



# ksenija turčić

## kuća

9. 5. — 21. 5. 2014.



# umnoženi prostori ksenije turčić

antun maračić

Ksenija Turčić (1963.) školovana je kao slikarica na zagrebačkoj Akademiji likovnih umjetnosti. No već na prvim javnim nastupima krajem 80-ih godina prošlog stoljeća njezine slike, koje - mimo 'starinske' dileme figurativno-apstraktno - nisu predstavljale ništa izvan svojih temeljnih medijskih odrednica (format, boja, namaz, sloj, odnos organskog i geometrijskog...), bile su na putu da transcendiraju svoju dvodimenzionalnost i 'otisnu' se u prostor. Od početka, dakle, one taj okolišni prostor počinju uvažavati kao korespondentni element, suodnosnu komponentu.

Ubrzo Ksenijinje slike-objekti doslovce napuštaju zid i oslikane s obje strane, obješene o strop, 'levitiraju' u prostoru galerije (*Fin de siècle*, PM, Zagreb, 1990.). 'Levitacija', kao i veća integracija s prostorom, kasnije se dodatno potencira jer platna bivaju zamijenjena prozirnim najlonima ili staklima. Od medijskih značajki slike ostaju samo relikti pravokutnika (*Do ut des*, MSU, Zagreb, 1995.).

S vremenom, Ksenija napušta i samu pačevorinu slike te prostorno razmiješta jednostavne objekte složene od različitih ma-

terijala i oblika; od cijevi, valjaka, ogledala... Umjesto nametljive mase introvertnog sadržaja, ti objekti služe više kao prostorni releji, induktori odnosno katalizatori osjećanja njezine praznine (Vrt, Galerija Zvonimir, Zagreb, 1997.). Time umjetnica naglašava i afirmira duhovnu supstancu djela, odnosno u galerijama formiranih ambijenata.

Takvo nastojanje nastavlja se i u njezinom kasnijem intenzivnom bavljenju video umjetnošću, video instalacijama koje također funkcioniraju prostorno korespondentno. Iako ti video radovi/predlošci posjeduju svoj interni, narativni, često čak intimni sadržaj (nerijetko je lik same autorice u prvom planu), oni se uvijek ostvaruju u relaciji, kako s drugim projekcijama tako i sa zatečenim ambijentalnim elementima i infrastrukturom - zidovima, stropom, stepeništem, ogradama, svjetlosnim tijelima itd.

Time se ostvaruje ne samo spomenuta animacija, potvrđivanje i osvještavanje mjesta u kome se rad postavlja, nego se uspostavlja i analogija te interakcija između unutrašnjeg i vanjskog svijeta, harmoniziranje između intimnog, privatnog i javnog.

Sve to važi i za njezin multimedijalni rad odnosno videoinstalaciju *Kuća*, prezentiran ovom prigodom u Galeriji Forum. Iako opterećen jakom, štoviše tragičnom pozadinskom socijalnom pričom, pažljivim, rahlim postavljanjem gradivnih elemenata u prostoru, rad funkcionira uz naglašeno uvažavanje i animaciju svih ambijentalnih komponenti.

*Kuća* je specifična rekonstrukcija stvarnog tragičnog događaja iz autoričina susjedstva. U obiteljskoj kući s više stanara, novi, nedavno pristigli, ubrzo su zadominirali prostorom, potisnuvši starosjedioce, što je rezultiralo sukobom dviju žena, odnosno samoubojstvom jedne od njih. Taj slučaj iz 'novog' grada nije neka iznimka u mreži poremećenih odnosa egzistencijalno ugroženih ljudi domaćeg podneblja. Ljudi koji dijele podjednako teške sudbine prisiljeni su na borbu za prostor i preživljavanje, pri čemu netrpeljivost i agresija potiskuju osjećaj solidarnosti i empatije. Umjetnica koja je iz svog rakursa svjedočila detalje konkretnog događaja ne insistira, međutim, na njegovoj posebnosti i profanoj kurioznosti. Izbjegavajući trivijalnu deskripciju, kao i opredjeljivanje za neku od



strana, ona ga koristi tek kao povod za prostorno multimedijско djelo sublimirane naracije. Mini-rašomonskim fiktivnim iskazima dviju anonimnih protagonistica, u obliku teksta koji je ujedno i protežni plastički element izložbe, autorica dodaje i posne, rudimentarne videosnimke interijera i eksterijera kuće sa statičnim ili minimalno promjenljivim, monotono repetiranim kadrovima uz, tek u jednom trenutku, diskretnu uporabu digitalne animacije.

Prvi od segmenata izložbe, u prizemlju galerije, sastoji se od zamišljenog teksta žene-žrtve, koji uvećan i letriran bijelim slovima zauzima središnji dio poda. Na suprotnom, crno obojenom zidu koji uokviruje videoprojekciju, slika je kućnog drvenog stepeništa, monotoni prikaz repetiranog uspona i silaska uz pripadajuće zvuke koraka i škripe drveta. Na stepenicama se pojavljuju odložene cipele stanara, a u svakom ponovnom usponu povećava se njihov broj. Na kraju, stepenice su zatrpane nagomilanom obućom čime se posredno priopćava činjenica invazije pridošlica, okupacije prostora.

