



RIJEKA 2020
EUROPEAN
CAPITAL
OF CULTURE

**NA LEĐIMA
PALIH DIVOVA**

**ON THE SHOULDERS
OF FALLEN GIANTS**

**2ND INDUSTRIAL ART BIENNIAL
SUMMER 2018**

LABIN • PULA • RAŠA • RIJEKA • VODNJAN

II.

**BIJENALE INDUSTRIJSKE UMJETNOSTI
INDUSTRIAL ART BIENNIAL**

ORGANIZER

LABIN ART EXPRESS XXI

TOGETHER WITH

MMSU RIJEKA

&

ARCHAEOLOGICAL MUSEUM OF ISTRIA, PULA

PART OF THE PROJECT

“RIJEKA 2020 – EUROPEAN CAPITAL OF CULTURE”



RIJEKA 2020
EUROPEAN
CAPITAL
OF CULTURE

Labin Art Express XXI

in cooperation with the **Museum of Modern and Contemporary Art – MMSU**
Rijeka and the **Archaeological Museum of Istria**

As part of the project **Rijeka 2020 — European Capital of Culture**

www.industrialartbiennale.eu

Labin Art Express XXI (L. A. E. XXI)

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CURATORS: Što, kako i za koga / WHW

(Ivet Ćurlin • Ana Dević • Nataša Ilić • Sabina Sabolović)

CURATORS' ASSISTANTS: Ana Kovačić • Lea Vene

PUBLIC RELATIONS: Inesa Antić

VISUAL IDENTITY: Dejan Kršić @ WHW





**NA LEĐIMA
PALIH DIVOVA**

**ON THE SHOULDERS
OF FALLEN GIANTS**

**BIJENALE INDUSTRIJSKE UMJETNOSTI
INDUSTRIAL ART BIENNIAL**

**LABIN
PULA
RAŠA
RIJEKA
VODNJAN**

20/07–28/10/2018

ARTISTS

ZANNY BEGG & ELISE MCLEOD •
NINA BUNJEVAC • CANAN • PHIL
COLLINS • MATIJA & MAURICIO
FERLIN • FOKUS GRUPA • ULRIK
HELTOFT • VLATKA HORVAT • SINIŠA
ILIĆ • RAJKAMAL KAHNAN • BOŽENA
KONČIĆ BADURINA • LUIZA MARGAN
• MARYANTO • NAEEM MOHAIEMEN
• OSCAR MURILLO • NIKOLAY
OLEYNIKOV • DANIELA ORTIZ • DAN
PERJOVSCHI • LAURE PROUVOST
• MILJOHN RUPERTO • SELMA
SELMAN • ŠKART • MARKO TADIĆ &
MIRO MANOJLOVIĆ •
ŽELIMIR ŽILNIK

ENCOUNTERS & STORIES

KASTAV: MONUMENT TO THE
PARTISAN (VINKO MATKOVIĆ) •
LABIN: BIRTH HOUSE OF GIUSEPPINA
MARTINUZZI • MONUMENT TO

THE MINER (QUINTINO BASSANI & BERISLAV ISKRA) • SCULPTURE PARK DUBROVA • PULA: DANTE'S SQUARE • DIVIĆ CRANE IN ULJANIK SHIPYARD • MERMAID ON THE COMMUNAL PALACE • MONUMENT TO THE SAILOR (PAVLE PERIĆ) • MOSAIC "PUNISHMENT OF DIRCE" • TITO'S PARK • RAŠA: SQUARE OF GUSTAVO PULITZER FINALI • RIJEKA: CHURCH OF ST ROMUALD & ALL SAINTS • JADROLINIJA BUILDING • MONUMENT TO THE THIRTEEN SHOT (ZVONIMIR PLISKOVAC) • NIKOLA TESLA ELEMENTARY SCHOOL SOCIALIST FRESCOS (VILIM SVEČNJAK) • VODNJAN: BENUSSI PALACE • CORPI SANTI COLLECTION • HEADQUATER OF ISTRIAN INQUISITION • PARTISAN GRAFFITI...

LOCATIONS

20/7/2018 – 28/10/2018

LABIN

CULTURAL CENTER LAMPARNA

**ZANNY BEGG & ELISE MCLEOD • NINA BUNJEVAC
• PHIL COLLINS • MATIJA & MAURICIO FERLIN •
ULRIK HELTOFT & MILJOHN RUPERTO • LUIZA
MARGAN • OBJECTS FROM THE ARCHEOLOGICAL
MUSEUM OF ISTRIA • NIKOLAY OLEJNIKOV
• DANIELA ORTIZ • DAN PERJOVSCHI • LAURE
PROUVOST • ŠKART**

PEOPLE'S MUSEUM

BOŽENA KONČIĆ BADURINA

CITY LIBRARY

ŽELIMIR ŽILNIK

PULA

AUGUSTUS TEMPLE

OSCAR MURILLO

AMPHITHEATRE GALLERY

CANAN

SENSE – TRANSITIONAL JUSTICE CENTER

RAJKAMAL KAHLON

PUBLIC SPACE

ŠKART

RAŠA

FORMER CINEMA

**MARKO TADIĆ &
MIRO MANOJLOVIĆ**

RIJEKA

MUSEUM OF MODERN & CONTEMPORARY ART

**FOKUS GRUPA • VLATKA HORVAT • SINIŠA
ILIC • NAEEM MOHAIEMEN • MARYANTO
• OBJECTS FROM THE ARCHEOLOGICAL
MUSEUM OF ISTRIA • DANIELA ORTIZ
• DAN PERJOVSCHI • MILJOHN RUPERTO
• SELMA SELMAN • ŠKART • MARKO TADIĆ &
MIRO MANOJLOVIĆ**

PUBLIC SPACE

VLATKA HORVAT

VODNJAN

APOTEKA – SPACE FOR CONTEMPORARY ART

MILJOHN RUPERTO & ULRIK HELTOFT

CURATED BY:

WHAT, HOW & FOR WHOM / WHW

*Dig! The black crane descends
a hundred metres under the ground
and lingering like a drop from a ceiling
a faint light speaks: there is no air in this place.*

*Dig relentlessly! The glittering city
demands light for their lamps
and pleasant warmth to spread
from their voluptuous hearths.*

*Bend meekly before the fact: the mineral
that awaits below, layer upon layer,
is addressed — His Excellency, Capital —
and before him you're barely discernible ★*

— GIUSEPPINA MARTINUZZI

★ part of the song *Present and Future* by Giuseppina Martinuzzi.
Croatian translation of Italian original from *Andrea Matošević:*
Pod zemljom, Antropologija rudarenja na Labinštini u XX. stoljeću,
Biblioteka Nova etnografija, Zagreb, 2011, p. 61.

ON THE SHOULDERS OF FALLEN GIANTS

WHAT, HOW & FOR WHOM/WHW

The Industrial Art Biennial was founded by the Labin Art Express XXI with the aim of revitalizing former mines in and around Labin (which were shut down in 1988, just a few years before the disintegration of Yugoslavia). Labin is an Istrian town marked by decades of industrial decline and a growing dependence on tourism and its development, which seeks to shape, reconstruct and commodify ‘authentic’ narratives for globalized tourist publics. Through assuming the form of an exhibition, the Biennial is inscribed into a new economy of knowledge, which translates cultural specificities into the language of economics, and is bound up in an attempt to cultivate coexistence in circumstances wherein art is first and foremost a part of tourist development. The second edition of the Biennial adapts not only to the nemesis of tourism, but also to the current conjuncture of cultural production embodied in the project *Rijeka: European Capital of Culture 2020*. In addition to Labin, the Biennial takes place in the cities of Pula, Raša, Rijeka and Vodnjan. This geographical (and organizational and conceptual) expansion creates a new relational map that does not overlap with the administrative borders of regions and counties, but rather follows the fault lines of enduring historical movements and the entanglement of human agents and natural resources. Regional specificities are situated on a global map, determined not only by modern economic globalization — just as in the past such specificities were not only determined by the succession of empires and their political projects — but also by internationalism and a shared vision of the future.

The Biennial’s point of departure is the Istrian peninsula, both as a region and as a symbol — the word *peninsula* literally meaning “almost island” — that marks the geographic and historic specificity of Istria as a place on the crossroads of empires, a place both isolated and connected, like a “little continent.” The Biennial is inscribed into the background of long historical periods and changing epochs that formed the social and cultural landscapes of the region: from

the Greek and Roman empires, Venetian, Austro-Hungarian, French, and Italian rule, through to socialism, and finally the recent epoch of the long, seemingly endless period of the so-called transition.

Implemented as a collaborative project between the L.A.E. XXI, MMSU Rijeka and the Archaeological Museum of Istria, the Biennial has expanded out from its epicentre, the mining town of Labin, to various other localities in Istria and on the Croatian coast. The historical course of the Istrian region has been strongly shaped by its abundance of ore and minerals, and especially coal. This was used in fossil fuel based industries, thus accelerating both Istria's economic development and the exploitation of its workforce. The combustion of the coal that formed in the bowels of Istria centuries ago sparked the expansion of capital, incited colonial and war campaigns, was used to process metal and sugar from the colonies, supported the industries of the fascist military, and participated in building socialism.

Many of the localities involved in the Biennial are connected with the history of the region's industrialization. Both KUC Lamparna and Labin's City Library were created through the conversion of infrastructure relating to a coalmine, which closed down in 1988. The abandoned cinema and industrial facilities that will host part of the Biennial's programme are located in nearby Raša, the youngest Istrian town, built in only 547 days and completed in 1937 as a part of *città di fondazione*, Mussolini's programme of constructing new towns that were supposed to embody the fascist vision of modern urbanity and social relations. The Museum of Modern and Contemporary Art in Rijeka also traced the rhythm of industrialization in the region: it was originally built as an Austro-Hungarian sugar refinery, and then converted into a tobacco processing factory. After the Second World War, it became a metal processing facility with the title *Rikard Bečić*, named after the illegal antifascist fighter from Rijeka who was executed during the war.

Besides industrial localities, the Biennial will be held in prominent ancient localities — the Augustus Temple and Amphitheatre Gallery, which is part of the Roman amphitheatre (Arena) in Pula. As the largest Istrian city, Pula has been marked by a succession of Roman, Byzantine, Austro-Hungarian and Italian rule, and during its history the city has been “conquered and

given to others as a gift on numerous occasions, becoming more of an object than a subject.”⁹¹

SENSE — Transitional Justice Center, that has

01 Mate Balota:
Puna je Pula, Zora,
1954, p.13.

preserved the audio-visual archive of the Hague tribunal, the court for war crimes committed during the nineties in the former Yugoslav countries,⁰² recently opened in Pula. One section of the Biennial will be presented in Apoteka — the Space for Contemporary Art in Vodnjan, one of the larger towns that developed in the immediate vicinity of Pula. Vodnjan avoided the epidemic waves of the Plague, which spread through the swampland around Pula, and because of advantages relating to its “healthy air”, it became a refuge from disease and a prosperous trade town.

The Biennial is based on tales, urban legends and historical episodes. It recounts the short-lived and chaotic proto-fascist alliance of avant-garde art and politics under the leadership of the poet Gabriele D’Annunzio, who occupied Rijeka from 1919-1920 with a band of soldiers, artists, and adventurers, whose downfall marked the beginning of Italian rule, which took over from Austro-Hungary and lasted until the capitulation of the Kingdom of Italy in 1943. Equally, it remembers the region as the site of the first European antifascist rebellion in Labin in 1921, as well as being one of the earliest Cold War theatres in Europe and the scene of a traumatic post-war exodus — that of the Italian majority in Pula. It also marks Istria as a relatively safe-haven for those who were ethnically and politically ‘undesirable’ during and after the former Yugoslav wars during the 1990s. The Biennial traces all these long-lasting interconnections and pushes them into the present marked by a growing dependence on tourism and an ecological crisis, in which the traditional ‘tolerance’ of the region is increasingly giving way to populist political polarizations. By including a number of existing historical and cultural locations in the exhibition, such as ancient landmarks, industrial, administrative and sacral buildings and their details, antifascist and other monuments, and parts of existing collections from the Archaeological Museum in Pula, the Museum of Modern and Contemporary Art in Rijeka and the People’s Museum Labin in the Biennial’s itinerary, the Biennial expands without holding the ambition of discovering ‘the unseen’. Rather, it appropriates the seen in order to move away from official narratives, to excavate historical layers and once again intertwine fragmented threads of stories.

02 The International Tribunal for the Prosecution of Persons Responsible for Serious Violations of International Humanitarian Law Committed in the Territory of the Former Yugoslavia since 1991 has been active since 1994.

The title of the Biennial, *On the Shoulders of Fallen Giants*, relates to the original meaning inscribed in this phrase, which refers to the necessity of relying on earlier achievements in order to attain new insights and knowledge. At the same time, the title refers to a feeling of loss of future horizons, in a time when the old concept of social transformation has been reduced to the “status quo of holding onto existing societal relations and permanent business-as-usual.” In this status quo significant democratic interventions in the economy are inconceivable, whilst the growing extraction of value through profit, privatization and financialization is being prioritized.⁰³

The title *On the Shoulders of Fallen Giants* also refers to well-known Istrian legends and folk tales. These include, for example, the famous legend of the last Motovun giant Veli Jože, the symbol of the Istrian resistance fictionalized by the writer Vladimir Nazor (1908), whose tale functions as a summary of the destiny of many rebellions: after he had come to realize the scale of injustice and inequality in the world, this slave-giant built up a revolutionary awareness and led a class and worker struggle against oppression. This struggle failed in the midst of discord and disunity — the giants were defeated despite their great strength. At present, when the future of Pula’s shipyard, *Uljanik*, is uncertain, the fact that the strongest floating crane in the Adriatic, now completely destroyed, was named after Veli Jože — the same crane that had once rescued the stranded ship *Uljanik* from the Persian Gulf — makes for unpleasant parallels between the fall of giants and the loss of workers’ rights and resources.

