

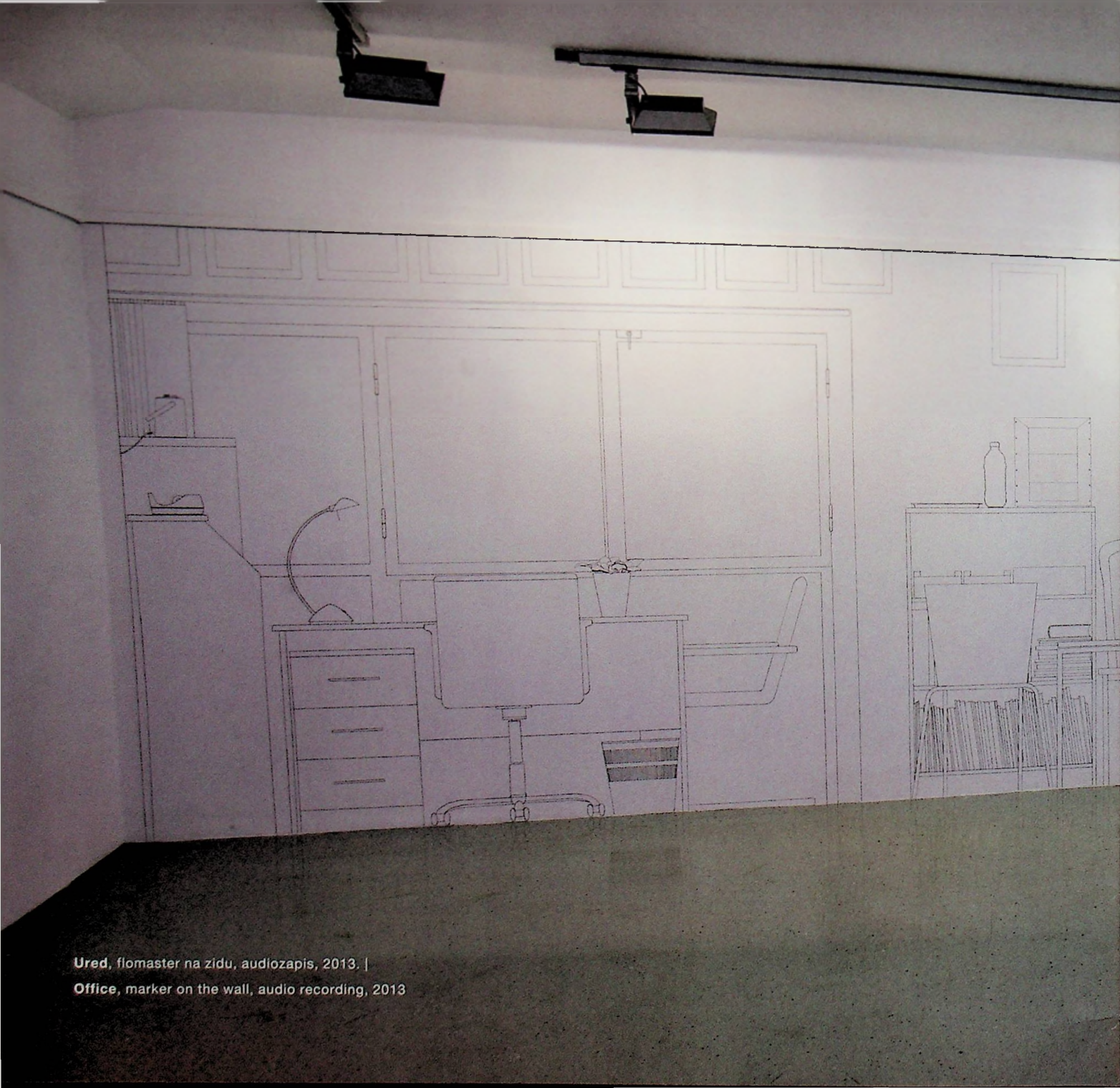
božena končić badurina



galerija forum

vodič kroz galeriju
guide to the gallery

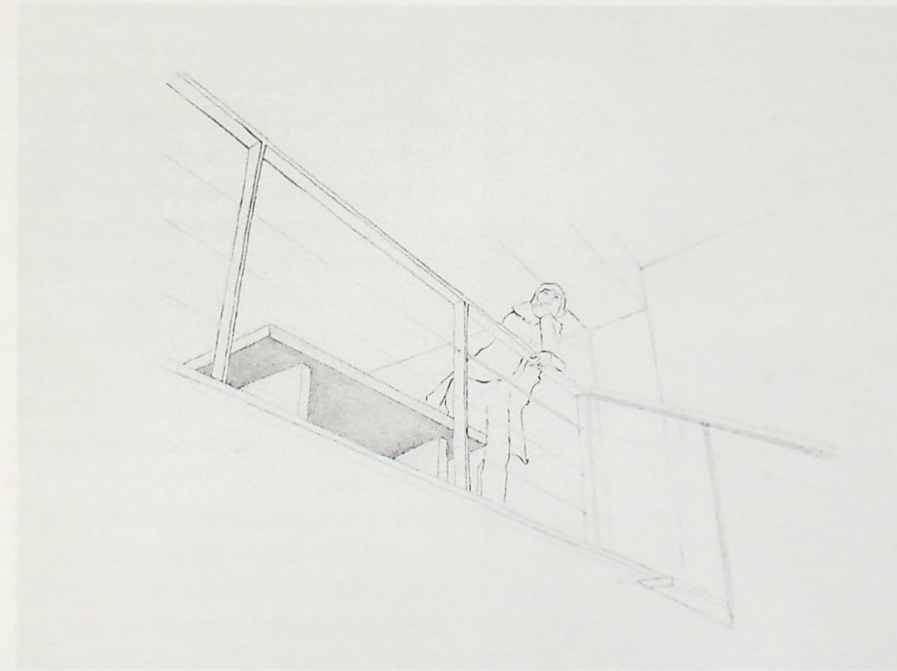
7. – 30. III. 2013.



