

bojan mucko

“znaci vremena”

dokumentacija performativnog procesa, 17. 1. — 2. 9. 2013.



galerija forum

2. — 12. 7. 2014.



“znaci vremena” bojana mucka

antun maračić

Bojan Mucko (1983.) mladi je stvaratelj širokog raspona obrazovanja i zanimanja za znanost i umjetnost, za teorijski i praktični rad. Iako je tek nedavno diplomirao etnologiju i kulturnu antropologiju te filozofiju na Filozofskom fakultetu, a još uvijek je student na Odsjeku novih medija na ALU Zagreb, intenzivno je u različitim vidovima prisutan na javnoj kulturno-umjetničkoj, znanstvenoj i medijskoj sceni. Već je uspio ostvariti prepoznatljive i problemski relevantne radove u kojima je spojio svoje multidisciplinarnе afinitete i znanja. Uz ostalo, proveo je istraživanje masovnog fenomena ispražnjenih lokala u užem i širem središtu Zagreba, što je rezultiralo tekstom i fotografijama te napokon publikacijom 'Ispražnjeno u povratu'.

Rad izložen u Galeriji Forum prezentacija je njegove dugotrajne akcije/performansa koji je uključivao i 'pod-performanse' te elemente participativne prakse, odnosno hepeninga, koji je izvodio neprekidno gotovo osam mjeseci 2013. godine. Svakodnevno, svuda gdje se kretao nosio je sa sobom dva svežnja od po pet registratora pronađenih na glomaznom otpadu. Iako vjerojatno ni sam nije bio potpuno svjestan razloga svoje odluke da iz gomile odbačenih stva-

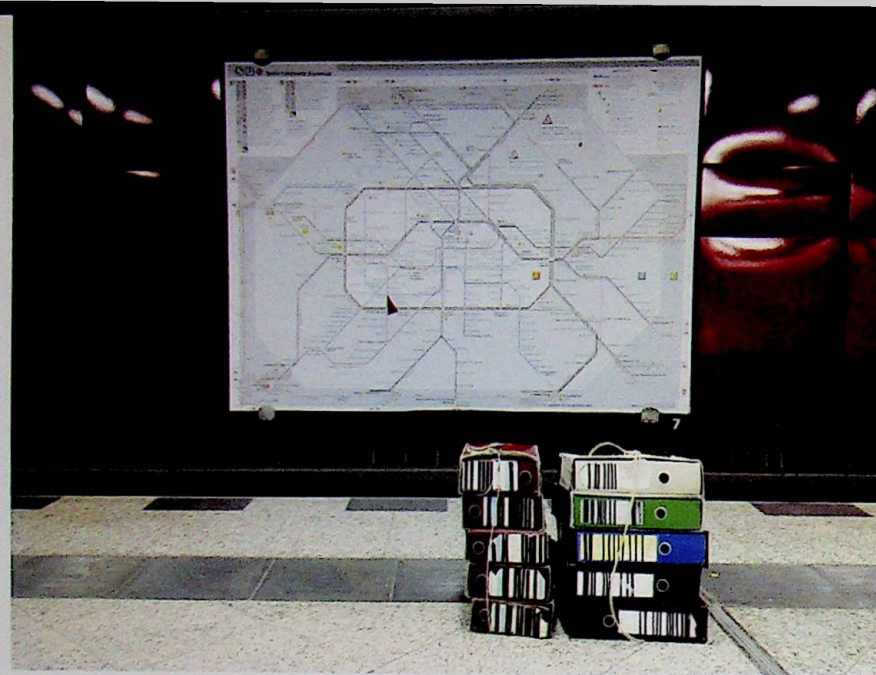
ri spasi upravo te predmete, čini se da se to dogodilo zahvaljujući njegovu znanstvenom *backgroundu* koji uključuje uzus arhiviranja činjenica i dokumenata te uvažavanje rezultata tog posla, neovisno o sadržaju tih registratora, a koji ga sam po sebi u tom slučaju i nije zanimao. No isto su tako i asocijacije na kafijsko-birokratski prizvuk tih predmeta - kao prepoznatih znakova (i) našeg vremena/prostora - po svemu sudeći bile dodatni razlog čina njihova izdvajanja i prisvajanja.