By evoking a mental image of giants, the Biennial wishes to bring together a variety of associations and inspire the creation of new narratives over the ruins of the existing ones. The inter-

- 03 Mladen Domazet and Tomislav Medak: “Povijest koja nam diše za vrat,” in Andreas Malm: *Fossilni kapital, Uspon parnoga pogona i korijeni globalnog zatopljenja*, Fraktura, Zaprešić, 2018, p. 505.

est in the marginalized, neglected and repressed is connected with historical and contemporary stories; it complements them and sometimes even contradicts them. It is indicative that in Croatian, as in many other languages, there is no word for a female giant. In Nazor’s story, women are completely left out and it remains unclear as to how giants are even born and come into the world. Using a variety of heterogenic subjectivities with a feminist streak, the Biennial dissolves the androcentric tone of the title associated with the dominant masculine identity of the topos of

VLADIMIR KIRIN
NARODNE NOŠNJE
JUGOSLAVIJE

DALMACIJA BOSNA
HERCEGOVINA



Rajkamal Kahlon, *Dear Yugoslavia, I regret to inform you...*, 2018

mines, industry and labour⁰⁴: for instance, it considers the legacy of the poetess **Giuseppina Martinuzzi**, who fought inequality, and participated in the miners' rebellion and the founding of the Labin Republic in 1921, the first organized resistance to fascism. The history of miners' strikes in the Labin region, both before and after the Second World.

War is an integral part of a larger history of the reproduction of capital through heavy industry. It demonstrates the possibility of directly influencing production that workers possessed and that disappeared when society came to rely on oil and new flows of energy sources.⁰⁵ The Biennial also plays with the fantastical Istrian imaginary in which the identification of Istria as a magical land (*Terra Magica*) is essential for questioning the normative effects and the social conditions of the concepts of the magical, nature and history. At the same time, the notion of the magical is taken seriously, as a starting point for creating counter-narratives to mystifications of Istria as being a "place of secrets that originate in its interior," and which reflect on the growing tourist exploitation of the "specificities" of the region.

Storytelling, history, poetry, tourism, magical thinking, rebellion, the colonial implications of industrial production, marginalized identities, ethnic cleansing, extractivism, the underground, sugar, fossil fuels, mushrooms, ruins, remnants, collections — these are some of the terms that emerge from the local context. Working with and around these terms, more than 25 contemporary artists' works are exhibited, many of which have been produced for the exhibition. *On the Shoulders of Fallen Giants* also includes a

number of existing historical and cultural localities, monuments, and other traces of past times which are evenly represented in the structure of the exhibitions. Through a polyphony of artistic voices, the ideological surplus that (luckily) exists in every local context is presented as larger than itself, and as connected with other locations and other struggles.

The fact that the Biennial is held in the summer — in the midst of the tourist season, and that tourism is its inevitable backdrop — does not relate to a desire to attract an imaginary new audience, that would consist of an indifferent crowd of sweating, panting people unaware of where

04 Andrea Matošević:
Pod zemljom,
Antropologija
rudarenja na
Labinštini u XX.
stoljeću, Biblioteka
Nova etnografija,
Zagreb, 2011.

05 Timothy Mitchell,
Carbon Democracy:
Political Power in
the Age of Oil, Verso,
London, 2011.

they are, resolutely seeking out their own little piece of make-shift heaven. Rather, its timing has been taken as an opportunity to make a slight shift towards the collective decolonialization of the region's imaginary.

On the Shoulders of Fallen Giants retells old tales and seeks to create new ones, whilst shifting between a variety of different perspectives. By scratching the surface of history, making random explorations which weave together broken connections, shifting attention to details, and recalling that which has been forgotten, the Biennial comes up with provisional points of departure for new stories. In continuous motion, the exhibition's itinerary rearranges fragments of history, whilst simultaneously avoiding the tired trope of cyclical repetition, forming disparate narratives of intertwined geographies and rhythms, both inside and outside of capitalism. *On the Shoulders of Fallen Giants* summons the ghosts of history and the future, in a summer daydream occasionally interrupted by emergency signals coming from all directions, signals to which seemingly no-one is responding. ✖

● KASTAV

KASTAV'S PARTISAN (VINKO MATKOVIĆ)



The giant 14 metre-tall sculpture of a partisan erected in 1963, in commemoration of those killed in World War II. It is located in the park and accompanied by a staircase on its approach, lined with plaques inscribed with the names of all those who gave their lives for freedom and were killed by the occupiers—55 stairs for 55 names. The author of the sculpture is **Vinko Matković** and it was erected after 3000 hours of voluntary work by Kastav's masons, stonecutters and other inhabitants. The monument bears the inscription: *Passerby, look at the sea. The mountain. The stones. The little houses and the people in them. This is where the idea of resistance was born: "On the stone — for the stone!"* ✖



• **LABIN**

CULTURAL CENTER LAMPARNA

Rudarska 1 • Labin

www.lae.hr • <http://www.lamparna.hr>

Monday – Saturday

10 AM – 2 PM / 6 PM – 10 PM

ZANNY BEGG & ELISE MCLEOD
• **NINA BUNJEVAC** • **PHIL COLLINS** • **MATIJA & MAURICIO FERLIN** • **ULRIK HELTOFT & MILJOHN RUPERTO** • **LUIZA MARGAN** • **OBJECTS FROM THE ARCHEOLOGICAL MUSEUM OF ISTRIA** • **NIKOLAY OLEJNIKOV** • **DANIELA ORTIZ** • **DAN PERJOVSCHI** • **LAURE PROUVOST** • **ŠKART**

PEOPLE'S MUSEUM

1. Maja 6 • Labin

www.uciliste-labin.hr/narodni-muzej

Monday – Saturday

July / August

10 AM – 1 PM / 6 PM – 10 PM

September / October

10 AM – 1 PM / 5 PM – 8 PM

BOŽENA KONČIĆ BADURINA

CITY LIBRARY

Rudarska 1/A • Labin

www.gk-labin.hr

July / August

Monday 11 AM – 7 PM

Tuesday – Friday 8 AM – 3 PM

September / October

Monday – Friday 8 AM – 7 PM

Saturday 8 AM – 1 PM

ŽELIMIR ŽILNIK

ZANNY BEGG & ELISE MCLEOD

City of Ladies

2017

randomly generated samples
(20 min)

PRODUCTION: Company Vs

SOFTWARE DEVELOPMENT: Andrew
Nicholson

DOP: Laurent Chalet

AUDIO DESIGN: James Brown

ACTORS: Marie Rosselet Ruiz • Tas-
min Jamlouï, Sonia Amori • Juliette
Speck • Coline Beal, Garance Kim •
Katia Miran and the voice of David
Seigneur

WITH THE PARTICIPATION OF: H el ene
Cixous • Silvia Federici • Sam Bourcier
• Fatima Ezzahra Benomar • Shar-
one Omarkoy & Fran oise Picq.

MUSIC: Mere Women • La Catastro-
phe and La Parisienne Lib er ee

AUDIO RECORDING: Pascal Oberweiler

CONTINUITY: Margot Seban

GRADING: Yanni Kroenberg

TRANSLATION: Venla Coadic • Estelle
Hoen

The 20-minute video installation *The City of Ladies* (2017) by Zanny Begg & Elise McLeod is composed of somewhat randomly generated fragments of a film made in cooperation with young activists and feminists in Paris. Each time the film is screened, these

fragments are reconnected in different ways, creating more than 300 000 possible narratives that generate multiple interpretations of feminism. The project is the product of a collaboration between Zanny Begg and Elise McLeod, a Paris-based Australian director, inspired by the 15th century proto-feminist novel of the same name, and written by the first French professional female writer Christine de Pizan. *The Book of the City of Ladies* was written in 1402, and it portrays a utopian city built, populated and ruled by women. Pizan wanted to subvert masculine versions of history by describing what she named feminania—a pro-women worldview. ✕





Zanny Begg is an artist and filmmaker interested in exploring the archaeology of contested history/ies and the architecture of social change. She works with film, drawings and installations to explore ways in which we can live and be in the world differently. This includes working with macro-political themes, such as alter-globalization protests, and in micro-political worlds, such as with children in prison. Her work is often collaborative; in *The City of Ladies* she collaborated with the Paris-based Australian film director **Elise McLeod**, a childhood friend with whom **Begg** reconnected through a shared interest in film and feminism.

Elise McLeod is a Paris based Australian film and theatre director who holds an honors degree in directing from the University of Paris VIII. She has directed several films, including *Love, lies and the internet*, *Geisha* and the award-winning *Fish & Chicks*. She directed and developed a theatre adaptation of the famous French cartoon book *The Rabbi's Cat* by **Joann Sfar**. Her other theatre credits include *Kiss DB* or *L'histoire d'une mort sans fin*, *Revoir Amelie* and *Toutes Coupables*. She has worked in the French film and television industry for over 15 years. *The City of Ladies* is her first collaboration with **Zanny Begg**.

BOŽENA KONČIĆ BADURINA

EQUALITY, FRATERNITY, LIBERTY:
WHERE ARE YOU?

2018

AUDIO PERFORMANCE: **Urša Raukar**

LIVE PERFORMANCE: **Aleksandra Stojaković Olenjuk**

The multimedia installation *Equality, Fraternity, Liberty: Where Are You?*, named after the 1909 lecture by the educator, poet and revolutionary **Giuseppina Martinuzzi** (Labin, 14 February 1844 – Labin, 25 November 1925), attempts to comprehend her political activity and heritage from two perspectives: first, through her private library, which she donated to the town of Labin in 1897, and which will be exhibited in the People's Museum, Labin; second, through the legacy of her numerous lectures and speeches. Aside from the aforementioned books from the museum holdings, the artist will present an audio narration in the first person, in the form of political speeches — such as those that **Giuseppina Martinuzzi** held in front of workers, youth and women, in the period from 1899 to 1915. Although this constructed, documentary-fictional speech by **Giuseppina Martinuzzi** — a collage of segments of her preserved speeches — has a poetic style that today seems almost archaic, it addresses problems we continue to encounter in our contemporary society today. Just as in her 1909 lecture, where **Martinuzzi** radically questioned the meanings of notions like equality, fraternity and liberty in the context of that time, the work by **Božena Končić Badurina** attempts to reconsider these issues by reactualizing **Martinuzzi's** legacy. ✘

Božena Končić Badurina was born in Zagreb in 1967. She graduated in German and Russian languages and literature from the Faculty of Humanities and Social Sciences, and the Academy of Fine Arts, of the University of Zagreb. She has participated in numerous solo and group exhibitions, both at home and abroad. She has won several scholarships and awards. In her artworks she uses a site-specific and multimedia approach, with an emphasis on performance, text and drawing.



Giuseppina Martinuzzi

Comrades, you wanted to hear the words of a woman born into a bourgeois family, a woman who had been an avowed nationalist in her youth, but who learned how to release herself from the narrow confines of class and regionalism in her later years, and who, driven by a humane feeling, rose up to participate in a higher intellectual sphere, from where all you can see is an immense stage of pain and misery.

If I, an Istrian woman, learned to free myself from the shackles of nationalism and soar into life, gazing at the endless horizons of mankind where the tears of the weary created a sea, so much so that I feel I hadn't really lived until now, then why can't my compatriots do the same?

Yes, one needs the willpower and courage to cut the thread that binds us with the past and to endure the rebuke of hostile conservatism, and yet, there is no heroism in all that. The love for mankind—this is the incentive, and the feeling of justice—is the foundation of acting like a real socialist. And since every homeland belongs to mankind, love for it is implicit as long as one loves mankind.

Here I am before you, with a soul full of that light we call faith, with a bosom burning with that flame we call love, exuberant and uplifted by a bright vision of the future, built on the foundations of peace and justice. Let them say that I'm idealistic; I will continue to envision a society that weaves its way towards equality.

My words will be the living expression of that which is inside me. I will speak to you as a comrade in a righteous struggle; as a kind daughter of Istria, for whose benefit we must cooperate; as a woman whose nature obliges her to advocate peace between nationalities in the same country. I will speak to you as a teacher who came to know, through 32 years of teaching a great number of students, the miserable state of the proletariat, but I will also speak as a local of Labin, who remembers the dark sights of the coalmine from her youth, and those great groups of miners in nothing but tatters to protect them from the rain, cold or snow, returning to their distant abodes scattered across the villages.

Who sentenced these wretches to suffering? For what obscure reason must they work hard for the leisure of the privileged? Didn't the teachings of mutual love and equality, on which the Christian Church was built, do anything for them? Why haven't those who speak from the altars, like divine teachers, protected them from exploitation, and cursed their inhuman exploiters?

The priest rages from the pulpit against the oppressor, against wealth, exalting the equality that Christianity preaches; he praises the meek and the persecuted, addressing them, in front of the rulers and the wealthy, as his brothers in Christ. But as soon as he steps down from the pulpit and leaves the church, can he see you? The priest consorts with the wealthy

and bows down to the powerful. He is an ally of rulers. He blesses the army that cleans their homicidal weapons and straps them on at his doorstep, all in the name of brotherhood.

If the head of the family, who by natural law is obliged to love his children equally, would force them to slaughter themselves, then we would call him a villain and a scoundrel who deserves condemnation. Why then, don't we also call those who force people to slaughter themselves on a much bigger scale, and for their own narrow interests, villains and scoundrels? Is this our understanding of equality, brotherhood and the right to a decent and civilized life?

