
KAKO ŽALIMO...

«Ovaj je pjesnik nezadovoljan, čak štoviše melankoličan. No njegova melankolija nastaje iz rutine. Jer upasti u rutinu znači žrtvovati svoje idiosinkrazije, odreći se dara da se odbija. Upravo nas to čini melankoličnima... A nema veće rutine od ironije koja dizano tijesto privatnog mišljenja diže poput praška za pecivo.»

Ovako Walter Benjamin piše o Kästneru u eseju o melankoliji ljevice. Danas nam se, više nego ikad, čini da je ovaj fenomen sveprisutan i odlučujući. U svakom slučaju, mnogostruki su i brojni gubitci u našem vremenu: raspad socijalističkih projekata, društva kao cjeline, kao projekta, nestanak rada i klase, gubitak održive alternative političkoj ekonomiji kapitalizma... Na valu ovih gubitaka plove i ostali: danas nemamo osjećaja za međunarodnu, pa ni lokalnu, zajednicu, nemamo uvjerenja u istinu društvenog poretka. Stoga patimo ne samo s osjećajem izgubljenog povijesnog trenutka, ne samo izgubljene teorijske i empirijske usklađenosti, već i izgubljenog načina života i izgubljenog smjera potrage.

Melankolik je odan «*svijetu stvari*», što sugerira određenu logiku fetišizma sadržanu u logici melankolije. Tako više volimo naše strasti i razloge, naše analize i uvjerenja, nego što volimo postojeći svijet koji navodno nastojimo promijeniti. Jer smo prečesto više vezani uz određenu političku analizu ili ideal—pa čak i za neuspjeh ili slom tog ideala—nego za to da zgrabimo mogućnosti za radikalnu promjenu u sadašnjosti. Melankolija nam ne pomaže da izađemo na kraj s budućnošću, ali kreativna melankolija možda otkriva neke fantazije epohe, a u tim se fantazijama rađa i moguća budućnost.

Uputivši ovakav poziv na sudjelovanje na UrbanFestivalu zanimalo nas je, između ostaloga i zbog godišnjice koju obilježavamo, otvoriti ovu temu u umjetničkom polju, dakle u području imaginacije u kojem se osjećaji gubitka ne vezuju uz stvarni svijet, već se tu obnavlja njeno kreativno vrelo, tu nam je dopušteno da razmišljamo neopterećeni ovim gubitcima. Odabrani umjetnici boravili su u istraživačkim posjetima Zagrebu, a nastali radovi njihovi su uvidi u lokalnu sredinu, njena žaljenja, gubitke, stranputice i moguće smjerove.

Vesna Vuković

HOW WE REGRET...

"This poet is unsatisfied, even melancholic. But his melancholy arises from routine. Because to fall into routine means to sacrifice one's idiosyncrasies, to give up the gift of rejecting. This is precisely what makes us melancholic... And there is no greater routine than the irony which raises the dough of private thinking like yeast."

This is how Walter Benjamin wrote about Kästner in his essay on the melancholy of the left. Today, more than ever, it appears that this phenomenon is omnipresent and decisive. In any case, the losses in our time are manifold and numerous: the downfall of socialist projects, of the society as a whole, as a project, the disappearance of work and class, the loss of a viable alternative to the political economy of capitalism... On the wave of these losses, others also float: today we have no feeling for an international, or even local, community, no belief in the truth of the social order. Thus, we suffer with a feeling not only of a lost historical moment, not only of lost theoretical and empirical attunement, but also with a feeling of a lost way of life and of a lost direction of pursuit.

The melancholy person is devoted to the "*world of things*", which suggests a certain logic of fetishism that is contained in the logic of melancholy. Thus we have more love for our passions and reasons, for our analyses and beliefs, than for the existing world that we are purportedly trying to change. Because all too often we are tied more to a certain political analysis or ideal – or even to the failure or collapse of this ideal – than to grabbing the opportunity for a radical change in the present. Melancholy doesn't help us to cope with the future, but a creative melancholy may uncover some of the fantasies of the epoch, and in these fantasies a possible future is also born.

When we circulated this sort of a call for participation on the UrbanFestival, we were interested, among other things also because of the anniversary we are marking, to open this issue in the art field, that is, in the domain of imagination, where feelings of loss aren't tied to the real world, but where imagination's creative spring is renewed, where we are allowed to think unburdened by these losses. Chosen artists have made research visits to Zagreb, and the works that have resulted from this are their insights into the local milieu, its regrets, losses, roundabout routes and possible directions.

Vesna Vuković

PODZEMNI DUHOVI / REFLEKSIJA UNDERGROUND GHOSTS / A REFLECTION

audio-video performans / audio-visual performance

IVAN MARUŠIĆ KLIF

Hrvatska / Croatia

5. svibnja u 20.00 / 5th of May, 20.00 h

park iza kule Lotrščak, Vranicanijeva ulica /

park behind Lotrščak tower, Vranicanijeva street

UrbanFestival 2008 otvara audio-video performans „Podzemni duhovi / Refleksija“ u kojem se kao osnovni materijal koriste snimke instalacija Stefana Rummela.

Ivan Marušić Klif rođen je u Zagrebu 1969. Diplomirao na SAE u Amsterdamu 1994. Njegovo polje interesa uključuje likovne umjetnosti (svjetlosne instalacije i kinetičke objekte), kazališnu muziku i zvuk, scenografiju (kazališnu, filmsku i televizijsku) te performans. Od 1996. počinje raditi s kompjuterima – ponajviše u polju multimedijskog programiranja, interaktivnog videa i problema sučeljavanja kompjutera prema "stvarnom" svijetu. Izlagao je i izvodio u Nizozemskoj, Njemačkoj, SAD, Austriji, Francuskoj, Danskoj, Italiji, Poljskoj, Makedoniji i Hrvatskoj. Od 2000.-2002. predavao o multimediji i instalacijama na Multimedijском odsjeku Akademije likovnih umjetnosti u Zagrebu.

UrbanFestival 2008 will open with an audio-visual performance "Underground Ghosts / A Reflection", where the basic material used will be recordings of Stefan Rummel's installations.

Born in 1969. in Zagreb. Graduated from The School of Audio Engineering in Amsterdam in 1994. His field of interest includes fine arts (projections, light installations and kinetic objects), music and sound for theatre and performance art. From 1996. he started working with computers - mostly in the field of multimedia programming, interactive video and problems of interfacing computers with the "real" world. Exhibited and performed in Holland, Germany, USA, Austria, France, Denmark, Italy, Poland, Macedonia and Croatia. From 2000. occasionally teaches at the Multimedia department of the Academy of Fine Arts in Zagreb.