Apsurdna odluka pak da se optereti balastom tih registratora težine 14 kilograma, nestabilno povezanih tankom špagom koja se urezivala u prste, te da se osudi na njihovo dugotrajno tegobno tegljenje na sva mjesta koja je dnevno obilazio obavljajući svoje životne i radne funkcije (fakultet, poslovnici sastanci, galerije, trgovine, prometne stajališta, večernji izlasci...) kako u gradu stanovanja, tako i na putovanjima, pa i onima u inozemstvo, bila je stvar izrazito umjetničkog impulsa.

Promećući se u svojevrsnu sizifovsku figuru, Mucko se podvrgao permanentnom potenciranom naporu u svladavanju svakodnevnih rutinskih radnji, ispitujući svoju

psihofizičku izdržljivost i izlažući se ne uvijek najugodnijoj pažnji okoline. Odlučio se na provođenje specifičnog eksperimenta, bivajući istodobno i akterom i promatračem-evidentičarom-kroničarom akcije, vlastitog i tuđeg ponašanja koje je akcija uvjetovala te svih drugih njezinih učinaka.

Naime, osim što je svuda nosio te predmete, on je i minuciozno bilježio pojedine faze njihova prenošenja 'od točke A do točke B', kao i pauze u tom procesu. Sve je poslije egzaktno prezentirao u obliku tablica s podacima o mjestima i vremenu radnje. Nadalje, fotografski je i videokamerom iscrpno snimao sve etape akcije, poziciju objekata na različitim mjestima, njihova odlaganja i česta rasipanja (pri čemu je, podobno policijskom označavanju predmeta i stradalnika u nesrećama, kredom opcrtao njihov trenutačni položaj na tlu), kao i brojne osobe koje su bile potaknute da sudjeluju u akciji. Štoviše, grafički je u formi dijagrama prikazao i frekvenciju samog fotografiranja tijekom trajanja akcije. A objekti su u određenom trenutku promaknuti i u aktere registriranja vlastitog kretanja, i to tako da je na njima montiran mobilni telefonski aparat s aktiviranom videofunkcijom. Na taj način



snimljeni automatski videouratci vjerno, iz rakursa samih registratora, svjedoče o 'turbulentnom' procesu svojega prenošenja. Nije, dakako, izostala ni pismena kronika, zapisi o motivima rada i iskustvima akumuliranim tijekom vremena akcije.

Ti su predmeti, dakle, postali fokus autorove svakodnevice, objekti kojima su se podčinjavale i prilagođavale sve njegove dnevne aktivnosti; dobili su status svojevrsnog medija percepcije stvarnosti, koliko i njezine animacije-kreacije. Štoviše, gotovo da su promovirani u subjekte, determinatore rakursa i vizura ambijenata u kojima su se zatjecali. Iz brojnih fotografija koje dokumentiraju njihove pozicije u različitim prostorima (više od tisuću ih je snimljeno u prva dva mjeseca akcije) vidljiv je prigodno obuhvaćeni okoliš dijelova partemih konstelacija, pločnika, zidova zgrada, ulica; krhotina urbane ikonografije, tekstura i boja. Objekti su katalizirali naročite fotografske kadrove, snimke grad-

skih zakutaka koji bez njihova posredovanja teško da bi postali metom zanimanja, pogleda dostojan motiv.

Ti neobični, neugledni i trošni predteksti akcije, fragilne strukture koje su se svaki čas raspale, postali su tako sredstvo određivanja vizualnog polja, iskustva prostora. Nadalje, zahvaljujući autorovoj neštedljivoj otvorenosti senzacijama koje su posredovali i inicirali ti predmeti, njegovoj psihološkoj spremnosti na sugestije svih slučajnih sadržajnih i značenjskih susreta, nemaru prema ograničeno jednosmjernom 'čistoći' projekta, nesklonosti da odoli jeva digresijama i odbija tekuće ponude sinkroniciteta svih vrsta, zahvaljujući naposljetku njegovoj volji da gotovo pobožno sve na putu stavi u odnos nekog fatalnog kazalita – omogućen je plodan rast i obogaćivanje organizma ovoga rada.

