

SPAJALICA 2019

Umetnice:

Maja Radešić-Zard

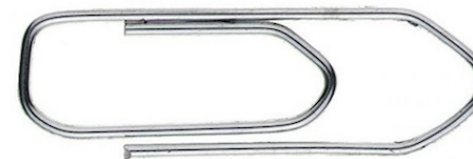
Gordana Žikić

Poveznica:

Šamanizam

artemisprojects.com.au/spajalica

#projektspajalica



spajalica

SPAJALICA is an annual pairing of two artists from ex-Yu countries based on their shared conceptual, thematic, stylistic, methodological, or formal interests. The aim of the pairing is to create an opportunity for the artists to meet, find inspiration in each others practice, and collaborate on a new work.

SPAJALICA explores art as a form of dialogue and begins with a curated e-exchange that unfolds over five weeks and five different themes. This is followed by face-to-face meeting between the artists and their joint exhibition in one of the two participating countries. The face-to-face meeting is also an opportunity for the artists to collaborate on a new project which is then presented in the second of the two participating countries.

In 2019 we have paired Serbian artist Gordana Žikić with Croatian artist Maja Radešić-Zard whose practice explores shamanism and mysticism, role of intuition and ritual in art.

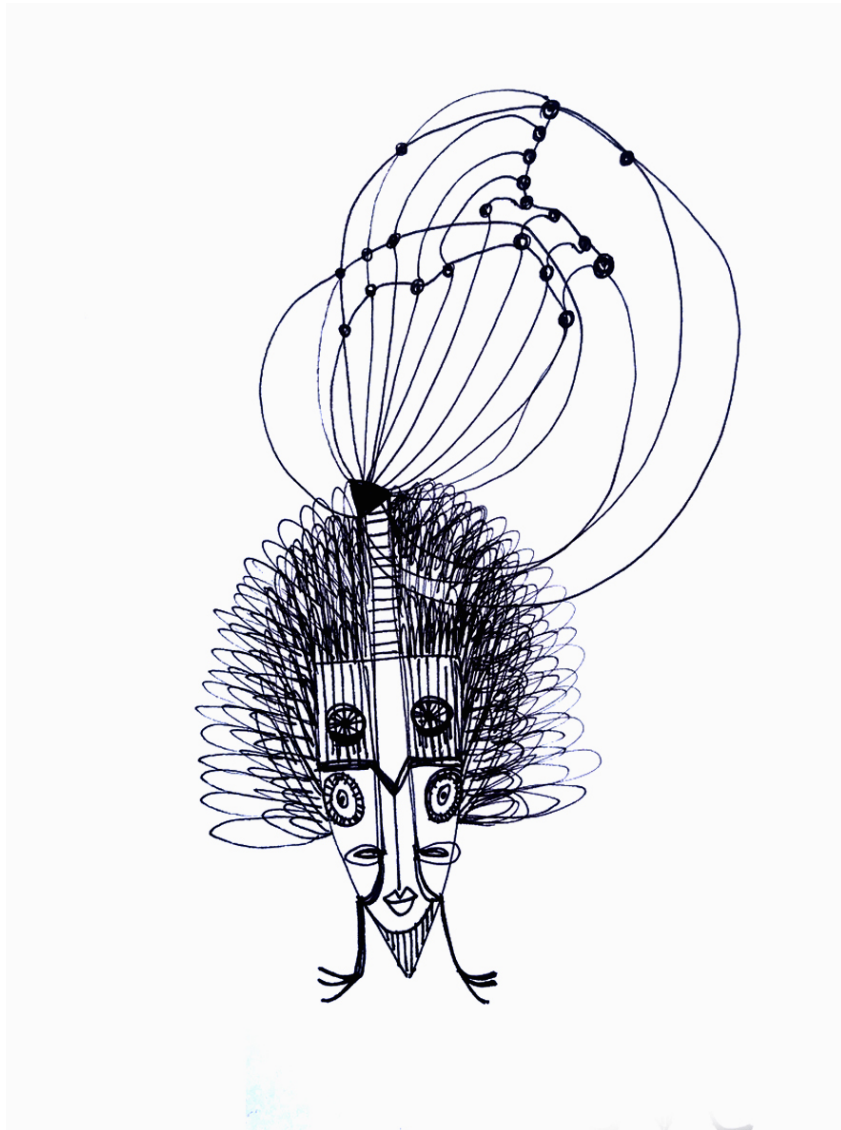
ARTISTS

Maja Radešić-Zard (Pula, Hrvatska) finished Academy of Fine Arts in Rijeka, Croatia specialising in graphic art and graphic painting. Apart from multiple solo and group exhibitions, locally and abroad, since 2003 she has been collaborating on various theatre and film projects as costumographer and set designer. She is a member of HDLU Istra (Croatian Association of Fine Artists) since 2009.

Gordana Žikić (Belgrade, Serbia) finished a PhD at the Academy of Fine Arts on the topic of art and shamanism. She is a member of ULUS (Serbian Association of Fine artists) since 2008. Her work was shown at numerous solo and group exhibitions in Serbia and abroad. In 2019 she is taking part in a group exhibition of contemporary female Serbian artist in Pennsylvania, US curated by Rachel Klipa.

CURATOR

Ira Ferris (Zagreb/Sydney) is a conceptual curator and co-Director of Artemis Projects who create between Australia and Europe.



Maja Radešić-Zard, *Reconnecting*, 2019

SPAJALICA 2019: PRESENCE OF ABSENCE

We began with a 5-week curated e-exchange. Each Wednesday I would propose a 'shamanic' theme on which Gordana and Maja exchanged thoughts. The email exchanges were set as a way for the three of us to get to know each other. To me they gave insight into each artists' motivations, ways of working, thought processes. To them they offered a chance to (e)meet, gain creative support, and draw inspiration.

Through these (e)dialogues, we were slowly working our way towards the Belgrade exhibition where we would show a selection of Maja's and Gordana's previous works, intertwined into a single installation. Most importantly, Belgrade exhibition would be an opportunity for Maja and Gordana to meet in person and spend time workshoping a collaborative project.