UGROŽENA ČESTICA / ENDANGERED PARTICLE

BARBARA BLASIN

Hrvatska / Croatia

izložba / exposition

1. – 15. svibnja / 5th – 15th of May

izlozi u centru grada / display windows in the town centre

modna revija / fashion show

15. svibnja u 18.00 / 15th of May at 18.00

Cvjetni trg/Oktogon / Cvjetni square/Oktogon passage

Projekt „Ugrožena čestica” započeo je serijom fotografija izgorenih pejzaža na pet turističkih lokaliteta jadranske obale (otok Biševo, otok Hvar, Učka, zaleđe Dubrovnika i otok Šolta), snimanih u periodu od 2003-2007. (prateći promjene i oporavak jednih te nova uništenja drugih lokaliteta). U suradnji s ekološkom udrugom Dupinov san projekt se nastavlja izložbom, promocijom i produkcijom probne serije predmeta neophodnih za ljetni odmor, ponajprije popularnih japanki s apliciranim fotografijama izgorenih područja. Mjesta opožarena ekstenzivnim turizmom na ovaj način postajui turistički proizvod, a dio prihoda od prodaje ovakvih predmeta bio bi namijenjen za pošumljavanje jednog ili više opožarenih područja.

...

U prethodnom stoljeću ideja memorijalnog spomen(ik)a i njegova mjesta u suvremenoj kulturi rasla je obrnuto srazmjerno sa smanjenjem tradicionalnih shvaćanja o vječnosti/bezvremenosti samih spomen(ik)a. Jednom kada je prihvaćeno da spomenici nužno posreduju sjećanje, čak i kada im je cilj potaći ga, počelo ih se promatrati kao izmještenje sjećanja koja su trebali otjeloviti. Drugim riječima, inzistiranje da je sjećanje fiksirano u mjestu u (javnom) prostoru onemogućivalo je razmjenjivost

spomen(ik)a kao kulturalnih artefakata. Lewis Mumford u The Culture of Cities proglašava „ničeansku“ smrt spomenika kao bespomoćno inkompatibilnih s modernističkim gradom: klasični spomen(ic)i su statični; oni su mumifikacija prošlosti umjesto polaganja nade u biološku regeneraciju, u fiksiranje slika u nove generacije i ostaju tek tašti, autoreferentni, „veći od života“ – ukratko, nesposobni za komemorativnost koja bi im trebala biti inherentna i intrinzična.

Umjetnost spomen(ik)a stoga sve više odbacuje tradicionalne statične forme i ostavlja prostor publici da dinamički promišlja obilježeni predmet /praksu /dogadaj, a nerijetko i da aktivno su/djeluje u njegovom (re)kreiranju. Pred /post /modernističko shvaćanje vremena kao cikličnoga nasuprot modernističkoj linearnosti postoje tako sve više nužnost u ikojem iole ozbiljnom pokušaju obilježavanja sjećanja, a Ugrožena čestica to čini na barem dvije razine: s jedne strane sukcesivnim odlascima i bilježenjem biološkog „napretka“ negira se konačnost apokaliptičnog čina (požara), dok izmještanjem dijelova fotografija na „za plažu neophodne“ japanke mjesta opožarena ekstenzivnim turizmom postaju segment novog (tanato) turističkog proizvoda.

Završni dio projekta, koji dio profita od komercijalne proizvodnje izdvaja za pošumljavanje (namjernim i/ili slučajnim) ljudskim djelovanjem poharanih prostora, onaj je neophodni sastojak u istinskoj trajnosti spomena.

Igor Marković

Barbara Blasin, grafička dizajnerica po vokaciji i obrazovanju (diploma Studija dizajna na Arhitektonskom fakultetu) uspješno se bavi i fotografijom. Sudjelovala je na brojnim grupnim izložbama i festivalima, a imala je i više samostalnih izložbi. Česta je gošća UrbanFestivala, gdje je predstavljen i njen najzapaženiji projekt Ženski vodič kroz Zagreb (uz suautora Igora Markovića).

Ugrožena čestica dio je projekta Zaziv zelenog udruge Dupinov san u suradnji s udrugom BLOK.

Program je realiziran kroz platformu ClubTure . **clubture**^{CT}

The "Endangered Lot" project begun with a series of photographs of burnt-down landscapes in five touristic localities on the Adriatic coast (the islands of Biševo and Hvar, Učka mountain, the Dubrovnik hinterland and the island of Šolta). The photographs were taken in the period between 2003 and 2007 (tracing the changes and recovery of some, and new destructions of other localities). In cooperation with the ecological organisation Dolphin's Dream the project will continue with an exhibition, promotion and production of a trial series of objects necessary for summer vacation, primarily the popular flip-flops, bearing images from the photographs of burnt down areas. Places burned with extensive tourism would in this way become a tourist product, while the income from the sales of these objects would be designated for the afforestation of one or more burned areas.

...

In the previous century, the idea of a memory/monument and its place in contemporary culture grew in proportion to the diminishing of traditional notions of eternity/timelessness of the memories/monuments themselves. Once it had been accepted that monuments necessarily mediate memory, even when their goal is to stimulate it, one started seeing them as displacements of the memories they were supposed to embody. In other words, insisting on memory being fixed in place in (public) space made the exchangeability of memories/monuments as cultural artefacts impossible. In *The Culture of Cities*, Lewis Mumford proclaims the "Nietzschean" death of the memorial as helplessly incompatible with the modernist city: classical memories/monuments are static; they are a mummification of the past, instead of placing hope in biological regeneration, in fixing images into new generations, and they remain merely vain, self-referencing, "larger than life" – in short, incapable of commemorativity which should to them be inherent and intrinsic.

Thus, the art of memories/monuments rejects ever more and more the traditional static forms, and leaves a space for the audience to dynamically rethink the marked object/practice/event, and often also to participate in its (re)creation. The pre/post-modern notion of time as cyclical, as opposed to modernist linearity, becomes more and more of a necessity in any serious attempt to mark memories. The Endangered Lot does this on at least two levels: on the one hand, by successively revisiting and noting the biological "progress", the finality of the apocalyptic event (fire) is negated, while, by way of displacing

parts of the photographs onto flip-flops, "necessary for the beach", the places burnt by extensive tourism become a segment of a new (thanatos) touristic product.

The final part of the project, a segment of the profit from commercial production of which will be designated for the re-forestation of spaces that were devastated through (intentional or accidental) human action, is that necessary ingredient in the true permanence of memory.

Igor Marković

Barbara Blasin, by vocation and education a graphic designer (graduated Design at the Architecture Faculty in Zagreb), is also a successful photographer. She participated in numerous group exhibitions and festivals, and also had several solo exhibitions. She is a regular participant of UrbanFestival, where her most prominent project was featured, the Women's Guide to Zagreb (with co-author Igor Marković).

"Endangered particle" is part of the project "Invocation of Green" by Dolphin's Dream and BLOK.

Program realised through the ClubTure platform. **clubture**^{CT}

SKRIVENI GRAD / HIDDEN CITY

akcija / action

VERED DROR

Izrael / Israel

5. – 15. svibnja / 5th – 15th of May
zagrebačke ulice / streets of Zagreb

Žali li grad za nečim? Ako da, kako? U kojem su obliku sadržane njegove priče? Kako možemo otkriti njegove tajne?

Koje su to tajne veze između stanovnika grada i priča i mjesta za kojima žali?