Ured, flomaster na zidu, audiozapis, 2013. |
Office, marker on the wall, audio recording, 2013

antun maračić

galerija kao izložak



Crtež iz serije Sugestije, olovka na papiru,
2013. | Drawing from the series Suggestions,
pencil on paper, 2013

Sve ono što podsjeća na konvencionalni postav, odnosno što upućuje na galerijski prostor kao na recipijent za umjetničke objekte ove ili one vrste, na izložbi Božene Končić Badurine dvojbeno je i uvjetno. Tako dvadeset pet crteža olovkom, manjih formata, uokvirenih u decentno, lažurnim bjelilom premazano natur-dr-

vo, vizualno tendiraju gubitku svoje fizičnosti, odnosno stapanju s bjelinom zida. Dosljedno tome, iako jedini klasični eksponati na izložbi, nisu u funkciji neke priče nevezane za konkretni ambijent, nego su zapravo napuci za polagano, kontemplativno korištenje prostora Galerije. Posebno se to odnosi na *Sugestije*, četrnaest sažetih, instruktivnih, prema fotografijama nastalih crteža olovkom, koji upućuju na kretanje i zastajanje u prostoru kao mjestu odmora i meditacije, a ne tradicionalnog konzumiranja umjetnosti na galerijskim zidovima ili podnoj površini. Crteži sugeriraju naslanjanje na stup, sjedenje na stepenicama, opuštanje u ležećem položaju na drvenoj plohi uz izlog Galerije... Neovisno o tome hoće li se namjernik koristiti tim mogućnostima, njegov se rakurs mijenja i pozornost usmjerava na sam prostor u kojem se nalazi.

Nadalje, crtežima istog formata, tehnike i opreme, interpretacijom skica za namještaj arhitekta Vjenceslava Richtera koji je potkraj šezdesetih godina prošlog stoljeća, kada je Forum osnovan i kad je počeo s radom, osmislio i cjelokupan njegov interijer, autorica upozorava na arhitektonsku koncepciju Galerije, kao i na njezinu povijest.

Osim tih decentnih crteža raspoređenih u prizemlju i na katu, autorica je izvela i veliki zidni linearni crtež flo-

masterom. Na njemu je, bokocrtno, u omjeru 1:1, 'rendgenski' prikazan ured voditelja Galerije koji se nalazi iza tog zida. Crtež prati i audiozapis koji nas informira o sadržaju ureda, namještaju i drugim predmetima, kao i o njegovoj namjeni u prošlosti. Tako, promatrajući zidni bokocrt, uz ostalo saznajemo da je na mjestu ureda nekad bila grafička radionica, a u susjedstvu fotografski laboratorij. *Na taj način*, upućuje nas vodič, *kao jedinstveni primjer izložbenog prostora koji su osnovali i vodili umjetnici, Galerija Forum je svojim članovima osim kontrole nad programom i njegova stručnog vođenja, omogućavala i kvalitetan produkcijski okvir za realizaciju radova.* Kada se s kata spusti ponovo na prizemlje, posjetitelj je, ako to već prije, po dolasku nije obavio, u prilici slušati priču o čuvarici Galerije. Ona sama ponudit će mu MP3 *plejer* i slušalice pa će, sjedeći nasuprot njoj, iz jednostavnog informativnog, ali i poetičnog autoričina teksta audiozapisa, posjetitelj saznati detalje o čuvaričinu porijeklu, školovanju, o afinitetima, prethodnim radnim mjestima te iskustvu rada u Galeriji. Saznat će da je riječ o povjesničarki umjetnosti koja čuva izložbu, ali ujedno i stažira u Galeriji. Glas spikerice informirat će nas na kraju da je Marija (tako se zove čuvarica) *oduševljena potpunom otvorenošću Galerije prema ulici... Ljudi joj po-*

nekad lupkaju po staklu koje vibrira i tada se osjeća kao ribica u akvariju.

O tom vanjskom svijetu iza stakla izloga Galerije govori jednako lijep audiozapis *Ulica*, priča iz koje posjetitelj, uz ostalo, saznaje nešto i o Antoniji, prodavačici vidljivoj kroz izlog trgovine preko puta, njezinu rakursu i viziji Galerije koju svakodnevno sa svojeg radnog mjesta gleda, ali u nju još nije ušla; sluša o radnjama iz dvorišta nasuprot Galeriji... Saznaje imena stanara na zvoncima u kućnoj veži, upozoren je na prugaste rolo-zavjese na prvom katu nasuprotne zgrade koje se gotovo nikad ne podižu.

