exhibition catalogue with 11 texts accompanied the first retrospective exhibition of the Group of Six, along few other publications prepared respectively for the group members and restoration of the film tapes reproduced and multiplied first on the VHS tapes, later on the CDs. Exhibition provoked huge interest in the work of the group and the individual member artists which resulted in filming a documentary on the Group of Six, and many other events and exhibitions, locally and internationally.

The Group of Six (Boris Demur, Željko Jerman, Vlado Martek, Mladen Stilinović, Sven Stilinović, Fedor Vučemilović) was a conceptual art collective based in Zagreb. They worked together 1975 – 1984 and were among the first to exit gallery spaces and exhibit in the streets. Their work as a group of six artists is considered to be key to understanding the art tendencies of the seventies, and the well-equipped catalogue of retrospective exhibitions of authors goes beyond the editorial framework and becomes an indispensable source and textbook.

Content:

TEXTS

Vlado Martek: Rococo Biographies

Marijan Susovski: Seventies and The Group of Six Artists

Janka Vukmir: Conceptual Co-existence

Želimir Koščević: The Context of Alternative Art

Jadranka Vinterhalter: Group Phenomenon

Mladen Lučić: The Group of Six and Photography

Miško Šuvaković: The Post-Avant-Garde: The Group of Six Authors 1975 -1978 and after

Ješa Denegri: Group of Six Artists

Sonja Briski-Uzelac: In the Aura of The Avant-Garde - Voices of Difference

Branka Stipančić: "This is not My World"

Miloš Đurđević: The Reading of Context - On the Poetry of Vlado Martek

EXHIBITION

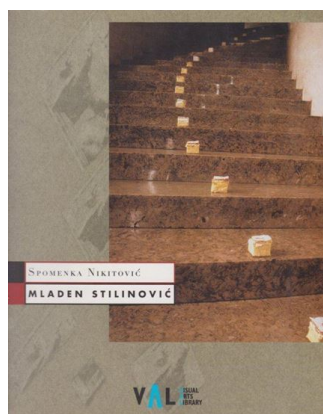
EXHIBITIONS-ACTIONS

MAJ 75

Darko Šimičić: Chronology, Commentaries

LIST OF EXHIBITS

LIST OF ILLUSTRATIONS



Spomenka Nikitović:

MLADEN STILINOVIĆ

Monograph, 1998.

ISBN 953-6181-88-6

80 pages, 60 b/w and colour images, 28 x 22 cm

Bilingual: Croatian/English, softcover

Publisher: Meandar & SCCA - Zagreb

Biblioteka VAL, Visual Arts Library

Editor: Jadranka Vinterhalter

Authors: Spomenka Nikitović, Jadranka Vinterhalter, Darko Šimičić

price: 120,00 HRK

It is the first monograph about the prominent artist Mladen Stilinović, after being active on the Croatian art scene for almost 30 years.

The monograph about Mladen Stilinović is the result of several years of effort by the Soros Center for Contemporary Art - Zagreb in documenting the work of contemporary Croatian artists.

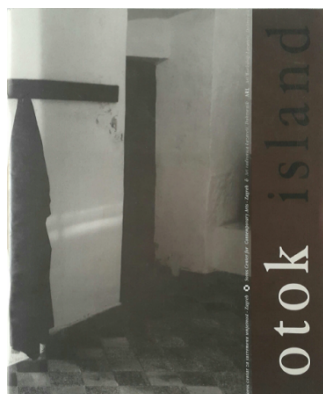
Spomenka Nikitović, an art historian, studied the activity of Mladen Stilinović and selected and described some twenty of his major works. The artist's documentation was compiled by Darko Šimičić, who has known Stilinović personally since 1978 and who has followed his work at close quarters.

As the first monograph has resulted from the previously compiled comprehensive documentation, with some understandable revision and amendment of the text, especially regarding the description of Mladen Stilinović's new work created after 1995, it has retained the structure of the comprehensive documentation. It begins with an introductory text on the visual activity of Mladen Stilinović and then goes on to describe and analyse eighteen selected works from his opus ranging from the earliest works to the latest one-man exhibition in the Josip Račić Studio in Zagreb, held from January to February 1997. The monograph ends with documentation on the artist.

Mladen Stilinović (1947 - 2016) was one of the most prominent Croatian contemporary artists and one of the internationally most famous Croatian artists.

Spomenka Nikitović, an art historian and journalist, later also a gallerist, a knowledgeable expert of Stilinović's work over decades have collected the documentation and interpreted selected artworks. The book was published as part of a series of publications devoted to authors from the Group of Six Artists, whose retrospective was presented by the Institute for Contemporary Art in Zagreb in 1998. The exhibition later travelled to other cities in Croatia and abroad.

Jadranka Vinterhalter is an art historian and curator. She worked at the Museum of Contemporary Art in Belgrade, the Museum Documentation Center, Soros Center for Contemporary Art, Zagreb; Institute for Contemporary Art and the Museum of Contemporary Art, all in Zagreb.



OTOK / ISLAND

Exhibition catalogue, 1997.

ISBN 953-96323-2-3

68 pages, 66 b/w and colour images, 28.7 x 23.5 cm

Bilingual: Croatian/English, softcover

Publishers: SCCA - Zagreb & ARL, Dubrovnik

Editor: Slaven Tolj

Authors: Valerij Beskid, Sanja Cvetnić, Marina Gržinić, Ivan Kafka, Leonida Kovač, Antun Maračić, Borivoj Popovčak, Janet Shanks, Slaven Tolj, Evelina Turković, Janka Vukmir

Artists: Igor Rončević, Duje Jurić, Vesna Pokas, Edita Schubert, Marina Gržinić & Aina Šmid, Lubo Stacho, Maro Mitrović, Rino Efendić, Božidar Jurjević, Denis Krašković, Josip Baće, Zlatko Kopljar, Janet Shanks, Ivan Kožarić, Ivana Jelavić, Goran Petercol, Ana Opalić, Đorđe Jandrić, Antun Maračić, Tomo Savić-Gecan, Ivan Kafka, Marin Grill, Boris Cvjetanović

| price: 100,00 HRK – very few copies left

The exhibition Otok / Island was organised by the SCCA - Zagreb and Art Workshop Lazareti just a year after the war in Croatia was over, in the heavily attacked during the wartime Dubrovnik, in public spaces of the city and the nearby island of Lokrum.

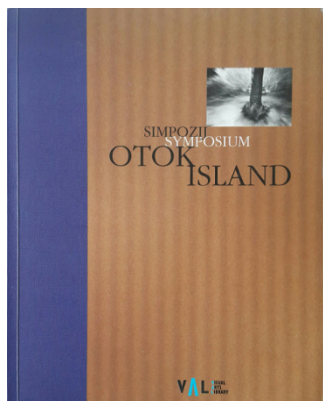
After four war years of impossibility to enjoy public spaces the return of artworks closer to the audiences was an eye-opening event that provoked a variety of reactions.

The central point of the project was the exhibition of invited Croatian artists whose work was coming out of visual and social questioning of margin, isolation and (non)existence.

Artists from the spaces of similar destiny (Slovakia, Bosnia and Herzegovina, Lithuania, Czech Republic...) were invited to join along the third group of the exhibition artists, the young artists from Dubrovnik.

Artists were invited to respond to the abovementioned questions and to consider the importance of durability of their works. How important is to produce the artwork and how much can the idea, proposal or just a sketch influence the world of art? What is the meaning of the public space and connotations embedded in it?

The catalogue contains introductory texts by the curator Slaven Tolj and art historian Janka Vukmir, accompanied with artists statements and short texts on their works by various authors.



| price : **120,00 HRK** – very few copies left

Simpozij OTOK / Symposium ISLAND

Textbook, 1997.

ISBN 953-96323-3-1

168 pages, 20 x 16 cm

Bilingual: Croatian/English, softcover

Publishers: SCCA - Zagreb & Meandar, Zagreb

Biblioteka VAL

Editor: Jadranka Vinterhalter

Authors: Alexandre Melo, Helena Demakova, Blaženka Perica, Marina Gržinić, Janka Vukmir, János Szobolslai, Đurđa Otržan, L'ubo Stacho, Tomasz Sikorski

The starting point for the exhibition and the theme of the symposium was marginality in the spatial sense, i.e., geographic, continental and maritime. The ISLAND symbolizes an isolated stretch of land bereft of opportunities to communicate. Sometimes, this applies to the status of the artist and his work.

To what extent is a work of art possible and what form does it take? How strong is the artist's desire to produce a work, to express himself? Is there a work of art existing in the mind, filed away in the consciousness, labelled as the marginality of life? Our desire to remain unexpressed, our attraction to this idea (unexpressed and immortal), and our simultaneous need to act set up the tension which forms the mainstay of this exhibition.

The symposium discussed the emergence of this idea, the idea of nonexistence on the margins. The participants were artists, philosophers, sociologists of culture, and art historians from places in which similar circumstances prevail.

The symposium was organized in Dubrovnik on 22nd, 23rd and 24th August 1996, in a city which has, for some time, been living a non-existent life.