Početak travnja objavljen je mali oglas kojim se pozivaju čitatelji da anonimno ispričaju svoju priču, ukažu na aspekte grada s kojima se namjerno ne suočavamo. Te priče bit će polazište za narativ ispisan Braillevim pismom po ulicama Zagreba. Tako će priče postati nešto što se može dodirnuti.

Skriveni grad želi ponuditi nov način čitanja neviđenih i nepriznatih elemenata grada, elemenata koji nose memoriju gradskoga pulsa. Brailleovo pismo traži da se jezik dotiče, da se znanje percipira tijelom. Grafit na Brailleovom pismu je poput nečujnog ulrika nedodirnutoga. Skriveni grad želi ispričati priče skrivenih događaja s kojima se ljudi uglavnom biraju ne suočiti.

Vered Dror diplomirala je na School of Visual Theatre u Jeruzalemu i School of Body Theatre u Tel Avivu, gdje živi i radi. U svom radu bavi se pitanjima identiteta koristeći razne medije koje kombinira s izvedbenim umjetnostima kako bi stvorila site-specific radove. Stvaranje umjetničkih radova u javnom prostoru za nju znači mogućnost govora drugim jezikom, ono omogućuje da skine pokrov s običnih svakodnevnih stvari, kreira izvanredne situacije koje govore društvu o njegovom stanju te tako otvara dijalog o zajedničkom. Njen rad zahtijeva zauzimanje prostora za privatnu memoriju u javnome.

Does the city regret something? If yes, then how? What form are its stories contained in? How can we discover its secrets?

What are the secret links between the inhabitants of the city and the stories and places it regrets for?

In the beginning of April, a classified ad was published, inviting readers to anonymously tell their story, to point to the aspects of the city, which we purposely refuse to face. These stories will be the take-off spot for a narrative written in Braille around the streets of Zagreb. The stories will thus become something that can be touched.

Hidden city seeks to offer a new way of reading unseen and unrecognised elements of the city, elements that bear the memory of the town's pulse. The Braille alphabet demands that language be touched, that knowledge be perceived through the body. Graffiti in Braille is like an inaudible howl of the untouched. Hidden city seeks to tell the stories of hidden events that people mostly choose to never face.

Vered Dror graduated from the School of Visual Theatre in Jerusalem and the School of Body Theatre in Tel Aviv, where she lives and works. In her work, she deals with issues of identity, using various media, which she combines with performing arts in order to create site-specific works.

To her, creating artworks in public space means the possibility of speaking in another tongue, it opens up a possibility for her to remove the cover from ordinary everyday things, to create extraordinary situations that speak to a society of its condition, and thus to open dialogue about that which is common. Her work demands the occupation of public space for that of private memory.

STOPA POVRATA / THE RATE OF RETURN

instalacija u javnom prostoru / installation in public space

MICHAEL HIESLMAIR

MARUŠA SAGADIN

Austrija / Austria

5. – 15. svibnja / 5th – 15th of May

Pučko otvoreno učilište, Vukovarska 68 / People's Open University, Vukovarska 68

U Zagrebu se gradi ili je nedavno izgrađen cijeli niz projekata, između ostalog uredskih prostora, trgovačkih centara i raznih višenamjenskih objekata. Austrijske tvrtke uvelike se pokušavaju postaviti kao posrednici za te investicije koje obećavaju visoke stope rasta i prihoda. Pritom se sudionici takvih pothvata zaklinju čak i u povijesne veze – posebno se spominje zajedničko gospodarsko područje Austro-Ugarske Monarhije.

Osnova za kretanje u projekt izgradnje prvenstveno je, po mogućnosti, visok očekivani povrat kapitala koji se, kada jednom dosegne točku pokrića, treba početi slijevati natrag k investitorima i ulagačima. Kojim to mehanizmima i preko kojih osobnih kontakata i međunarodnih mreža u Zagrebu nastaju takvi građevinski projekti? Paralelno s tokom investicijskog kapitala oni uključeni u projekte putuju između Zagreba i Beča, organiziraju, planiraju, pregovaraju, sklapaju ugovore i izmišljaju nove tvrtke kćeri.

Nastala na temelju istraživanja, instalacija prikazuje realno-fiktivni tijek projektiranja, razvoja i realizacije građevinskog pothvata izgradnje jednog zagrebačkog poslovnog centra koji je vezan za Beč. U obliku mapiranja socijalnog prostora se preko odabranih aktera, odnosno mreže njihovih odnosa, razvija i u obliku scenskih slika i tekstova

komentira kronološka pripovijetka koja se proteže od prve ideje, preko faze planiranja i gradnje pa sve do trenutka u kojem je objekt u cijelosti iznajmljen ili prodan.

Michael Hieslmair, arhitek i umjetnik, živi i radi u Beču. Autor je teorijskih radova, kustoskih koncepata i izložbenih projekata koji se bave metodama prostornog planiranja, urbanim/ruralnim kulturama, mobilnošću, mikro i makro-političkim prostornim poretkom.

Maruša Sagadin, umjetnica i arhitektica, živi i radi u Beču i Grazu. Njeni projekti i koncepti bave se alternativnim modelima življenja i organizacijskim modelima gradova.

Maruša Sagadin i Michael Hieslmair zajedno rade od 2004. godine i do sada su izlagali na više međunarodnih izložbi: Bühne Land, Forum Stadtpark, Graz, 2006; Shrinking Cities II, Galerie für zeitgenössische Kunst, Leipzig, 2005; Transit Migration. Europa ist keine Festung, Kölnischer Kunstverein, Köln, 2005; Förderungspreis des Landes Steiermark für zeitgenössische bildende Kunst, Neue Galerie am Landesmuseum Joanneum, Graz, 2004; Festival der Regionen, Ober Oestereich, 2007.

In Zagreb there is a whole array of projects that were built recently or are being built. Among these are office spaces, shopping centres and various multi-purpose objects. Austrian firms are largely trying to fashion themselves into agents for these investments, which promise large growth and income rates. In this, the participants of such undertakings even swear by historic links – they put special mention on the common economic area of the Austro-Hungarian Monarchy.

The basis for starting a construction project is primarily, as possible, an expected high return of capital, which should, once it reaches the point of coverage, start to trickle back

to the investors. Through which mechanisms and by way of which personal contacts and international networks in Zagreb do such construction projects come to be? Parallel to the flow of investment capital, those involved in the projects travel between Zagreb and Vienna, organise, plan, negotiate, seal contracts and invent new daughter-companies. Based on research, the installation presents the real and fictive course of planning, developing and realisation of an enterprise of constructing in Zagreb a business centre that is linked to Vienna. In the form of mapping social space through chosen agents, that is, the network of their interrelationships, a chronological story develops and comments in the form of scene images and text, ranging from the initial idea, through the planning and construction phase, all the way to the moment in which the object is wholly rented out or sold.

Michael Hieslmair, architect and artist, lives and works in Vienna. He is author of works of theory, curatorial concepts and exhibition objects that deal with methods of spatial planning, urban/rural cultures, mobility, and micro- and macro-political spatial order.

Maruša Sagadin, artist and architect, lives and works in Vienna and Graz. Her projects and concepts deal with alternative models of living and organisational models of cities.