U povodu akcije, dakako, događali su se kontakti s poznatim i nepoznatim ljudima, akcidentalnim pomoćnicima i participantima; sa

21.03.2013., Berlin

sučutnim 'Šimunima Cirencima' koji su na određeno vrijeme preuzimali teret umjetnikova 'križa', kao i s onima koji su svojim primjedbama upozoravali prijemčivog autora na moguće dodatne implikacije projekta.

Tako ga, saznajemo iz njegove pisane kronike, na jednoj konferenciji u Berlinu izvjesna Seraphine upozorava na inspirativni esej Borisa Groysa *Comrades of time*, a neki ga slučajni putnik u zagrebačkom tramvaju, dugogodišnji suradnik Državnog arhiva i policije, plaši mogućim elementima protuzakonitosti korištenja registratora s dokumentacijom nađenom na otpadu. Stoga je autor oprezan u otkrivanju njihova stvarnog sadržaja i porijekla, a publika je lišena saznanja o prvotnoj namjeni preuzetog naslova rada/izložbe.

Po navodnicima znamo da je riječ o citatu, a vezu s karakterom rada možemo po volji uspostavljati ili negirati. Neće nam, dakle, biti zabranjeno 'Znake vremena' opravdati nekim mogućim značenjskim aspektom, odnosno konotacijom rada, ali još manje ćemo pogriješiti ako ga prihvatimo kao 'neodgovornu' naslovnu proizvoljnost tipa Ionescove *Čelave pjevačice* ili Vianove *Jeseni u Pekingu*.

Neke podudarnosti koje je autor uočio između svojeg rada i drugih, prema mnogočemu različitih, umjetničkih proizvoda, dovele su i do jednog 'podperformansa' zabilježeneog statičnom videokamerom. Performans se održao na uličnim stubama koje vode na platformu ispred zgrade na uglu Držićeve ulice i Ulice grada Vukovara u Zagrebu, na mjestu pokraj kojega je autor često prolazio, a na kojemu je Orson Welles 1962. godine snimio scenu za svoj film po Kafkinu djelu *Proces*. Mucka je, osim privatne vezanosti za to mjesto (kao i za prvotni 'kafkijanski mo-

04.05.2013., Zagreb

tiv' usvajanja registratora), privukla i podudarnost same scene s osnovom njegova rada. U filmu se, naime, također pojavljuju paketi-tereti koje nose i vuku Joseph K. (Anthony Perkins) i jedan ženski lik iz romana/filma. Mucko je prenoseći gore-dolje stepenicama svoje registratore, izveo stanoviti *homage* Kafki i Wellesu, no samo snimanje nije prošlo bez dodatnih, novih koincidentnih događaja. Naime, kamera je u isto vrijeme u kadru zabilježila i dvojicu muškaraca koji su također razmjenjivali i nosili neke pakete.

Završetak tog maratonskog artističkog poduzeća dogodio se početkom rujna 2013., nakon sedam i pol mjeseci neprekinutog trajanja. Zaključak akcije autor ovako opisuje:

Tijekom kolovoza, provedenog u Dubrovniku uz temperaturu od gotovo 40 stupnjeva, objekti su bili prisutniji nego ikad, međutim potreba za dokumentacijom polako je nestajala. Krajem mjeseca selio sam se iz stana u kojem sam živio desetak godina. Znao sam da će vlasnici stan renovirati u potpunosti i da će kompletan interijer završiti na glomaznom otpadu, odnosno na ulici. Objekte sam ostavio u ormaru u svojoj sobi i preselio se bez njih. Iz nekog razloga, u tom trenutku – to mi se učinilo prikladnom odlukom.