With Marx's slogan "Workers of the world, unite!" the forces of progress declared war on nationalism, the bitter enemy of the people. Those among us who understood its higher meaning, cannot remain content with being an internationalist in words only — one has to feel and act internationally. The day will come when spiritual culture finally advances, when the heart learns the principles of equality, and nationalism will give in to an all-encompassing brotherhood.

What nationalism cannot do because of its narrow-mindedness, socialism will accomplish because of its internationalist vision. The movement distinct in its reformatory ideas marches on because of the natural law of evolution: the number of socialists grows bigger day by day, meetings and lectures are constantly being

organized, and they are ever more lively and numerous. Everything around us is in a state of excitation and hope: the past leaves our field of vision because the future marches towards us in big steps. The historian can put down his quill, because practically nobody wants to know what has been, while they yearn to see what will be. And so the day approaches when society will look at itself and see that it has changed, but it will not be able to explain how this profound change came to be.

This isn't a fantasy, but a perspective of reason, of faith in the heart, and wisdom deduced from past events, growing out of that fiery and vital slogan engraved in our alliance's programme: LIBERTY, FRATERNITY, and EQUALITY. These powerful words embrace a poem of great desires, sublime needs, holy rights and mutual duties.

The hope of fulfilling these ideals makes the class struggle fierce, whether through strikes, or through the wise and forward-looking organizations built out of all the workers' forces. I'm inspired by hope that gives me strength in spite of my advanced age, an age seeking tranquility and peace. If someone mocks the social activities of this old teacher, or pretends not to know of her, I will forgive him with a smile and continue to follow this difficult path.

A man needn't be a socialist to see that economic inequality stands opposed to human rights and the ideal of justice; but he needs to be educated

in history to see that this inequality is a consequence of the concentration of capital, which first imposes expropriation, and then pauperizes the largest part of mankind.

Fraternity, equality and the common use of land — these are the maxims that socialism, after twenty centuries, affirms as the foundations of a new society. The survival of workers as workers has to begin precisely where exploiters as exploiters end. This is the antagonism between these two classes, classes that confront each other everywhere in the capitalist world. This is not a question of proving something, or persuading someone, but of putting on a fight that has to bring justice. It is not class cooperation, but class struggle.

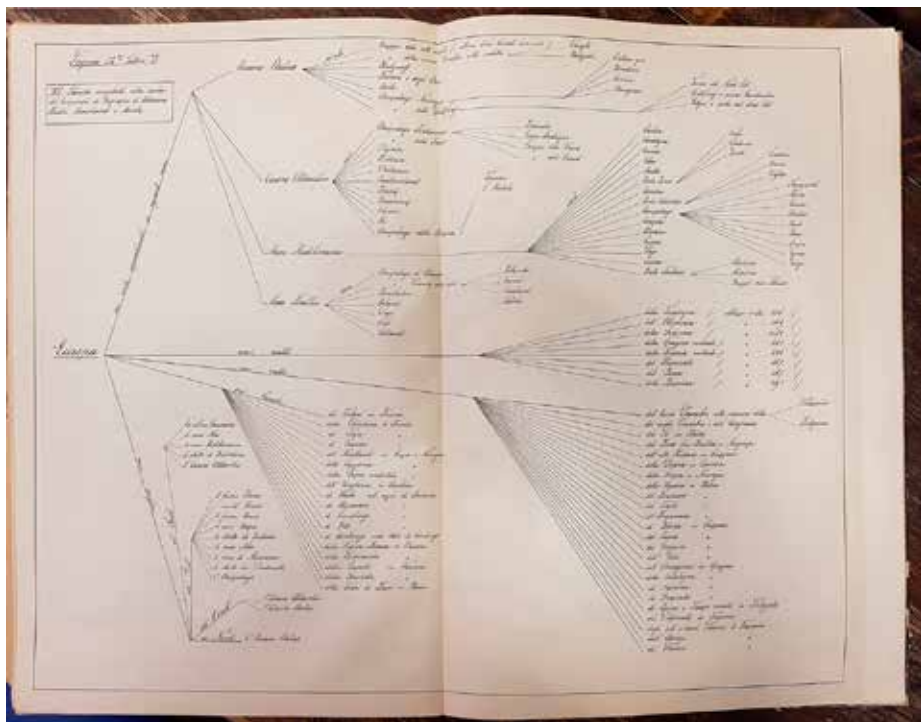
We socialists understand the right to work as working without bowing down to the boss; working within the limits of our strengths and reaping the fruits of our labour for ourselves. We understand that the right to work makes us a force privy to the distribution of the surplus, that it makes us comrades and not slaves, not animals to be hired for this or that sum per hour, nor machines cast off into the junkyard after they break down. Today we are subjugated to a duty to work; we want this duty to turn into a right.

The right to live isn't limited to the sphere of physical life, but encompasses the spheres of thought and feeling, because a man does not live off bread alone. This is why the task of the active socialist is a com-

plicated one — to struggle for bread and ideas, to fulfil all man's affinities and to apply all his talents. This noble and highly enlightened struggle forms a great epoch in which the proletariat plays the part of the hero, and the enemy forces play the part of the oppressor. The struggle has to unite us all, young and old, because life is short, the future is uncertain, and all we have is now. Therefore, one mustn't hesitate, or set aside for tomorrow that which can be done today. Neither confusion nor timidity, but life and zeal, energy and courage.

Unfortunately, the proletariat isn't yet completely aware of its power! Yet, why not? It lacks knowledge. The proletariat exists, but it doesn't know that it exists. The great masses of workers, noble exceptions notwithstanding, avoid education — they do not want to hear about books or serious newspapers. They are satisfied by stupid and vulgar pamphlets, and by bloody and disgusting events as reported by local papers, flaunting details that corrupt our sensibilities. They consider public lectures useless, so they don't attend them. Their lectures consist of pub gossip, base and mindless quarrels in taverns.

We come to fear the future every time we think about the endless multitudes buried in ignorance, trapped in prejudice, and opposed to any attempt at cultivating their own spirit. So if we cannot imagine a battle led by soldiers without arms, we also cannot imagine a social struggle with an



Educational diagrams by Giuseppina Martinuzzi

army of illiterates. The cultured mind is a weapon that can cut everything down, and at the same time defend us. This weapon must be at available to each and every citizen, even the weakest ones, and your duty is to use it and practice it from childhood on.

This is why a socialist's mission is to instigate a propaganda campaign that will advocate for those principles that mirror the civilization that socialism promises to everyone who is neglected, and to everyone who yearns for justice. And among these I especially mean women.

Whether they are under the influence of vague nationalisms, or caught in the nets of cunning and intolerant clericalism, or squeezed by economic conditions everywhere, whether they work in sewing shops, stores, factories, warehouses, postal and telegraph offices, in the public and private sectors, in printing offices or public schools; whether they are housewives or house assistants, seamstresses with a needle or hook, whatever their profession may be, women are the most oppressed, neglected, depressed and unhappy part

of mankind. Do they work like men? Who cares?! They receive lower wages because they are women.

I know of some husbands who live off their wife's labour while abusing them. It is enough to read local news items to learn of the "gentle nature" of some husbands. A day doesn't go by without a woman being admitted to this or that hospital to treat fractures or wounds inflicted by her loving companion.

It is a fact that antifeminism lurks in the subconscious of even a few notable socialists. This is the spirit of ownership that hasn't yet been vanquished from the male psyche. Therefore, you must first and foremost steer clear of the spirit of superiority that has, since the time of ancient civilizations, used a wide variety of forms of male privilege to shape societies, with female slavery as its consequence.

It is true that the bourgeoisie has no interest in the cultural elevation of the working masses: the less the masses know, the less they'll think about their rights, and become more meek and respectful. The bourgeoisie, whose heights reach the governments that represent it and support its interests, would give nothing to the workers, had the latter not created organizations giving them a voice, shouting from city squares to disturb their peaceful dreams. No government has ever willingly given the people neither education nor freedom, but all have succumbed to the power of the people's parties. This

historic truth brought us the dictum we all know: every people have the government they deserve.

We, the members of a party that demands so much, have taken upon ourselves the burdensome duty of social critique. Since we all think that everything must be reconstructed, for it is for the most part corrupt, unjust and violent, we must also prove that we are absolutely sincere in our demands, our wisdom and our struggle for equality, so that no one can reproach us saying that our actions are contrary to our words. To speak nicely, but to do wrong, is un-socialist.

Whoever thinks that he is a socialist just because he pays his party fee or knows how to sing the anthem of the red flag, also believes that learning is an unnecessary luxury. He speaks about rights, but forgets that there are also duties. He exalts brotherhood, but hates from the bottom of his heart all those who don't subscribe to his opinions. He wants freedom, but at political gatherings he violates freedom of speech.

Without a doubt, this miserable and cheap socialism does nothing for proletarian efforts, and can only, in the best-case scenario, be used to fill an assembly with a few more delegates. It is a meagre satisfaction to have votes gathered from a herd that blindly follows discipline. What truly matters is consciousness; but without socialist culture, there can be no socialist consciousness.

This is why, my comrades, I recommend that you occasionally do

what I do so often — question your conscience. Are we socialists really truthful, just and moral at all times, always and to every man, and even to our enemies? Have we rejected someone from our ranks because of personal antipathy, on the basis of tittle-tattle and slander? The foundation of your attitude, a socialist attitude, must be that of truthfulness, justice and moral behaviour towards all people, regardless of their skin colour, religion or nationality.

We make social progress by ceaselessly demolishing the past and achieving new cultural, scientific and social victories. If a species removes itself more and more from its original ancestor by means of reproduction, a society moves away from its earlier stages through progress. To progress means to reach perfection, and this means following an ideal that looks perfect. Society is not a formation that crystalizes, it is constantly evolving. Therefore, it would be impossible to ascertain today how we should fight in five years, or twenty.

Up until now, uprisings, rebellions and bloody revolutions have been the only means that might have brought victory to the oppressed; today, violence would ruin everything. Socialism is progress, a revolution in thought. Therefore, we must wait for it to develop naturally, with the help of our movement. And only through organization will our movement reach society, expand, spread, and conquer the civilized populace from the bottom to the top, until the time

comes when we will cease to fight because there will be no more enemies, that is, until socialism reigns.

These revolutions are true because they were built from ideas whose incorporeal nature leaves them out of the reach of the violence of raw power or physical matter; revolutions of this kind cannot be smothered by an autocrat's hand: they have occurred throughout the history of mankind and they will continue to occur until the end of the world. Today socialism starts its revolution in a corrupt social order that props up civilized nations; and once it changes the face of mankind, other revolutions, that we cannot yet imagine, will become ripe. This will go on interminably, like a stream that is destined to flow forever.

Although I am now old and I know that I have to leave this world as it is, I also know that the vision of a righteous and just future, a vision that even now gives me the strength to live, will become a reality for your children.

And so I am happy that I had the chance to speak to you, and I am sure I managed to ignite you with the vital ray of faith that exists in my thoughts. Keep me in your memories. I salute you all and thank you for listening to me. ✖

A composite based on several of **Giuseppina Martinuzzi's** public speeches. The text is part of **Božena Končić Badurina's** project *EQUALITY, FRATERNITY, LIBERTY: WHERE ARE YOU?*

NINA BUNJEVAC

Bezimena
2018

Bezimena (translated as nameless in most Slavic languages), a *noir*-style graphic novel/picture book for adults, is a modern-day rendition of the myth of Artemis and Siproites. Artemis is the virgin goddess of hunting and childbirth, daughter of Zeus. Her dominion are the mountains, rivers and ports. Siproites is a young man who Artemis turns into a girl as a punishment for the attempted rape of one of her virgin cohorts. There is very little written about this particular myth, with existing material mostly found in the form of footnotes and passing mentions. However, according to some sources, the act of rape happened in its entirety.

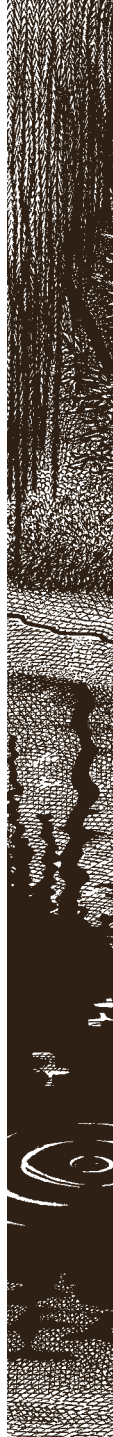
Dedicated to all the forgotten and nameless victims of sexual violence, the book is set against the artist's lived experiences of displacement and social collapse witnessed during the wake of the break-up of Yugoslavia, and its suppressed histories of named and unnamed violence. Making use of a classical myth as its point of departure, the artist weaves a story that functions as a parable breaking the silence on the most traumatic points relating to personal and collective histories.

The visual and narrative style of *Bezimena* is mostly influenced by the 1942 *noir* classic *Cat People*, Jean Cocteau's *Orpheus* trilogy and the television drama *The Singing Detective* by Dennis Potter.

As part of the 2nd Industrial Art Biennial, a selection of prints from the graphic novel *Bezimena* will be presented. The book will be published in August 2018 and distributed by Ici Môme and Fantagraphics in April 2019. ✖

Although Canadian born, Nina Bunjevac spent her formative years in Yugoslavia, where she began her arts education before returning to Canada at the onset of the war of the 1990s. She continued her education in graphic design at the iconic Art Centre of the Central Technical School in Toronto, subsequently graduating from the Drawing and Painting Department at OCAD. After a decade of pursuing a career in fine arts, she discovered a passion for narrative through her sculpture installation works, eventually returning to her childhood passion for comics.