Maruša Sagadin and Michael Hieslmair have been working together since 2004, and have up til now taken part in several international expositions: Bühne Land, Forum Stadtpark, Graz, 2006; Shrinking Cities II, Galerie für zeitgenössische Kunst, Leipzig, 2005; Transit Migration. Europa ist keine Festung, Kölnischer Kunstverein, Köln, 2005; Förderungspreis des Landes Steiermark für zeitgenössische bildende Kunst, Neue Gallerie am Landesmuseum Joaneum, Graz, 2004; Festival der Regionen, Ober Oestereich, 2007.

SPOMENIK ZA GRAD PRAVDE / MONUMENT FOR A JUST CITY

socijalna plastika / a social sculpture

MARTIN KRENN

Austrija / Austria

u suradnji s / in cooperation with:

Sonja Leboš, Marija Lopac, Dina Rončević, Sonja Soldo, Vesna Vuković

10. svibnja u 12.00 / 10th May, 12.00 a.m.

Trg maršala Tita / Marshal Tito Square

Martin Krenn u svojim radovima istražuje društveno-političko polje. Važne pretpostavke njegove prakse su nehijerarhijsko i procesualno provođenje projekata, zajedničko razvijanje strategija te obračunavanje s institucionalno-kritičkim umjetničkim praksama. U istraživanjima koja razrađuje s pojedincima i grupama dolazi do razmjene između njegove umjetničke i drugih pozicija.

Tijekom istraživačkog boravka u Zagrebu Martin Krenn vodio je trodnevnu radionicu na kojoj se kroz razgovor o društvenoj situaciji zajednički pokušalo odgovoriti na ovogodišnju temu festivala. Rezultat je akcija, izgradnja Spomenika za Grad Pravde.

Publika se poziva da sudjeluje u izgradnji spomenika od otpada industrije pića, upotrijebljenih plastičnih boca. U razvijenim zemljama uobičajeno je da trošak zbrinjavanja abalaže snosi industrija pića, dok je u Hrvatskoj donošenje Pravilnika o ambalaži i ambalažnom otpadu jednostavno rezultiralo podizanjem cijena tih proizvoda. Nakon uvođenja sustava depozita koji se počeo provoditi 2006. prema tom pravilniku,

prikupljanje otpada iz kontejnera postalo je prihod sve siromašnijih stanovnika grada. Sustav depozita učinio je vidljivom sve dublju društvenu podjelu iznijevši na ulice prikupljački rad onih osiromašenih koji žive od odbačene ambalaže. Spomenik se postavlja kao simbolička gesta kritike vladajućoj politici koja ignorira ovakvo stanje.

Martin Krenn je studirao elektronsku glazbu i primijenjenu umjetnost na bečkom sveučilištu, gdje danas predaje (na Sveučilištu primijenjenih umjetnosti). Od 2006. godine predsjednik zajednice umjetnika Austrije - IG Bildende Kunst. U svom umjetničkom radu Martin Krenn istražuje i propituje društveno-političke teme, usredotočujući se na strategije i metode otpora vladajućim odnosima moći. Pritom koristi različite medije, uglavnom fotografiju, video i internet, a projekte realizira u formatu izložbi (krećući se od pozicije umjetnika-sudionika do kuratora), weba te intervencija u javnim prostorima.

Martin Krenn's works explore the socio-political field. Conducting projects in a non-hierarchical and process-based manner, communal development of strategies and dealing with institutional and critical art practices are important presumptions of his practice. During research process which he develops with individuals and groups an exchange between his artistic and other positions takes place.

During his research residence in Zagreb Martin Krenn has held a three-day workshop in which an answer to the theme of this year's festival was sought collectively in conversations about the social situation. The result is an action: the erection of a Monument that demands a Just City.

The public is invited to participate in building a monument out of beverage industry waste – used plastic bottles. In developed countries, the beverage industry usually bears the expense of managing packaging waste while in Croatia the introduction of the Regulation on Packaging and Packaging Waste has simply resulted in a jump in the prices of these products. Following the introduction of the deposit system in 2006 according to this regulation, dumpstering the waste provides the income of the increasing number of inhabitants of the city living in poverty. The deposit system has made the ever deepening social division visible, a division that defines the movement of particular citizens and the general choreography of their everyday life.

The monument is raised as a symbolic gesture of critique towards the governing politics that ignore this situation.

Martin Krenn studied electronic music and applied art at the University of Vienna, where today he is a lecturer (at the University of Applied Arts). Since 2006 he has been the president of Austrian Artists' Union – IG Bildende Kunst. In his artistic work, Martin Krenn explores and probes socio-political subjects, focusing on strategies and methods of resistance to the governing relations of power. In this, he makes use of different media, mainly photography, video and internet and realizes his projects in the form of expositions (moving from the position of artist-participant, to that of curator), web, and interventions in public space.

ŽAO MI JE... NIJE MI ŽAO / I'M SORRY... I'M NOT SORRY

medijska intervencija / media intervention

ANDREJA KULUNČIĆ

Hrvatska / Croatia

Radio Sljeme 88,1 MHz

točni termini bit će objavljeni na stranicama: www.urbanfestival.hr/

the exact dates will be published on www.urbanfestival.hr

u suradnji s udrugom Nemeza / in collaboration with Nemeza

Žao mi je što sam sina upisao preko veze na fakultet. Bilo bi bolje (na koncu i zbog njega) da se upisao sam... Živim u društvu u kojem je moguće da se nikada ne upišeš gdje želiš ako ne potplatiš, ipak...

Nije mi žao što sam potkrađao firmu u kojoj sam radio, satnica je bila premala, na neki sam način uzimao što mislim da mi pripada.

Žao mi je jer svaki put tražim vezu za pregled kod doktora, bilo bi mi draže da mogu doći na red bez „poklona“, ali i sami znate kako je...

Nije mi žao što sam sagradio svoj apartman bez dozvole, pa svi to rade.

U proteklih se 10 godina puno toga promijenilo oko nas. Od toga da smo „u svojoj državi“ mi / ja glavni akteri promjena, do puno veće odgovornosti (i samostalnosti) u svojim osobnim životima. Koliko smo osvijestili svoju ulogu u zajednici u kojoj živimo? Koje su naše odluke bile važne i za druge, što smo pogriješili (pri čemu je i ne učiniti ništa izbor!), jesmo li toga svjesni, što mislimo o tome, jesmo li mogli drugačije, možemo li sada drugačije...

Medijska intervencija Andreje Kulunčić koristi kratke anonimne izjave prikupljene na reprezentativnom uzorku stanovnika Zagreba s namjerom da pokrene ova i slična pitanja, da potakne ljude da procijene s koliko su odgovornosti doprinijeli stanju društva u kojem živimo. Rad propituje odnos pojedinca i društva u okolini u kojoj se mnogi slažu da pravna država ne funkcionira kako bi trebala, a ipak većina donosi odluke suprotno zajednici u kakvoj bi željela živjeti.