Content:

Alexandre Melo: A world of multipolar art

Helena Demakova: The borderland between the space of nowhere and necessary places

Blaženka Perica: Isolation – many islands and (just) one continent?

Marina Gržinić: Myths about the global world

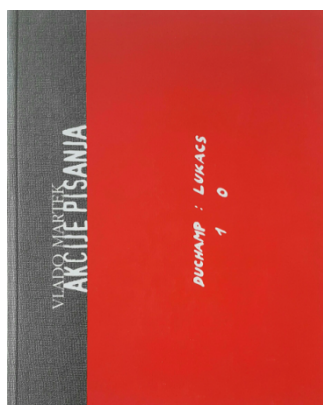
Janka Vukmir: The reflection of the city

János Szobolslai: Three spaces – notes on the art of/from the margin

Đurđa Otržan: The story is true

L'ubo Stacho: Symposium Dubrovnik

Tomasz Sikorski: On the marginality of art and artists in today's world



**Vlado Martek:
AKCIJE PISANJA**

**[Full title: Akcije pisanja: bol u tekstu : 1977 - 1996./
Writing actions: pain in the text: 1977 - 1996]**

Textbook, 1997.

ISBN 953-6010-48-8

144 pages, 20.3 x 16 cm

In Croatian only, softcover

Publishers: SCCA - Zagreb & Naklada MD, Zagreb

Biblioteka VAL / biblioteka Duchamp

Editors: Janka Vukmir, Miroslav Mićanović

price: 100,00 HRK - very few copies left

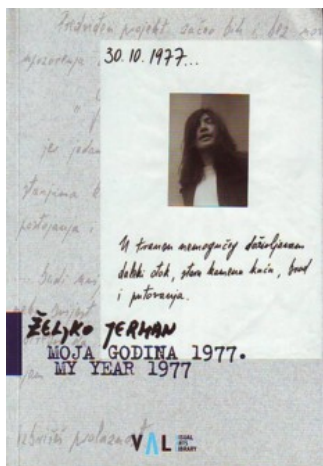
Akcije pisanja / Writing actions are a collection of reflexive pre-poet's records, of which a part was previously published in prestigious cultural and art publications, and a part is being published in this book for the first time.

Texts are thematically organized into topics: pre-poet, poetry, pre-poetry, writing, anti-politics, painting, ethics.

Vlado Martek's work is considered unavoidable in the studies of Croatian contemporary art.

The book was published as part of a series of publications devoted to authors from the Group of Six Artists, whose retrospective exhibition was organised by the Institute for Contemporary Art in Zagreb in 1998, after which the exhibition was presented in other Croatian and other cities internationally.

Vlado Martek, conceptual artist and poet (Zagreb, 1951). Graduated from the Faculty of Philosophy in Zagreb in 1976. In the period from 1975-1978 he is active as part of the informal Group of Six Authors, participating in their action-exhibitions and contributing to the start of a catalogue-magazine MAJ 75. From 1978 to 1991 he exhibited in the alternative galleries *Podrum* and *Prošireni mediji*. Martek's art works include agitations, installations, ambiances, murals, various anonymous actions, drawings, graphics, paintings, collages and poetic objects. He does *land art* and sculpture, writes poetry, essays and graffiti. He also authored numerous samizdats containing verse, drawings, graphics and photographs. He is interested in the phenomenon of language, close to conceptualism, successfully synthesizing the originality of expression and the aesthetics of sophistication. He publishes his texts in exhibition catalogues, monographs and magazines.



price: 250,00 HRK

Željko Jerman:

MOJA GODINA 1977. / MY YEAR 1977

Reproduction of the diary, 1997.

ISBN 953-6181-74-6

392 pages (365 reproductions, b/w) / 28 x 18.5 cm

Bilingual (Croatian-English), softcover, flaps

Publishers: Meandar, Institute for Contemporary Art – SCCA, Zagreb

Biblioteka VAL, Visual Arts Library

Editor and author of the introduction: Darko Šimičić

The original artwork *My year 1977* is in the collection of the Museum of Contemporary Art in Zagreb.

This book is the reproduction of Željko Jerman's (1949 - 2006) work *My Year 1977* with an introduction/statement by artist himself and afterword by Darko Šimičić, artist's friend and expert on his work.

In this work, Jerman was photographing himself daily throughout the whole year 1977. He glued each photo to an A4 paper and wrote notes to accompany them. The notes are translated in the book at the bottom of each page.

Jerman creates intimate testimony of social and individual views about life and art through the diary project and "documenting himself" in the miraculous overlapping of photography and personal notes.

The book was published as part of a series of publications devoted to authors from the Group of Six Artists, whose retrospective exhibition the Institute for Contemporary Art has realized in Zagreb in 1998, and later in other Croatian and cities abroad.

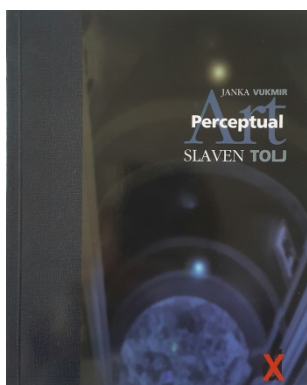
In 1997, when the book was published, Jerman was preparing a new edition of the project, *My year 1997*.

After his passing away in 2006, his wife, artist herself, Bojana Švertasek made a final edition, dedicated to Jerman, titled *My year 2007*.

Željko Jerman was primarily working with photography. He owned a photo studio but soon realised that the photography is much more than taking photos. After closing down the shop, he started working on deconstructing photography, applying methods of solarisation, working with chemicals directly on photo paper, using text and ceases to use photo camera.

With Vlado Martek and Boris Demur, he starts working in urban public spaces since mid 70ies. The three were later joined by Mladen and Sven Stilinović and Fedor Vučemilović, which are now known as the Group of Six Artists.

Jerman was also writing and publishing texts on art and theory, as he was using texts in his work.



| price: out of stock

PERCEPTUALNA UMJETNOST – SLAVEN TOLJ / PERCEPTUAL ART – S LAVEN TOLJ

Textbook, 1997

ISBN 953-6181-62-2

68 pages; 28 x 18.5 cm

Bilingual (Croatian-English), softcover

Publishers: Meandar, Institute for Contemporary Art - SCCA, Zagreb

Biblioteka VAL, Visual Arts Library

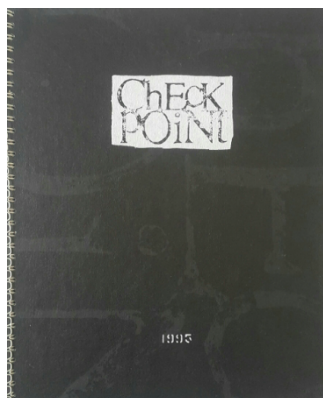
Editor and author: Janka Vukmir

The book was released when Slaven Tolj, the artist from Dubrovnik, today also the director of the Museum of Modern and Contemporary Art in Rijeka was taking part at Documenta 10 in Kassel, Germany. This invitation came as a result of the Annual Exhibition of the Soros Center for Contemporary Art - Zagreb, titled Checkpoint, held in Zagreb in 1995 when we have invited Catherine David, the curator of Documenta to participate in the Jury of our exhibition. Slaven was then awarded for his work. It was also the first time after Croatia got an independent country, that an artist from here was present at the Kassel exhibition.

The book was also the first publication apart of the exhibition catalogues devoted to Slaven Tolj.

His artistic practice started during the 80ies upon his return to the home city of Dubrovnik, Croatia from the studies in Sarajevo, Bosnia and Herzegovina, and was interrupted during the wartime in Croatia 1991 through 1995. Slaven Tolj is also a curator of exhibitions and co-founder of the famous Art radionica Lazareti (Art Workshop Lazareti) in Dubrovnik and the Institute for Contemporary Art in Zagreb, both among the first independent initiatives within contemporary art in Croatia, an active advocate for the betterment of the position of artists within society.

Janka Vukmir, the co-founder and the president of the Institute for Contemporary Art in Zagreb is one of a few curators who started following work of Slaven Tolj in early 90ies and exhibiting his work at the exhibitions she curated.



CHECKPOINT

Exhibition catalogue, 1995.

ISBN 953-96323-1-5

78 pages, 45 colour and b/w images, 30 x 24.5 cm

Bilingual: Croatian/English, hardcover

Publisher: SCCA - Zagreb

Editor: Janka Vukmir

Authors: Janka Vukmir, Jadranka Vinterhalter, Darko Šimičić

Artists: Željko Božičević, Vlasta Delimar, Sandro Đukić, Nina Ivančić, Kristina Leko Fritz, Davor Pavelić, Jasenko Rasol, Neli Ružić, Tomo Savić Gecan, Damir Sokić, Slaven Tolj, Mirjana Vodopija, Vlado Zrnić, Vlasta Žanić

| price: **130,00 HRK** – very few copies left

The Checkpoint exhibition was presenting three curatorial concepts, each exploring the art of the mid 90ies in Croatia, in the time of transition and war. The exhibition was conceived during the wartime and realised just after the war has officially ended.