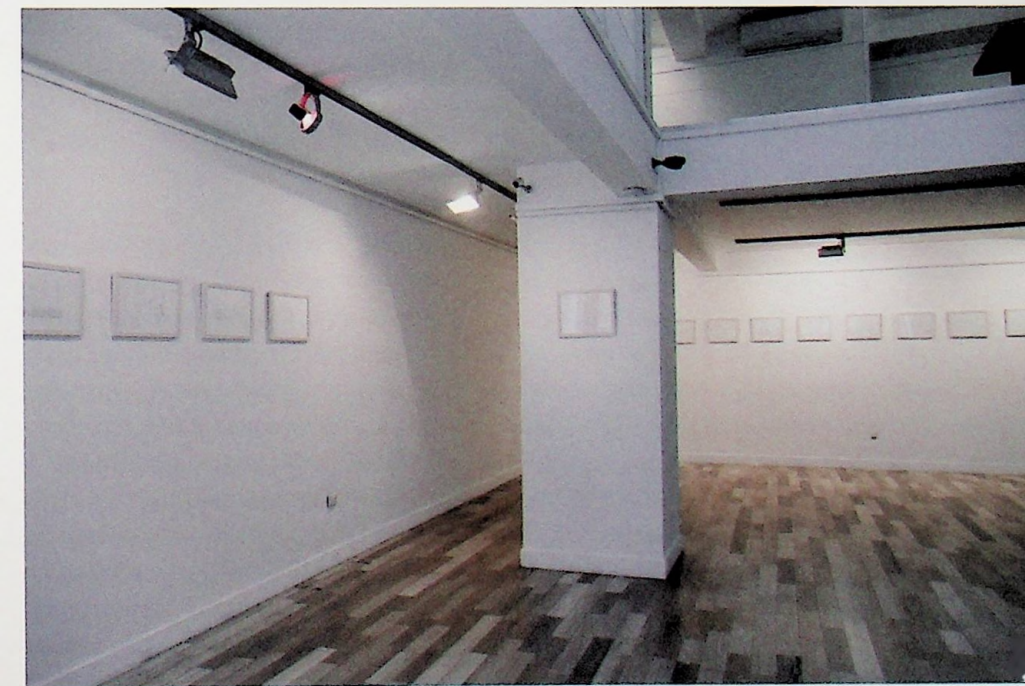
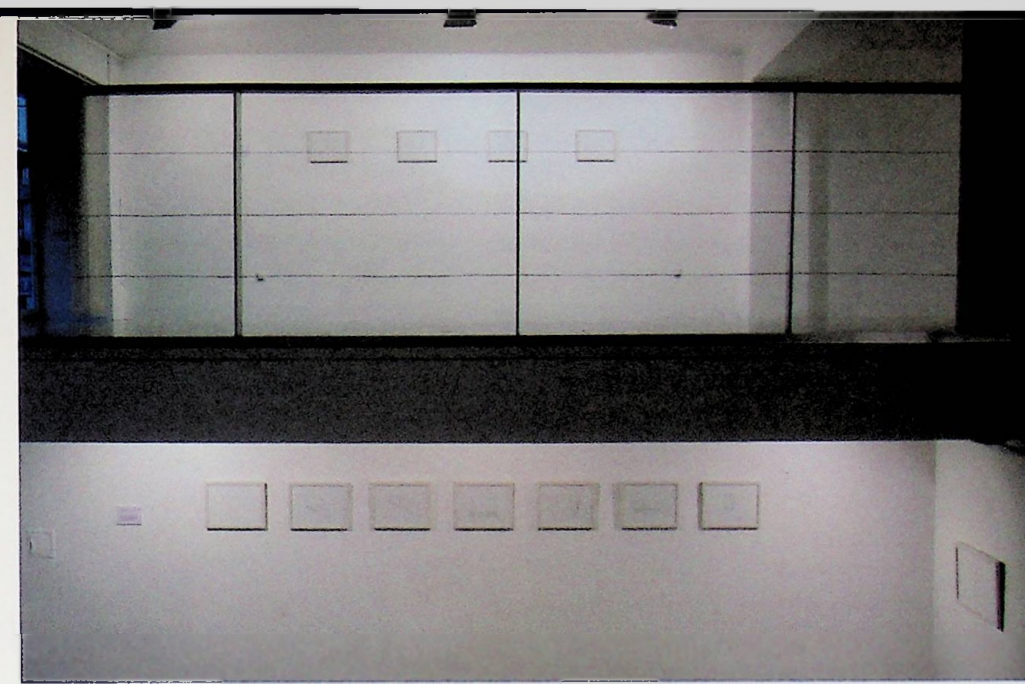
Priču o ulici autorica dopunjava i angažmanom statista-šetača s crvenim šalom koji za trajanja izložbe ispred galerijskog izloga unosi notu artificijelnog u postojeći spontani ulični promet. Na taj način, dnevna vanjska zbivanja kao da se u cjelini preoblikuju u neku vrstu režiranog, teatarsko-filmskog događaja koji pratimo na pozornici/ekranu galerijskog prozirnog zida. Ova izložba posljednja je i 'najdovršeniya' u nizu autoričinih nastupa posljednjih godina, u kojima ona, bez obzira na to o kakvim se medijskim oblicima radi, pomiče perceptivne okvire i otvara mogućnosti intenzivnijeg osjećanja prostora, vlastita tijela, uma, interakcije s drugim.

I sve to na način kojemu je strana nametljivost, šarenilo, spektakular-

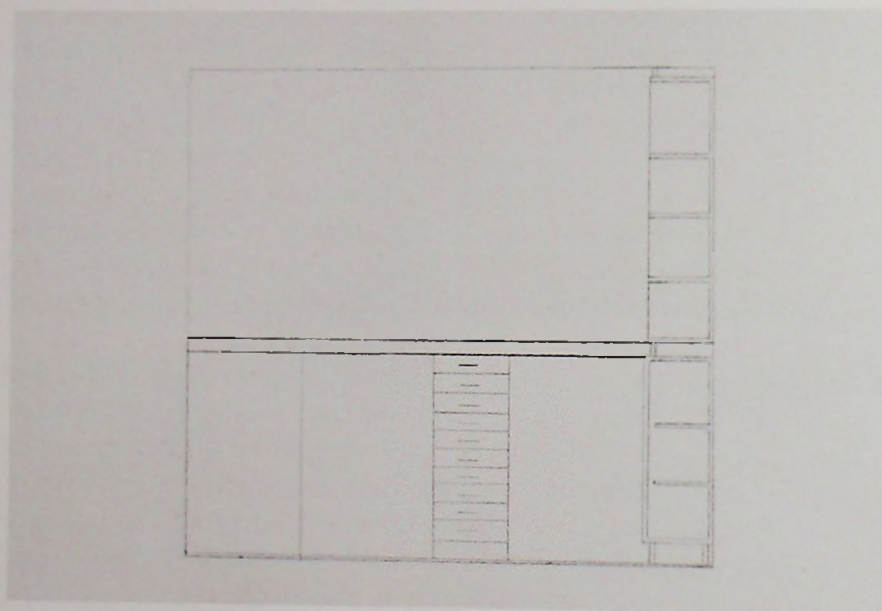
nost, agresija... Naprotiv - tišina, bjelina, svjetlo, sjena...; izmicanje, usporavanje, zastajanje, nepomičnost...; samozatajnost, odsutnost, defenzivnost, dugotrajnost... atributi su i kategorije koje obilježavaju njezino razmišljanje, ponašanje i rad. U slučaju ove izložbe, Božena diskretnim sredstvima pretvara samu Galeriju u izložak. Reagirajući aktivno na prostor izlaganja, umjetnica animira njegove inače neistaknute aspekte, istodobno kao pretekst vlastite kreacije i kao prijedlog aktiviranja posjetitelja kojemu pritom osporava uobičajenu rutinu konzumiranja umjetnosti. No za uzvrat pruža mu priliku za novi prijem stvarnosti, za otvaranje novih mentalnih prostora, odnosno za osvještavanje vlastitih zanemarenih duhovnih potencijala.