Andreja Kulunčić u svojim radovima propituje različite aspekte društvenih odnosa i društvene prakse, zanimajući se za društveno angažirane teme, istraživanje kao umjetnički proces, suočavanje s različitim publikama i suradnju na kolektivnom projektu. U njezinim radovima publika često ima aktivno mjesto kreiranja, odnosno dovršavanja, djela, a u procesu nastajanja radova često koristi multidisciplinarnost, u kojoj se specifične umjetničke vještine nadopunjuju komplementarnim vještinama iz drugih područja.

Sudjelovala je na međunarodnim izložbama kao što su: Documenta11 (Kassel, Njemačka), Manifesta4 (Frankfurt/Main), The American Effect (Whitney Museum of American Art, New York), 8th International Istanbul Biennial (Turska), Liverpool Biennial (UK), Day Labor (P.S.1, New York) etc. Više na na web stranici: www.andreja.org.

I'm sorry that I used my connections to enrol my son in university. It would have been better (after all, for his sake as well) had he done it himself... I live in a society where it is possible that you never enrol anywhere you wish if you don't bribe, but still...

I'm not sorry that I was ripping off the firm where I used to work, the hourly wage was too small, in a way I was taking what I think belongs to me.

I'm sorry because every time I'm looking for a connection to get my medical exam, I'd be happier if i could get my turn without any "gifts", but you know for yourself how things are...

Many things have changed around us in the past 10 years. From the notion that we / I are the main agents of change "in our state", to the much larger responsibility (and autonomy) in our personal lives. How aware have we become of our role in the community that we live in? Which decisions of ours were important for others as well, what have we done wrong (where doing nothing is also a choice!), are we aware of that, what do we think about that, could we have done it in a differently, can we do it differently now...

Andreja Kulunčić's media intervention uses short statements compiled from a representative sample of Zagreb's inhabitants, with the intention to put forward these and similar questions, to incite people to assess the responsibility of their contribution to the poor state of the society we live in. The work probes the relationship between the individual and the society in a surrounding where many agree that the rule of law doesn't function as it should, and yet the majority make their decisions contrary to the kind of community they would like to live in.

In her works, **Andreja Kulunčić** probes different aspects of social relations and social practice, taking an interest in socially engaged subjects, research as an artistic process, confrontation with different audiences and cooperation in a collective project. In her works, the audience often holds the active position of creating, that is finalizing, a work. In the genesis of her works, she often uses multidisciplinary where specific artistic skills are complemented with skills from other areas.

She has participated in international expositions such as: Documenta11 (Kassel, Germany), Manifesta4 (Frankfurt/Main), The American Effect (Whitney Museum of American Art, New York), 8th International Istanbul Biennial (Turkey), Liverpool Biennial (UK), Day Labor (P.S.1, New York) etc. More on the website www.andreja.org

OUT OF KEY(S)

instalacija i serija performansa /
installation and series of performances

OPOVOEMPÉ

5. – 15. svibnja / 5th – 15th of May

izvedbe / performances: 7, 9, 11, 13. i 15. svibnja /
7th, 9th, 11th, 13th and 15th of May

točni termini bit će objavljeni na stranicama: www.urbanfestival.hr /
the exact dates will be published at www.urbanfestival.hr

Dolac, ljetno kino Tuškanac, Martićeva, Savski nasip, park Travno, tržnica Trešnjevka

Opovoempé:

Ana Luiza Leão, Cristiane Zuan Esteves, Graziela Mantoanelli, Manuela Afonso, Paula Possani

Vrata su prolazi, imaju dvije strane, obilježavaju granicu između dvije dimenzije. Proći kroz njih podrazumijeva izvjestan izbor.

Žaljenja koja tek predstoje, formiraju li se ona već danas u našim bezbrižnim i neupućenim djelovanjima, u našim strahovima i našim izbjegavanjima? I hoćemo li jednoga dana žaliti zbog ovih odabira? I čini li to naše djelovanje težim i nespretnijim? Da samo možemo stati pred ova vrata i vratiti vrijeme unatrag ili ga pomaknuti unaprijed...

Fleksibilni zidovi, pokretne granice ili paradoks u tome da vidimo podjele i tamo gdje ih nema. Opovoempé stvara koreografije i kolektivne slike s vratima koja ne odvajaju ništa. Nose ih uokolo, koreografiraju, postavljaju kao barijere na putevima kojima se inače neometano prolazi, ostavljaju ih da slobodno stoje kao instalacije koje naglašavaju

potencijal prostora. Pogled kroz špijunku uvijek mijenja jednu dimenziju – prostor ili vrijeme. Kroz seriju izvedbi izvođačice žele pokidati komunikacijske barijere, na površinu izvući humor, igru, prikrivene društvene činjenice i napetosti.

Opovoempé doslovno znači «ljudi na nogama». Rad skupine usredotočen je na tjelesno, aktivaciju i razvoj kreativnog izvođača, a od gledatelja zahtijeva živu interakciju, on je stimuliran da doživljava, zamišlja, ometa, stvara, itd. Za svoje intervencije kažu da nisu samo umjetnički rad, već i metoda istraživanja ljudskog stanja i granica kazališnog čina koja zamagljuje granicu između umjetnosti i života.

Doors are passages, they have two sides, they mark the boundary between two dimensions. To pass through them implies a certain choice.

Regrets that are to come, are they taking shape even today, in our careless and uninformed actions, in our fears and our avoidances? And will we one day regret these choices? And does this make our actions harder and more awkward? If only we could stand in front of this door and turn back the time, or move it forward...

Flexible walls, mobile boundaries, or the paradox of seeing divisions where there are none. Opovoempé makes choreographies and collective images with doors that separate nothing. They carry them around, choreograph them, place them as barriers in paths where passage is usually unobstructed, leave them standing freely as installations that emphasise the potential of space. A peek through the spyhole always alters one dimension – space or time. Through a series of performances, the performers wish to tear up communication barriers, drag humour, play, hidden social facts and tensions out to the surface.

Opvoempé means literally "people on feet. The group's work is focused on the corporeal, on activation and the development of a creative performer. It also demands a lively interaction from the viewer, who is stimulated to experience, imagine, interfere, create etc. They say about their interventions that they're not only artwork, but also a method of researching the human condition and the boundaries of the theatrical act, a method which obfuscates the boundary between art and life.

PODZEMNI DUHOVI / UNDERGROUND GHOSTS

instalacija u javnom prostoru / installation in public space

STEFAN RUMMEL

Njemačka / Germany

19. travnja – 15. svibnja / 19th of April – 15th of May

stanice / stations: Goethe-Institut, Trg bana J. Jelačića, tržnica Kvatrić, Paromlinska ulica, ulica Ivana Lučića

Goethe-Institut Kroatien i UrbanFestival / Goethe-Institut Kroatien and UrbanFestival

kustos / curator: Carsten Seiffarth

U Zagrebu se trenutno mnogo govori o podzemlju: podzemni tuneli i garaže trebali bi naime riješiti gradske probleme s parkingom. Čak se namjerava bušiti i tunel kroz planinu na koju se ovaj grad tako pitoreskno naslanja. Berlinski umjetnik Stefan Rummel se u okviru UrbanFestivala 2008 odlučio pružiti pomoć europskim susjedima: konstruirat će pet 'stanica podzemne željeznice' na centralnim i naizgled zabačenim mjestima. Sve 'stanice' odlikuju se grubim gradilišnim karakterom. Materijali koji se koriste su zemlja, čelik i drvo. K tome još dolaze zvučnici i kablovi. I zvukovi i buka sa zamišljenih gradilišta te tutnjava vlakova podzemne željeznice. Naravno da 'stanice' nisu prave stanice, već više upućuju na namjere, planove i utopije. Može ih se razumjeti i neuspjelim konstrukcijama u urbanističkom smislu.