I tako, *dust to dust*, predmeti nađeni na otpadu ostavljeni su da budu ponovo odbačeni. Autor sam (koji je ipak i sačuvao poneki njihov segment) nije, čini se, imao srca to učiniti. Na izložbi, kao što se iz njezina podnaslova razaznaje, izložena je *dokumentacija performativnog procesa*. Predstavlja nam se autor znanstvenik i umjetnik u jednoj osobi. Umjetnik je po prirodi stvari vođen plemenito neutilitarnim porivom, apsurdnom odlukom i gestom, a znanstvenik je svoje odlike – preciznost, eg-



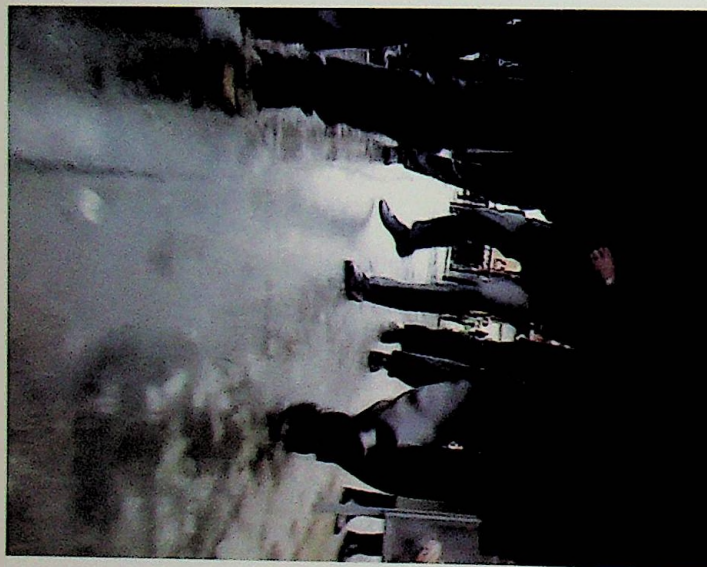
zaktnost i sklonost apsolutnoj evidenciji stajanja stvari i njihovih povijesti – stavio u funkciju kao da se radi o problematici najpresudnijoj za opstanak čovječanstva. Absurd je na taj način dobio svoj komplement, odnosno potporu, znanstvenik se dao inficirati umjetnikom i postao njegov sudionik u ignoriranju konvencionalne korisnosti, afirmirajući poeziju bez profanog interesa.

Sama izložba izvedena je u formalno nepretencioznom, nereprezentativnom obliku, s jednostavno opremljenim, dijelom i na podu postavljenim fotografijama te monitorima, s projekcijama iz nekamufiliranih aparata i druge tehničke opreme, čineći tako u izvjesnom smislu analogiju transparentnosti i otvorenosti samog rada i njegova procesa.

Uz tablice sa zabilježenim podacima o kretanju objekata, slušalice s dopunskim zvučnim informacijama, tekstove na zidu, video-dokumente i fotografije prezentirane u obliku ispisa na papiru i slajd-projekcija na TV ekrana

nima – u posebnoj vitrini bili su izloženi i relikti same akcije, njezine krhotine: rukavice i zgužvani derutni kartončići koji su služili kao zaštitna za ruke od oštre tanke špage čiji su temeljito uporabljeni komadi također izloženi; ostaci ponekog registratora i jedan cijeli, sačuvan kao reprezentativni primjerak zbog drastičnih tragova-'rana'; fascikl s napisanom naslovnom sintagmom izložbe; prtljažni avionski kuponi...

Zaštićeni staklom i nedodirjivi za publiku, ti eksponati, najneugledniji na izložbi, tretirani su poput fetiša, svetih relikvija. U neku ruku i s pravom. Jer ti predmeti uvjerljivo svjedoče o svojevrsnom mučeništvu mladog umjetnika čiji ulog nije devalviran činjenicom da ga je poduzeo dobrovoljno te podnio s neugaslom vedrinom za cijelog njegova trajanja, oplemenivši ga znatiželjom, društvenošću i ludizmom. Time je tek amortiziran imanentni patos te izdašno osnažena njegova umjetnička supstancija.