Bunjevac has produced three graphic novels: *Heartless*, the *New York Times* bestselling novel *Fatherland*, and *Bezimena*. Her art has been exhibited internationally, and her work has appeared in a variety of periodicals, such as *Best American Comics*, *Le Monde Diplomatique*, and *Art Revue*. Nina lives in Toronto, where she divides her time between comics, illustration, teaching and the fine arts.





PHIL COLLINS

Delete Beach

2016

7 min

WRITTEN & DIRECTED BY: Phil Collins
OVERALL ANIMATION DIRECTOR/CHARACTER DESIGN: Marisuke Eguchi
ORIGINAL SOUNDTRACK: Mica Levi
PRODUCED BY: Siniša Mitrović (Shady Lane Productions) • Eiko Tanaka (STUDIO4°C) • Trond Gullaksen • Kaspar Synnevåg (North Sea Productions)
ANIMATED BY: STUDIO4°C
CHARACTER ANIMATION DIRECTOR: Rie Mitake
EFFECTS ANIMATION DIRECTOR: Bora Lee
ART DIRECTOR: Yushi Honjo
CGI / COMPOSITE DIRECTOR: Akiko Saito
ANIMATION PRODUCER: Ryohei Fujihara
VOICE ACTORS: Asami Yano • Kohei Aoyama (Japanese Version) • Mira Partecke • Robert Stadlober (English Version)
TRANSLATION: Nao Suzuki
SOUND DESIGN: Jochen Jezussek
SOUND EFFECTS: Katsuhiko Nahajima
COMPOSITE STUDIO: NAZ
TITLE DESIGN: Yui Fujimoto
INTERVAL ANIMATION: CAT K (Colours And The Kids)
DIGITAL MASTERING: Concept AV
Commissioned by Bergen Assembly. Supported by Vestnorsk Filmsenter. Co-produced with HAU Hebbel am Ufer Berlin through funding provided by the German Cultural Foundation.

Delete Beach is an anime set in the near future that tells the story of a schoolgirl who joins an anti-capitalist resistance group in a society in which carbon-based energy has been outlawed. The film proposes a scenario describing the decline of the oil economy, with the prosperity of the boom years expiring, and the necessity of infrastructural changes looming large. As an art form, anime has repeatedly addressed political themes, often through the lens of complex female characters. In *Delete Beach* a curious paradox is at work: society has reached an advanced state of independence from carbon fuels, yet it continues to toil as before under a regime of oppression, inequality and control. Following anime's recognizable aesthetic and storytelling strategies, Collins' collaboration with STUDIO4°C, one of Japan's leading animation studios (*Tekkonkinkreet*), and the pop auteur and film composer Mica Levi (*Under the Skin*, *Jackie*) brings to life a world at once familiar and disquietingly corroded. Alternating between Japanese and English language versions divided by musical interludes, *Delete Beach* is conjured up as an apocalyptic, melancholy shoreline, crashing in from another dimension to play host to a dream-like animation environment. ✖



Phil Collins: *Delete Beach*, 2016.

Installation view, HAU Hebbel am Ufer, Berlin, 2016. • PHOTO: JENS ZIEHE •
COURTESY SHADY LANE PRODUCTIONS, BERLIN.

Since the late 1990s, **Phil Collins'** (born 1970; lives and works in Berlin) diverse practice has explored the intersections of art, politics and popular culture. Over the years he has collaborated with, amongst others, disco-dancing Palestinians; Kosovan Albanian refugees; the youth of Baghdad; fans of *The Smiths* across three continents; teachers of Marxism-Leninism from the former German Democratic Republic; anti-fascist skinheads in Malaysia; men incarcerated at one of the United States' largest prisons; and prisoners, pensioners, school kids, and a symphonic orchestra in Glasgow. Reflecting critical consciousness and disarming immediacy, **Collins'** works pull into sharp focus the contradictions that shape human experience.

MATIJA & MAURICIO FERLIN

*Choreography for objects
while the performer is absent*
2018

PERFORMANCE: Matija Ferlin

The choreographic material in the work *Choreography for objects while the performer is absent* is developed through a series of mimetic micro-segments, each of which points to a certain action, gesture or process. By bringing together these miniature gestural elements, I analytically penetrate the performative breakdown of the properties of ephemerality, related to notions of performance, action, work, continuity and production, yet also to the narrative segment of a dance performance. The choreographic reference in this work is not formed exclusively through a relationship between a body and space, but also through a mimetic narrative and its material remnant, a thing or an object to which it points. We used this concept in the project *Out of Season*, in collaboration with the Canadian choreographer Ame Henderson.

Transferred from the stage to the exhibition room, the choreography is organized around the task of focusing the performative (working) body on the process and continuous, durational metamorphosis, and sustaining the sequence of movements—from banal routines, through actions, to gestures. The

purified, meditative choreographic work in this performance delivers a materialization of that which the creative process had already abstracted, and therefore also discarded. The finished choreographic thought is confronted with a concrete object and its material remnant, while at the same time it investigates the potential of the creative surplus—that which should not have been seen; that which has been suppressed, is excessive, or already stated.

That which is seemingly readable and recognizable in a gesture transforms into a discarded object, a chaotic “image” of a performance; into objects that are more than commentary, and that take on for themselves the task of sustaining a performance long after the work has ended. ✖

— M. F.



Portrait of Matija Ferlin



Matija Ferlin is an unclassifiable Croatian artist whose work is characterized by an interdisciplinary approach and atypical experience. Trained in media and the graphic arts, theatre and dance, he lived in Amsterdam and Berlin before returning to Croatia where he was born in 1982. In addition to creating his own work, he also collaborates with other artists from diverse backgrounds, working as a performer, actor or artistic consultant. He has five exhibitions to his credit, in addition to a dozen award-winning performances including solo works where he recounts the changing nature of his personal and professional identity.

Mauricio Ferlin works as a set designer, graphic designer, videographer and visual artist. He designed the award-winning Croatian exhibition *Intangible* at PQ 2015 – the *Prague Quadrennial of Performance, Design and Space*. He is a member of the 2016 *Utopian Collective*, that represented Croatia at the *1st London Design Biennial*. He has designed the sets for most of **Matija Ferlin's** performances and for **Mishima's** *Modern No Dramas* directed by **Mateja Koležnik** (*Uchimura Prize* 2015). From 2006, he works as an exhibition designer, receiving two awards for the *Best Exhibition Project in Croatia* from the Croatian Museum Association.

LUIZA MARGAN

Restaging Monument
2014

The photo-collage series juxtaposes archival photographs that Margan obtained from the sculptor Vinko Matković's family photo-archive with photos she took in her own studio. The historical photographs show Matković posing in front of his monumental bronze sculpture *Monument of Liberation* in different phases of its production. The sculpture depicts a group of three partisan warriors, and the photos were taken in his studio in Rijeka (1955). These are transformed into a collage which includes Margan's own photographs,

portraying her in different physical actions in her studio.

The intermixing of these two kinds of photographs points not only to historical differences of (self-)representation and artistic labor, but in a humorous way entangles gender relations and the representation of historical narratives. In her photo-montages, Margan is especially interested in the representation of the female partisan (the only woman and the only "allegorical" partisan representation in the group), that appears to be directly linked to Margan's movements in her photo-performance. ✕





Luiza Margan was born in Rijeka, and lives between Vienna and Rijeka. She completed studies at the Art Academy in Ljubljana and Vienna. She has worked on projects and art residencies in Italy, South Korea, Mexico City, New York and France, and will participate in a four-month art residency in Istanbul in late 2018. She has presented her works in numerous group and solo exhibitions and has performed a number of interventions in public space.

www.luizamargan.net

NIKOLAY OLEYNIKOV

Dear heart, where does this mine lead? The burlesque museum, vol. 2
2018

There was definitely one—a queer, half-animal, half-human body that would finally liberate the world and bring down capitalism and inequality. A pretty simple task, right?

We know s/he exists for real, although generations of resistentes have tried their hardest to define her/his nature. Many say—this rapture/creature is a secret child of Tito, while others claim that “the one” was rather one of the legendary three escapees from the Labin Republic’s defeat, who had gone underground to prepare a new revolt. In another version, he is one of the last miners of Raša, who evaded the new capitalist era which invaded the area after the last war.

There are many historical and material/spiritual contradictions, some evidence, and some obsessions in this new total installation by Oleynikov. In his own punk way, he follows the tradition of romantic conceptualism while reclaiming the industrial past of Istria and its emancipatory workers’ heritage, approaching archaeology as a way of being faithful to history and at the same time building up alternative mythologies. ✖

— N.O.

Minotaur, 2014–15

COURTESY: KOW GALLERY BERLIN
AND THE AUTHOR

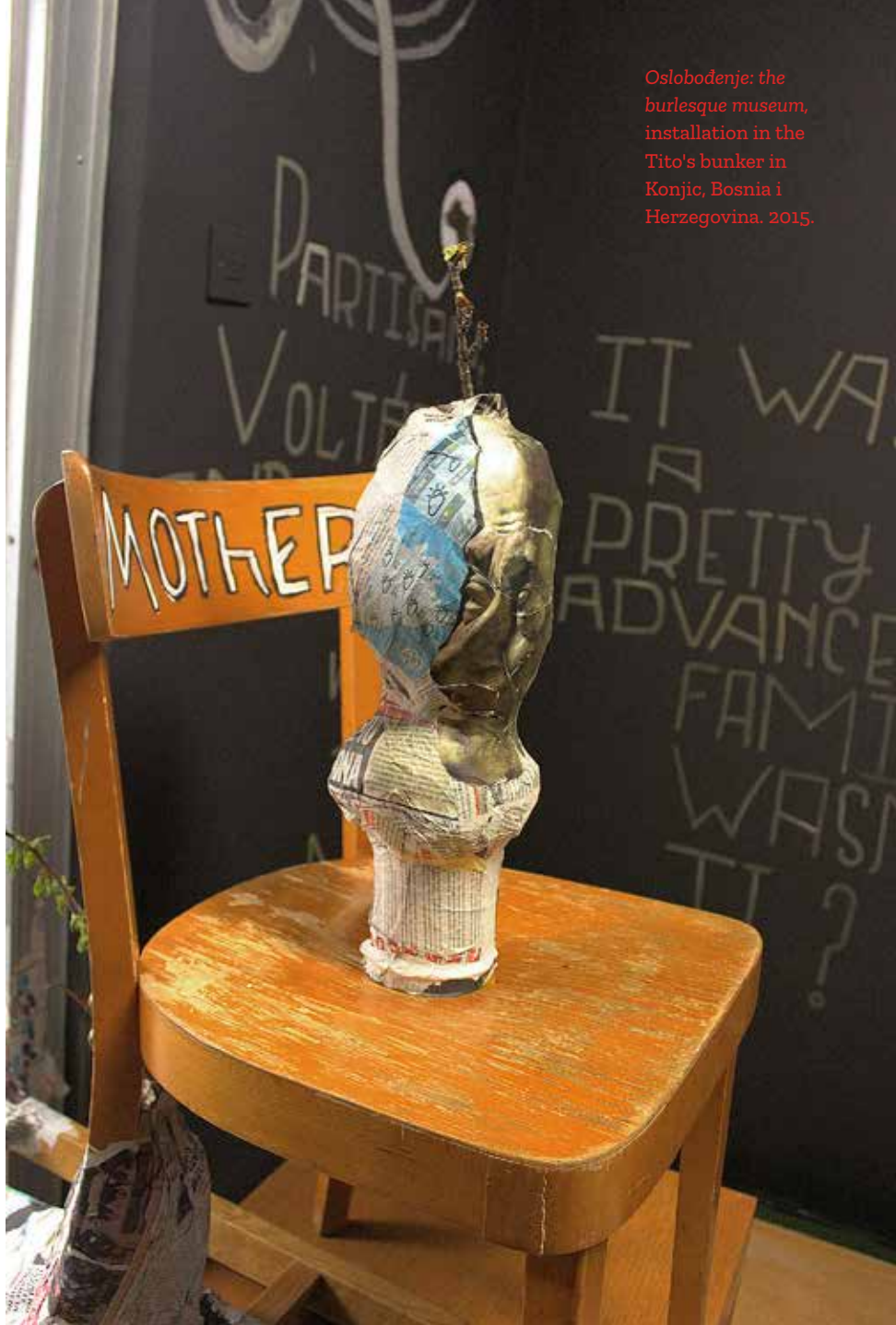
Nikolay Oleynikov (1976) is an artist based in St. Petersburg, a member of **Chto Delat**, the editor of the *Chto Delat* newspaper, a member of the editorial board of the *Moscow Art Magazine* (2011), a co-founder of the *Learning Film Group*, of the *May Congress of Creative Workers* (Moscow 2009-2011), and a member of the *Arkady Kots* band. Since 2013, **Oleynikov** is proud to be a tutor at the *Chto Delat School of engaged art*. He received the *Henkel Art Award* in 2011. Since 2016, **Oleynikov** is an author and editor of *arteseverywhere.ca*. He is deeply obsessed with the materiality and visual richness of the culture of mourning, circus, cabaret/the burlesque etc. He is also passionate about hybrid bodilities through explicit erotic content, and political sensuality implemented into the material culture of daily life. He is also known for his didactic murals and graphic works within the tradition of the Soviet monumental school, surrealist-like imaginaries, and punk culture.

Oleynikov is the author of the book *Sex of the Oppressed*, FreeMarxistPress, Moscow, 2013-14, and *PS-Guelph*, 2016.