«Podzemna željeznica drnda, grmi i tutnji velikim gradovima. Ona nije mjesto komunikacije, već mjesto na kojem se gomila ljudi mimoilazi prolazeći kroz cijevi i pritom

ne izmjenjuje ni riječ. Majke, kćeri, sinovi, očevi, psi, ponekad mačke. Velegrad je «velik» onda kada posjeduje dobro razrađenu mrežu podzemne željeznice. Pod pretpostavkom da si grad to može priuštiti i da to podzemlje dozvoljava. Tada ljudi počinju bušiti, u zemlju, u kamen. Podzemna željeznica uglavnom vozi pod zemljom, no ponekad uhvati malo zraka i izroni iz svog ponora.»

Ovo prvo "izdizanje" nalazi se točno ispred Goethe-Instituta, u i pored nekadašnje informativne vitrine. Ovim iskopavanjem Stefan Rummel 19. travnja 2008. započinje s radom. Sljedeće će se 'stanice' izgraditi 5. svibnja 2008. na glavnom trgu, na novoj tržnici, sa stražnje strane željezničkog kolodvora i u jednom pothodniku na 'Sveučilišnoj aleji'.

Carsten Seiffarth

Stefan Rummel studirao je slobodno slikarstvo na Umjetničkoj akademiji u Nürnbergu. U svojim se instalacijskim ambijentima od 1996. godine najčešće koristi zvukom, a svoje radove svjesno razvija za određena mjesta odnosno situacije. Tome uvijek prethodi intenzivno bavljenje realnim prostorima s povijesnog, socijalnog i arhitektonskog stajališta. Stefan Rummel živi i radi u Berlinu.

In Zagreb there is currently much talk about the underground: underground tunnels and garages should namely solve the parking space problem in the city. There is even an intention to drill a tunnel through the mountain that this city so picturesquely leans on. Berlin artist Stefan Rummel has decided to provide help to his European neighbours within the framework of UrbanFestival 2008: he will construct five 'underground stations', in spaces central, as well as those seemingly remote. All the 'stations' bear the rough character of a construction site. The materials used are earth, steel and wood, and,

beside these, speakers and cables. And the sounds and the noise from the imagined construction sites, and the roar of subway trains. Of course, the 'stations' are not real stations, but point to intentions, plans and utopias. In terms of urbanism, they can also be understood as failed constructions.

"The subway clatters, thunders and roars through big cities. It's not a place of communication, but a place where a mass of people pass each other by, passing through tubes, all the while not exchanging a single word. Mothers, daughters, sons, fathers, dogs, sometimes cats. A metropolis is "big" when it possesses a well-developed subway network. Assuming that the city can afford it, and that its underground allows for it. Then, people start drilling, into earth, into stone. The subway runs mainly underground, but sometimes it catches some air and emerges from its abyss."

This first ascending is takes place precisely in front of the Goethe-Institut, within, and alongside what was once the informational show-case. With this unearthing, on the 19th of April, 2008, Stefan Rummel will begin his work. The following 'stations' will be built on the 5th of May, 2008, on the main square, on the new market, at the rear of the train station, and in an underground passage on the 'University Alley'.

Carsten Seiffarth

Stefan Rummel studied free painting at the Art Academy of Nürnberg. Ever since 1996, sound has become a significant artistic material in his installation surroundings. He consciously develops his works for specific places, that is, situations. This is always preceded by an intense preoccupation with real spaces from a historic, social and architectural viewpoint.

Stefan Rummel lives and works in Berlin.

LABORATORIJSKE VJEŽBE 1

LABORATORY EXERCISES 1

STUDENTI AKADEMIJE LIKOVNIH UMJETNOSTI

STUDENTS OF ACADEMY OF FINE ARTS

7. – 15. svibnja / 7th – 15th of May

U suradnji s Akademijom likovnih umjetnosti u Zagrebu u sklopu projekta Akademija kao laboratorij raspisan je poziv na sudjelovanje svim zainteresiranim studentima. O prijedlozima i idejama na temu 'Kako žalimo' raspravljalo se tijekom zajedničkih sastanaka, a Laboratorijske vježbe 1 rezultat su tog procesa. 15 studenata okušalo se u različitim formatima, od instalacija preko akcija do urbanih intervencija. / In cooperation with the Academy of Fine Arts in Zagreb, as part of the Academy as Laboratory project, a call was circulated to all students interested in participating. The suggestions and ideas around the subject of 'How we regret' were discussed during collective meetings, and Laboratory Exercises 1 are the result of this process. 15 students have tried their hand at different formats, from installations to urban interventions.

Margareta Dragičević

3.godina, nastavnički smjer / 3rd year, educational specialisation
instalacija / installation
prolaz Lovački rog / Lovački rog passage

U trgovački prolaz vješaju se fotografije starih dijelova Zagreba kakvih više nema, na kojima su izgrađene nove zgrade, parkirališta, shopping centri te slike rekonstrukcija pojedinih dijelova kao pogled u budućnost iz prošlosti, tj. sadašnjosti koja bi mogla postati nostalglična prošlost. Odabrana lokacija – pasaž - simbolizira povratak u prošlost, vremenska vrata, a zavučenost mjesta pruža diskretan pristup promatraču.

Photographs are hanged in a commercial passage, photographs of old parts of Zagreb that no longer exist, where new buildings, spaces, parking lots, shopping centres have been built, as well as images of reconstructions of certain parts, as a peek from the past into the future, that is, from a present that could become a nostalgic past. The chosen location – a passage – symbolises a return into the past, a time-gate, and the seclusion of the place offers the observer a discrete access.

Irena Kraljić

2.godina, kiparstvo / 2nd year, sculpture
instalacija / installation

tramvajska stanica u Frankopanskoj, Tkalčićeva, Medvedgradska, križanje Savske i Vodnikove, Bogovićeve, pred glavnim ulazom u Avenue mall, pred ulazom u Importanne centar, pred ulazom u Importanne galeriju, Trg bana J.Jelačića / Tram station on Frankopanska street, Tkalčićeva street, Medvedgradska street, the Savska and Vodnikova crossing, Bogovićeve street, in front of Avenue Mall main entrance, in front of the entrance into the Importanne Centre, in front of the entrance into the Importanne Gallery, Ban J. Jelačić square

Skulptura grada prekrivena bijelom plahtom s natpisom GRAD JE MRTAV. Plahte ovdje simboliziraju preminuli grad. Širenjem i naglim rastom Zagreb se pretvora u velik i hladan

grad bez identiteta. Tisuće izubljenih duša svaki dan jure na posao i s posla, a u utrci za novcem prestiže ih vrijeme, tako tisuće „građana“ žive svoje živote negdje između ureda, tramvaja i trgovine...