A couple of days before we were meant to commence week #1 of our curated e-exchange, Maja sent me a heartfelt Facebook message expressing her concern about not being able to proceed with the project - she might not be able to get time “off work” to come to Belgrade.

It was then that the project took a whole new dimension for me, as I started contemplating (not for the first time) the impact of the necessity to earn money on art; and what does it mean for an artist to have her hands tied up and have no time to make art or take part on a project. I suggested we proceed with our plan, take it step-by-step, start with the phase #1 of SPAJALICA (the curated e-exchange) and see where we land. Conceptually I was intrigued by hitting this wall, the fortress of capitalism.

As we were e-exchanging philosophical thoughts on the topics of INTUITION, RELATIONSHIP TO NATURE, RITUAL, ROLE & VALUE OF ART, I was learning not only about Maja’s and Gordana’s interests and methodologies but also about the implications that lack of time and various forms of

external regulations have on their creative processes. For both, as for many other artists no doubt, having time to sink into themselves, surrender to the intuition, and spend time with the arising ideas meant capacity to create. This I was reading with Maja’s current constraint at the back of my mind.

Three weeks ahead of the Belgrade exhibition, given the practical reasons of sorting out Maja’s accommodation, it was necessary to confirm if Maja will be coming to Belgrade or not. She needed to ask the permission from her boss, a permission to go on “holiday”.

We were optimistic, made plans to drive together from Zagreb to Belgrade... A few days later, once she managed to get hold of her busy boss, Maja gave me a call to say her leave wasn’t approved and she won’t be able to come.

We were about to drop the project completely. In a way the main aim of SPAJALICA, from my point of view, was for the two artists to meet and create something together.

But as Maja and I kept talking and analyzing the situation she was in, a sense of resilience crept upon us and instead of giving up we looked for alternatives. We were not only interested in keeping the project alive but also in illuminating the capitalist barricade.

Maja suggested to create daily drawings which she would send as telegrams to Gordana. She called these telegrams 'Lječenja Dana' ('Healings of the day') and saw them as a meditative process that would allow her to release and cope. Sent into the exhibition they would present her absence, her inability to be there.