PHOTO BY: EVA MERAN. • COURTESY: D-O ARK BIENNIAL AND THE ARTIST



*Oslobodenje: the
burlesque museum,
installation in the
Tito's bunker in
Konjic, Bosnia i
Herzegovina. 2015.*



DANIELA ORTIZ

The ABC of Racist Europe
2017

COURTESY OF THE ARTIST &
GALLERY ÀNGELS, BARCELONA

The works of Daniela Ortiz explore the notions of race, class, nationality, gender and civil rights policy, analysing social behaviour as structures that are based on inclusion and exclusion. In recent years, many of her projects have sparked collaborations with migrants and asylum seekers, and explored the consequences of migrations that the author also faced when she came from Peru to Spain. The picture book *The ABC of Racist Europe* uses collage, images and text to deal with words relating to the European system of migration control and colonial racism. Different terms are described from an anti-colonial and anti-racist perspective in a critical discussion of eurocentrism. For example, the letter P denotes “paper”, which refers to “a rectangular piece of white material on which one writes or prints”, as well as “a document that enables migrants in Europe to avoid being forcefully deported for a certain period of time”. ✖

Daniela Ortiz was born in 1985 in Cusco, Peru, and she lives and works in Barcelona.

Through her work she aims to generate visual narratives in which the concepts of nationality, racialization, social class and genre are explored in order to critically understand structures of colonial, patriarchal and capitalist power. Her recent projects and research revolve around the European migratory control system, its links to colonialism and the legal structures created by institutions in order to inflict violence on racialized communities. She has also produced projects concerned with the Peruvian upper class and its exploitative relationship with domestic workers. Recently, her artistic practice has returned to visual and manual work, developing art pieces using ceramics and collages, and using formats such as children's books in order to distance herself from Eurocentric conceptual art aesthetics.

Besides her artistic practice she gives talks, workshops, undertakes investigations and participates in discussions on Europe's migratory control system and its ties to coloniality in different contexts.



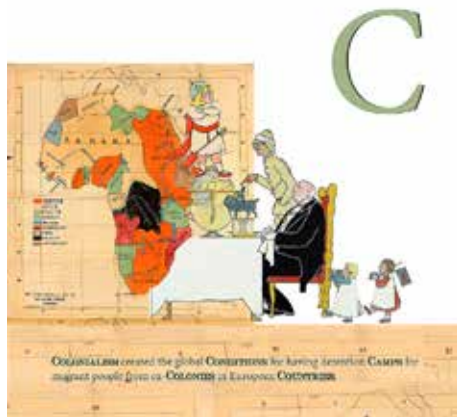
A

The same **AIRPLANES** that white European tourists take on their vacations are used for the deportation of racialised migrants and **ASYLUM** seekers. During the expulsions the **AUTHORITIES** use a lot of violence. It's like an **APARTHEID** regime in the **AIRPORTS**.



B

BORDERS can be decided, **BUILT** and crossed by European white people, but not by racialised people coming from former colonies, who must undertake risky crossings hiding in a **BOX** or a **BOAT**.



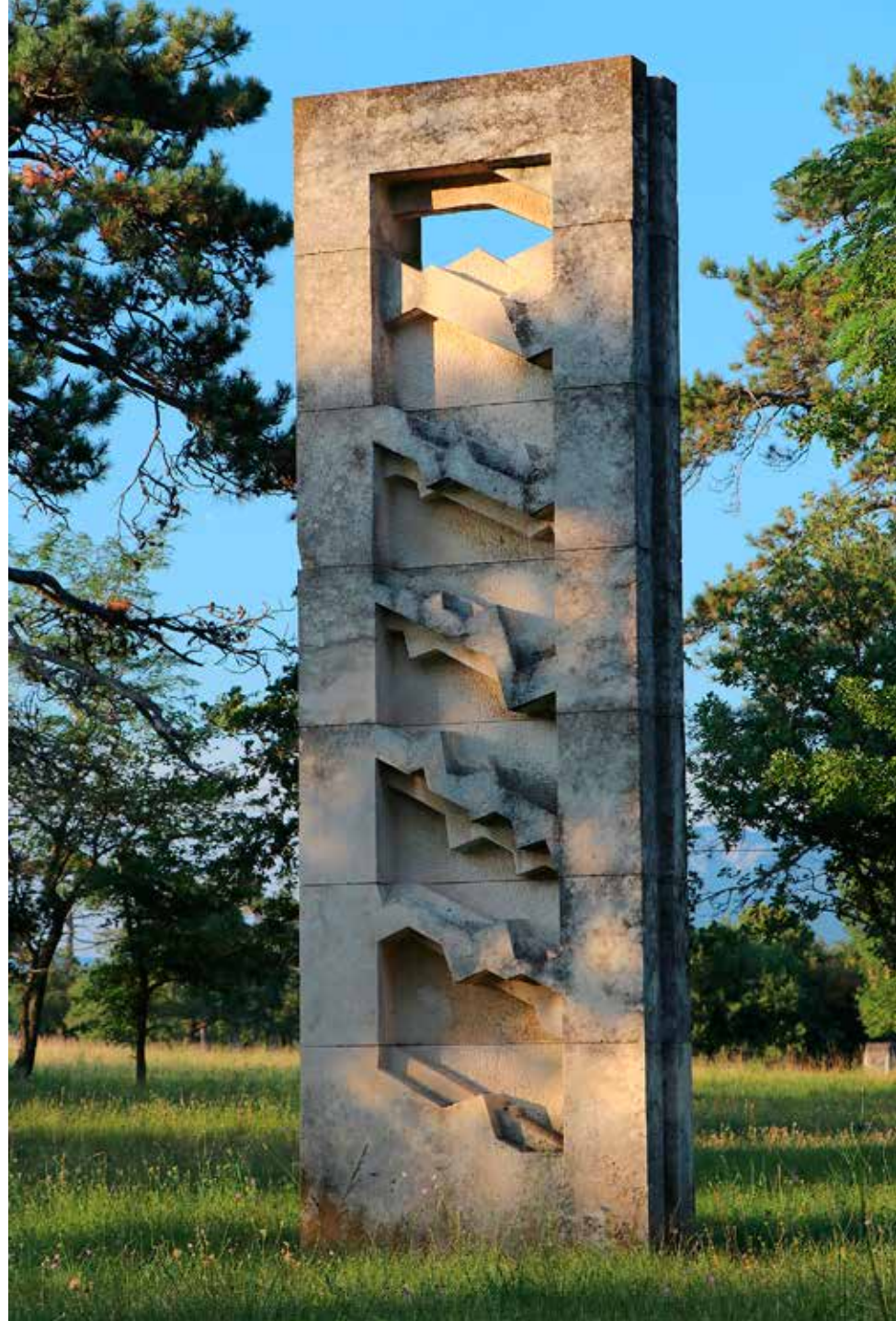
C

COLONIALISM created the global **CONNECTIONS** by having territorial **CAMPS** for migrant people from ex-**COLONIES** of European **COURTESANS**.

THE DUBROVA PARK OF SCULPTURES

The *Mediterranean Sculpture Symposium* (*Mediterranski kiparski simpozij*) was first held in the form of an international visual arts event in honour of the 50th anniversary of the Labin Republic in 1970. Each symposium resulted in several sculptures, erected with the sculptors' agreement, in a 40 acre park named Dubrova. The working material used was stone from the Istrian quarry of Vinkuran. Today, there are 83 sculptures in the park, nine of which were constructed by women authors: Milena Lah, Marija Biljan-Perz, Ana Bešlić, Olga Jančić, Vlasta Tihec Zorko, Mira Jurešić, Marija Ujević, Jasna Bogdanović and Božica Dea Matasić. At the park entrance lies the *Green Cube* (by the Labin author Josip Diminić, who is also the founder of the symposium, and the architect Slavko Batelić). This was to become the park info point, and the office of the Symposium, but it was never utilized. To date, there has been a total of thirty-nine issues of the *Mediterranean Sculpture Symposium*. ❖





DAN PERJOVSCHI

The Istrian Report
2018

SEE PAGES 108–109

With piercing irony, Dan Perjovschi comments on the absurdities and cynicism of the “brave new world” in his everyday drawings, thrown with a few strokes. Current topics from the world news are sharpened as well as general social phenomena or things that affect the artist personally. With his figures and scenarios, Perjovschi expansively populates the walls, floors, corridors or windows of the art institutions. ✕

Dan Perjovschi lives and works in Sibiu and Bucharest, Romania. His solo exhibitions include: *Unframed*, Kiasma, Helsinki (2013); *Not over*, MACRO, Rome (2011); *What Happen to US?*, MoMA, New York (2007); *I am not Exotic I am Exhausted*, Kunsthalle Basel (2007), *The Room Drawing*, Tate Modern, London (2006) and *Naked Drawings*, Ludwig Museum, Cologne (2005). Perjovschi has participated in numerous group shows and biennial such as the Jakarta Biennial (2015); the Sydney Biennial (2008) the Venice and the Moscow Biennale (2007) or the 9th Istanbul Biennial (2005). Perjovschi received the George Maciunas Prize (2004) and Rosa Schapire Prize/Kunsthalle Hamburg (2016).



SJEVER



JUG

OBJECTS FROM THE ARCHEOLOGICAL MUSEUM OF ISTRIA AMPHORAE AND 'DANSE MACABRE' BY VINCENT OF KASTAV

Amphorae

The Amphora is an ancient vessel with a belly and a long narrow neck with two handles, most commonly including a pointed base. It was used for the transport and storage of wine, oil, honey, salted fish, dates, grain and similar goods. Its specific shape resulted from adjustments made for shipping. It first appeared in Greece and was later assimilated by the Romans. Amphorae were manufactured in Byzantine territory until the 11th century. The shape of amphorae (their round shape, neck length, and shape of the handles) depended on their place of manufacture. They are therefore classified into a Greek type (the only type to be decorated and to sometimes have a wider base, able to stand independently), North African, Spanish, Istrian, Italian and Roman types. Amphorae are frequently found during underwater archaeological research in all parts of the Adriatic and the Mediterranean seas. The largest discovery of amphorae is in the Sv. Toma area of Pula (Kandlerova Street, bloc 16, loc.11), where 2119 amphorae of the Lamboglia 2 type were found, used for the transport of wine. The secondary use of amphorae was in the construction of ancient buildings. A large number of amphorae were used by Roman builders as a drainage layer, or as the foundations for part of a building complex.





TITLE: Amphora

NAME: Lamboglia 2

INVENTORY NUMBERS: A-29885

• A-42020 • A-42040 • A-42050

• A-42051 • A-42066 • A-42102 •

A-42153 • A-42154 • A-42169

PERIOD: Classical antiquity,
1st century BCE

CLASSIFICATION: Roman pottery

LOCATION: Pula, Kandlerova
Street, bloc 16-loc. 11

Replica of the *Danse Macabre* in Beram

PHYSICAL DESCRIPTION: Wall painting in the chapel Marija na Škriljinama in Beram, consisting of the scene of the *Danse Macabre* alongside prophets. The wall paintings are dated on a long, now faded inscription above the south door of the chapel. The name of the master is Vincent of Kastav, and the year of the painting is 1474. It is unclear whether Vincent worked alone, or with one or more helpers and it will only be ascertained through careful differentiation of the layers of paint in individual paintings, as it is obvious that some of them were significantly retouched during the 18th century.

DIMENSIONS: 525 × 125 and 132 × 115.

LOCATION: Chapel Marija na Škriljinama in Beram

The artists **Vincent** and **Ivan of Kastav** belong to the same local painting school. They created an opus of frescos of the *Danse Macabre* in Beram (**Vincent**) and Sv. Trojica in Hrastovlje (**Ivan**) in Slovenia. This theme was the result of numerous epidemics and long periods of disease that decimated the European population during the 14th and 15th centuries. Using this theme, the artists emphasized that all social strata and age groups were equal in death. The church at the time opposed such paintings as they considered these frescos to be partly connected to the devil's work, as the projection of dance alluded to carnival celebrations, parties and drinking. In the *Danse Macabre*, apparitions of death or skeletons



dance together holding hands, bringing the representatives of the Church and public life closer to their ultimate goal — death. As a rule, the Pope is at the head of the procession, followed by a cardinal, bishop, ruler, merchant, beggar, pilgrim and child. Figuratively speaking, we may say that the *Danse Macabre* might be a depiction of the final judgement, when souls are led



to heaven and hell, and the role of the angel is assumed by the skeletons.

This interest in the theme of death in Europe can be traced across different frescos in the churches of San Stefano in Carisol (1519), and Chiesa di San Viglio in Pinzolo (1539), painted by **Simon de Baschenis**, as well as in the churches Santa Maria della Neve in Pisogne (1486), and Cluson near Ber-

gamo (1487) as well as in the nunnery in Klingental, the Dominican monastery in Basel, and also in the graphics of Heidelberg's book of woodcuts entitled *Der Doden dantz mit figuren, Clage...* from 1487 published by **Heinrich Knobloch**. ✕

—**Romuald Zlatunić**, Senior Curator,
Archaeologist

LAURE PROUVOST

Swallow

2013

12 min

Commissioned as part of the *Max Mara Art Prize for Women*, in collaboration with the Whitechapel Gallery

Inspired by the aesthetic and sensual pleasures of Italy and referencing the genre of panoramic painting, Prouvost plays with language, translation and the historic idea of visiting the Mediterranean for inspiration. *Swallow* is seductive, enticing viewers to give themselves over to classic objects of beauty: young women bathing in a refreshing sunbathed river, a pale pink rose, white clouds on a blue sky.