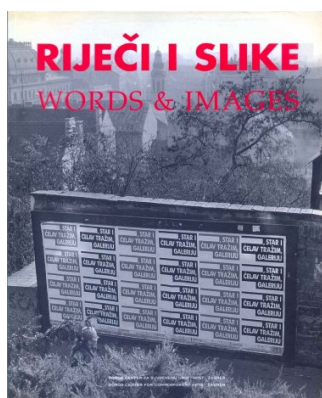
The Exhibition was intending to show a brief moment of time/space, on hold, between a massive wave of changes occurring in early and mid 90ies.

The title of the project, Checkpoint had its impulse in the situation of Croatian territory which was divided by many military checkpoints which were limiting the movement of people and goods through the country for a long time.

The catalogue holds three chapters, Interstice, Tetragramme and Fragments, each responding to one exhibition segment and presenting respectful artists, whose works were critical of the political, social and cultural situation and the circumstances in the country.

The exhibition was the second annual exhibition of the Soros Center for Contemporary Art - Zagreb.

The curators of the exhibition **Darko Šimičić, Jadranka Vinterhalter and Janka Vukmir** were the staff of the SCCA - Zagreb, now the Institute of Contemporary Art.



| price: 250,00 – very few copies left

RIJEČI I SLIKE/ WORDS AND IMAGES

Exhibition catalogue, 1995.

ISBN 953-96323-0-7

238 pages, 26 x 21 cm

Bilingual: Croatian/English, softcover

Publisher: SCCA- Zagreb

Editor: Branka Stipančić

Authors: Antun Maračić, Branka Stipančić, Darko Šimičić, Dean Jokanović Toumin, Goran Rem, Gorki Žuvela, Igor Zidić, Jadranka Vinterhalter, Janka Vukmir, Josip Stošić, Lada Dražin Trbuljak, Leonida Kovač, Marijan Molnar, Marijan Susovski, Mladen Lučić, Mladen Stilinović, Nada Beroš, Pino Ivančić, Sandra Križić Roban, Sanja Iveković, Spomenka Nikitović, Tomislav Gotovac, Tonko Maroević, Vlado Martek, Vlastimir Kusik, Željko Kipke, Zlatan Dumanić, Zvonimir Mrkonjić

Artists: Nini Cinotti, Zlatan Dumanić, Ivan Faktor, Tomislav Gotovac, Aleksandar Ilić, Pino Ivančić, Sanja Iveković, Anto Jerković, Dean Jokanović Toumin, Željko Kipke, Branko Lepen, Vlado Martek, Marijan Molnar, Mladen Stilinović, Josip Stošić, Goran Trbuljak, Gorki Žuvela

For the first annual exhibition of the SCCA - Zagreb, we selected a theme that would have been sufficiently open for various artistic orientations, various generations of artists and various media, but would nevertheless provide a central point around which individual stories can be organized.

The theme of using and incorporating words in the works of art has not been properly studied or presented in Croatia at the time we started this project in 1994, although since the 1950s there have been many artists and groups whose work offers abundant material for research.

The exhibition Words and Images encompassed works that contain words and text regardless of the media the works were made in. We opted for a relevant subject with a foothold in the past to emphasize the continuity and allow enough space for elaboration.

The exhibition presented recent works: paintings, sculptures, objects, installations, video installations, etc., made specifically for this occasion.

The accompanying catalogue comprises of two parts. The first part starts with an introductory text with a historical overview of the subject, presentations of works of contemporary artists previously exhibited and few interviews, and the second part comprises texts following the works selected and/or produced for the exhibition.

Texts are accompanied with a lot of visual material and reproductions of the works.

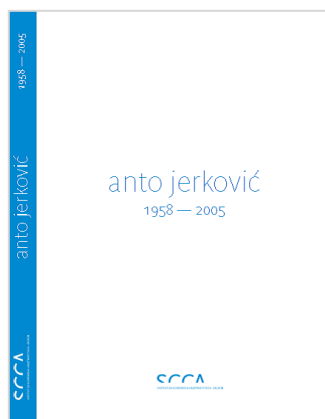
Branka Stipančić, exhibition's curator and catalogue's editor is the first director of the Soros Center for Contemporary Art - Zagreb, and a freelance curator who is an expert on Croatian contemporary art.

Contents / Part I

Branka Stipančić: Words and Images
Goran Rem: Visual Poetry the Poetry of the Visual, or Rather, Interdisciplinary Sensitivity of Words
Zvonimir Mrkonjić: Josip Stošić: The Words of Space, The Space of Words
Mangelos Mladen Stilinović Talks with Dimitrije Bašičević Mangelos
Leonida Kovač: The Negation of its own Negation
Antun Maračić: The Drawing Texts of Ivan Kožarić
Jadranka Vinterhalter: Words, Words, Words. by Tomislav Gotovac
Lada Dražin: Goran Trbuljak Anonymous Conceptual Artist
Tonko Maroević: Bućan's Letters
Leonida Kovač: To Step Outside Language
Sandra Križić Roban: Sanja Iveković
Igor Zidić: Martek: Rituals of Auto-creation
Spomenka Nikitović: Irritation is Vocation, Mladen Stilinović
Branka Stipančić: Artists' Books and Magazines
Mladen Lučić: Boris Demur
Darko Šimičić: Željko Jerman This is not my World
Leonida Kovač: Photograph, Drop Dead!
Nada Beroš Marijan Molnar The Dismembered Word
Željko Kipke: Words are not Just Words
Željko Kipke: Moving in all Directions: Mladen Stilinović Talks with Željko Kipke
Janka Vukmir: Numbers are not Mathematics
Leonida Kovač: Play. Balance
Antun Maračić: The Manuscript Book by Zlatan Dumanić
Vlado Marlek: The Body as Sign, the Word as Body
Zvonko Maković: Photograffiti by Boris Cvjetanović
Leonida Kovač: Where is the Sculpture?
Janka Vukmir: Shadows of Words
Darko Šimičić: EgoEast .

Part II Exhibition

NINI CINOTTI: Janka Vukmir: Tabula rasa
ZLATAN DUMANIĆ: Zlatan Dumanić: A Poeticised Discourse
IVAN FAKTOR: Vlastimir Kusik: Eine Stadt sucht den Mörder, 1931 .- 1991.
TOMISLAV GOTOVAC: Tomislav Gotovac: Bring'em Home! Or Send us Back
ALEKSANDAR ILIĆ: Darko Šimičić Talks with Encyclopedia of Dialogue
PINO IVANCIC: Pino Ivončić: Play. Balance
SANJA IVEKOVIĆ Sanja Iveković: Fantasy of a Fresh Widow
ANTO JERKOVIĆ: Marijan Susovski Talks with A. Jerković: A Textual Environment
DEAN JOKANOVIĆ TOUMIN Dean Jokanović Toumin: "Another Grappa, Mr. President?"
ŽELJKO KIPKE Željko Kipke: Et la beauté doit lui être restituée
BRANKO LEPEN
VLADO MARTEK Vlado Martek: Exploring Writing as Autobiography
MARIJAN MOLNAR Summoning a Name .
MLADEN STILINOVIĆ: Spomenka Nikitović Talks with M. Stilinović: Who Says
JOSIP STOSIC
GORAN TRBULJAK Branka Stipančić Talks with G. Trbuljak: Old and bald I search for a gallery
GORKI ŽUVELA
Biographies



price: 60,00 HRK

CD

ANTO JERKOVIĆ 1958 - 2005

CD ROM, 2008

ISBN 978-953-96323-5-7

Partly bilingual — Croatian and/or English

Editors: Jelena Perić and Janka Vukmir

In the series of publications VAL [Visual Arts Library] - multimedia, Institute for Contemporary Art produced several electronic editions of contemporary art documentation of Croatian artists, from authors' and our own archive which we have been collecting since established in 1993.

The CD ROM 'Anto Jerković 1958 - 2005 - Documentation' was prepared following the untimely death of the artist Anto Jerković and is the most comprehensive project in this series, representing the complete body of work of this artist.

Jerković's retrospective exhibition was held simultaneously with the publication of the CD at the Art Pavilion in Zagreb, organized by the Modern Gallery of Zagreb and their curator Zdenko Rus.

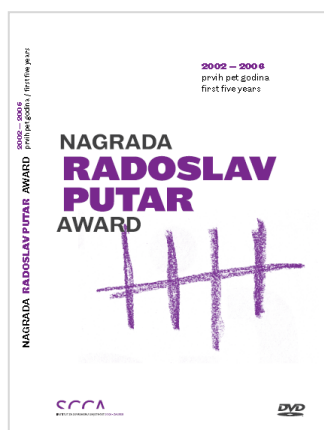
CD ROM comprises the documents of the entire professional life of Anto Jerković, represents his works, drawings, paintings, actions, performances and videos, his exhibition activity, and bibliography on his works, but also presents works that have never been exposed during his lifetime.

In addition to the extensive list of exhibitions at which Jerković took part, the publication brings about 500 photographs of individual works, from his students days to the latest in his opus, Jerković's texts, descriptions and statements on his own projects, an extensive bibliography, as well as in the documentation available critical reviews of a number of art historians. Along with photographic documentation, there are also few audio and video footages from Jerković's exhibits, as well as a selection of photographs of life, friends, colleagues and family.