Izložba Božene Končić Badurine prva je u programskom ciklusu Galerije Forum koji počinje njezino novo vodstvo. Svojim značajem ova izložba i ističe tu startnu poziciju, odnosno predstavlja neku vrstu paradigme nastojanja da se Galerija osvijesti kao prostor i regenerira kao mjesto živog prožimanja sa svojim užim i širim, urbanim i kulturnim kontekstom te boljim dijelom vlastite tradicije.

Vodič kroz Galeriju, postav izložbe (Sugestije, Richter, crteži, 2013.) | Guide to the Gallery, exhibition set up (Suggestions, Richter, drawings, 2013)



gallery as exhibit



Crtež iz serije Richter, olovka na papiru, 2013. | Drawing from the series Richter, pencil on paper, 2013

Anything that might recall a conventional set up, anything suggestive of a gallery venue as recipient for objects of one kind or another is only dubious and provisional at the Božena Končić Badurina exhibition. The twenty five pencil drawings, small in size, modestly framed in natural wood with a glaze of transparent white paint, visually tend towards a loss of their physical nature, that is, towards merging with the whiteness of the

walls. Accordingly, although they are the only classical exhibits at the show, they do not serve for some story unrelated to the given setting; rather, they are in fact instructions for an unhurried and contemplative use of the space of the Gallery. This particularly refers to *Suggestions*, fourteen succinct, instructive pencil drawings after photographs that indicate how to move and to stand in a space as place for relaxation and meditation, not for the traditional consumption of the art on its walls or wall surface. The drawings suggest leaning against a pillar, sitting on the steps, relaxing in a reclining position on the wooden space alongside the window display of the Gallery. Depending on whether the visitor wants to use these possibilities, their angle of vision switches the attention and directs it to the space currently occupied.

Furthermore, with drawings of the same format, technique and framing, in an interpretation of sketches for furnishing of the architect Vjenceslav Richter, who at the end of the 1960s, when the Forum Gallery was founded and started working, devised the whole of its interior, the present artist draws attention to the architectural conception of the Gallery and to its past.

Apart from these reticent drawings arranged in the ground floor and the first floor, the artist has also made a large linear wall drawing in marker. On it, in lateral elevations, on a scale of 1:1, in an

'X-ray' depiction, the office of the manager of the Gallery that lies behind the wall is depicted. The drawing is also accompanied by a sound recording that tells us of the contents of the office, the furnishings and other items as well as about its history. Thus, looking at the elevation drawing we learn, among other things, that the office was once occupied by a graphic workshop, with next to it a photographic laboratory. *In this way, the guide informs us, the Forum Gallery, a unique specimen of an exhibition space founded and run by artists, enabled its members not only to have control over the programme and the way it was directed, but also a high quality production framework in which to realise their works.* Going downstairs to the ground floor again, if they did not already do so when they arrived, the visitors will have the chance to hear the story about the Gallery's (lady) custodian. She will herself offer the person an MP3 player and headphones and sitting opposite her, from the simple, informative but also poetic text by the author on the recording, they will find out some details about her origin, education, her affinities, her earlier jobs, and her experience of work in the Gallery. The voice of the announcer will tell us at the end that Marija (the custodian) is *delighted by the Gallery's total openness onto the street... People sometimes tap on the glass, which vibrates, and then she feels like a fish in an aquarium.*