Only subtle or momentary estrangement complicate the viewing experience: the bathers' unselfconscious attitude sets them apart from their marble counterparts, a computer charger lies in the grass, raspberries are greedily gobbled up by a fish, or squished underfoot. The soundtrack is sexy and extremely intimate. The narrator breathes heavily and whispers in your ear, carrying you from one clip to the next. ✖



Born in the tenth and final century of the 2nd millennium, **Laure Prouvost** trained in the United Kingdom, and lives and works between the Croatian Desert, Antwerp and London. Solo exhibitions include, *They Are Waiting for You*, at the Walker Art Centre, Minneapolis, USA (2017); *And she will say: hi her, ailleurs, to higher grounds...*, at Kunstmuseum Luzern, Switzerland (2016); *GDM — Grand Dad's Visitor Center*, at Pirelli HangarBicocca, Milan, Italy (2016); *all behind, we'll go deeper, deep down and she will say*, at the Museum Für Moderne Kunst, Frankfurt Am Main, Frankfurt, Germany (2016); the *Max Mara Art Prize for Women*, Whitechapel Gallery, London, UK and the *Collezione Maramotti*, Reggio Emilia, Italy (2013), among many others.

Prouvost won the *Max Mara Art Prize for Women* in 2011 and was the recipient of the *Turner Prize* in 2013. She will represent France in the 58th *Venice Biennale* in 2019.

ULRIK HELTOFT & MILJOHN RUPERTO

Voynich Botanical Studies
2017 — ongoing

The Voynich Manuscript is a 16th century document of unknown authorship. It is written in a mysterious language whose

origins and purpose are unclear. To this day, the text remains undeciphered, and academic and amateur circles continue to debate whether it was written in code, mere gibberish, or was perhaps an elaborate hoax. The first part of the *Voynich Manuscript* contains numerous botanical illustrations. Like the mysterious text, the identity of the plants are also the subject of debate. Several present-day botanists claim to have identified a number of them, while others believe that the illustrations are too roughly drawn and too fantastical to match possible real counterparts in nature. *The Voynich Botanical Studies* depicts plants modeled and textured through digital 3D software approximating the illustrations in the Voynich Manuscript. ✖

— U.H. i M.R.

Ulrik Heltoft, born in 1973 in Svendborg, Denmark, lives and works in Copenhagen. He is a graduate from The Royal Danish Academy of Fine Arts and holds an M.F.A. from Yale University 2001. He has exhibited his work at venues including The Whitney Museum of American Art, New York, M HKA Antwerp and the Anthology Film Archives. His solo shows include exhibitions at Secession in Vienna, Århus Kunstbygning, Gl Holtegaard and numerous gallery shows at Koenig & Clinton, Andersen's Contemporary, Wilfried Lentz and Raucci Santamaria.

Miljohn Ruperto, born in 1971 in Manila, Philippines, lives and works in Los Angeles. He received his M.F.A. from Yale University in 2002 and his B.A. in Studio Art from the University of California, Berkeley in 1999. Recent exhibitions featuring his work include: *What We Know That We Don't Know*, Kadist, San Francisco; *Geomancies*, REDCAT Gallery, Los Angeles; *Nervous Systems*, Haus der Kulturen der Welt, Berlin; *Afterwork*, Para-Site, Hong Kong; *The As-if Principle*, Magazin4 Bregenzer Kunstverein, Bregenz, Austria; 2014 Whitney Biennial, Whitney Museum of American Art, New York; *Janus*, Dunlop Art Gallery, Regina Public Library, Saskatchewan, Canada; **Ulrik Heltoft** and **Miljohn Ruperto**, *Voynich Botanical Studies*, Thomas Solomon Gallery, Los Angeles, CA; *Made in L.A.*, The Hammer Museum, Los Angeles, CA.

SEE PAGE 126



BIRTH HOUSE OF GIUSEPPINA MARTINUZZI

Born in 1844 in Labin, **Giuseppina Martinuzzi** was a writer, teacher and socialist. She was publicly political active, and she gave many public speeches advocating the rights of children, workers and especially of women. She advocated for cooperation between Croatian and Italian people in Istria, and for the rights of the poor and oppressed, such as the miners with whom she collab-

orated. In the National Museum in Labin, the furniture from her Labin apartment has been preserved, along with her *Mnemonic Manual* where she developed assistance schemes for teaching children and kept her personal notebooks.

The birth house of **Giuseppina Martinuzzi** from the 19th century is located opposite the old city centre in the area of Rialto, and it

harbours one of the most beautiful Labin courtyards. The courtyard façade contains some elements of Secession Architecture, and on the first floor there is a stone relief with the lion of St. Marco, the symbol of Venetian authority. On the façade alongside the staircase, a plaque remains which commemorates her as the “first socialist and communist in the history of the proletariat of Istria”. ✖





MONUMENT TO THE MINER – FIGHTER (QUINTINO BASSANI & BERISLAV ISKRA)

The Monument to the Miner–Fighter (Spomenik rudaru-borcu) by **Quintino Bassani** from Labin and the architect **Berislav Iskra** from Pula was finished in 1983. It was built and erected by the workers of the *Uljanik* shipyard. The monument resulted from a wide-ranging call whose official title was “the Yugoslav anonymous call for the concept of a memorial space for the miner-fighter in Labin”. The idea of a memorial emerged as early as in the 1970s, but the additional motivation leading to its production was the commemoration of the Labin Republic, which celebrated its 60th anniversary in 1981 when the call was announced. This monumental object of rusted steel represents a bundle of four hammers (miner’s hammers), with an uncompleted architectural part at its base — a “mine shaft” from which one’s gaze rises up to the black



ceiling of the construction made out of hammers joined together. The shaft was supposed to function as a memorial space containing the names of those killed in the mines, i.e. those whose lives were characterized by the struggle for the workers’ rights of miners (referring to the Labin Republic). After being erected, the monument was criticized for its similarity to the Nazi swastika when viewed from the air. ✖

SOURCE: www.labin.hr



ŽELIMIR ŽILNIK

One woman — One Century
2011
110 min

WRITTEN AND DIRECTED BY:
Želimir Žilnik

CAMERA: Miodrag Milošević

EDITING: Vuk Vukmirović

DRAWING AND ANIMATION:
Aleksandar Rot • Aleksandar Ilić

SOUND EDITING: Filip Vlatković

PRODUCER: Sarita Matijević

PARTICIPANTS: Dragica Vitolović
Srzentić • Ljiljana Đakonović •
Dražen Vitolović • Dario Vitolović,
Ondina Vitolović • Davor Lukas •
Đulijano Vivoda • Marsel Žigante
• Ines Akvavita • Ivanka Bošnjak,
Josip Petranović

PRODUCED BY: Playground
produkcija, Novi Sad

One Woman–One Century is a documentary film based on statements, interviews, and reconstructions of real-life events. The life story of **Dragica Srzentić** casts light on a number of events and people relevant to Yugoslav history before and after the Second World War. The film's look at the century-long life of this woman-hero provides insight into rarely mentioned segments of the ex-Yugoslav intellectual and ideological maze that traverses all the states in which this Istrian-born woman lived (Austria-Hungary, the Kingdom of Italy, the Kingdom of Serbs, Croats and Slovenes, the Independent State of Croatia, the Federal People's Republic of Yugoslavia, the Socialist Federal Republic of Yugoslavia, Croatia, and Serbia).

In light of Srzentić's experiences as a member of the Yugoslav Partisan Resistance during the Nazi occupation, the phrase "One Woman–One Century" is more than a comment on her own longevity. Rather, her personal account is inseparable from the turbulent history of Eastern Europe during the Second World War and its aftermath. The documentary's subject went underground, fled, was arrested and tortured, and cheated death more than once. Yet her words resonate with humour and dignity, rather than anger or sadness. **Žilnik** gives **Srzentić's** stories ample time, supplementing them with footage of her journey to a parade in Moscow and inserting animated sequences that underscore her achievements. ✖





Želimir Žilnik (born in 1942, Yugoslavia) is an artist-filmmaker from Novi Sad, Serbia. In his highly prolific career, **Žilnik** has made over 50 feature and short films, which have been exhibited internationally at film festivals including in Berlin, Toronto, Rotterdam, Moscow and Oberhausen. From the late 60s, his socially engaged films in the former Yugoslavia earned him accolades, but also censorship in the 70s and the 90s for his unflinching criticism of the government apparatus. His power to observe and unleash compelling narratives out of the lives of ordinary people is the common thread persisting throughout his work.

At one o'clock the workers in the shafts take turns. We are going there. Miners with lamps are coming out, they are sitting down in the trucks, and then others come in. They are coming from all around. Trucks are transporting workers from Kršan, Pazin, Kanfanar, Sv. Vincent, Vodnjan, Pula and all other places along those routes. Long lines of trucks with trailers are coming and going. The space in front of the mine shaft is filling up. The lamps are lit. People are waiting for their turn to go underground. The beautiful faces of those people are pale and weary, gloomily solemn and dignified. Out of this thousand—who are about to go down with their lamps and heavy nailed shoes, before scattering along the tiny dark corridors of the mine's maze—come tomorrow perhaps not all will be alive. In the following months, without a doubt, more than one will stay in their pit. (...) From hundreds of different villages and hamlets they come here—nothing would have gathered and united them but this common toil. Every day, they travel in the same trucks together, they jiggle on the wooden seats, hidden behind the curtains from passersby. They see the sun rarely, because if they work by night, they have to sleep by day, and if they work by day, they spend several hours in the covered and screened trucks.

— Mate Balota, *Jedan dan u Arsiji*, 1959
(*One day in Arsia*)

• PULA

AMPHITHEATRE GALLERY

Istarska bb. • Pula • <http://www.ami-pula.hr/>

Monday–Sunday July / August 9 AM–11 PM

September 9 AM–9 PM

October 9 AM–7 PM

CANAN

★ AUGUSTUS TEMPLE

Forum b.b. • Pula • <http://www.ami-pula.hr/>

Monday–Sunday July / August 9 AM–11 PM

September 9 AM–9 PM

October 9 AM–7 PM

OSCAR MURILLO

★ SENSE – TRANSITIONAL JUSTICE CENTER

Danteov trg 3 • Pula • <http://www.sense-agency.com>

Monday–Sunday 9 AM–12 AM / 5–7 PM

RAJKAMAL KAHLON

★ PUBLIC SPACE

ŠKART

DANTE'S SQUARE

During the time of the Austro-Hungarian Monarchy, there was a fountain on *Dante's Square* which was later destroyed by the Italian authorities. In the thirties, they built a new one based on the blueprints of the architect **Enric Trolis**, commemorating fascists who were killed. On the inner side of the fountain "tub", the names of the dead fascists used to be written in metallic black letters. After Istria was liberated in 1945, the names were removed while the fountain remained intact. *The Palace of the Post Office* (cro. *Palača pošte*, tal. *Palazzo delle Poste*), designed by **Angiolo Mazzoni**, is also situated on the square. It was built from 1932-1935 in the centre of Pula, on the then newly remade *Dante's Square*. *The Palace of the Post Office* was built by **Mazzoni** as a modern house in the form of a regular hexahedron with three geometrically simplified lictor fasces (fascist symbols), emphasized in dark lines on the white Istrian stone. The building is known for its curved staircase at the entrance, which is an example of the futuristic approach in architecture. ✖







THE DIVIĆ CRANE

The *Uljanik Shipyard*, one of the most important shipyards in this part of the Adriatic Sea, was established in 1856 as the Austro-Hungarian Navy shipyard in the carefully selected bay of Pula. Throughout its long history, *Uljanik* has built all kinds of ships for buyers from around the world and was one of the “giants” of socialist Yugoslav industry. Today, *Uljanik* is focused on building highly sophisticated, niche vessels such as dredgers, offshore platforms, and ships for the transport of live cattle. To emphasize its cranes, which provide the city with its recognizable vista, in 2016 the installation *Illuminating Giants* was set up, consisting of 46 flood lights, each weighing about 40 kilograms, positioned on eight 100 metre-high cranes. One of the better-known cranes is named “Divić”, and the name re-

lates to *Divić-grad* (Divić-town), which is one of the names for the Pula amphitheatre. In the local slang, *Divić* means “miracle”, and so this name also relates to the legend that the amphitheatre was built by fairies who brought stones from the Učka mountain.

The wonderful illumination of the shipyard did not help to prevent a commonly occurring non-transparent privatization process from taking place, which threatens to destroy this most important industry in Pula. The initiative for defending *Uljanik* “*Ne damo Uljanik, ne damo Pulu*” (*Uljanik is ours, Pula is ours*) that connects workers, trade unions and the wider community in Pula, is active in the common struggle to keep this important industry and protect the rights of its workers. ✖



CANAN

Witchweed

2018

COURTESY OF THE ARTIST

& BÜROSARIGEDIK

SAHA PROVIDED PRODUCTION

SUPPORT FOR CANAN.