Depending on the availability, part of the material is also presented in English. The collected documentation is extensive and comes from the archives of Jerković's wife, an artist herself Jelena Perić and the Institute for Contemporary Art.

Publication is edited by **Jelena Perić and Janka Vukmir**.

Anto Jerković (1958 - 2005) was a Croatian contemporary artist, graduated on Zagreb Academy of Fine Arts. He was predominantly occupied with painting at the beginning of his career and later included in his works installations, performances, actions, works in public spaces questioning social issues and was interested in questions of spirituality and morality.



price: 30,00 HRK

DVD

CD ROM, 2009

Bilingual: Croatian / English

Editors: Janka Vukmir, Željko Mrkišić

Institute for Contemporary Art has established Radoslav Putar Award, an award for the best young visual artist in Croatia in 2002. The award is a part of the European network of the awards, where all the annual winners receive a residency program in the USA.

By the criteria of the Croatian award, the competition goes in two rounds. In the first round, the jury selects four finalists from the submitted portfolios, and in the second round, the finalists present their works at an exhibition. The same jury, composed of five members selects the winner amongst them, after seeing the exhibited works and interviewing the artists.

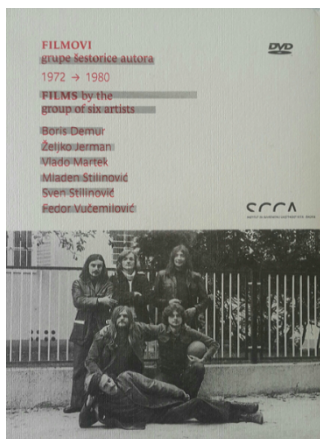
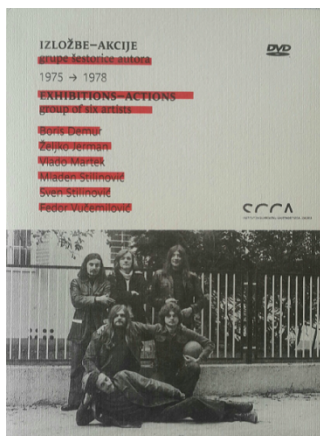
On the occasion of 10th anniversary of the award, we made this CD presenting first five years, with a follow-up of the careers of the artists participating in the first five years of the Radoslav Putar Award.

The CD follows the structure and design of the website of the award and comprises updates and additional documentation on each participating finalist.

The publication is prepared as an in-house project and now, several years later, serves as a good documentation and overview of the early days of the award which will in a couple of years reach the celebration of two decades of its existence.

Presented: 20 artists / winners •

Antun Božičević •
Marijan Crtalić
Nemanja Cvijanović
Tanja Dabo •
Karmen Dugeč
Igor Eškinja •
Željka Gradski Galić
Tina Gverović •
Paulina Jazvić
Ana Kadoić
Kristijan Kožul
Ines Krasić
Danijel Miličić
Mejra Mujičić
Damir Očko
Nika Radić •
Lala Raščić
Maja Rožman
Petar Stanović
Leo Vukelić



price: 150,00 HRK – few copies left

2 DVDs

GRUPA ŠESTORICE / GROUP OF SIX

DVD, 2009

ISBN 987-953-96323-6-4

Duration: 2 x 70'

Bilingual: Croatian / English

Editors: Mladen Stilinović Branka Stipančić

The Group of Six (Boris Demur, Željko Jerman, Vlado Martek, Mladen Stilinović, Sven Stilinović, Fedor Vučemilović) was a conceptual art collective based in Zagreb. They worked together 1975 – 1984 and were among the first artists to exit gallery spaces and exhibit in the streets and public spaces. Their work as a Group of Six is considered to be key to understanding the artistic tendencies of the seventies in Croatia and, then Yugoslavia.

This publication consists of two DVDs published in our series VAL - multimedia. The works presented are divided into two units. One DVD brings experimental films that were filmed between 1972 and 1980 by the artist of the Group, and the other presents documentation, footage recorded during their exhibitions/ actions which they performed in public spaces between 1975 and 1978.

Each DVD is of 70 minutes duration.

All films were originally filmed on an 8mm film strip.

The Institute for Contemporary Art for has released this compilation for the first time in 1998, accompanying the retrospective exhibition by the Group of Six, and multiplied them at the time on VHS tapes, after digitizing them and restoring original 8 mm film tapes. The publishing project was accompanying the series of publications prepared to document the activities of the Group of Six, works of the group members and, the retrospective exhibition that the Institute has organised and produced in 1998.

Editors of this compilations are Mladen Stilinović and Branka Stipančić.

The material has been prepared for the Institute for Contemporary Art documentation. Any use of the material from this publication, except for the scientific, professional and educational purposes, is permitted only with the written consent of the owners.

Copyright is the property of authors, editors and, the Institute for Contemporary Art, Zagreb.

DVD 1 Content:

- **1975 – 1978 EXHIBITIONS - ACTIONS / Group of Six Artists**
All films were taken on 8 mm film at the time of exhibitions - actions by the Group of Six Artists from 1975 until 1978.

EXHIBITIONS - ACTIONS

Zagreb,	Jezuitski trg,	15. 6. 1975.
Zagreb,	Trg Republike,	25. 10. 1975.
Beograd,	5. Aprilski susreti,	17. - 18. 4. 1976.
Mošćenička Draga,		26. - 27. 6. 1976.
Zagreb,	Studentski centar,	27. 10. 1977.
Venezia,		10. - 12. 5. 1978.
Zagreb,	Trg Republike,	17. - 19. 7. 1978.

Cameramen: Mladen Stilinović, Boris Demur, Jadranko Možanić, Branka Stipančić, Sven Stilinović, Fedor Vučemilović

DVD 2 Content:

1972 – 1980 FILMS BY THE GROUP OF SIX ARTISTS

Boris Demur, Željko Jerman, Vlado Martek, Mladen Stilinović, Sven Stilinović, Fedor Vučemilović

▪ Boris Demur

ETO / *THERE!*, 1975., 8 mm, color, 3'45"

PROSTOR, SVJETLO VRIJEME / *SPACE, LIGHT, TIME*, 1977., 8 mm, c/b (b/w), 10'

▪ Željko Jerman

MOJA IMPRESIJA S PREMANTURSKOG GROBLJA / *PREMANTURA'S GRAVE-YARD*

1976., 8 mm, c/b (b/w), 3'

▪ Mladen Stilinović

BJEŽI / *RUN*, 1973., 8 mm, color, 6'52"

ZIDOVI, SJENE, KAPUTI / *WALLS, SHADOWS, COATS*, 1975., 8 mm, color, 6'39"

SOBA VLADE MARTEKA / *VLADO MARTEK'S ROOM*, 1976., 8 mm, color, 13'

▪ Sven Stilinović

POČETAK / *BEGINNING*, 1972., 8 mm, c/b (b/w), kolorirano (tinted), 2'3"

(izvođač/ performer - Marijan Pongrac)

▪ Fedor Vučemilović, Grupa šestorice autora / Group of Six Authors

1980., 16 mm, c/b (b/w), 15'45"

▪ Boris Demur,

DOGAĐANJE NA FILMU

FILM EVENT, 2'40", (izvođač/ performer - Marija Demur)

▪ Željko Jerman,

ZABILJEŽENO U VREMENU I PROSTORU

A TRACE IN TIME AND SPACE, 2'30"

▪ Vlado Martek,

PRIJE NEGO POČINJEM PISATI PJESMU TREBAM POKUPITI SMEĆE U ULICI

BEFORE I START TO WRITE A POEM, I HAVE TO PICK UP TRASH IN THE STREET, 3'

▪ Mladen Stilinović,

VRIJEME 2 / *TIME 2*, 2'40"

▪ Sven Stilinović,

SVI LJUDI TEŽE DESPOTIZMU, TO JE PRVA ŽELJA KOJU NAM PRIRODA PODSTIČE"

"ALL PEOPLE ARE INCLINED TOWARDS DESPOTISM,

THIS IS THE FIRST DESIRE INSPIRED BY NATURE", 2'35"

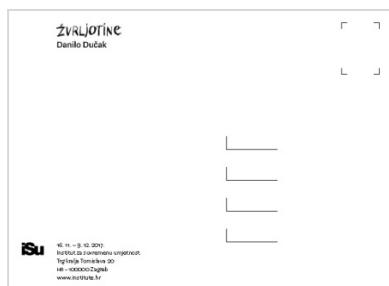
POSTCARDS

Danilo Dučak

ŽVRLJOTINE / SCRIBBLES

Edition of 5 colour postcards, 10 x 15 cm

Design: Igor Kuduz



The exhibition of digital drawings "Scribbles" was the first exhibition of Danilo Dučak at the Institute for Contemporary Art in Zagreb. The title essentially indicates how Dučak is drawing with a nonchalant ease.