This approach, these daily cathartic creative outlets felt perfectly shamanic to me and the new approach to the exhibition seemed 'less fake'. "I am sick of glamorous art openings where everything appears picture perfect," Maja said to me during that phone-call. I agreed. What we were about to do instead is excavate what lies underneath of making art while also making a living. This excavation also seemed shamanic to me.

Showing an impossibility to create SPAJALICA (as we initially wanted) became a focus of our Belgrade exhibition, and so did the flexibility to adjust our initial plan, to open ourselves to experimentation, and to push through.

The last theme I've put forward in our curated e-exchange was FREEDOM.

[...]

It was sometimes then that Maja called me again ... I missed the call, or was not able to pick up, and have received a Facebook message instead:

Bok draga Ira,
dakle kako je moj zivot u zadnje vrijeme bio pod velikim pritiskom, sada sam taj pritisak pocela micati. Kao prvo, kapitalisticke hijene za koje sam radila i narusila privatan zivot i zdravlje, postale su toliko toksicne da sam napokon odlucila napraviti najpametniju stvar za sebe - dati im otkaz. S obzirom da sam to napravila jucer, a do sada sam radila prekovremeno i punom parom, danas se vracam u umjetnost i ponovo pokusavam pronaci "svoj izvor".. polagano tapkam i osjecam se kao djetje koje pokusava prohodati.. sve is pocetka.. vraćam si senzibilnost.. muziku nisam slusala mjesecima, da mi ova "posudba" kapitalizmu ne zagadi neke lijepe kompozicije. Danas slušam Ena, "New Space Music" i čistim van.. crtam procese koje sam prolazila, puštam da idu, crtam zaštite. Zanaci, u meni je toliko kuhala želja za bivanjem "ja", žena sa kičmom, sa integritetom, sa zelom za stvaranje i pravdonošću, da sam morala to napraviti. Naprosto se probudila neka vučica u meni i zarežala kada su krenuli na moji esenciju. I super sam! Preporodjena! Ponosna sam na sebe!
Drago mi je da pratis ovaj proces real time. Poslati cu neku dokumentaciju sutra, probati to razloziti.. ti slobodno predlozi sto i kako.
Ako si i dalje za, naravno.
<https://m.youtube.com/watch?v=-dikWB6wm0A&t=1629s>

I felt we went through some shamanic journey together... Well, Maja did. I was just a witness to it.

We were not anymore dealing with the excavation and the exposure of the structure. The lava has erupted and with Maja now being an escapee rather than a prisoner, the project took yet another turn.

She would still not come to Belgrade but she would create one other series of works: *Centre space - finding new spaces for self-renewal*. These she described as her coming back to art, re-connecting with it, rebirthing into herself an artist. They would be a ritualistic process of healing, cleansing, and transition. A 'uterus state' as Maja called it → fragile in form, but true to the state.

Given that the light has for the long time been an important medium in Maja's practice and that the work of hers I initially wanted to show is called *Luminous Body*, we have decided to project the *Centre space* onto Gordana's body as she performs, thus establishing communication between the two artists in the space.

This merging of the two artists corresponds nicely with the idea of transition that now became the core of our project: transition from one state to the other, from ending to the beginning - a liminal space that is central to every ritual.

Accidentally, or perhaps intuitively we have decided to open the exhibition on 21st of June which is, of course, the summer solstice when we literally transit from darkness into light. Gordana's performance would become a ritual to mark this transition and we contemplated the ways of bringing light into the darkness of KCM's Podrum (the basement). The question how to do it lined up perfectly with Maja's suggestion to project light onto Gordana's body.

It is through this projection, through Maja's and Gordana's shamanic or telepathic mediation, and through *Telegrams to Goca* that we were also able to mark the presence of absence in the space, another theme that the project chose to gravitate towards.

This presence of absence is what you will also see and experience in the days following Gordana's live performance as you find the remnants and the traces of it in the space. Look for the void left after the actual event but also for the remains of its energy.