CANAN occupies a feminist position in addressing the corrective and normalizing role of social institutions and the different religious, political and patriarchal foundations that structure everyday life in Turkey. In 2015 CANAN dropped her surname in protest at a law that gives her ex-husband the right to stop her using it. *Striga* (Witchweed) is a new site-specific installation commissioned for the Gallery Amphitheatre, a historical venue at the Arena—the Roman amphitheatre of Pula (27 BC—68 AD), and one of the six largest preserved Roman arenas. Consisting of luminous kinetic objects that create a shadow theatre effect, *Striga* (Witchweed) refers to Istrian popular folk tales about witches, and to the goddess Nemesis and the Persian god Mithra, whose sanctuaries were part of the original Arena amphitheatre. Canan's abundant visual vocabulary resembling classical Ottoman miniature illuminations and calligraphy is expanded and influenced here by various adaptations taken from their original historical forms, and combined with other fragments in a collage. The artist combines historical motifs encountered in Pula with mythological figures from different cultures and histories, in order to create a specific iconographical amalgam. The work includes, among others, popular tales about Istrian witches, or *strigas*—a reference to a plant called *Striga*, a witchweed used for healing purposes, and references to the

CANAN was born in Istanbul in 1970, and graduated from the Fine Arts Faculty of Marmara University in Istanbul. She has participated in residency programs in Istanbul, USA and Germany. CANAN lives and works in Istanbul.

Her solo exhibitions include: *Behind Mount Qaf*, Arter Space for Arts, Istanbul, 2017; *Shining Darkness*, Rampa Gallery, Istanbul, 2016; *I Beg You Please Do Not Speak To Me Of Love*, Siyah Beyaz Gallery, Ankara, 2014; *Even a Cat Has a Mustache*, Gallery X-ist, Istanbul, 2010; *Segregate*, KIBLA Multimedia Center, Maribor, 2010 and *...finally you are in me*, Istanbul, 2000.

She has participated in numerous group exhibitions: *Beyond the Words*, 4th Mardin Biennial, 2018; Banu-Hakan Carmikli Collection: First Round, Galata Rum Okulu, Istanbul, 2018; *Home Strike*, Letrangere Gallery, Paris, 2018; *A good Neighbour*, Pinakothek der Moderne, München; *What Keeps Mankind Alive?*, 11th International Istanbul Biennial, Istanbul, 2009; *Global Feminism*, Brooklyn Museum, New York, 2007...



two deities—**Nemesis** and **Mithra**. **Nemesis**, whose name derives from the Greek verb “nemein” (νέμειν) for distributing and sharing out, weighs the happiness and misfortune of human beings and is known as the goddess of prophecy. **Mithra** is the god of dualism considered to be a mediator and a peacemaker. This seductive im-

aginary is used to create new stories that shed light on the collective subconscious, which spans over several centuries and territories, and creates an elusive landscape of images and their reflections. ✕

RAJKAMAL KAHLON

Dear Yugoslavia,
I regret to inform you...
2018

The project, *Dear Yugoslavia, I regret to inform you...* reimagines ethnic portraiture and popular depictions of folk costumes in the former Yugoslavia through the lens of the country's civil wars. The Croatian illustrator, **Vladimir Kirin** (1894-1963), created a five part series of painted illustrations of Yugoslav ethnic types, titled *Narodne Nošnje Jugoslavije I-V*, (*Yugoslav folk costumes I-V*.) I have purchased Volumes I-IV and I propose to make paintings directly onto the Kirin illustrations—infesting the picturesque and romantic representations with references to the violence committed in the civil wars. Some of the references include scenes of mass grave exhumations, forensic anthropology, anatomical imagery, military weaponry and uniforms. The mixing of disparate visual languages, painting styles and iconographies of political violence and anthropology is an attempt to create unexpected meanings and point to new ways of processing traumatic histories. This project is my response to the materials I have been studying in the archive of SENSE—Transitional Justice Center in Pula. ✕

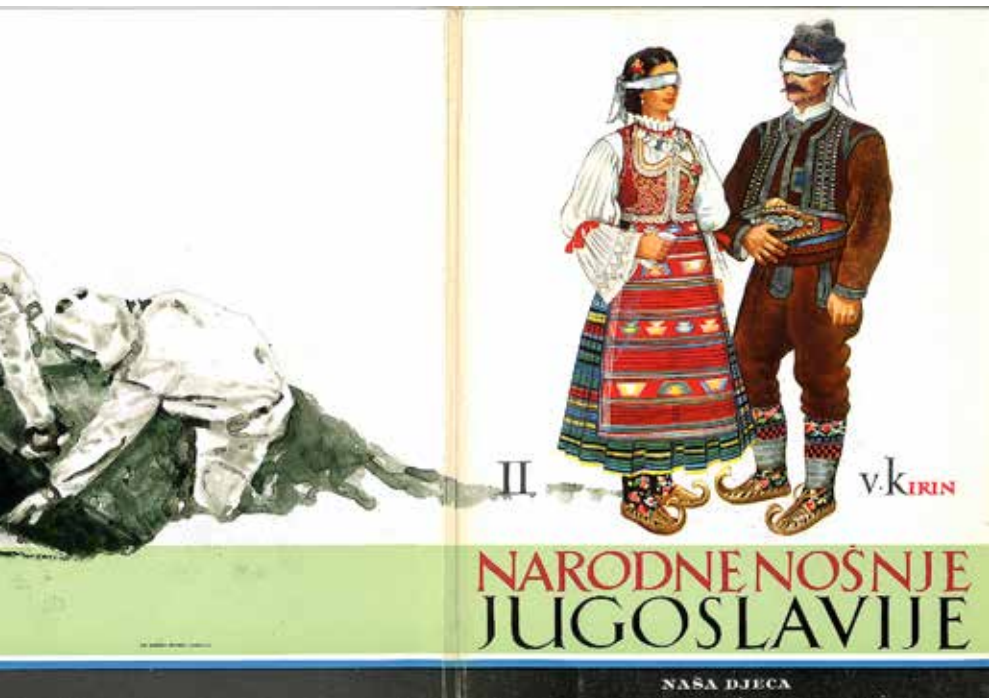
— R. K.

In the work of the American artist **Rajkamal Kahlon**, we witness an autopsy, a dissection of the visual legacies of empire. The body—injured and transformed—is a recurring motif throughout Kahlon's work. Subject to political and intimate forms of violence, the body also becomes a space for transformation and resistance. Her work reshapes the boundaries of political experience, creating an emotional arena shifting between anger, grief, revenge and humor.





Kahlon is a past participant of the Whitney Independent Study Program and Skowhegan School of Painting and Sculpture. She received her M.F.A. in Painting and Drawing from The California College of Art. **Kahlon's** work has been exhibited widely in museums, foundations and biennials in North America, Europe, the Middle East and Asia, including the 2012 Taipei Biennial, *Meeting Points 7*, HKW, MUAC Museo Universitario Arte Contemporáneo, the Edith Russ Haus Für Medienkunst, 21er Haus, the Museum of Modern Art Warsaw, NGBK, Queens Museum, Bronx Museum, Artists' Space, Apex Art and e-flux.



THE “PUNISHMENT OF DIRCE” MOSAIC

A floor mosaic from classical antiquity, made sometime during the 2nd or 3rd century. It was discovered in Pula after World War II, as the city had been heavily bombed several times during that period, and this part of the city had to be rebuilt. As many members of the Italian community left Pula, some parts of the city were not rebuilt, and so the mosaic may be approached from one side by walking through a park created on the site of the once most densely populated city neighbourhood. While the debris was being cleared, the

remains of the foundation walls of many Roman villas were uncovered, as were the remains of the mosaic. This mosaic was conserved in situ, and therefore the ground level of Roman houses is visible as being two metres lower than the present-day ground level. The mosaic depicts **Antiope's sons Amphion and Zethus** bringing a raging bull ready to tear apart **Dirce's** body as revenge for her cruel actions — a common theme in Greek myths — in separating the brothers from their mother. ✦





OSCAR MURILLO

Institute for Reconciliation
2018

Oscar Murillo's black paintings are an ongoing series of canvases painted in thick layers of black oil paint that is burnt into the fabrics to achieve a texture resembling toughened skin, and where fragments of different paintings are stitched together, forming one canvas. Unstretched, they have been presented in different ways: stacked, folded, slung over structures, and hanging like curtains or flags. Their density produces a kind of radical negativity. Installed among the entrance columns of the Augustus Temple, they create an imposing presence that communicates with

Oscar Murillo (born 1986 in Colombia, lives and works in London) created a visual language encompassing recurring elements and motifs; draped black canvases; metallic structures evoking autopsy tables; large-scale paintings composed of roughly sewn together fragments; studio dirt, dust and debris. These and other components play out across a wide range of media, including painting, video work, room-sized installations and actions. All of the artist's diverse works can be seen to constitute a sustained and evolving investigation of notions of community, informed by cross-cultural personal ties, as well as the constant transnational movement that has become integral to Murillo's practice.

Oscar Murillo, Institute for Reconciliation, exhibition Everything we see could also be otherwise (My sweet little lamb), The Showroom, London, 2017.





Oscar Murillo: *Human Resources*, 2015–2016.

Exhibition view, *The Absent Museum*, WIELS, Brussels, 2017

PHOTO: KRISTIEN DAEM • COURTESY: THE ARTISTS AND
DAVID ZWIRNER NEW YORK/LONDON/HONG KONG

the compression and superimposing of various historical layers visible on Pula's central square.

The effigies of workers dressed in generic working clothes and rubber boots sit regally amongst the antique objects displayed in the Temple of Augustus, and greet tourists and exhibition visitors alike. They function as placeholders, conveying the arbitrary mass of bodies required on a daily basis in a labour force. In con-

trast to the invisibility of workers in post-industrial societies, the installation seeks to bring them back to the symbolic heart of the new service industries—an ancient temple that has been turned into a venerated heritage site. The viewers are invited to sit amongst the effigies, thus becoming part of the group. ✕

THE MERMAID ON THE COMMUNAL PALACE

The Communal Palace is the seat of the Pula City Council and Administration, and it dates from the 13th century when Pula was a free town, in which it accommodated the seat of the Town Administration. It is located in the Forum, on the eastern side of the Temple of Augustus, which had previously been the Temple of Diana, and it is one of the very few preserved old buildings in the city. Among other interesting signs on the walls of this harmonious complex, there is a Romanic mermaid that, high up on the north-east corner of the building, holds the tips of her stone fins. Many older residents of Pula know the mermaid primarily as the logo of the hotel *Histria* from the socialist period. ✖





MONUMENT TO THE DEAD SAILOR (PAVLE PERIĆ)

On the 35th anniversary of a number of sailors' being shot to death during a mutiny in Pula and Boka Kotorska, in which sailors from Istria also participated, a sculpture was erected in Pula in 1953 by Pavle Perić, a sculptor from Rijeka. The sculpture, cast in bronze, was commissioned by the municipal assembly of Pula and the Navy Headquarters. The 1918 sailor mutiny was not only an expression of anti-war sentiment in the Austro-Hungarian Monarchy, but also an instance in which the ideas of the October Revolution were propagated. The sculpture is located in the park near to the Arena amphitheatre, where many other sculptures were erected and

taken down: the sculpture of the Empress Elizabeth-Sisi was taken down by Italians after World War I, and the sculpture of Emperor Augustus was relocated by the Italian community following their emigration in 1947. As the sailor had a hand with three fingers raised, during the 1990s war in Croatia, this irritated even the proverbially tolerant Istria as being a Serbian salute, and so the sculpture of the sailor was damaged during one night in 1991 when it was taken down. It was moved to a depository until March 26, 2004 when it was put back on the pedestal, but with a recast arm which now raises the entire fist. ✖





PO-PO (POetry POver makers
and breakers)
2018

a worker

*i know her
i work with her.*

*she cleans
she washes
she only
works works works
and only works.*

—WRITTEN BY **Kristina S.**

Neither this, nor any other poems written by the youth *PO-PO Poet Brigade* will remain forgotten on a dusty hidden shelf of a silent library. They will spread through the streets, climb on chairs and speak out loud about reality, the reality outside of the school curriculum and of working hours. Slipped into your mailbox, glued to your bag yesterday, read in your backyard, in waiting rooms, in workshops, they continue to ask and to jump around. Everybody participates and everybody is important. The poem is short. The motive is strong. ✖
—**mkart**

Despite being founded in the last century, in the abandoned graphic atelier of the Architectural College of Belgrade in 1990, the **mkart** group (*Škart* means *rejects/ausschus/scarto*) still exists. Over the first ten years, the group developed a self-published/self-given strategy, whereby they used a number of street actions to comment on and participate in the transforming sociopolitical circumstances of the time. (*Your shit – your responsibility; Survival coupons; Sadness, Accused/Not guilty...*). Over the following ten years, the group entered into a long-term process of launching and developing new collectives and networking (the choirs *Horkeškart* and *Rehearsal*, the children's choirs *Moon children* and *AprilZMAJun*, the mixed youth/senior choir *Hor-Ruk* and the antifascist choir *UHO (United Choirs)*, a group of female and male embroiderers *Non-practical Women*, *Poetrying* – a training session for active poetry, a branch of spiteful pensioners poets named *PPPP Sower*, while cooperating with city and country schools). **mkart** has presented works and held lectures, concerts and workshops across Europe, both the Americas and Asia. Retrospective exhibitions were also held in Rijeka (2009), London (2010), Belgrade (2012) and Nagoya (2013). At the 2010 Architectural Biennial in Venice, **mkart** presented *Seesaw Play-grow / Polygon of Dissbalance*.

www.skart.rs



The workshop was attended by high school students from the School of Applied Arts and Design Pula (the Department of Graphic Design, 2nd grade); Bosnian National Community, Pula; Centre for Inclusion and Support in the Community, Pula and the Serbian Minority Club of the Istria County.

TITO'S PARK

Tito's Park is a city park in the centre of Pula located by the coast on the site of debris from buildings destroyed during the World War II bombing. The construction of the park began at the end of 1940, and it was finished in 1953.