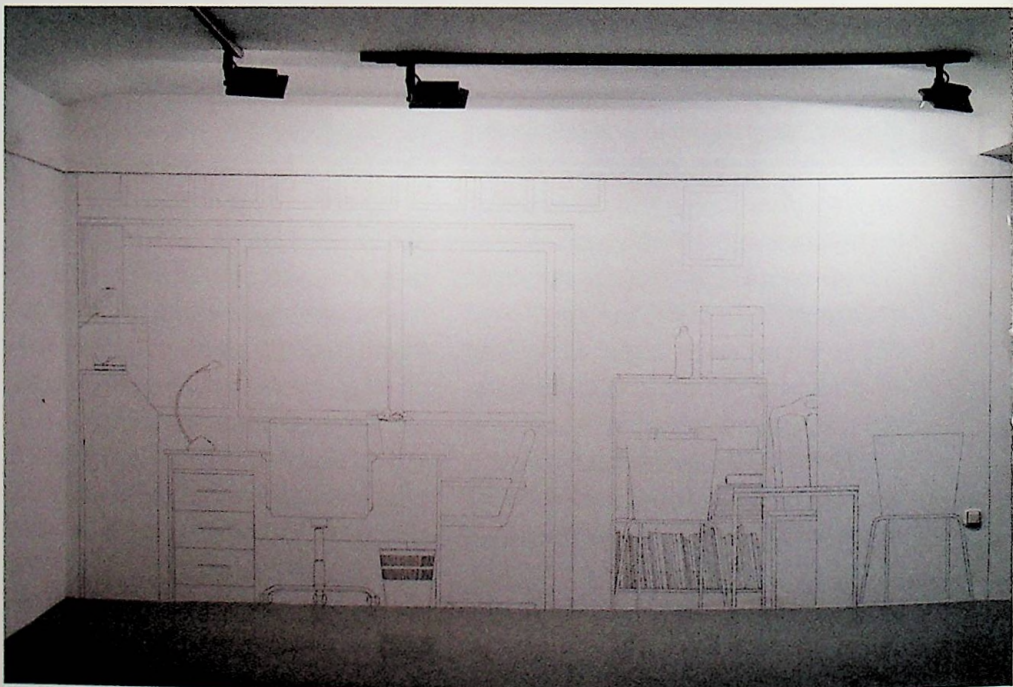
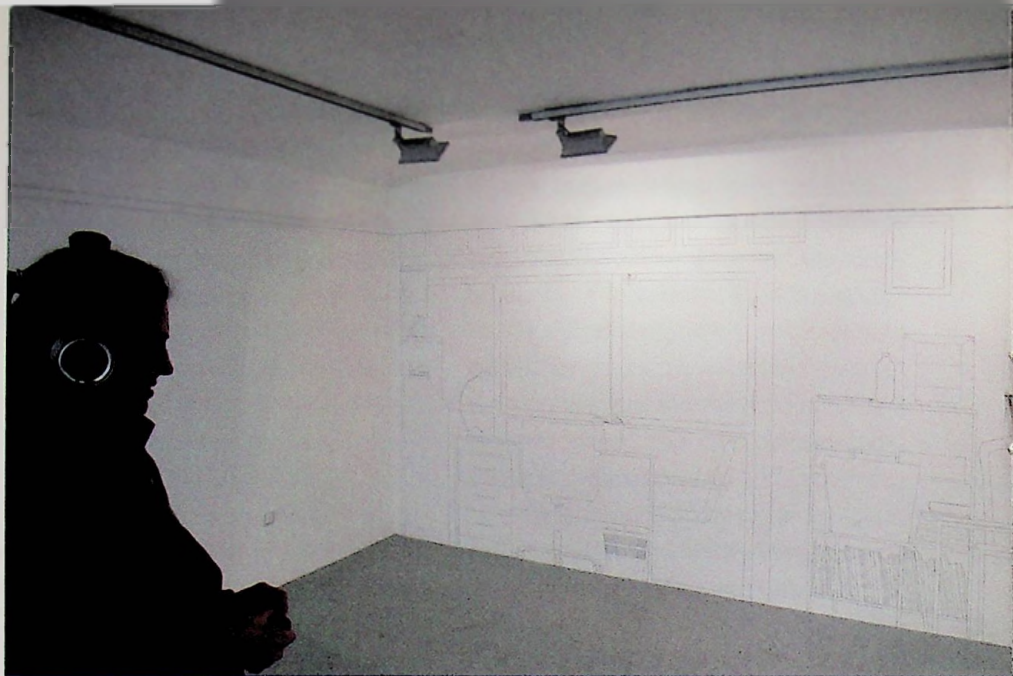
The equally agreeable audio recording *Street* also tells of this outside world behind the glass of the Gallery's window, a story from which the visitor can find out something about Antonija, a shop assistant visible through the window of the shop over the way, about her angle of vision and viewpoint on the Gallery, which she looks at everyday from her workplace, but which she has never yet entered; listen about what goes on in the yard opposite the Gallery; find out the names of the tenants on the bell pushes in the passage and have his or her attention drawn to the striped blind on the first floor of the opposite building, which is almost never raised.

The artist supplements the story of the neighbourhood by taking on an extra, a stroller with a red scarf, who in front of the Gallery window display during the time the exhibition is on will bring a note of the artificial into the existing spontaneous street traffic. In this manner the daily goings on outside seem to be promoted as a whole into some directed, theatrical or filmic event that we follow on stage, on the screen, in the proscenium of the gallery window wall.

This exhibition is the most recent and 'the most finished' in a series of the artist's appearances in the last few years, in which she, irrespective of whatever media forms are involved, shifts the framework of perception and opens up the possibility for a more vigorous sense of

space, of one's own body, mind, interaction with another person. All this in a way to which intrusiveness, spectacle, aggression and incongruity are foreign... On the contrary: silence, whiteness, light, shadow...; slipping aside, slowing down, halting, immobility; self-abnegation, absence, defensiveness, last-ingness... these are the attributes and categories that mark her thinking, behaviour and work. In the case of this exhibition, with her discreet means Božena turns the Gallery itself into exhibit. Reacting actively to the exhibition space, the artist animates its actually not very emphasised aspects, both as pre-text for her own creation and as a proposal to activate the visitor, whose usual routine of art consumption is disputed. But in return, she offers the chance for a new accession of reality, for the opening up of mental spaces, for becoming conscious of his or her own perhaps somewhat rusty spiritual potentials.

The Božena Končić Badurina exhibition is the first in a programme cycle of the Forum Gallery started under its new management. The significance of this exhibition points up this starting position, that is, it presents a kind of paradigm of the ambition for the Gallery to be made aware of as space and to be regenerated as place of live permeation with its context, narrower and broader, urban and cultural, and with the better part of its own tradition.



Ured, flomaster na zidu, audiozapis,
2013. | Office, marker on the wall,
audio recording, 2013

ured | office

tekst audiozapisa | script for audio recording

Crtež na zidu je bokocrti prikaz u omjeru 1:1 ureda voditelja Galerije Forum koji se nalazi s druge strane ovog zida.

Prostorija je opremljena uobičajenim uredskim namještajem: tu su dva radna stola, police s knjigama, registratorima i katalozima izložbi, niski stolić s dvjema stolicama itd. Na zidovima se mogu vidjeti fotografije osnivača i članova Galerije Forum, fotografije s raznih otvorenja, uokvireni plakati *Novogodišnje prodajne izložbe* iz 1981. i *Izložbe umjetnika Galerije Forum* iz 1988. koji govore o bogatoj i zanimljivoj povijesti ove galerije. Tu je još nekoliko detalja koje uredski život čine ugodnijim: mali radioprijemnik na bijeloj polici, aparat za kavu, ljubičica u ukrasnoj tegli na radnom stolu...