Popevši se na kat, na čitavoj plohi zida nasuprot vrha galerijskog stepeništa, susrećemo se s drugom autoričinom tekstualnom interpretacijom, iskazom 'invazorice' odnosno druge protagonistice inicijalnog motiva izložbe. Potom slijedi 'diptih' videoprojekcija čiji su ekrani, kao i u prizemlju, uokvireni crninom ostatka pripadajućeg i dugog susjednog zida. Riječ je o dva slična statična kadra dijelova eksterijera kuće, odnosno njezina krova. Sliku prate dnevni zvukovi susjedstva (lavež psa, cvrkut ptica...) koji završavaju uznemirujućim zavijanjem policijske

sirene. Sama slika pak završava zalupljenim žaluzinama prozora kroz koji se prizor prekoputa promatra/snima, a kojeg tek sada postajemo svjesni. Krilo prozorskih žaluzina zaključno je svojim vodoravnim i okomitim dijelom obilježilo kadar simboličkim znakom križa, a drugi dio 'diptiha' zaključuje se jedinom digitalno-animatorskom intervencijom, diskretnom, jedva primjetnom nadrealnom pojavom maglene bjeličaste grudice, samoubojičinom 'dušom' koja izlazi kroz uski tamni procijep prozora pod krovom.

Kloneći se iscrpne i doslovne naracije predloženog motiva, autorica uspijeva izbjeći i ograničenost konkretne priče. Stilizacijom jednog konkretnog, stvarnog događaja koji nam nije dokraja razjašnjen, ona govori o univerzalnom problemu komunikacije i suživota, o sve aktualnijem problemu, kako na lokalnom tako i na globalnom planu. Finim, medijski kombiniranim no minimalističkim jezikom, Ksenija Turčić naplavljuje prostor galerije sugestivnom mučninom, tjeskobnim ozračjem, aluzivnošću umjesto eksplicitnošću drame, što rad čini snažnijim i, paradoksalno, komunikativnijim. Naime, kao tamni dio vlastite svakodnevice, njezinu interpretaciju doživljavamo neposredno, više vlastitom utrobom nego racionalnim aparatom.

Potrebno je još jedanput naglasiti i autoričino znalačko korištenje prostora koje nam je već poznato iz njezinih dosadašnjih nastupa. Jednostavnim sredstvima ona pretvara galerijski prostor u primjereni poligon za novi sazdržaj, za prikaz drugog prostora, odnosno u ekvivalent naše vlastite unutrašnjosti.

Zovem se Marija, iako me nitko nije tako zvao. Bakica i ja nismo bile u rodu, ali to i nije važno. Ja sam se za nju brinula do kraja. I uvijek smo bile u tuđoj kući. Oduvijek gledam u slike krizantema, nesto rezbarenog namještaja i tamni komad mramora na kuhinjskom ormaru. U mojoj sobi nije se promijenilo ništa. Mijenjale su se samo knjige koje sam čitala i ljudi koji su prolazili kroz kuću. S vremenom su nestali svi s kojima sam dijelila ovaj hodnik i trake jutarnjeg sunca. A onda su došli neki novi, uz viku i glasan smijeh, prisvojili stan, i ubrzo su poželjeli imati sve. Sve zidove. I mene?

Uvrede i mržnja, to je još lako, ali počupati cvijeće koje sam u proljeće posadila u dvorištu? Onda je i maćak u mukama zatvorio oči. Ako se pritajim pustit će me na miru. Smirit će se. Mogu disati jedino u svojoj sobi.

Još samo s prozora mogu razgovarati s nekim. Jer ova nova vreba i stalno viče da je sve njeno. Svaki dan mete ulicu ispred kuće.

Zaobilazim je.

Sve teže uspijevam neopazice proći hodnikom, osjećam strah u mirisu vlastite kože. Udišem poniženje, izdišem tjeskobu, tupost i napetost. Sve je dobro kad se zaključam. U glavi mi pulsiraju uspomene. I rečenice iz štiva su tu, slike nekih sretnih života.

A onda sam dobila pismo u kojem traži da odem.

Bacila sam ga.

Nema dalje.

I am called Marija, although nobody has called me that. Granny and I were not related, but that is not important. I looked after her to the end. And we were always in someone else's house. I have always looked at pictures of chrysanthemums, some carved furniture and a dark bit of marble on the kitchen cupboard. Nothing changed in my room. Only the books that I read and the people who went through the house. In time, everyone with whom I shared this corridor and beams of the morning sun vanished. And then came some new people, with shouts and

loud laughter, took over the flat, and soon wanted to have it all. All the walls.

Me too?

Insults and hatred, easy to bear that, but to pull up the flowers that I planted in the yard in spring? Then the cat closed his eyes in torments. If I lie low they will leave me in peace. It will calm down. I can breathe only in my room. Only from the window can I talk with anyone. For the new woman lurks around and constantly shouts that it is all hers. Every day they sweep the street in front of the house.

I give her a wide berth.

It's ever more difficult to manage to go through the corridor without being seen, I can sense fear in the odour of my own skin. I breathe in humiliation, breathe out anxiety, dullness and tension. Everything is fine when I lock myself in. Memories pulsate in my head. And there are sentences from my reading, images of some happy lives. Then I got a letter asking me to get out. I threw it away. There is no way on.