Sculpture of the city covered with a white sheet bearing the words THE CITY IS DEAD. The sheets here symbolise the deceased city. Expansion and sudden growth are turning Zagreb into a large and cold city without an identity. Thousands of lost souls rush to and from work every day, time overtaking them in their race for money, and thus thousands of "citizens" live their lives somewhere in between office, tram and market...

Anita Kuharić

4. godina, slikarstvo / 4th year, painting)

Kad imamo žalimo, kad nemamo žalimo /

When We Have, We Regret, When We Have Not, We Regret

instalacija / installation

Britanski trg / Britanski square

Količine slatkih, tekućih i pitkih voda o kojima ovisi život na svijetu ograničene su, a stanovništvo na Zemlji sve brojnije. Broj bistrih i čistih nadzemnih i podzemnih rijeka, izvora iz kojih crpimo vodu za život, iz dana u dan sve je manji, a voda sve zagađenija.

Pored pumpe za vodu postavlja se stolica i na nju prazna čaša. Rad bi trebao potaknuti na razmišljanje o ovom problemu te jednostavnim činom ispijanja osvijestiti pojedinca da je i sam sudionik u ovom negativnom razvoju.

The quantities of sweet, liquid and potable waters that life in this world depends upon are limited, and Earth's population getting more numerous. The number of clear and clean

over- and underground rivers, springs from which we draw water for life, diminishes day in day out, the water becoming ever more polluted.

A chair is placed beside the water-pump and on it an empty glass. The work should prompt us to rethink this problem and, by a simple act of drinking, bring awareness to the individual as a participant in this negative development.

Petra Ladović

3.godina, nastavnički smjer / 3rd year, educational specialisation
intervencija / intervention

Na željezničke stanice te dijelom trase kojom je prolazio Samoborčec postavljaju se plakati – kolaži sastavljeni od izjava u kojima ljudi svih generacija izražavaju žaljenje zbog nestanka pruge koja je povezivala Zagreb i Samobor: «Puno smo koristili stari Samoborčec. U vlaku je znalo biti zima. Ipak taj vlak je jako važan za nas Samoborce.» ili: «U vrijeme rijetkih automobila, bez televizije i sličnih trica, mali je vlak postao simbolom nedjeljnog provoda brojnih zagrebačkih purgera.» Nostalgični umirovljenici vlak vežu uz svoje djetinjstvo, generacije studenata i adolescenata izražavaju sumnju i zabrinutost te nepovjerenje prema gradskim vlastima koje uvijek iznova obećava ponovnu gradnju pruge. Kao dio neke zajedničke prošlosti, ali i obećane budućnosti, priča o vlaku nikoga ne ostavlja ravnodušnim.

Posters – collages, composed of statements by people of all generations expressing regret for the disappearance of the railway connecting Zagreb and Samobor, are placed on railway stations and parts of the route that Samoborčec used to travel. "We used the old Samoborčec a lot. It did get cold on the train sometimes. Still, this train was very important to us, people from Samobor" Or "When cars were rare, and there was no

television and similar trifles, the little train became the symbol of a Sunday out for many of Zagreb's purgers." Nostalgic pensioners associate the train with their childhoods, generations of students and adolescents express doubt, worry and mistrust towards the civic authorities who always make new promises of rebuilding the railway. Like a part of some common past, but also of a promised future, the story of the train leaves no-one indifferent.

Ana-Marija Paček

3. godina, nastavnički smjer / 3rd year, educational specialisation):

Kapsula svježeg zraka / A Capsule of Fresh Air

instalacija / installation

Centar Kaptol / Kaptol Centre

Shopping centri postaju središnja mjesta gradskog života, glavne atrakcije i kao takvi često su mjesta užurbanosti. Rad je interaktivna instalacija koja poziva prolaznike da 'urone' u konstrukciju i tako doslovno dođu do svježeg zraka unutar kapsule, zastanu i udahnu.

Shopping centres are central spaces of city life, main attractions, and as such, they are often places of hurry. The work is an interactive installation which invites passers-by to 'dive' into the construction, and thus literally reach for fresh air inside the capsule, to pause and to breathe in.

Predrag Pavić

3. godina, nastavnički smjer / 3rd year, educational specialisation):

U očekivanju protivnika / Waiting for the Opponent

instalacija / installation

park pred zgradom ALU, Jabukovac / park in front Academy of Fine Arts, Jabukovac

Oko skulpture koja predstavlja Pabla Picassa postavlja se boksački ring na kojem čitamo: oprostite za postmodernizam. Ring simbolizira umjetničko borilište koje u ovoj instalaciji na svojim rubovima kao marginama umjetničkog svijeta nosi ispriku. Ovim činom isprike i ubacivanjem riječi postmodernizam parodiram određene osobe i pojave koje me okružuju, a isprika je upućena u njihovo ime.

Around a sculpture representing Pablo Picasso, a boxing ring is placed, on which we read: sorry for the postmodernism. The ring symbolises an art-arena, which, in this installation, bears on its edges, like on the margins of the art-world, an apology. With this act of apologising, and by inserting the word 'postmodernism', I parody certain persons and phenomena I'm surrounded with, and the apology is sent out in their name.

Nevena Piližota

4.godina, slikarstvo / 4th year, painting

Nexus

plakatna akcija / poster action

Plakati, kao varijanta evidentiranja sadržaja Narodnih novina, postavljeni u javni prostor postaju objektom percepcije, sredstvo izravnog neformalnog kontakta individue s formalnim strukturama. Za razliku od „uobičajenih“ plakata, recipijenti sadržaja «javno-osobnih» Narodnih novina nesumnjivo su dio te na recikliranom papiru opredmećene stvarnosti - oni joj daju tjelesnost u koju ulazi zakonodavčev animus.

As a variant of keeping records of the contents of the Official Gazette, in public space posters become an object of perception, a means of direct informal contact an individual

has with formal structures. Unlike with "ordinary" posters, the recipients of the contents of "publicly-personal" Official Gazette undoubtedly form a part of this reality, reified on recycled paper – it is they who give it corporeality which the lawgiver's animus enters.

Sanja Tarandek

(3.godina, nastavnički smjer / 3rd year, educational specialisation):

Crveni tepih / Red Carpet

intervencija / intervention

Crveni tepih proteže se duž glavnih stepenica koje vode na tržnicu Dolac. Crveni tepih, kao simbol prestiža, ovdje se prostire 'običnim' ljudima, herojima svakodnevnog preživljavanja...

The red carpet stretches along the main stairway leading up to the Dolac open market. As a symbol of prestige, here the red carpet is spread out for the 'ordinary' people, the heroes of everyday surviving...