10.04.2013.
London (šetnja s Willom Peckom), video zapis mobitela
instaliranog u objekte | London (a walk with Will Peck), video
recording from a mobile phone installed in the objects; film still

the bojan mucko's “signs of the times”

antun maračić

Bojan Mucko (1983) is a young artist with a broad educational background and a wide range of interests in science and art, in theoretical and practical work. Although he only recently took his degree in ethnology and cultural anthropology with philosophy at the Faculty of Philosophy, and is still a student at the new media department of the Zagreb Academy of Fine Arts, he figures very much on the public arts, science and media scene. He has already managed to produce distinctive and timely works in which he has combined all his multidisciplinary affinities and knowledge. Among other things, he has carried out research into the large-scale phenomenon of the emptied shops and restaurants in the immediate and slightly wider centre of Zagreb, resulting in a text and photographs, and ultimately in a publication entitled *Emptied in the Return*.

The work displayed in the Forum Gallery is a presentation of a long-term action/performance, involving several 'sub-performances' and elements of participatory practice, i.e. happening, which he conducted uninterruptedly for almost eight months during 2013. Every day, everywhere he went, he took with

him two bundles of ring files, five in each, found once in a pile of large-scale rubbish. Although probably not even he was aware of the reasons for his decision to save from the heap of rejected things precisely these objects, it seems that it happened because of his background in science, which includes the habit of archiving facts and documents, and respecting the results of such work, independently of the contents that these ring files contained, which, as it happened, did not interest him at all. But there were also associations with Kafka-esque bureaucracy and these were by all accounts an additional spur to the selection and appropriation of these objects – recognisable signs of our time and space as well.

The absurd decision to load himself with the burden of these files, weighing 14 kilograms in total, loosely linked with a thin length of cord that bit into the figures, and to condemn himself to the long-lasting and painful lugging of them to all the places that he went around day after day in the course of his life and work (university, business meetings, galleries, shops, vehicles, going out in the evening...), both in the city in which he

lives and on his journeys, even trips abroad, was a matter of strictly artistic impulse. Turning into a kind of Sisyphean figure, Mucko submitted to the lasting heightened effort needed to overcome everyday routine actions, testing out his physical and psychological endurance and exposing himself to the not always pleasant attentions of the environment. He had decided to undertake a specific experiment, being at once actor as well as observer-recorder-chronicler of the action, of his own and others' behaviour that it entailed, and all the other effects produced. Apart from carrying these items everywhere, he also meticulously noted down all the individual phases in which they were moved from point A to point B, the pauses in the process, and presented them all later on in tabular form with data about the places and the times of the action. In addition, he used still and video camera exhaustively to shoot all the phases of the action, the position of the items in various places, their being put by and frequently falling apart (when, in a manner similar to that used by the police when marking the positions of objects and casualties in accidents, he would draw round their

current position on the ground in chalk), as well as the participation of the many persons who felt moved to take part in the action. Indeed, he recorded in the form of diagrams the frequency of the actual photographing during the course of the entire action.

At a given time the objects would be promoted to actors of the registration of their own movement, when a mobile phone with its video function activated was fixed onto them. Video works shot thus automatically faithfully tell from the angle of vision of the files themselves of the 'turbulent' process of their transportation.

Nor was a written chronicle missing, accounts of the motivations of the work and the experiences that came as it unfolded in the course of time.

These objects, then, became the focus of the artist's everyday life, objects to which all his daily activities had to be adjusted and subordinated, they obtained the status of a kind of medium for the perception of reality, just as they animated and created it. Indeed, they have almost been transfigured into subjects, determining the angle and the view of the settings in which they are found. Visible from the many photographs that document their positions in various spaces (more than a thousand of them were shot in the first two months of the action) are the environments recorded in passing of parts of ground floor configurations, pavements, walls of buildings, streets; fragments of urban iconography, textures and colours. The objects have catalysed rather particular photographic framings, shots of urban nooks and crannies that without their mediation would hardly have become the object of interest or motif worthy of attention.

These unusual, unprepossessing and dilapidated pre-texts of the action, fragile structures that collapse at any moment, became a means for determining the visual field, the experience of space. Then, thanks to the author's unsparing openness to sensations that the objects mediated and initiated, to his psychological readiness for the suggestions of all accidental substantial and semantic encounters, to the lack of concern for any constraining one-way 'purity' of the project, aversion to resisting digressions and rejecting current offers of synchronicity of all kinds, thanks finally to his will practically piously to correlate everything on the way with some fatal causality – the fruitful growth and enhancement of this work was enabled.