# the multiplied spaces of ksenija turčić

antun maračić

Ksenija Turčić (1963) was trained as a painter at the Zagreb Academy of Fine Arts. But the very first time she made her public debut at the end of the 1980s, her paintings that – in spite of the old fashioned dilemma of figurative or abstract – represented nothing outside the fundamental determinants of their medium (format, colour, application, layer, relation between organic and geometrical...), were already on their way to transcending their two dimensions and to setting out into space. From the beginnings, then, they took this surrounding space as a corresponding and reciprocal component.

Rather quickly, Ksenija's paintings-objects literally abandoned the wall and, painted on both sides, hung from the ceiling, levitated in the gallery venue (*Fin de siècle*, PM, Zagreb, 1990). Levitation, as well as greater integration with the space, was later additionally heightened when the canvases started being replaced with transparent plastic or glass. Of the specific medium features of the painting, only the relics of the rectangles remained (*Do ut des*, MCA, Zagreb, 1995).

In the course of time, Ksenija also deserted the rectangle and instead deployed in the space simple objects composed of diverse materials and forms: pipes, cylinders, mirrors...

Rather than being intrusive masses of an introverted content, these objects served more as spatial relays, inductors or catalysts of the feeling of its emptiness (*Garden*, Zvonimir Gallery, Zagreb, 1997). In this she stressed and endorsed the spiritual substance of the work, that is, of the environments formed in the galleries.

This kind of endeavour was continued in her later vigorous engagement with video art, with video installations, which also function in a spatially corresponding way. Although these video works / prototypes possess their own internal, narrative and often even intimate content (quite often it is the persona of the artist herself in the foreground), they are always materialised in relationship, with other projects and also with the as-found environmental elements and infrastructure – with the walls, the ceiling, staircase, railings, lighting fixtures and so on.

This produces not only the mentioned animation, confirming the place in which the work is placed and bringing it to awareness, but also sets up analogies and interactions between interior and exterior world, a harmonisation of intimate, private and public.

All this holds true for her multimedia work, that is, video installation *The House*, presented in the Forum Gallery on this occasion. Although it is laden with a strong and indeed tragic social-welfare story in the background, with building elements placed carefully and yet not closely packed in the space, the piece works with a highly marked respect for an animation of all the environmental components.

*The House* is a specific reconstruction of a real-life tragic event from the author's neighbourhood. In a family house, with a number of residents, some newcomers, recently arrived, rapidly pushed out those who had been living there longer, dominating the premises, resulting in a conflict of two women, and ultimately, in one of the two committing suicide. This event from a 'new' city is no exception in the network of dysfunc-



tional relationships of people in the domestic environment who feel their livelihoods are endangered. People who share a fate that is anyway very difficult are forced, it would seem, into a battle for space and for survival, in which intolerance and aggression suppress any feeling of solidarity, any empathy.

From her own angle of vision, the artist, who witnessed the details of the concrete event, does not insist on its particularity or on profane curiosity. Avoiding petty description, as well as taking sides, she makes use of it only as a prompting for a spatial multimedia work of sublimated narration. To the mini-rashomon-effect fictional statements of the two anonymous protagonists, in the shape of text that also extends in a plastic way through the exhibition, the artist also adds spare, rudimentary video recordings of the interior and exterior of the house with static or minimally variable monotonously repeated takes, as well as, just for a moment, the discreet use of digital animation.

The first of the segments of the exhibition, in the gallery's ground floor, consists of the imagined writing of the woman who was the victim, which, enlarged and lettered in white, occupies the central part of the floor. On the opposite, black-painted wall, which frames the video projection, is a picture of a wooden staircase in the house, a monotonous depiction of a repeated ascent and descent, with the pertaining sounds of steps and the squeaking of wood. On the stairs there are some shoes the tenants have placed there, and in every repeated ascent, the number of them has increased. At the end, the stairs are crammed thick with the accumulated foot-

wear, which indirectly communicates the fact of the invasion of newcomers, of the occupation of the space.

Going upstairs, on the whole surface of the wall opposite the top of the gallery stairs, we meet with the other textual interpretation of the artist, which is the declaration of the invader, that is, the second figure in the initial motif of the exhibition. Then comes a diptych video projection, the screens of which are, just as on the ground floor, framed with the black of the remainder of the pertaining and the long neighbouring wall. These are two similar static takes of parts of the exterior of the house, or its roof. The image is accompanied by the daily sounds of the neighbourhood (barking of dogs, chirping of birds) that finish off with the wailing of the police siren. The image itself ends with the banged shutters of the windows through which the scene across the way is observed/shot, of which we are only now made aware. The shutter with its vertical and horizontal frame has marked the take with the symbolic sign of the cross.