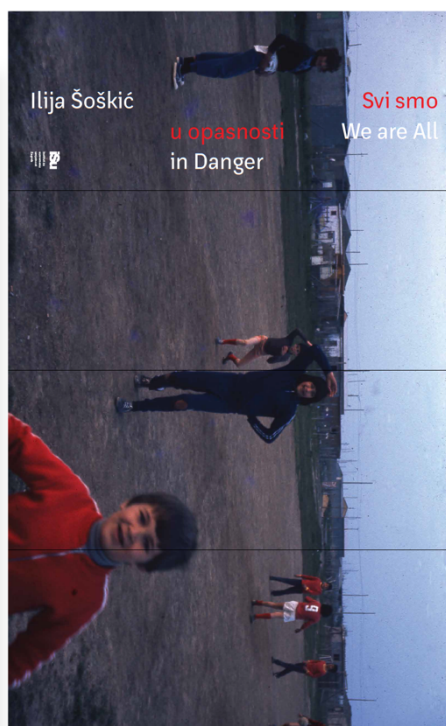
He posts the original drawings on Facebook amongst other private photographs and common commentaries on everyday life. So the audience might have previously seen all of the drawings exhibited.

For the occasion of this exhibition, we have reproduced those drawings in another media, printed them on a canvas to which the author intervenes, this time by hand, directly to the surface.

The exhibition was composed of a selection of drawings from the homonymous series, Motovun Scribbles and Rovinj Scribbles, indicating the location where they were made.

Drawings are notes like, records of everyday situations observed in artist's surroundings. They are made on iPad Procreate app that allows a fully manuscript-like expression and gives the impression that drawings are made on paper as if they were pages from a "skizzenbuch", scraps from the streets or from the bars. Their number and Dučak's perseverance in making them give the public impression of observing a chronicle, commentaries, or diary notes on social events and subtle changes.

Danilo Dučak was born in 1953 in Zagreb and after completing the Academy of Fine Arts he works as an illustrator and photographer. In 1986, he moved to the US where he worked as an illustrator for the next twenty years. He returned to Zagreb in 2006 and later has moved to the province of Istria.



ILIJA ŠOŠKIĆ: Svi smo u opasnosti / ILIJA ŠOŠKIĆ: We are All in Danger

Depliant, 2019

B1 100 x 70cm, folded

Separate Croatian and English edition

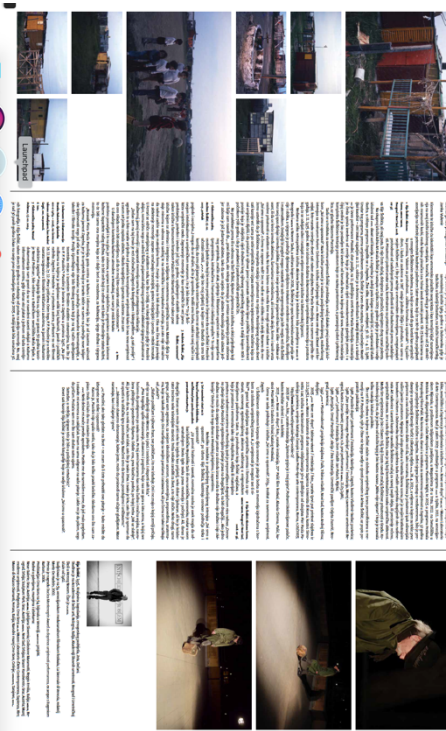
Text: Janka Vukmir

Ilija Šoškić, 1935, born in Kingdom of Yugoslavia, Montenegrin Province Zeta, Dečani. Studied fine arts at the Academy of Fine Arts in Bologna Italy, Academy of Fine Arts in Belgrade Serbia and High School of Art in Herceg Novi Montenegro. At present is a member of the Montenegro's Council of Artists ULUGG.

Exhibiting since 1962. In 2002 participated at 59th Venice International Film Festival, La Biennale di Venezia, directed by Moritz De Hadeln. In 2008 has received, ex aequo with Eugenio Barba, The Actor of Ducea Montenegrin Fiat's Award for contribution to Performance Art. In 2011 representing Montenegro on 54th Venice Biennale, in MACCOC project. Lives and works in Rome and Montenegro.

His works are commissioned of some of the important public collection in Europe: Neue Galerie Graz Austria; MSUM Museum of Contemporary Art Ljubljana Slovenia; Maramotti Collection Reggio Emilia Italy; Museum of Contemporary Art Belgrade Serbia; Sculpture Park Austria Graz; MSUV Museum of Contemporary Art of Vojvodina Novi Sad Serbia; Grazer Kunstverein Graz Austria; Museum of Modern Art Podgorica Montenegro; MLAC Museo Laboratorio d'Arte Contemporanea Sapienza University Rome; Museum of Palazzo Diamanti Ferrara Italy; National Museum of Montenegro Cetinje; ARSAEVI Collection Sarajevo BiH...

"In Šoškić's opulent opus, the basic issue of fighting for memory is equalled to fighting for artistic freedom of expression. When elaborating his artistic premise and formula for survival, the basics of the existential axiom contained in the enigmatic millennial Sator palindrome, he says that "in arts, everything (or nothing) is possible." The mobility Šoškić insists on, which refers to space and time without being explicit, visible or materially present in the works related to Pasolini, is however discernible in the long lasting series of works: "The crucial issue of the Pasolini case is the existential question of the right to diverseness, the right to be different... if a society can not ensure free space for free expression, that society is neither a society, nor is it a civilisation." It is beneficial to be reminded of this in today's Croatia, as it is beneficial for us to embed it in our memory....At the Institute for Contemporary Art, in our first collaboration indeed, Šoškić introduces himself with the exhibition We Are All in Danger. The title is taken over from Pasolini's last, unfinished interview with journalist Furio Colombo. The exhibition consists of PPP. Nove ore dopo (nine hours later), a photo-narrative taken on the spot on November 2nd, 1975, nine hours after Pasolini's murder. Additional documents will be displayed alongside the artist's live intervention in the space created on tar-paper during the opening of the exhibition." J. V.



FLYER; POSTER

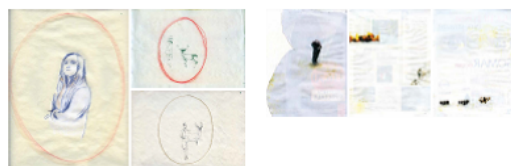
EMMA CICERI: ZONE

Depliant, 2014

B1 size paper 100 x 70cm, folded

Trilingual, Croatian, English, Italian

Text by Giuliana Carbi



Emma Ciceri - ZONES, her first solo exhibition in Croatia and her first solo exhibition outside Italy, curated by Giuliana Carbi of Trieste Contemporanea from Trieste.

EMMA Ciceri (Bergamo, 1983) is an Italian artist educated at the Accademia Carrara in Bergamo and the Accademia di Belle Arti di Brera in Milan: she exhibits since 2003 and has received numerous awards for her work. For many years she was an assistant of the famous artist Adrian Paci at the IUAV University in Venice and at the NABA Nuova Accademia di Belle Arti in Milan.

She is now represented by the gallery Riccardo Crespi from Milan. Emma has previously exhibited in Croatia in the frame of the International Biennial Multimeridijan in Pula in 2012, at the exhibition Time Stood Still, curated by J. Vukmir.

In Zagreb at the Institute for Contemporary Art, Emma Ciceri presented two series of drawings and the video animation trilogy Zones, created between 2011 and 2013. "The dialogue between the drawings and the videos follows agreements and analogies which amplify the meaning of cancellation, central for this artist." (G. Carbi Jesurun)

About her video work Emma Ciceri says: The object of my research is reality. The relationship with it manifests through constant contemplation: a long, silent and meditative observation of something from inside. I work with simple gestures selected from reality that joint together create a parallel reality. I am constantly looking for individualities in the crowd; it is the pretext for a continual and close observation of people.

I go to meetings, concerts, funerals, and demonstrations with a camera in my hands. I take part to events merging into the crowd. It allows me to investigate gestures, bodies, and the appearance of small tensions of each individual. The crowd is the pretext, the event, it is the container of the human to be observed, to be followed, to be recorded; the body is the husk of the inner self that shows itself. Tensions and emotions get several forms and aspects in the dialectic between subjectivity and multitude, self-affirmation and belonging to a group.