Because of the action, of course, contacts were made with known and unknown people, accidental helpers and participants; with sympathetic Simons of Cyrene who for a certain time took over the burden of the artist's cross, or those who with their comments warned the obliging author of the possible implications of the project. Thus we learn from his written chronicle that at a conference in Berlin, a certain Seraphine drew attention to an inspiring essay of Boris Groys, *Comrades of time*, and another coincidental traveller in a Zagreb tram, long-time associate of the State Archives and the police, scared him with various suggestions of illegality in the use of files with documents found on a dump. The artist is then circumspect in revelations of their contents and origin, and the public is deprived of knowledge of the original content that marked the title of the exhibition, or work. We know from the quotation marks that a quote is at work, and the link with the character of the work can be estab-

lished or denied at will. We are not banned from justifying 'Signs of the times' with some possible semantic aspect or connotation of the work. Still less will we go wrong if we accept it as an 'irresponsible' act of arbitrary titling of the same type as Ionesco's *Bald Soprano* or Vian's *Autumn in Peking*.

Some of the similarities that the author noted between his work and other, in many respects different, artistic products, led to one 'sub-performance' registered with a static video camera. The performance took place on the street stairs that lead to a platform in front of a building on the corner of Držićeva ulica and Ulica grada Vukovara in Zagreb, a place the author often passes by, at which in 1962 Orson Welles shot a scene for this film of Kafka's *The Trial*. Apart from the private connection with the place (and the initial Kafka-esque motif of appropriating the binders) Mucko was attracted by the correlation of the scene itself with the basis of his own work. In the film, there are also packages, loads, carried or pulled by Joseph K. (played by Anthony Perkins) and a female character from the novel/film. Carrying his files up and down the steps, Mucko performed a certain kind of *hommage* to Kafka and Welles, but the shooting did not pass off without additional newly coincidental events. Recorded at the same time in the take were two men, also exchanging and carrying some packages.

The ending of this marathon artistic enterprise came in early September 2013, after seven and a half months. The author describes the conclusion in this way.

During an August spent in Dubrovnik at a temperature of almost 40 degrees, the objects were more present to me than ever be-



17.03.2013., Zagreb

fore, but the need for documentation gradually faded. At the end of the month I moved from the flat I had lived in ten years. I knew that the owners would renovate the flat completely and that the whole of the interior would end up in a dumpster, or on the street. I left the objects in the wardrobe in my room and moved without them. For some reason, at that moment, it seemed to me a fitting decision.

And so, dust to dust, the objects found in the trash were left to be discarded again. The author himself (who kept, though, some segment of them) did not have the heart to do it. At the exhibition, as the subtitle indicates, documentation of a performative process was exhibited. The author introduces himself to us as scientist and artist in one person. The artist is in the nature of things guided by a generous and non-utilitarian urge, an absurd decision and gesture, while the scientist put his typical characteristics to work - his precision, exactness and propensity for absolute evidence concerning the state of things and



10.04.2013., London (setnja s Willom Peckom | a walk with Will Peck)

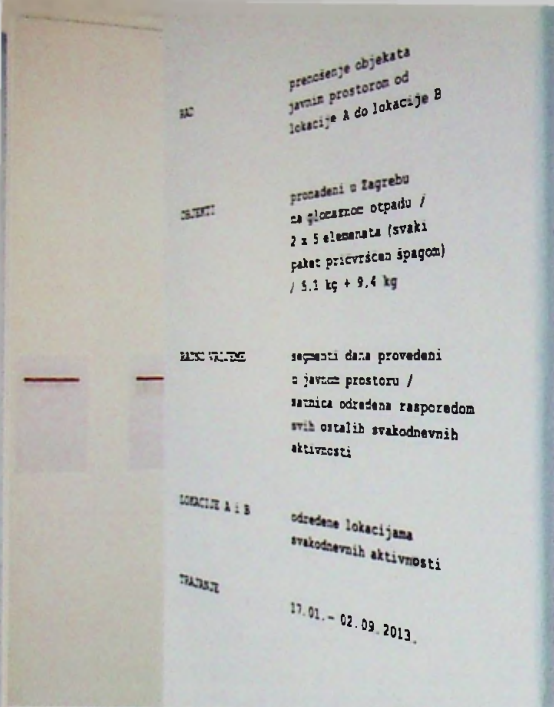
their histories – as if it were all about a theme of the utmost importance for the survival of mankind. In this manner the absurd achieved its complement, or support, the scientist let himself be infected by the artist, and became a participant in ignoring the conventional usefulness, endorsing the poetry without a profane interest.