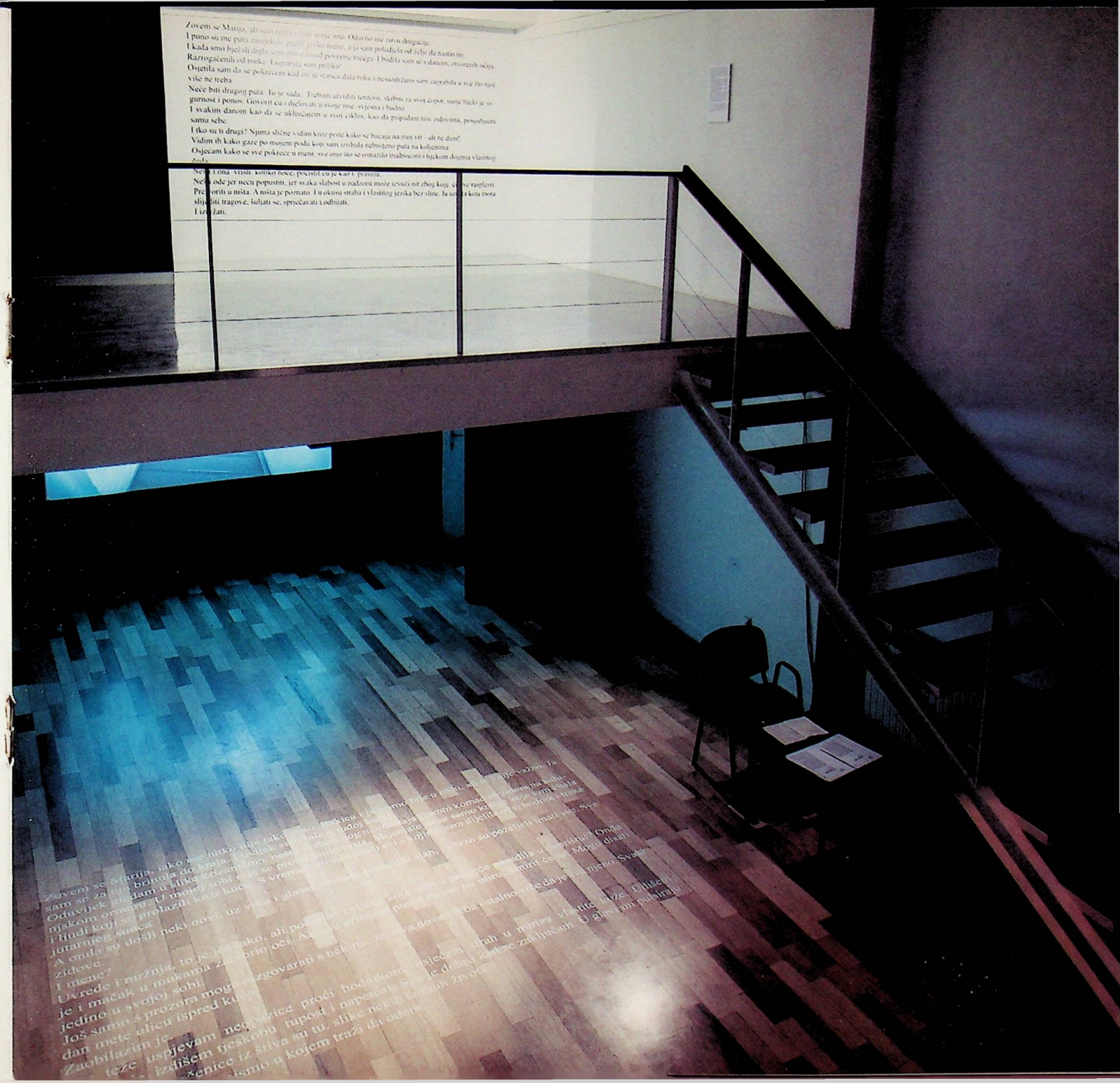
The second part of the diptych concludes with a digital animation intervention, with a discreet, hardly perceptive surreal appearance of a misty, whitish blob, the soul of the suicide that exits through the narrow, dark slit of the window beneath the roof.

Eschewing exhaustive and literal narration of the motif presented, the artist has managed to avoid the constraints of the concrete story. With the stylisation of an individual, real event that is never ultimately explained to us, she speaks of a universal problem related