Ira Ferris, 18 June 2019

MAJA'S EMAIL 14 June 2019

Gmail - Prijedlog za Spajalicu /

Fri, Jun 14, 2019 at 6:58 PM

Maja Radesic <maja.radesic@gmail.com>

To: Ira Ferris <iferris@artemisprojects.com.au>

Draga Ira,

s obzirom da smo došli pred samu izložbu, da smo zajedno u 5 tjedana razmjene potaknute tvojim pitanjima i temama dobile bolji uvid u međusoban rad, ne samo između mene i Goce već i uvid u tvoj način rada kojeg si po meni zaista okrunila i zaokružila sa zadnjom temom SLOBODA, [...], ovim putem ti zahvaljujem na svemu. [...]

Prošli smo dakle razne teme i upoznali smo se kroz tvoja postavljena pitanja i naše odgovore. Izložbu smo odlučili zamjeniti u "real time" iskustvo, gdje si po putu pratila moje implozije, eksplozije i ponovo rođenje u borbi protiv kapitalizma u čijem sam se vrtlogu našla zbog obaveze rada kojeg sam morala prihvatiti zbog toga što umjetnički rad ni dan danas nije smatran radom niti postoji jako tržište koje rad može otkupiti.

Dakle, prvobitni plan bio je izložiti djelove iz multimedijalne izložbe "Luminous Body" koji se sačinjavao od nekoliko dijelova od kojih je i dio sa šamanskim kostimom i artefaktima - "Shaman's Kit - iliti kostim za samoizlječenje". "Luminous body" bio je projekt koji preispituje ulogu svijetlosti, svijetlećeg tijela i izlječenja istog, prikaz prostora, vremena i samospoznaje, a šamanske sam artefakte dovela sa sobom u nadi da ću uspjeti dobiti 5 slobodnih dana u komadu (kako mi je bilo obećano od ekstremno nastrojenih kapitalističkih poslodavaca) da bih mogla prisustvovati "spajanju" sa autoricom Gordanom Žikić u Beogradu koja također preispituje ulogu šamanizma, no kroz svoje tijelo i performans.

Za rad na sezonskom poslu koji ne šteti nikoga a najmanje vrijeme, pripremila sam se za svaki slučaj i ponjela sa sobom "essential artist survival kit" - tj. običan blok, par flomastera, dva-tri kista i par boja, u nadi da u periodu rada u sezoni zaštitim svoju esenciju i da se ne "zaboravim". Dala sam otkaz na zadnjoj temi 5. tjedna pod nazivom "SLOBODA".

Izmjenile smo prvobitni format izlaganja i odlučile se biti hrabre za ovaj eksperiment. Odlučile smo izaći iz ustaljenih obrazaca predavljanja već učinjenih i izloženih artefakata i pokušati se referirati na vrijeme i situaciju koju živimo i to prikazati. U mom slučaju, izraziti ću svoje čišćenje od kapitalizma i koristiti ću šamanski proces samoizlječenja uz pomoć minimalnih materijalnih resursa koje imam sa sobom da bi se energetski zaštitila i podigla nakon iskustva konstantnog mobinga i iskorištavanja kroz kapitalizam. Crtam stanja u kojima sam bila, i nova stanja u kojima se želim naći, crtam sigile zaštite i ponovo se transformiram i pronalazim, Upoznajem se sa novom sobom, a moja nova osoba se tako obraća i Goci.

Crteži energije i stanja, biti će poslani Goci da se upoznaju. Zamišljam da se crteži u JBG formatu prikazuju preko projektor, dakle svijetlosti, da bi me Goca lakše locirala. Stanja koja se prikazuju na Gocu i tako stvaraju dijalog i kontakt sa njezinim performansom, biti će prvenstveno odgovornost prema samome sebi, odgovornost prema vlastitim vrijednostima i moralu, odgovornost prema svom srcu, doborobiti i na koncu osjećaj slobode - zbog odgovornosti prema svemu navedenom. To su teme koje ću koristiti u ovom samoizlječenju.

Javim se sa radovima,

<https://mail.google.com/mail/u/0?ik=e370489568&view=pt&search=all&permthid=thread-f%3A1636335895481115671&siml=msg-f%3A1636335895481115...> 1/1