The exhibition itself was put on in a formally unpretentious and non-prestigious form, with simple equipment, partially with photos and monitors placed on the floor, with projections from unconcealed projectors and other equipment, creating in a way an analogy to the transparency and openness of the work itself and its process.

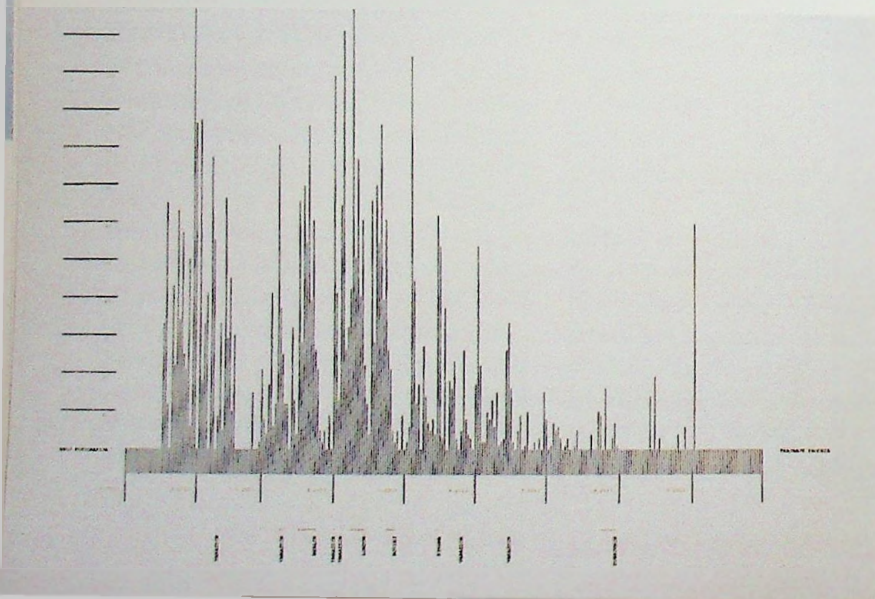
Alongside the tables recording data about the movement of the objects, the earphones with extra audio information, texts on the wall, video-documents and photographs in the form of printouts on paper and slide projections on TV screens – in a separate display case relicts, fragments of the action were exhibited: the gloves and the crum-

pled and tatty pieces of cardboard that had served to protect the hands from the sharp thin cord, the thoroughly used fragments of which were also shown; the remains of a file or two and one whole one, preserved as a representative example because of the drastic traces or wounds; a file with the title of the exhibition written on it; an airline baggage check...

Protected by glass and not to be touched by the public, these exhibits, the least prepossessing in the exhibition, are treated like fetishes or holy relics. In a sense, with some justice. For these objects convincingly tell of the martyrdom of the young artist, the role of which is not diminished by the artist's having undertaken it willingly, submitting with unquenched cheerfulness the whole period it lasted, ennobling it with curiosity, sociality and ludism. Thus the immanent emotionality was buffered, the artistic substance amply reinforced.