Prije prenamjene u ured, ova prostorija je dugo služila kao radionica za sitotisak u kojoj su članovi Galerije sami tiskali plakate za svoje izložbe. Veliki prozor s pogledom na unutarnje dvorište osiguravao je dovoljno danjeg svjetla dobrodošlog za rad u ateljeu. U prostoriji nasuprot uredu, u kojoj je danas smješten arhiv, nekada se nalazila još jedna grafička radionica, a Galerija je imala i fotografski laboratorij. Na taj način, kao jedinstven primjer izložbenog prostora koji su osnovali i vodili umjetnici, Galerija Forum je svojim članovima osim kontrole nad programom i njegova stručnog vođenja, omogućavala i kvalitetan produkcijski okvir za realizaciju radova.

The drawing on the wall is an elevation drawing showing in life size the office of the manager of the Forum Gallery that lies behind the wall. The room is equipped with the usual office furniture. There are two desks, books on shelves, file holders and exhibition catalogues, a coffee table and two chairs. On the walls there are photographs of founders and members of the Forum Gallery, photographs from various vernissages, a framed poster for *New Year Selling Exhibition* of 1981 and *Exhibition of Artists of the Forum Gallery* of 1988, telling of the rich and interesting history of the Gallery. There are a few more details that make office life a bit more pleasant: a small radio on a white shelf, a coffee machine, a violet in a decorative pot on the desk

Before it was changed into an office, this room was for many years used as a silkscreen printing workshop, in which the Gallery's members printed the posters for their exhibitions. The big window with the view onto the inner courtyard provided enough daylight, welcome for work in the studio. In the room opposite the office, in which the archives are located today, there was one more printmaking workshop, and the Gallery also had a photographic lab. In this way the Forum Gallery, a unique specimen of an exhibition space founded and run by artists, enabled its members not only to have control over the programme and the way it was directed, but also a high quality production framework in which to realise their works.

marija

tekst audiozapisa | script for audio recording

Vitka, visoka djevojka, duge smeđe kose koja će vam po potrebi pomoći u pokretanju MP3 uređaja, ponuditi da sjednete za njezin stol, odgovoriti na eventualna pitanja o izložbi, a možda i malo pocrvenjeti ako je nekoliko trenutaka budete netremice gledali... je Marija Borovičkić - čuvarica postava u Galeriji Forum.

Marija već sedamnaest godina živi u Zagrebu, no jako je vezana uz Korčulu gdje je provela djetinjstvo i gdje joj živi dio obitelji. Sve donedavno na otoku je provodila nekoliko mjeseci godišnje, uglavnom zbog poslova u maslinarstvu i ekološkoj tradicijskoj proizvodnji kojom se njezini bave.

Marija je diplomirala povijest umjetnosti i etnologiju i kulturu antropologiju na Filozofskom fakultetu u Zagrebu. Tijekom studija obavljala je razne poslove da bi dodatno zaradila. Godinama je radila u sportskom turizmu: turiste je vodila na slobodno penjanje, riječne spustove kajacima i jedrenje. Na rijekama i jedrenju doživjela je najljepše trenutke u životu.

Stazirala je također nekoliko mjeseci u Laubi, kući za ljude i umjetnost, u Zagrebu, gdje je bila zadužena za vodstva, pisala tekstove i bila kustosica na izložbi Marka Tadića.

U Galeriji Forum radi od početka godine kao volonterka i čuvarica, a i buduća je stažistica Galerije. Vodstva obavlja spontano, za one koji vole razgovarati i slušati. Ponekad i posjetitelji njoj održe vodstvo.

Prosječna dob posjetitelja je oko šezdeset godina, a dolaze često i sedamdesetogodišnjaci, osamdesetogodišnjaci... – uglavnom ljudi koji rad Galerije prate još od mladih dana. Sati-ma može slušati priče tih ljudi o njihovu životu, umjetnicima, događajima i gradu kakav je bio nekada. Marija je osobito slaba na taj "grad nekada".

Ponekad u Galeriju uđu i beskućnici. Iako najčešće prose, jednom je ušao čovjek sa psom koji ju je oduševio. O Kulmeru i njegovim slika-

ma govorio je samouvjereno poput nekog profesora s Akademije. U prvi tren joj ništa nije bilo jasno, no onda se ispostavilo da je taj čovjek dugo radio kao model na Akademiji i tako mnogo naučio.

Najgora kategorija posjetitelja su joj udvarači, iako ponekad pokazuju nevjerojatan trud i originalnost.

U nešto više od dva mjeseca, koliko radi u Galeriji Forum, upoznala je mnogo ljudi i jedva čeka upoznati nove.

Mariji je najteže kad u Galeriji nema nikoga. Vrijeme tada vrio sporo prolazi, a od čitanja joj se na kraju zavrti u glavi. Tada se vraća kući mrtva umorna.

U prostoru Galerije osjeća se vrlo ugodno. Oduševljena je potpunom otvorenosti Galerije prema ulici, ne samo ambijentalno i arhitektonski nego i etnografski - šarada ljudi koji prolaze, slučajni prolaznici, skupe bunde i zakrpani opanci istovremeno... sve to u njezinoj glavi funkcionira kao jedna velika televizija (koju ionako ne gleda). Ljudi joj ponekad lupkaju po staklu koje vibrira i tada se osjeća kao ribica u akvariju. Najdraži dio Galerije joj je 'prova', kako je sama nazvala prostor na katu uz ogradu, pokraj stubišta. Ako sjednete onamo na drvenu klupicu, imat ćete pogled na cijelu Galeriju, ulicu i prolaznike. Marija na tom mjestu ima osjećaj kao da upravlja brodom, a ograda je štiti da ne padne u more.

A tall, slender girl with long brown hair who will help you getting the MP3 player to work if need be, will help you to sit at the desk, reply to any questions about the exhibition you might have and perhaps blush a little if you look at her fixedly for a few moments: Marija Borovičkić – custodian of the exhibition in the Forum Gallery. Marija has lived in Zagreb seventeen years, but she is still very much attached to Korču-

la, where she spent her childhood and where part of her family lives. Until recently she would spend several months a year on the island, mainly because of the jobs about olive growing and the ecological traditional production that her family deals with.