FOTOREPORTERI MEĐU PROSVJEDNICIMA NA TRGOVIMA I ULICAMA SLOVENSКИH GRADOVA OD 2. STUDENOG 2012. DO 8. VELJAČE 2013. /

PHOTO REPORTERS AMONG PROTESTERS IN THE STREETS AND SQUARES OF SLOVENIAN TOWNS FROM NOVEMBER 2, 2012 TO FEBRUARY 8, 2013

Depliant, 2014

B1 size paper 100 x 70 cm, folded

Bilingual, Croatian, English

Texts by Lilijana Stepančić and Ženja Leiler

Photographers participating in the exhibition: Uroš Abram, Aleksander Baumkircher, Aleš Beno, Sašo Bizjak, Luka Cjuha, Matej Družnik, Jure Eržen, Jošt Franko, Miha Fras, Jaka Gasar, Luka Gorjup, Stanko Gruden, Irena Herak, Borut Krajnc, Tit Košir, Matej Leskovšek, Tomi Lombar, Borina Mišica, Igor Napast, Daniel Novakovič, Maj Pavček, Andrej Petelinšek, Tamino Petelinšek, Maja Pertič Gombač, Matej Povše, Matej Pušnik, Blaž Samec, Željko Stevanić, Tone Stojko, Roman Šipič, Igor Škafar, Nebojša Tejić, Marko Vanovšek, Bojan Velikonja, Voranc Vogel, Tomaž Zajelšnik, Matic Zorman, Šimen Zupančič

Selection of works: Jaka Gasar, Lilijana Stepančić, Bojan Velikonja, Voranc Vogel and Ženja Leiler

Concept: Lilijana Stepančić, The Coastal Galleries of Piran

Production: The Coastal Galleries of Piran and club Enooki

Exhibitions in 2013: March-April Gallery Meduza (The Coastal Galleries of Piran), Kopar; May-June Faculty of Social Sciences, Ljubljana; September-October Cultural and Information Centre of the European Youth Capital 2013 Maribor (ex Salon Rotovž), Maribor

Until then pretty quiet public life in Slovenia was disrupted in autumn of the year 2012, when the inhabitants of Maribor started mass gathering in squares and streets in protest against the corruption of city government. The demonstrations have spread to other cities of Slovenia and lasted for several months, until spring 2013. Slovenia has not witnessed such events since gaining its independence.

The protests were marked by widespread throughout Slovenia, massive scale, intensity, and sometimes violence, which has aroused great interest and attracted media attention, both classic and new media, including Facebook, Tweeter, etc.

(more on http://sl.wikipedia.org/wiki/Protesti_v_Sloveniji)

Demonstrations can be divided into two groups. The first one includes protests in Maribor, arising autonomously as a spontaneous reaction to the arbitrariness of the population to the city government. It should be mentioned that in 2012 Maribor hosted the Cultural Capital of Europe and that most of the city's cultural and artistic organizations were in disposal of much larger budgets than in previous years. Within the European Capital of Culture created numerous cultural and artistic events and actions of civil society.

The second group comprises the protests in other cities in Slovenia, which is believed to have been instigated by the major political parties who have exploited the discontent of the people and their solidarity with the demonstrators in Maribor for their own interests and purposes.



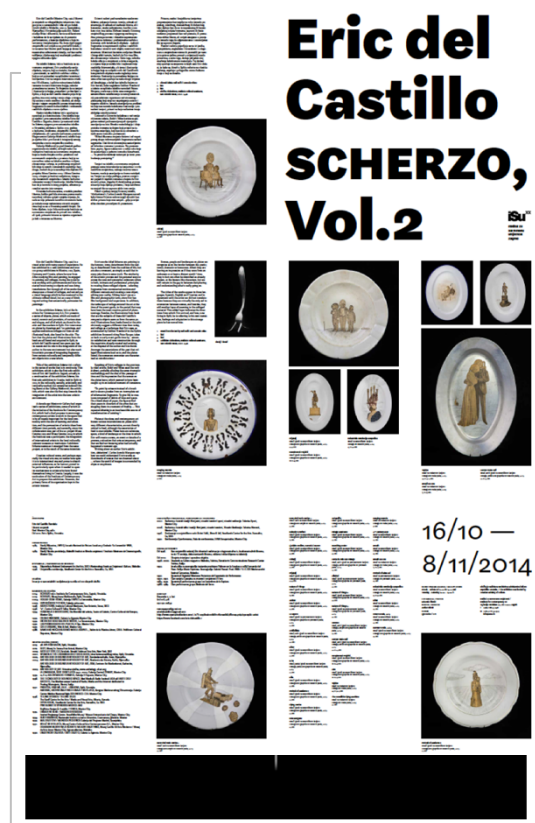
FLYER; POSTER
ERIC DEL CASTILLO: SCHERZO

Depliant, 2015

B1 size paper 100 x 70cm, folded

Bilingual, Croatian, English

Text by Janka Vukmir



The exhibition presents a series of around forty objects with applied collages and drawings. All objects are plates made of metal, porcelain or ceramic, all vintage, second hand, already used and found in an attic. Surfaces of the plates are painted with acrylic paint and or graphite, but the main feature are collages, coming from an old illustrated book also found in the attic in Split, shortly after Eric with his family moved to Croatia. This is Eric's first solo exhibition in Zagreb.

Eric del Castillo (Mexico City, 1962) is a visual artist with many years of experience. He has exhibited in 11 solo exhibitions and over 100 group exhibitions in Mexico, USA, Spain, Germany as well as in Croatia, where he now lives and works. He studied film and painting, but in every medium, he works, his work is characterized by collages.

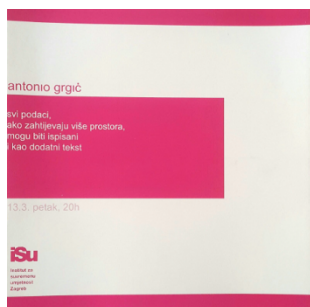
"Piles of magazines, the accumulated volumes of printed paper are waiting to be revived. To take scissors and cut out silhouettes of their environment. To paint by scissors instead of brush, and to weave puzzles of an incomplete set of information fragments. Give life to creatures composed of fragments of time and space. On a blank sheet of paper, the figures find their peace directed by the hand that stops them in a moment of finality." Write Neli Ružić and Gonzalo Vélez in a text on Eric's works.

The images on the plates resemble surreal, dreamy, imaginative, sometimes adventurous, dangerous or deviant, but observing them we remain on the edge between comprehensible / explicable and illogical / mysterious.

Mexican curator Carlos Aranda Marquez on Eric's earlier work says, "Eric is a filmmaker on paper, we are voyeurs on his „storyboards“, of that private world where the artist has abducted fragments of nanosecond of images, and he has edited them for his movie.

"The scenes, people and landscapes on plates we recognize as on the border between the poetic, ironic, dramatic or humorous. Albeit they are leaving an impression as if they were from an unknown or at least a distant world / time, they in fact can often be identified as already known, or the like characters, but we still remain in the gap in between deciphering and understanding what's really going on." writes J. Vukmir in the catalogue foreword.

 price: **free**; small donation suggested



price: **free**; small donation suggested

**SVI PODACI, AKO ZAHTIJEVAJU VIŠE PROTORA, MOGU
BITI ISPISANI KAO DODATNI TEKST /
ALL DATA, IF YOU REQUIRE MORE SPACE, CAN BE PRINTED
AS ADDITIONAL TEXT**

Antonio Grgić

**Depliant, 2016
Half A3 size paper, folded
Bilingual, Croatian, English
Text by Janka Vukmir**

Exhibition of Antonio Grgić "all data, if you require more space, can be printed as additional text" is an exhibition about so far unexposed and unrealized work, with which the author has several times applied the annual T-HT @ MSU competition and that probably due to its content never has been accepted for presentation.

It is a proposal which in the case of being realized includes participation of forcefully fired workers of T-HT (Croatian Telekom, owned by Deutsche Telekom) a company that is a partner of the Museum of Contemporary Art and financier of the abovementioned competition and the associated awards.

"... While in advanced capitalism, criticism grows out of the marginal position and is integrated with time in the mainstream apparently still being separated from the system, here, in transition who plays capitalism although it is not, is a different case. Here the corporate organizational and media promote an acceptable form of art criticism does not even trying to maintain the illusion of distance. So, corporations create an image of art that criticizes consumerism and corporations to sell it as a media product and acceptable criticism of themselves, packed in a high aesthetic form. Because only corporations have, as EPH or T-HT, the power to provide sufficient attention economy that will emerge a product that will wear the halo exquisite art and whose exposure in the gallery paid sum of corporate scale. This is the danger of contemporary art which also talks about Baudrillard: that is no different from the technical, advertising, media, numerical activities. No more transcendent, becomes a mirror game with the modern world as it was happening."

Antonio Grgić

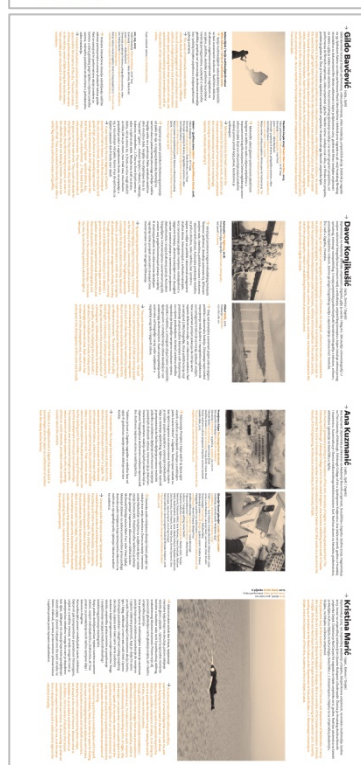
Nagrada Radoslav Putar Award

Depliants, 2002 - 2018

1/3 B1 size paper, folded

Bilingual, Croatian, English

Texts by artists and general info



Radoslav Putar Award, awarded to young visual artists in Croatia, was established by the Institute for Contemporary Art in Zagreb in 2002. Initially, for artists under 35, it has recently been amended 40 years of age to better reflect and serve the contemporary art scene in the country.