Postavke rada | Settings



Grafikon količine fotografija proizvedenih
 po danima tijekom cijelog procesa |
 Graph showing the number of photographs
 per day during the whole of the process





Relikti performativnog procesa |
Relicts of the performative process



Rekonstrukcija šetnje Londonom, 10.04.2013. |
Reconstruction of a walk around London, April 10, 2013



Primjer tablice s prikazom dnevnih radnih ruta i radnog vremena | Example of a table with a representation of daily working routes and working time

LOKACIJA A		LOKACIJA B		MS-909
11:11	Krešimirov trg 17/3.k	11:23	Ratkoga 4	
11:27	Ratkoga 6	11:28	Smiljkasova	
11:32	Smiljkasova 17	11:35	Elektron trg 7	
11:45	Iblerov trg 7	12:05	Kraljeva	
13:18	Kraljeva 7	13:25	Illica 85/3.k	
17:58	Illica 85/3.k auto	?	Illica 85/3.k	
?	Zagorska 16/3.k auto	19:02	Illica 85/3.k	
?	Illica 85/3.k	22:10	Kraljeva 25a/3.k	
21:55	Illica 85/3.k taxi	?	Krešimirov trg 17/3.k	
01:00	Kraljeva 25a/3.k taxi		SMILJK	



biografija

Bojan Mucko (Varaždin, 1983.) diplomirao je etnologiju i kulturu antropologiju te filozofiju na Filozofskom fakultetu u Zagrebu. Student je diplomskog studija Novih medija na zagrebačkoj Akademiji likovnih umjetnosti. Dio je organizacijskog tima međunarodnog festivala etnografskog filma ETNOFILM; član je Udruge za interdisciplinarnu i interkulturalnu istraživanja (UIII), a do sad je, između ostalih, surađivao s Lokalnom bazom za osvježenje kulture (BLOK), *Bacačima sjenki*, Društvom arhitekata Zagreba, Etnografskim muzejom u Zagrebu, HRT-om.

Zanimaju ga metodološka preklapanja antropologije i intermedijalnih umjetničkih praksi te interdisciplinarnost u kontekstu urbanih studija.

biography

Bojan Mucko (Varaždin, 1983) took a degree in ethnology, cultural anthropology and philosophy at the Faculty of Philosophy in Zagreb. He is also currently a graduate student in new media at the Zagreb Academy of Fine Arts.

He is a part of the organisational team of the international ethnographic film festival ETNOFILM. He is a member of the Association for Interdisciplinary and Intercultural Research (known as UIII) and has also worked with BLOK, *Bacači sjenki*, the Association of Architects of Zagreb, the Ethnographic Museum in Zagreb, Croatian Radio Television.

He is interested in the methodological overlapping of anthropology and intermedia art practices, and interdisciplinarity in the context of urban studies.

kontakt | contact

tel: +385 (0)98 1650 331

e-mail: naboj017@gmail.com

10.05.2013., Zagreb

film still; snimio | camera: Igor Bezinović

samostalne izložbe | individual exhibitions

2014. *'Znaci vremena'*, dokumentacija performativnog procesa, Galerija Forum, Zagreb

2010. *Glasovi gradske zimnice*, Galerija VN, Zagreb
Prostor identiteta, prostor interakcije, prostor promjene, Galerija Modulor, Zagreb

skupne izložbe | collective exhibition

2014. *Likvidacija*, Galerija Miroslav Kraljević, Zagreb
2013. *Prostor je taktika 4. / Biti doma*, Galerija 90-60-90, Zagreb

Lijepa naša domovino! - izložba Hrvatskog fotosaveza, Umjetnički paviljon, Zagreb

Liquidation, Stacion, Center for Contemporary Art Priština, Priština, Kosovo

Posljednja koju smo imali nedavno, Galerija Miroslav Kraljević, Zagreb

aBook [artist's book], Galerija Galženica, Velika Gorica
2012. *Prostor je taktika 3. Velesajam kulture*, Galerija SC, Zagreb

Urban Festival 12: *Između svijetova. Javni prostor*, Galerija Greta, Zagreb, interdisciplinarna radionica, video instalacija, promocija publikacije

2011. *Tamna tvar*, Galerija Karas, Zagreb

Prostor je taktika 2., Galerija SC, Zagreb

Prostor je taktika 1., Galerija Jogurt, Medika, Zagreb



Galerija Forum, Teslina 16, Zagreb

tel. 01 4810 710

gf@kic.hr

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“signs of the time”

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