She took a degree in art history, ethnology and cultural anthropology at the Faculty of Philosophy in Zagreb. During her studies, she had various part-time jobs to make a bit more money. For years she worked in sports tourism, guiding holidaymakers on free climbing, kayaking on rivers and sailing. The rivers and the sailing have given her the finest moments in her life. She also had a few months interning at Lauba, *house for people and art*, in Zagreb, where she acted as a guide, wrote articles and was curator at the Marko Tadić exhibition.

She has been working in the Forum Gallery since the beginning of the year as volunteer, custodian and she will be a Gallery intern soon. She does her guiding spontaneously, with those who like to talk and listen. Sometimes the visitors do the guiding.

The average age of the visitors is about 60, and sometimes there are 70-year-olds, octogenarians... on the whole people who have been keeping up with the work of the Gallery since they were young. She can listen for hours to the stories of these people about their lives, the artists, events and the city the way it was once. Marija clearly has a soft spot for that "city as it once was".

Sometimes the homeless come into the Gallery. Although they most often beg, once a man with a dog came in and really delighted her. He spoke about Kulmer and his paintings with as much self-confidence as if he were a professor at the Academy. At first, it was all very strange, and then it turned out that for a long time he had been at model in the Academy and had learned a lot.

The worst category visitors are those who hit on her, although sometimes they display unbelievable effort and originality.

In the slightly more than two months she has worked in the Forum Gallery she has met a lot of people and can hardly wait to meet some more.

It's hardest for her in the Gallery when there is no one. Time goes past very slowly, and in the end too much reading makes her head spin. Then she goes back home dead tired.

She feels very comfortable in the Gallery space. She is delighted with the total openness of the Gallery onto the street, not only in its ambience and architecture, but also ethnographically – the charade of people who pass by, the casual passers-by, fancy furs and tatters at the same time... all this works in her head like a big television (which she doesn't watch anyway). Sometimes people tap on the glass, which vibrates, and then she feels like a fish in an aquarium.

The part of the Gallery she likes best is the prow, as she calls the space upstairs by the railing, next to the stairs. If you sit there on a wooden bench, you can see the whole Gallery, the street and the passersby. She has the feeling that she is captaining a ship, and the rail is preventing her from falling into the sea.



Marija, audio zapis, 2013. |

Marija, audio recording, 2013

ulica | street

tekst audiozapisa | script for audio recording

Pješaci po Teslinoj često zaviruju u Galeriju, no većina ih ne ulazi. Možda će i vas, dok sa slušalicama na glavi promatrate ulicu, u prolazu okrenuti nečiji pogled.

Prodavačica Antonija iz trgovine dizajnerskom odjećom *Babell*, točno preko puta, primijetila je da se najviše prolaznika ispred Galerije zastavlja nakon trinaest sati kada je Galerija već zatvorena. Neki od njih tada prijubljeni uz staklo vire unutra. Antonija misli da bi zbog takvih znatiželjnika bilo dobro i nakon radnog vremena u Galeriji ostaviti upaljeno svjetlo. Ona još nikada nije ušla u Galeriju, no sa svojeg mjesta prati sve što se ovdje događa. I sama voli umjetnost i bavi se fotografijom pa je taj svoj hobi čak pretvorila u dodatni posao. Vikendom fotografira vjenčanja, a bavi se i takozvanom *baby-art* fotografijom.

Ako se kojim slučajem u Galeriji zateknete navečer, malo prije dvadeset sati, u istoj trgovini preko puta mogli biste primijetiti prodavačicu iz popodneve smjene koja nekoliko minuta prije zatvaranja oblači jaknu i šal pa tako odjevena još stoji za pultom i čeka kraj radnog vremena.

Ponekad pokoji zbunjeni pješak naglo stane nasred ulice, a već se u sljedećem trenutku užurbano vraća u smjeru iz kojeg je došao. Događa se također da čekajući prijatelja neki slučajni prolaznik zamišljeno šetka amo-tamo, baš poput ovog mladića s crvenim šalom, točno nasuprot vama, na drugoj strani ulice, ispred cmih oglasnih ploča za odvjetnički ured *Pocmić* i frizerski salon *Kosa*.

Na jednom od portafona na broju 15 umjesto prezimena stanara piše samo *Kate i Marko*. Ostala zvona uredno nose prezimena svojih vlasnika: Rak, Lazić, Nedić i Drenški...

Iz veže preko puta ponekad na Teslinu izlaze radnici koji za sobom vuku kolica metalne konstrukcije nepoznate namjene. Nejasno je iz

koje radnje dolaze. Iz *Filatelije Bokić* posve sigurno ne. Možda iz postolarske radnje u trošnoj dvorišnoj zgradi na broju 15 C, s koje je otpao komad oluka...

Dok u trgovinu *Karla* uglavnom ulaze dotjerane gospođe i mlade djevojke, moglo bi se reći da u susjedni restoran brze hrane *Pizza duck* ulaze predstavnici gotovo svih slojeva društva, od beskućnika do dobrostojećih ljudi.

Na prvom katu zgrade preko puta prugaste rolo-zavjese gotovo se nikada ne miču...

Navečer se vrio rijetko pali svjetlo u nekom od stanova na drugom katu...

Katkad radnici vuku ulicom golem teret, stvarajući pritom veliku buku...

Svake subote ulicom redovito prolazi plavi vlakčić *Prijatelj djece*...

Pedestrians walking down Teslina ulica often peer into the Gallery, but the majority don't come in. Perhaps someone's gaze will slip over you in passing as you sit with headphones on, looking at the street.