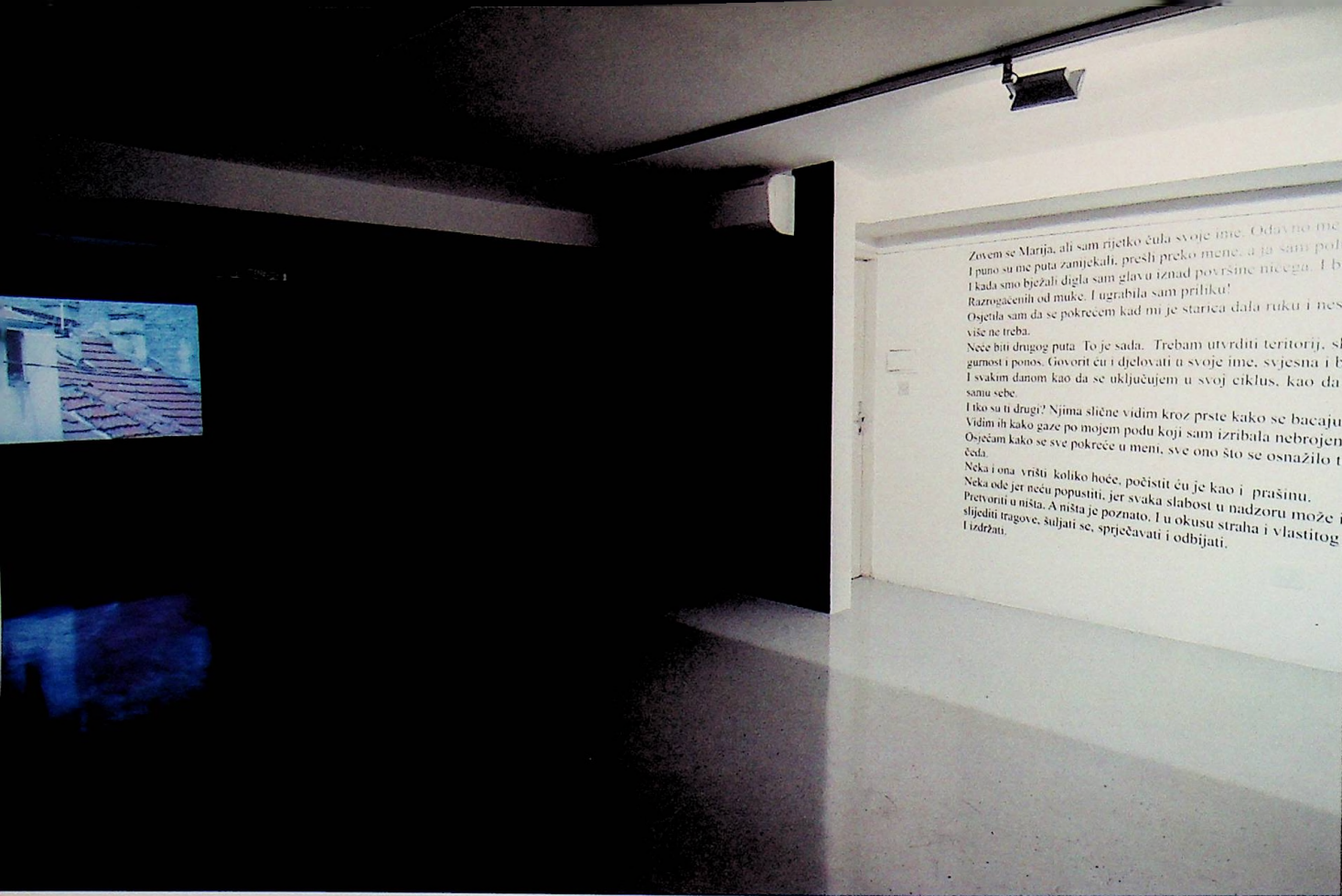
to communication and coexistence, of the ever more imminent problem at both local and global level.

With refined, media-combined, but minimalist language, Ksenija Turčić floods the space of the gallery with a suggestive uneasiness and a mood of angst, a drama more allusive than explicit, which makes the work the more powerful and, paradoxically, more communicative.

We experience her interpretation directly as a dark part of our own everyday life, more with our interior than with our reason. Needing particular emphasis once more is the author's skilful use of the space, which we have already learned of in her previous appearances. With simple means, she has turned the gallery space into an appropriate proving ground for new contents, for the depiction of a difference space, a corollary for our own interior.