Each year a five-member international jury selects four finalists to present their work in a group exhibition and later selects a winner.

The winner is awarded a residency program in the US, a solo exhibition in Zagreb, and serves as an award jury member the following year.

The finalists' exhibitions are organized in a partnership with various Croatian galleries: Gliptoteka HAZU (2002 and 2004) and Gallery Križić Roban (2003 and 2005) in Zagreb, Gallery Galženica in Velika Gorica (2006 – 2015), and Museum of Modern and Contemporary Art in Rijeka (since 2016).

Solo exhibitions for the award winners were previously organized in collaboration with Gallery Miroslav Kraljević (2003 – 2011), Gallery Academia Moderna (2012 and 2013).

ICA has hosted the winner's solo exhibition as of 2014 and organizes an educational program for the applicants, to assist them with the application process, in Zagreb and online, reaching artists in other cities in Croatia.

The following brochure contains general information on annual events related to the award and presents the finalists of the competition.

Brochures have been printed in all years but 2008 due to the lack to support to the award.

price: **free**; small donation suggested



price: 120,00 HRK

FROM OUR PARTNERS

ZBOGOM ANDERGRAUND / GOODBYE UNDERGROUND

Monograph book, 2013
Soft cover: 224 pages, 30x23x3 cm
144 in color and 250 images
ISBN-10: 8684205162
ISBN-13: 978-8684205164
Editor: Darka Radosavljević Vasiljević

Authors: Saša Marković MIKROB, Darka Radosavljević, Aleksandar Todorović - Bekan, Duška Čavić - Žozi, Nebojša Kandić, Dragan Ilić, Antonije Pušić, Stephen Howard - Mixup, Marija Ivanić, Uroš Đurić

Microbe is an organism typical for modern East Europe, capable of eating as much as served, but also able, when forced to famine, to live for months fasting, ready to eventually accept any political system, any nasty trick." (...) Not many artists manage to record a certain moment in a clear and witty manner, to comment on actual changes and their initiators, or warn of certain derailments, i.e. collapses of the system of values. Saša Marković Microbe is an exceptional person, not only in our society but also on the broad scale, who managed it all. He lived for and through his art and presented it in different forms: performances, exhibitions, street acts, radio programmes, different videos, video clips, music spots, texts, graphic designs and covers for printed editions. He also designed the covers of CDs. His lectures on history and phenomena of rock and roll were visited by many. He also provoked intensive disputes and monologues in some private surrounding. Saša Marković was able, in his very specific way, to comment actively, lively, the social situation in Serbia, in the last decade of the XX and the first decade of the XXI century, in visual, narrative descriptions of very specific, real occurrences, persons and events.

You may wish to order directly from the publisher

<https://www.remont.net/mikrob.html>



BREDA'S LESSON

Trieste Contemporanea and Juliet Editrice 2018.

Soft cover, 84 pages

10 x 15 cm

Editor: Giuliana Carbi Jesurun

Editing assistant: Costanza Grassi

Content:

a few introductory words by Giuliana Carbi Jesurun

contributions by

JANKA VUKMIR

MIHA COLNER

MARTINA MUNIVRANA

ANA ČAVIĆ

FIORA GANDOLFI

DUBRAVKA CHERUBINI

MARIO FLECHA

BERISLAV VODOPIJA

MARKO SOSIČ

biographies

about Breda Beban

| price: **free**; small donation suggested – very few copies left

It is great pleasure that Trieste Contemporanea now makes this little book available to friends and scholars.

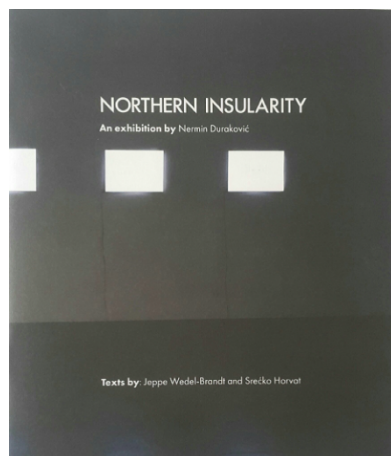
This is a collection from the symposium on the art and life of Breda Beban organized on April 22th, 2017 in Trieste, curators Ana Čavić and Dubravka Cherubini and in association with the artist's estate and the Kalfayan Galleries (Athens - Thessaloniki).

The symposium had the collaboration of the Slade School of Fine Art, University College London, that gave us the joy of seeing the video recording of a lecture Breda gave at this educational institution in 2008, and amazingly commenting her 2006 video The most beautiful woman in Gucha.

Drawing on the experience of international art curators and art world professionals that were also Breda's close friends, this first symposium, dedicated to Breda Beban five years after she died, offered a unique perspective in considering the significance and impact of her artistic work and the teaching.

With very personal memories, critical themes in contemporary art have been explored, which are closely related to Beban's work – such as artist and morality or photography (humans and love) on the margins of big stories about geography and politics. So, now an intense and complete portrayal of the great artistic and moral figure of Breda, who I too had the honour of knowing and loving, emerges from these pages.

You may wish to order the book directly from the [publisher](#) or download it [here](#).



| price: **free**; we suggest a donation – very few copies left

NERMIN DURAKOVIĆ: SJEVERNJAČKA INZULARNOST / NERMIN DURAKOVIĆ: NORTHERN INSULARITY

Exhibition catalogue, 2015.

38 pages, 14 colour images, 29 x 25 cm

Bilingual: Croatian and English, softcover

Publisher: Museum of Modern and Contemporary Art, Rijeka

Authors: Sabina Salamon, Jeppe Wedel-Brandt, Nermin Duraković,
Srećko Horvat

Northern Insularity is the title of an exhibition shown at the MMSU (Museum of Modern and Contemporary Art, Rijeka) and ICA (Institute for Contemporary Art, Zagreb) in Croatia in 2015.

The exhibition concept is based on a collection of art pieces, dealing with the Danish immigration system and its conditions and all produced in the period from 2002 to 2015. The presented works of art include light installations, a sound installation and a guidebook.

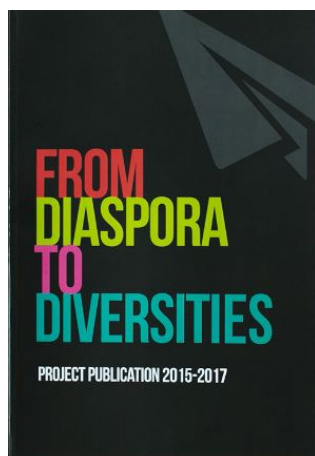
The exhibition is complemented with a catalogue which is made in collaboration with Danish cultural analyst Jeppe Wedel Brandt and Croatian philosopher and journalist Srećko Horvat, contributing with the texts "A History of Nationalism and Human Debasement" (Wedel Brandt) and "They come here only for our beautiful girls" (Horvat).

Contributors

Jeppe Wedel-Brandt (1980) is an cultural historian and activist from Copenhagen. He holds a degree in Literature and Cultural Studies from the University of Copenhagen. He has been co-editor of the magazine "Øjeblikket". On art and what art is about" (2006-2010), is co-founder and editor of the activist magazine "visavis – on asylum and migration" and has been part of planning actions such as "Luk Lejren" ("Shut down the Camp", 2008), "Kirkeasyl" (Church Asylum, 2009), and "Out of the Camps!" (2012). He was also part of the group "Copenhagen" (2007-2014) and currently writes a blog on the left wing political portal Modkraft. He is currently living in Sarajevo, BiH.

Srećko Horvat (1983) is a philosopher from Croatia. His latest publications include "What Does Europe Want?" with Slavoi Žižek (Columbia University Press, 2014) and "The Radicality of Love" (Polity Press, 2015). He is a regular contributor to the Guardian, New York Times and Al Jazeera.

Nermin Duraković (1979) is a visual artist, based in Copenhagen, Denmark. He is born in the Former Yugoslavia, today's Bosnia and Herzegovina. In 2005 he graduated at the Funen Academy of Fine Arts (Denmark) and has exhibited at museums and galleries in Denmark and abroad. Next to his work production he has initiated several social initiatives with a sociopolitical and cultural mobilising agenda.



price: 100,00 HRK – very few copies left

FROM DIASPORA TO DIVERSITIES

Project book, 2015 - 2017

ISBN 978-608-245-209-8

156 pages, 82 colour images, 90 b/w images, 24 x 26.5 cm

In English only, softcover

Publisher: NGO Esperanza World Culture center, Skopje

Editors: Robert Alagjovovski, Janka Vukmir, Miroslav Karić, Mirjana Peitler, Darka Radosavljević Vasiljević

Authors and the participants in the project:: Tanja Ostojić, Dragan Protić (Škart), Ursula Kiesling, Anastas Vangeli, Nada Prlja, Ljiljana Deru Simić, Marko Lulić, Vladimir Pištalo, Igor Petković, Irena Karamarković, Johanna Marcade Mot, Milan Mijalković, Monika Mokre, Alexandra Lazar, Lidija Dimkovska, Elizabeth Šeleva, Melentie Pandilovski, Yane Čalovski, Sabina Guzik, Ivaylo Ditchchev, Irena Bekic, Duga Mavrinac, Arian Leka, Dragoslav Dedović, Marko Stamenković, Mladen Bundalo, DiStruktura, Adijana Gvozdenović, Ivana Ivković, Jamesdin, Verica Kovačevska, Hana Miletić, Mirko Nikolić, Rajko Radovanović, Vahida Ramujkić, Nermin Duraković, Hana Miletić, Neli Ružić, Mirjana Boba Stojadinović, Janka Vukmir, Miroslav Karić.