Matea Šabić

4.godina, odsjek za animirani film i nove medije /

4th year, department of animation and new media

SMS / Texting / poetska akcija / poetic action

11.05. u 17.00, Savski nasip, pored Mosta slobode /

Sunday, 11th of May, the Sava embankment

Ostavljam niti poveznice koje sakupljaju riječi od raspršivanja/gubljenja u prostoru, označavajući spoj, prijelaz (između svjetova), koncentrirano mjesto potrebe za

odnosom. Obraćam se prijatelju koji je poginuo prije godinu dana. Šaljem mu poruku - SMS. Bio je pomorac pa nam je SMS često bio sredstvo razmjene misli i djela. Utiskujem čin u materiju svijeta, kao da misli upućene nekome tako postaju stvarnije, glasnije, jasnije, kao da će ih čuti, tražiti, sresti, vidjeti.

I leave connecting threads that gather words from being scattered/lost in space, marking a junction, a passage (between the worlds), a focused place of needing contact. I address a friend who died a year ago. I send him a text message. He was a seafarer, so texting was often our means of exchanging thoughts and actions. I impress the act into the material of the world, as if thoughts addressed to someone thus became more real, louder, clearer, as if they will be heard, sought, met, seen.

Vlatka Škoro

2.godina, kiparstvo / 2nd year, sculpture):

Čovjek pere noge u lavoru / Pijanac / Man Washes Feet in Washbasin / A Drunk
akcije / actions

13. i 14. svibnja / 13th and 14th of May, 10.00 – 14.00 i 20.00 – 22.00

Ilica – trg bana J. Jelačića / Ilica – Ban Jelačić Square
kafići u gradskom centru / bars in city centre

Polazna ideja je često mijenjanje prostora izlaganja skulptura. Sa skulpturom «Čovjek pere noge u lavoru» autorica kreće Ilicom od ALU-a do trga gdje skulpturu smješta u podnožje Jelačićeva spomenika. Sa skulpturom «Pijanac» obilazi više gradskih kafića u potrazi za reakcijom, pije i tuguje pozivajući sve da im se pridruže u žaljenju nad čovjekovim letargičnim duhom.

The initial idea is that of continually changing the space where sculptures will be exposed.

With the sculpture "Man Washes Feet in Washbasin" in tow, the author starts from the Academy to the main square, where the sculpture is being placed beneath the Jelačić's statue. With the sculpture "A Drunk", the author makes a tour around several coffee shops in the city in search for a reaction, she drinks and grieves asking everyone to join them in regretting man's lethargic spirit.

Iva Tomac

3. godina, kiparstvo / 3rd year, sculpture

Osamljeni kutak za žaljenje koji to nije / A Lonely Corner for Regretting, Which it Isn't
instalacija / installation

Kaptol centar / Kaptol Centre

«Koprena kao simbol izolacije od ostatka svijeta i rezimiranje života u sebi s ciljem odmaka od suviše patetike u sukobu s totalnom ignorancijom na drugoj strani i potrebe za oskvrnućem privatnosti.»

A veil as a symbol of isolation from the rest of the world and summing up one's life internally, aimed at making a distance from excessive pathos, clashing on the other side with total ignorance and with a need to desecrate privacy.

Irena Topić

1. godina, nastavnički smjer / 1st year, educational specialisation

plakatna akcija / poster action

Radom želim ukazati na socijalne razlike u današnjem društvu, prizore koje svakodnevno zamjećujem u gradu dok šetam ulicama. S jedne strane ljudi stalno kupuju nove stvari, sve je više shopping centara kojih još uvijek «nema dovoljno», a s druge sve je više ljudi

lošijeg imovinskog stanja koje primjećujemo kad kopaju po smeću da bi prodajući boce zaradili koju kunu. Plakati-kolaži žele potaknuti na razmišljanje o sve većim socijalnim razlikama i sve prisutnijem siromaštvu te izraziti žaljenje zbog ovakvog društvenog razvoja i nemogućnosti da nešto promijenimo.

With this work, I wish to point to the social differences in society today, to sights I notice more and more every day as I wander the streets. On the one hand, people constantly buying new things, there are more and more shopping-centres, though still "not enough", and on the other hand there are more and more people in a poor financial state, who we see digging through garbage to earn a couple kunas selling bottles. Posters-collages seek to inspire thought on the growing social differences and the poverty that is becoming ever more present, and to express regret for such a social development and our incapability to make a change.

Ivan Valušek

3.godina, kiparstvo / 3rd year, sculpture

instalacija / installation

Roosveltovo trg / Roosevelt Square

Na zelenoj površini ispred muzeja Mimara postavlja se reljef. Rad se temelji na odnosu čovjeka i prirode. U kolikoj mjeri čovjek uništava prirodu, toliko će priroda uništiti njega. Amorfni oblici predstavljaju mogućnost prirode da burno reagira na promjene koje izaziva čovjek.

A relief will be placed in front of the Mimara museum. The work is based on the relation between man and nature. The measure of man's destruction of nature will be the measure of nature's destruction of man. Amorphous forms represent the possibility that nature may fiercely react to some of the changes that humans provoke.

Martina Vrbanić

apsolvent, slikarstvo / graduate, painting

Fontana / Fountain / akcija / action

Manduševac, Zrinjevac, Trg žrtava fašizma

07. svibnja u 10.00, 09. svibnja u 11.00, 11. svibnja. u 12.00 /

7th of May at 10.00, 9th of May at 11.00, 11th of May at 12.00

Rad se zasniva na igri i ispitivanju tokova kretanja, uzrocima i posljedicama. Igra brodovima upućuje na borbu ili prepuštanje tokovima, kako onim prirodnim tako i onim neprirodnim. Papirnati brodovi predstavljaju naše krstarenje životom, nadu ili žaljenje zbog toga kamo naš grad plovi, odnosno kako ljudi u njemu žive, kako slijede ili ne slijede nove okolnosti, promjene, kako svi zajedno plovimo u novo vrijeme pridruživanja europskim standardima. Akcija se fotografski dokumentira te će se naknadno prikazati u formatu makete.

The work is based on play and examination related to flows of motion, causes and effects. This game with boats is outcomes left over to chance, and it points to struggle and surrendering to flows, natural as well as unnatural. Paper boats represent our cruise through life, hopes or regrets for the way our city sails, that is for the way people live in it, how they follow or do not follow new circumstances, changes, how we sail all together into the new time of joining European standards. The action will be photographically documented, and will subsequently be presented in the form of a maquette.

Ana Zubak

3. godina, nastavnički smjer / 3rd year educational specialisation):

Fragmenti (ne)postojanja / Fragments of (Non)Existence

intervencija / intervention

prozor restorana u NSK / restaurant window at the National University Library

Rad se temelji na rekonstrukciji fragmenata autoričinog života. Polazeći od autobiografskih momenata, smješten u kvart gdje je provela veći dio života, njezin rad se grana u dva smjera, prema stvarnim i nestvarnim sjećanjima. Teži za prikazom prošlosti kao vidljive i opipljive sadašnjosti bez obira na njezinu istinitost.

The work is based on the reconstruction of fragments from the author's life. Starting from autobiographical elements, situated in the neighbourhood where the author spent most of her life, the work branches in two directions, towards real and unreal memories. It aims at an account of the past, as a visible and tangible present, notwithstanding its truthfulness or falsity.