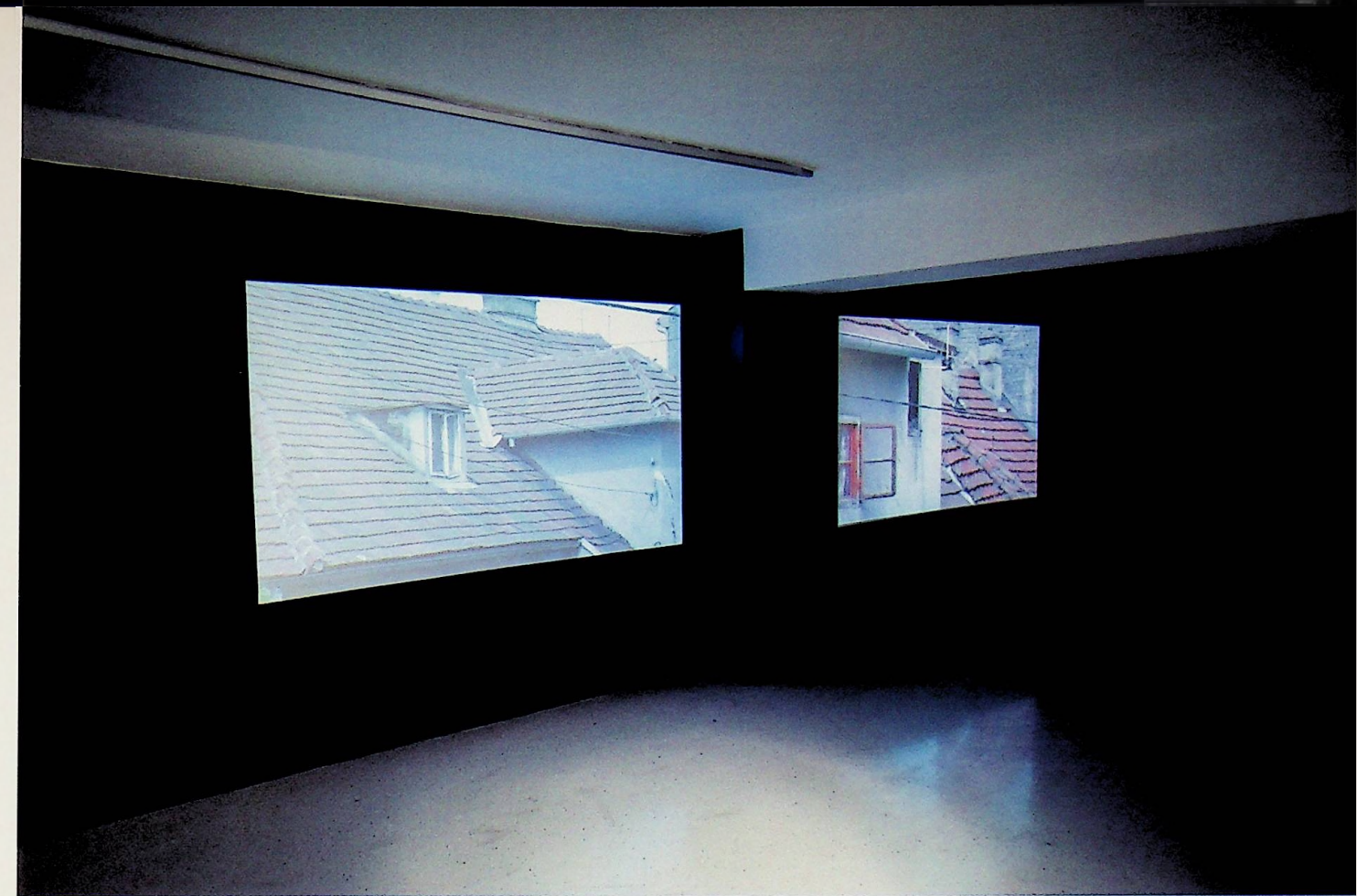




Zovem se Marija, ali sam rijetko čula svoje ime. Odavno me zovu drugačije. I puno su me puta zaničjali, prešli preko mene, a ja sam poludjela od želje da nastavim. I kada smo bježali digla sam glavu iznad površine ničega. I budila sam se s danom, otvorenih očiju. Razrogačenih od muke. I ugrabila sam priliku! Osjetila sam da se pokrećem kad mi je starica dala ruku i nesuzdržano sam zagrabila u sve što njoj više ne treba. Neće biti drugog puta. To je sada. Trebam utvrditi

teritorij, skrbiti za svoj čopor, moje tijelo je sigurnost i ponos. Govorit ću i djelovati u svoje ime, svjesna i budna. I svakim danom kao da se uključujem u svoj ciklus, kao da pripadam tim zidovima, posjedujem samu sebe. I tko su ti drugi? Njima slične vidim kroz prste kako se bacaju na moj vrt - ali ne dam! Vidim ih kako gaze po mojem podu koji sam izribala nebrojeno puta na koljenima. Osjećam kako se sve pokreće u meni, sve ono

što se osnažilo trudnoćom i tijekom dojenja vlastitog čeda. Neka i ona vrišti koliko hoće, počistit ću je kao i prašinu. Neka ode jer neću popustiti, jer svaka slabost u nadzoru može izvući nit zbog koje će sve rasplesti. Pretvoriti u ništa. A ništa je poznato. I u okusu straha i vlastitog jezika bez sline. Ja sam ta koja mora slijediti tragove, šuljati se, sprječavati i odbijati. I izdržati.

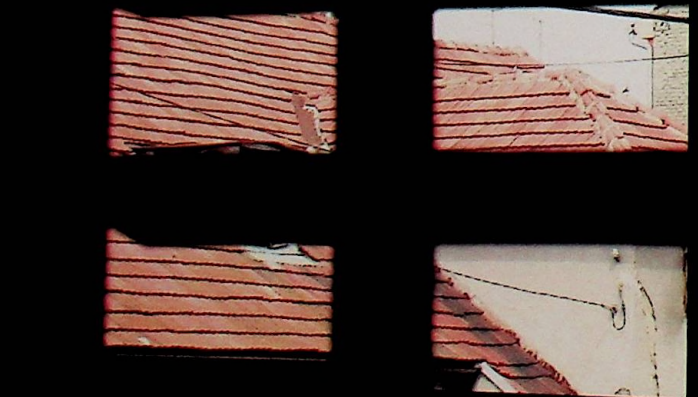


I am called Marija, but I have seldom heard my own name. For a long time they call me something different. So many times they have rejected me, passed over me, and I went mad from the wish to go on. And when we were on the run I raised my head over the surface of nothing. And awoke with the day, open eyes. Staring wide in my misery. And I took the chance. I felt that I was moving when the old woman gave me a hand and without restraint I made a grab for everything she no longer needed. There wouldn't be a second time. It is now. I need to establish my

territory, look after my pack, my body is security and pride. I shall speak and act in my own name, conscious and alert. And every day when I get into my cycle, it is as if I belong to these walls, possess my very self. And who are these others? I see people like them through my fingers when they are having a go at my garden - but I won't give in. I see them trampling over my floor that I have scrubbed so many countless times on my knees. I feel that everything is moving within me, everything that was strengthened by pregnancy

and while nursing my child. Let her yell as much as she wants, I'll clean her up like the dust. Let her go, for I'll not give in, every weakness in control can pull out the thread that means everything will unravel. Turn into nothing. And nothing is familiar. In the taste of fear and my own dry tongue. I am the one that has to follow the traces, slink, prevent and repel. And withstand.