The project "From Diaspora to Diversities" was realized during 2015 – 2017 in Belgrade, Zagreb, Graz, Skopje, Casablanca and Maastricht, in forms of exhibitions, workshops, conferences, discussions and presentations. The basic idea of the project was to review the meaning of the concept of diaspora in the Western Balkans, primarily in the field of contemporary culture, the changing environment and the way of life in the context of increasing mobility, globalization and cultural nomadism.

"Meditating upon the notion of diaspora itself, beyond the predominant ethnocentric and ethnic definitions, the project focused its research on a wide variety of experiences of both temporary and permanent dislocations from the original environments, that is to say, of living and/or working 'somewhere abroad'.

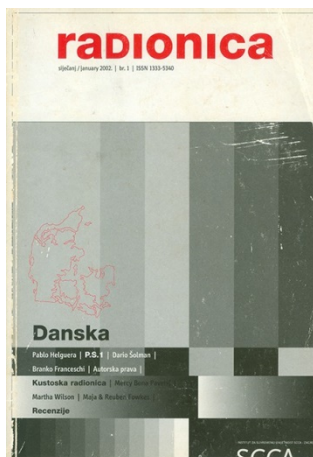
The re-defining of the notion of diaspora has been the focus of theoretical debate for quite some time now.

These discussions have been further stimulated by the new constellations produced by the global social and political, technological and communication trends and developments, by the increase in international mobility or, to put it differently, by the intensification of cultural nomadism through hyper-production of international events and artistic and other residences throughout the world.

What are the experiences in the artists' every day and professional life, what are the challenges in their adjustment and interaction with the specificities of the other environments are the starting point of this project's research of the different kinds of life in diaspora and of the reasons behind the migration of the authors with origins from the Western Balkans to the international artistic and cultural stage."

Miroslav Karić

radionica



MAGAZINE RADIONICA

5 volumes; 6 issues

Bilingual: Croatian and English

ISSN 1333-5340

Magazine Radionica (Workshop) was a periodical publication of the Institute for Contemporary Art, problematizing the cultural system and contemporary art issues. It was published between 2001 and 2005.

It was a magazine without predetermined structure, meaning it changed from issue to issue to serve the current questions. It was informative, analytical and practical.

More info pages 48 – 50 and upon request



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Checks are not accepted.

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All prices are in Croatian kuna, **HRK**.

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radionica

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MAGAZINE RADIONICA

5 volumes; 6 issues

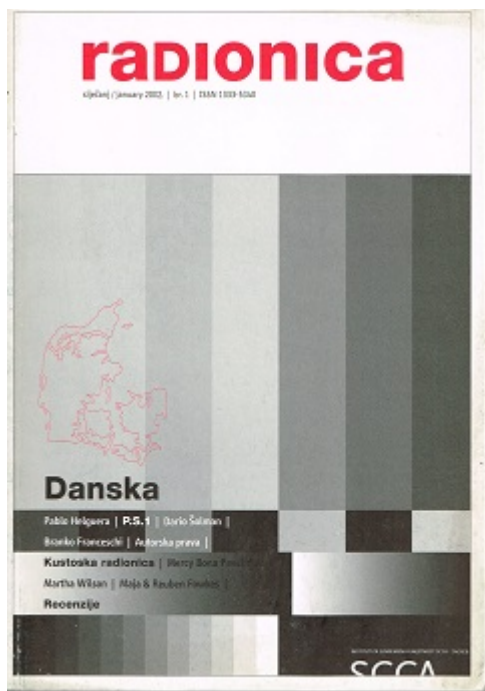
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Bilingual Croatian and English

Magazine Radionica (Workshop) was a periodical publication of the Institute for Contemporary Art, problematizing the cultural system and contemporary art issues. It was published between 2001 and 2005.

It was a magazine without predetermined structure, meaning it changed from issue to issue to serve the current questions. It was informative, analytical and practical.



Vol 1, January 2002

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Bilingual Croatian and English

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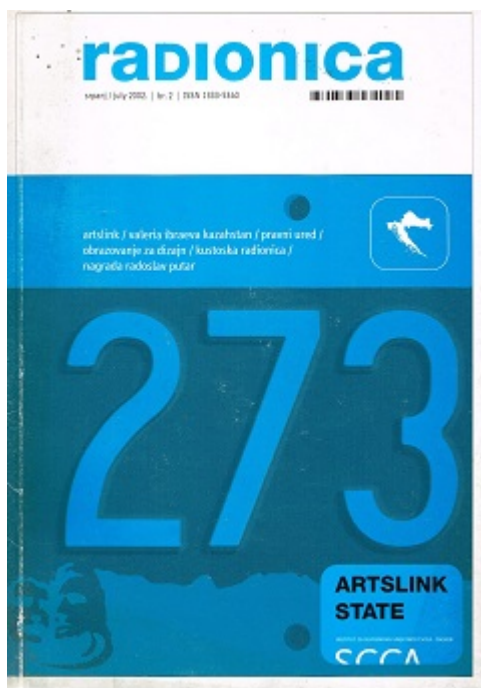
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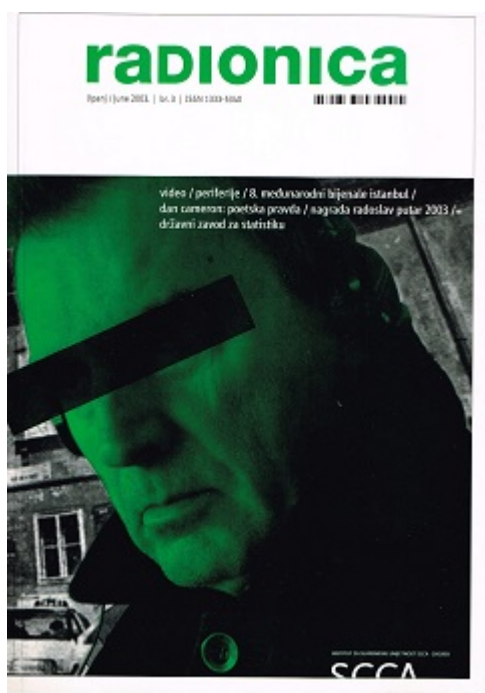
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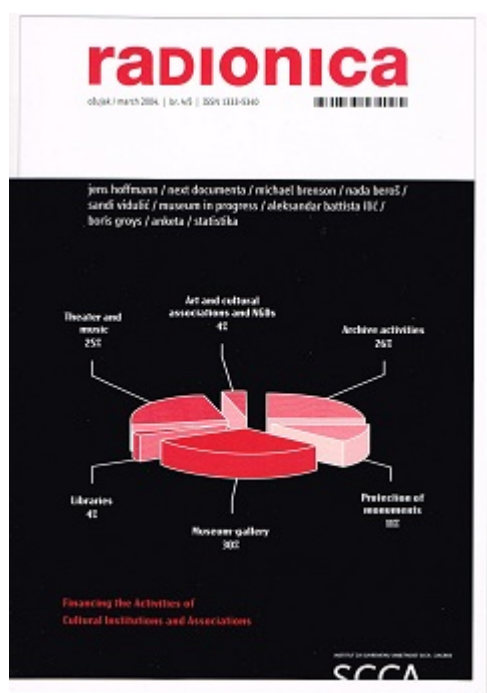
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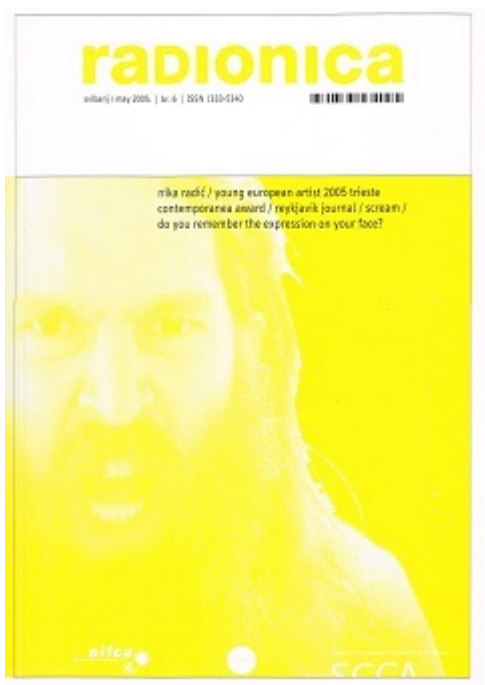
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