Antonija, a sales assistant from the *Babell* designer clothing shop, just across the way, has noticed that most passersby stop in front of the Gallery after 1 p.m., when the Gallery is already closed. Some of them then press their nose against the glass and peek inside. Antonija thinks that because of such curious people it would be a good idea to leave a light on in the Gallery even after working hours. She has never yet entered the Gallery, but from her place she can see everything that is going on here. She likes art and is into photography, and has even turned this hobby of hers into a second job. At the weekend she photographs weddings, and also does what is called *baby-art* photography. If by chance you happen to be in the Gallery in the evening, a bit before 8 p.m. you might in

the same shop across the street notice a sales person from the afternoon shift a few minutes before closing time putting on her jacket and scarf and waiting behind the counter dressed like that for the end of working hours.

Sometimes the occasional confused pedestrian will suddenly stop in the middle of the street and then the next moment hurriedly go back whence he came. It also happens that waiting for their friends, some casual passerby will walk pensively up and down, just like the young chap with the red scarf, just opposite you, on the other side of the street, below the signboards for the *Pocmić Lawyers' Office* and the *Kosa Hair Salon*.

On one of the bells at number 15, instead of the surnames of the residents it writes just *Kate and Marko*. The other bells are properly marked with the surnames of their owners: Rak, Lazić, Nedić, Drenški...

Out of the entrance way cross the street occasionally come workmen pulling a metal cart of unknown purpose after them. It's not clear what shop they come from. Not from *Bokić Philately* for sure. Perhaps from the cobbler's in the shabby courtyard building at 15C, from which a piece of guttering has fallen off.

While on the whole it is well turned out ladies and girls who enter the shop called *Karla*, it might be said that the nearby fast food restaurant *Pizza Duck* is patronised by members of all classes, from the homeless to the wealthy. On the first floor of the building across the way the striped roller blinds almost never move. In the evening there is very seldom any light turned on in one of the flats on the second floor...

Sometimes working men drag some vast load down the street, creating a fantastic row. Every Saturday, the little blue *Friend of Children* train goes regularly along the street.



Ulica, audio zapis, statist na ulici, 2013. | Street, audio recording, extras on the street, 2013





biografija | biography

Božena Končić Badurina je rođena 1967. god. u Zagrebu. Diplomirala je njemački i ruski jezik i književnost 1995. na Filozofskom fakultetu u Zagrebu. Diplomirala je također i na grafičkom odjelu Akademije likovnih umjetnosti u Zagrebu 1996. god. u klasi prof. M. Šuteja. Članica je HDLU-a i HZSU-a. Izlagala je na brojnim samostalnim i grupnim izložbama u zemlji i inozemstvu. Dobitnica je triju nagrada: Nagrade Zagrebačke banke za diplomski rad (1996.), Nagrade publike 24. salona mladih (1996.) te Nagrade HDLU-a za najbolju izložbu u 2007. godini. Godine 2010. boravila je kao dvomjesečni rezident u Art in General u New Yorku. Živi i radi u Zagrebu.

Božena Končić Badurina was born in 1967 in Zagreb. She took a degree in German and Russian language and literature at the Faculty of Philosophy in Zagreb in 1995. She also took a BFA at the printmaking department of the

Academy of Fine Arts in Zagreb in 1996, class of Miroslav Šutej. She is a member of the artists' associations HDLU and HZSU. She has exhibited in solo and collective exhibitions at home and abroad. Božena Končić Badurina has won three prizes: the Zagrebačka banka Prize for a Dissertation Work (1996); the Public's Prize at the 24th Youth Salon in 1996 and the HDLU Best Exhibition Prize in 2007. In 2010 she had two months as artist in residence in Art in General, New York. She lives and works in Zagreb.

<http://bozenakoncicbadurina.blogspot.com>

značajnije izložbe, projekti i performansi u posljednjih nekoliko godina | major exhibitions, projects and performances in the last few years

2012. *Prostor za publiku*, izložba, Umjetnička galerija Dubrovnik; *Simplon express/povratak*, Zagreb, Milano, Lion, Pariz; 2011. *The event*, 29. Grafički bijenale, Moderna galerija, Ljubljana; 2011. *Out Of Left Field*, MMSU, Rijeka; 2011. *Stage The Space*, Betahaus, Berlin, 2011.; *Slika od zvuka*, Galerija NO, MSU, Zagreb; 2010.; *1001 noć i druge priče*, Galerija Prozori, Zagreb; 2010. *More passive than every passivity*, Art in General, New York; 2010. *Sintart*, Zbirka Richter, MSU, Zagreb; 2010. T-HTnagrada@msu.hr, MSU, Zagreb; 2009. 9. Performance Art Festival, Barutana, Osijek; 2009. *Narančasti pas i druge priče (još bolje od stvarnosti)*, Studentski centar, Zagreb; 2009. *Gledati druge*, Umjetnički paviljon, Zagreb; 2007.; *Privremena rekonstrukcija*, Galerija Moria, Stari Grad; 2007. *Connected*, Galerija PM/Galerija Bačva, Zagreb; 2007. T-HTnagrada@msu.hr, MSU, 19. paviljon zagrebačkog velesajma, Zagreb; 2007. *Labsus osebnostno/osobno*, Gradska galerija, Labin; 2007. 47. porečki annale, Istarska sabornica, Poreč

popis radova | list of works

Marija, audio zapis, 3'44", 2013.
Ulica, audio zapis, 3'14"; *statist na ulici*, 2013.
Richter, olovka na papiru, 9 crteža, 25 x 32,4 cm, 2013.
Sugestije, olovka na papiru, 14 crteža, 25 x 32,4 cm, 2013.
Ured, flomaster na zidu, 205 x 450 cm, audiozapis 1'51", 2013.

Marija, audio recording, 3'44", 2013
Street, audio recording, 3'14";
extras on the street, 2013
Richter, pencil on paper, 9 drawings, 25 x 32.4 cm, 2013
Suggestions, pencil on paper, 14 drawings, 25 x 32.4 cm, 2013
Office, marker on the wall, 205 x 450 cm, audio recording, 1' 51", 2013

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