## biografija

Ksenija Turčić rođena je u Zagrebu 1963. godine. Diplomirala je slikarstvo na ALU Zagreb 1987., u klasi prof. Ferdinanda Kulmera.

Od 2010. godine zaposlena je na Slikarskom odsjeku ALU Zagreb u zvanju docentice.

Paralelno s bogatim pedagoškim iskustvom i izlagačkim djelovanjem stječe dodatna znanja na umjetničkom polju. Pohađala je specijalizaciju (*Corso Superiore di Arte Visiva*), pod vodstvom Josepha Kosutha (Como, Italija, 1995.), u organizaciji Fondazione Antonio Ratti. Studijski je boravila u Čimelicama u Češkoj Republici, 2000., gdje je realizirala projekte *Skrivalište* i *Svjetlo i sjena*. Iste godine u organizaciji District of Columbia Arts Center boravila je u Washingtonu DC, SAD. Tamo je realizirala projekt *Istinite priče*, održala predavanje te surađivala s umjetnicima iz Amerike i Europe. Godine 2001. boravila je na stipendiji u organizaciji Galerije *Location One* u New Yorku. Tim povodom realizirala je projekte *Faza* i *Vijesti*. Sudjelovala je u projektu *Site-ation International Europe* u sklopu kojeg ostvaruje radove *Gdje?* i *Jelo*. Radovi su bili prikazani na izložbi *Sense in Place* u Cardiffu u organizaciji University of Wales Institute Cardiff (2005.).

Dobitnica je nekoliko nagrada: Grand Prix 20. salona mladih, Zagreb (1988.), Nagrade Međunarodnog natječaja *Artists against Hostility to Foreigners*, Graz, Austrija (1993.), Nagrade Umjetničkog festivala Mainz, Njemačka (1999.); Velike nagrade 5. zagorskog salona, Krapina (2000.), te Godišnje Vjesnikove nagrade za likovnu umjetnost *Josip Račić*, Zagreb (2001.).

## biography

Ksenija Turčić was born in Zagreb in 1963, and took a FMA in the Academy of Fine Arts in Zagreb in 1987, class of Ferdinand Kulmer.

Since 2010 she has been assistant professor in the painting department of the Academy of Fine Arts.

In parallel with obtaining extensive experience as a teacher and exhibitor, she has gone on to acquire additional knowledge in the field of the arts. She attended a graduate course – *Corso Superiore di Arte Visiva* – led by Joseph Kosuth, in Como, Italy, 1995, organised by the Antonio Ratti Foundation. She spent a period studying in Čimelice in the Czech Republic in 2000, and produced the projects *Hiding Place* and *Light and Shade*. In the same year, the District of Columbia Arts Center organised her a stay in Washington DC. There she produced the project *True Stories*, gave a lecture and worked in collaboration with European and American artists. In 2001 she had a grant from the gallery *Location One* in New York. On this occasion she produced the projects *Phase* and *News*. She took part in the project *Site-ation International Europe*, during which she produced the works *Where?* and *Meal*. Her works were shown at the exhibition *Sense in Place* in Cardiff, organised by the University of Wales Institute in Cardiff (2005).

She has won several prizes: the 20<sup>th</sup> Young Artists Salon Grand Prix, Zagreb (1988); prize of the international competition *Artists against Hostility to Foreigners*, Graz, Austria (1993); prize of the Mainz Art Festival, 1999; Grand Prize of the 5<sup>th</sup> Zagorje Salon, Krapina 2000; and the annual *Vjesnik Josip Račić Prize for Fine Art*, Zagreb, 2001.

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## samostalne izložbe | individual exhibitions

- 1988. Galerija Proširenih medija, Zagreb
- 1989. Galerija Proširenih medija, Zagreb
- 1991. *Fin de siècle*, Galerija Proširenih medija, Zagreb
- 1993. *Expiatio*, Galerija Studentskog centra, Zagreb
- 1995. *Do Ut des*, Studio Muzeja suvremene umjetnosti, Zagreb
- 1996. *Studije*, Galerija Nona, Zagreb
- Feng Shui*, Studio Muzeja suvremene umjetnosti, Zagreb
- 1997. *Vrt*, Galerija Zvonimir, Zagreb
- 1998. *Ovum*, Umjetnički klub Popek, Krško, Slovenija
- Sunt lacrimae rerum?*, Galerija Miroslav Kraljević, Zagreb
- 2000. *Slow Motion*, Galerija Proširenih medija, Zagreb
- 2002. *Ljubavnica*, Galerija Dante Marino Cettina, Umag
- Razgovori*, Umjetnička galerija, Dubrovnik
- 2003. *Out of focus*, Muzej suvremene umjetnosti, Zagreb
- 2004. *Love Loss Aging*, Galerija Križić Roban, Zagreb
- Pušenje*, Galerija Galženica, Velika Gorica
- 2007. *U tudioj koži*, Galerija Bačva, HDLU, Zagreb
- 2011. *Istinite priče*, Gliptoteka HAZU, Zagreb
- 2012. *Pušenje*, Galerija ALU, Zagreb
- 2013. *Kuća*, Galerija Ružić, Slavonski Brod
- 2014. *Kuća*, Galerija Forum, KIC, Zagreb



skupne izložbe |  
collective exhibition

1986. Izložba apsolutnata ALLU, Galerija Vladimir Nazor, Zagreb  
1988. XX. salon mladih, Umjetnički paviljon, Zagreb  
1989. Recentna izložba – PM, Galerija Karas, Zagreb  
*Umjetnost i geometrija*, Palača Milesi, Split  
23. hercegnovski zimski salon, Herceg-Novi, Cma Gora  
1990. XXV. zagrebački salon, Umjetnički paviljon, Zagreb  
XXII. salon mladih, Umjetnički paviljon, Zagreb  
1992. *Teritorij*, Gliptoteka, Zagreb  
1993. *Artist against Hostility to Foreigners*, Graz, Austrija  
1994. *Nova hrvatska umjetnost*, Moderna galerija, Zagreb  
1995. *Strah*, Muzej suvremene umjetnosti, Dom HDLU, Zagreb  
*Prema minimalnom*, 35. porečki anale, Istarska sabornica, Poreč  
*Corso superiore* – gostujući profesor Joseph Kosuth, Fondazione A.Ratti, Como, Italija  
1996. *T.EST*, Galerija suvremene umjetnosti, Zagreb  
1997. *Mala zemlja*, Muzej suvremene umjetnosti, Zagreb  
XIX biennale pour les pays de la Méditerranée, Alexandria, Egipat  
1998. *Art contemporain Croatie*, Mairie du Vie Salle des Fêtes, Palace Saint-Sulpice, Pariz  
1999. *Art in Mainz*, City Festival, Mainz  
2000. *Ambience 90*, Collegium artisticum, Sarajevo  
*Tandem project*, DCAC, Washington, USA  
*Artists in Residency*, Cimelice, Češka Republika  
2001. 6. zagorski salon, Krapina  
*Artists in Residency*, Location One Gallery, New York  
*Ispričati priču*, Muzej suvremene umjetnosti, Zagreb  
*Iz privatnih zbirki*, Galerija Matice hrvatske, Zagreb  
*Mediterraneo 2*, Kula Revelin, Dubrovnik  
*Minuta tišine*, Galerija Miroslav Kraljević, Zagreb

2002. 36. zagrebački salon, HDLU, Zagreb  
20 GODINA PM-a, HDLU, Zagreb  
*Monokromi*, Umjetnički paviljon, Zagreb  
2003. *Svjetlo*, HDLU, Zagreb  
*Peripheries*, La Chambre Blance, Quebec, Canada  
*Artistexture*, Zadar uživo 03, Zadar  
2004. *Sexy*, 44. porečki anale, Poreč  
*Cosmopolis*, Thessaloniky, Grčka  
*Ja u prvom licu*, Dom HDLU, Zagreb  
2005. Plavi salon, Zadar  
*Sence in place*, Site-ations International Europe, Cardiff, Velika Britanija  
*INSERT*, Muzej suvremene umjetnosti, Zagreb  
1:1, Dom HDLU, Zagreb  
*Body.City – Croatian perspective*, The Doors Art Foundation, New York, USA  
2009. *Gledati druge*, Umjetnički paviljon, Zagreb  
*Planet Kožarić*, UZPSU Pamar, Zagreb  
2011. *Od kipa do ispovijedi / autoportret - biografija*, Klovićevi dvori, Zagreb  
2012. *Slika od zvuka*, Pogon Jedinstvo, Zagreb  
*T-HT nagrada at MSU.HR*, Muzej suvremene umjetnosti, Zagreb  
2013. 38. *Splitki salon*, HULU, Split

akcije | actions

1997. *Ženske sobe* – akcija ženske grupe Electra, Baletna škola, Zagreb  
1999. *Madamme Zelda* - performance u sklopu emisije Transfer, HRT, Zagreb  
2000. *Samo za tvoje oči* – akcija ženske grupe Electra, Frankopanska ulica, Zagreb  
*Live*, International forum for feminist theory and art, Dubrovnik  
2002. *Residency*, Video-galerija, Cvjetni trg, Zagreb  
*Reverse it*, plesni performance, PS 122, New York, USA  
2009. *Dvoboj*, happening, Atelier Ivana Kožarića, MSU, Zagreb

*Rad/izložba Kuća*, videoinstalacija (2014.)  
sastoji se od dva teksta-priče izložene u prostoru, na podu i zidu Galerije, i od tri video projekcije projekcija u prizemlju: trajanje 11', zvuk  
dvije projekcije na katu: trajanje 90'', zvuk  
kamera: Ksenija Turčić  
montaža i digitalna animacija: Silvije Magdić

The work/exhibition *The House*,  
video installation (2014)  
consists of two texts/stories exhibited in the space, on the floor and on the wall of the Gallery, and of three video projections  
projection in the ground floor: duration 11', sound  
projections on the 1st floor : duration 90'', sound  
camera: Ksenija Turčić  
montage and digital animation: Silvije Magdić



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