In commemoration of the resistance uprising in the French town of Villefranche-de-Rouergue, a monument to the victims of Fascism was erected in the park by the sculptor Vanja Radauš in 1957. In September 1943, Croatian and Bosnian soldiers who were forcibly conscripted into a German division



rebelled in order to join the French Resistance. Despite brutal repression by the Nazis, *Radio London* proclaimed Villefranche-de-Rouergue the first town in Western Europe to be liberated from the Nazi occupiers. Identical sculptures were erected in Villefranche in September 2006. The park was rebuilt, and opened on 22 June 2013, on the *Day of Anti-Fascist Strugg-*



le, and on the occasion of the 70th anniversary of the ZAVNOH (the State Anti-fascist Council for the National Liberation of Croatia) decision to unite Istria with Croatia. The park was ceremoniously opened with new content: the busts of Yugoslav people's heroes from Istria (**Jurica Kalc, Olga Ban, Vladimir Gortan, Tonka Lorencin, Giulio Revelante, Ruža Petro-**

vić, Ivana Jadreško, Neven Kirac, Slavko Grubiša), with the bust of **Josip Broz Tito** at the fore.

Besides Aleppo Pines, the park contains various types of flowering bushes, including meadow-sweets, a Judas-tree, Tamaricaceae, oleander and Japanese cherry. Today it is known as a location where young people gather on weekends before going clubbing. ✖

• RAŠA

“The brilliant idea of Marx ‘Factories to the Workers! Land to the Peasants!’, was made true for the first time by the glorious Communist Party of Yugoslavia under the heroic guidance of Josip Broz Tito. On this day, the 9th of September 1950, and in this building, the coalmines of Istria were given to the miners to manage for themselves.”



GENIJALNU MISAO MARKSA TVORNICI
OSTVARILA JE POD JUNAČKIM RUKOVODST

DANAS, 9. SEPTEMBRA 1950 GODINE U O
UGLJENOKOPI PREDATI SU NA UPRAVLJ

FORMER CINEMA

Trg Gustavo Pulitzer Finali bb

Monday-Saturday

10 AM-2 PM / 6 PM-10 PM

**MARKO TADIĆ &
MIRO MANOJLOVIĆ**

RADNICIMA - ZEMLJA SELJACIMA
VOM TITA PRVA U SVIJETU
SLAVNA H.P.J.
VOJ ZGRADI ISTARSKI
ANJE RUDARIMA

UNDER THE GROUND

Did strangers arrive with their families or by themselves?

They would come on their own, this had always been, you know, a gateway to the world. Because the border is nearby, people from Bosnia and Dalmatia would come here, so they could easily cross over to Italy or beyond. They would meet up here, people would gather and then move onward, so many have crossed over this border — sometimes because they didn't like the place from where they came. I heard that many people were mistreated down there; my wife is from Dalmatia, it is there that I found the girl that I married, and people down there didn't like the regime, so they came here, to Pula and Slovenia, and then they would cross over. Today, today they return, old people are coming back. But listen, people were looking for work, I heard that 40 000 people had passed through the coalmine in 25-30 years, they would work for a week, two weeks, a month, two months, three. Earn a little money and move on. And they were looking for a job, I know that when my brother decided to stay, the youngest one, I told him — kid, don't go working for the mine, you can travel the world, but don't go into the mine to dig. So he began to work in the harbour, and he's even there today.

Out of your six brothers, are you the only one alive today?

Yes, yes. The one five years younger than me died in 1948, but not in the mine, none of us died in the mine.

What language did you communicate in? And your father?

My grandpa only used, along with my grandma and my nonna, the language they had known since the old days, they didn't know German, Italian, or any other language. And so my mother and father didn't know anything. My father was in the war, so maybe he learned a few words. Other than that, only the local Labin one — the Labin vernacular.

Do you remember what you experienced when you went into the coalmine for the first time?

Well, I was accustomed to it, I had been in the coalmines of Dalmatia before, and I came with this guy, he died not long ago, I came with him to this pit. The place where we passed the wood, hand to hand, was just one metre tall; I remember how narrow it was. One metre high it was, there was an exit there and we would pass this wood, this I can remember, it was one metre high so we needed to duck and crawl on our knees. Further on it was higher, but not there.

What tools did you use to excavate ore?

In my time we used a shovel, a pickaxe and an axe.

Did the people who worked on the surface, the bosses and miners, mingle together outside the mine?

They mingled—those who knew each other mingled, others didn't. There was no rule. You know what, once there was this great camaraderie amongst the people, I never heard of anyone disrespectful, maybe you could find one or two people, but everyone respected all people, the majority respected each other. There was great solidarity, brotherhood and unity, everybody married each other. Whoever found a girl married her, Shqiptars married our people and Muslims and Serbs and Croats and Italians. Even today we have Italians and all the others. They used to call Labin the little Yugoslavia, and it was, and even today people are full of respect, and adjust to living here.

— J. M. (this conversation was held on the 4 May 2006), as field research for the book *Pod zemljom — Antropologija rudarenja na Labinštini u XX. stoljeću*, Andrea Matošević, 2011.

MARKO TADIĆ & MIRO MANOJLOVIĆ

Concrete machines (13 pieces for Prvomajska)
2018

I went to Raša as an observer, looking for visual feedback on my new work. When I entered the *Prvomajska* (1st May) factory in Krapan, I was surprised by the silence of the abandoned factory hall. The acoustics of the space magnified nearby sounds, and everything that echoed inside made the factory sound like a concert hall. At that moment, I decided that on this occasion, my work would be in the medium of sound. Since I am not a musician, nor a composer, I invited **Miro Manojlović** to collaborate with me. I gave Miro the drawings based on the space and the machinery at *Prvomajska*, so that he could interpret them as partitions and play them as “compositions” on the machines. These metal giants, that had once produced completely different sounds, became acoustic instruments with a broad tonal range over the course of our performance. For a few hours, the sound recordings we produced enlivened, the space of the factory that had once employed more than a thousand people. The sounds and the noise therein returned to this impressive industrial space, which had once fed, schooled and brought together a community of workers and their families. ✕

— M.T.

Marko Tadić graduated from the Academy of Fine Arts in Florence, Italy. His works have been exhibited at solo and group exhibitions and film festivals in Croatia and internationally, at venues in Zagreb, Ljubljana, Milano, Vienna, Kassel, Berlin, Los Angeles and New York. He has received the following awards: 28. Youth Salon, Zagreb, 2006; *Radoslav Putar Award for a Young Croatian Artist*, Zagreb, 2008; Ministry of Culture *Vladimir Nazor Award for the Best Exhibition* in 2014. He has participated in the following residencies and study programs: 18th Street Arts Center, Los Angeles, 2008; KulturKontakt, Vienna, 2008; ISCP, New York, 2009; Kultur Bunker, Frankfurt, 2010, and the Helsinki International





Artist Program, 2011. He currently teaches at the Academy of Fine Arts in Zagreb and at NABA (Nuova Accademia di Belle Arti) in Milan. Along with **Tina Gverović**, he has represented Croatia at the 57th Venice Biennial in 2017. Born in 1979 in Sisak, Croatia, he lives and works in Zagreb.

Miro Manojlović completed his studies at the Vatroslav Lisinski Music High School. He then graduated from the Academy of Dramatic Arts, where he completed the film and television editing course, under the mentorship of Professor **Hrvoje Turković**. He is currently employed as an artistic as-

sociate in the dance department at the Academy of Dramatic Arts.

He works in music, film and theatre. While working in theatre he has collaborated on projects with **Marina Petković Liker**, **D.B. Indoš**, **Tanja Vrvilo**, **Zlatko Burić**, **Senka Bulić**, **Dario Harjaček**, **Ivica Buljan**, **Aruša Theatre** and **Villa Trans Theatre**. As a musician he has collaborated with a number of musicians on the music improvisation scene in Croatia and abroad. He is an active member of Kinoklub Zagreb. In his free time, he studies the mysteries of the joy of music.

GUSTAV PULITZER'S SQUARE

The small town of Raša was created on the territory of a drained Krapan lake for the purposes of the coal mines established by the Venetian authorities in the 17th century. It was built on the basis of the blueprints of the architect **Gustav Pulitzer Finali** from Trieste and his architectural studio **STUARD** (Ceppi, Lah, Kosovel) in only 547 days as part of Mussolini's program named *Città di Fondazione*, which inscribed the ideological characteristics of the Fascist regime into the empty space. Pulitzer divided up the settlement hierarchically into workers' and clerks' quarters, and the central square that served to connect but also to divide these two entities. The workers' quarter is dominated by buildings with four apartments, each of which has a separate entrance and part of a garden. The apartments contained coal heaters, which heated the entire apartment. 96 houses were built for clerks and managers with a greater level of comfort and heating provided by the town's power plant. The town was planned for about 4000 inhabitants and included all necessary facilities: from a municipal hall and gendarmerie (a special police force with military status), to a school, kindergarten, post office, coffee house, restaurant, hotel, shops, cinema, hospital, sport facilities, and even an Olympic sized swimming pool. The town had a water and sewage system, municipal

electric lighting and asphalted roads. The mine's headquarters lay on the edge of the town. In the film journals of the period, the town was advertised with the following description:

"An exemplary place with a gym, church and rational, comfortable apartments located right next to the mine, offering thus an oasis of calm, family relaxation for the miner — a hero of everyday struggle interspersed with sacrifices and hard work, carried out in order to tear off the riches of the soil and thus cooperate in the production of national self-sufficiency".

The present-day Gustav Pulitzer Square contains the St. Barbara church in minimalist lines, built in the shape of a capsized mine cart with a belfry which reminds one of a miner's lamp. There is a fountain made out of Labin stone on the square, while the sculpture of a naked miner-soldier who held a pick and the Fascist knife was removed after World War II. The art historian **Berislav Valušek** wrote of the square "Raša's square with its deep shades inside the vaults is not a square made for man, it is not a square of the town inhabitants who would measure it by their steps, but a space of negativity, of emptiness..." ✖

SOURCES: www.rasa.hr and
Andrea Matošević, *Pod zemljom*, 2011



Strange rumours were circulating. Giants had withdrawn to the woods; they were preparing for an assault. From oak trunks they were making clubs with which they would come down to the towns and begin their carnage. They vowed that they would feed only on human flesh, drink blood and worm up on the burning cities. It was said that their number was growing day by day, and that the magician of the sea was crowned the king of giants. The last and the most dreadful story told was that the giants had begun to build a city on the top of the mountain. It was said that its inhabitants had long been Psoglav, awful monsters, half-man, half-dog, who hunted children in the villages and then roasted and devoured them. They saw giants taking stones and trunks up the hill. Each stone was as big as an ox, and each beam as big as a tower. And someone said that the city had already been built—huge and dreadful. Begirded by a wall and defended by a tower from which smoke and fire gushed as if from a volcano, with a cry and a howl roaring far and wide.

Thus this tale was recounted in Istria, and all the towns closed their gates, and all noble courts lifted their bridges and put up their guards. Without the serf-giants all around Istria, the pastures became barren, and the vineyards and fields wild. The first to wake up were the counts and barons. The noble blood was shrieking in their veins. Why would they dread those serfs? Who were they to fear those beggars? They should be sought and forced with a whip in hand to work and toil! And citizens began to growl, but it was not blood that hummed, but stomachs that bawled. Where are our greens, fruits and meat? Sequin for a glass of milk! Ducat for a cabbage! We will promise them anything, just let them come back!

...

Without serfs, life cannot be lived. In Motovun, for instance, the citizens tried in vain to take up a hoe, axe and the shephard's crook: their arms were too weak for such crude work, their palms too soft. Serfs are like muck that stinks and bemires, but it is still needed. We have to spare their lives and bring them back to us again. Only that strange colossus who led the rebellion deserves to die. But—because the citizens of Motovun were not wrong in their suspicion that it was no one else but their Veli Jože—the chamberlain kindly wishes to bring that trickster back to the Motovun municipality.

— Vladimir Nazor, *Veli Jože*, 1908

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**FOKUS GROUP • VLATKA HORVAT •
SINIŠA ILIĆ • NAEEM MOHAIEEM
• MARYANTO • OBJECTS FROM
THE ARCHEOLOGICAL MUSEUM
OF ISTRIA • DANIELA ORTIZ • DAN
PERJOVSCHI • MILJOHN RUPERTO •
SELMA SELMAN • ŠKART • MARKO
TADIĆ & MIRO MANOJLOVIĆ**

THE VOTIVE TEMPLE AT KOZALA

After the end of World War I, the Austro-Hungarian Monarchy collapsed, and the city affiliation was the subject of an international dispute between the State of Slovenes, Croats and Serbs and the Kingdom of Italy. The status quo was interrupted by **Gabriele D'Annunzio**, the Italian poet, politician and ideologue, who entered and occupied Rijeka with his followers, named *arditi*, in 1919. He governed the city eccentrically, a characteristic he himself possessed, and developed a protocol of political elements that later on inspired Mussolini himself in their development of Fascist imagery. Still, following international objections, after a little longer than a year, **D'Annunzio** was expelled from the city in an official Italian state military intervention during which Italian soldiers were also killed. After several tumultuous and extraordinary interesting years of the *Stato libero di Fiume*, i.e.

the Independent State of Rijeka (also recognized by the League of Nations), the city eventually became a part of Fascist Italy. In wishing to celebrate the unification of the hard-fought territory in a worthwhile manner, the Italian Fascist authorities came up with the idea of building an ossuary for the Italian soldiers who had been killed. The construction of this ossuary carried great symbolic value, and it was only one of the stages during the total construction which also comprised the building the Church of St. Romuald and All Saints. The final product was a piece of memorial sacral architecture; a monument but also an altar to the homeland and to the faith which still carries in its title the name of a Christian saint, yet also that of **D'Annunzio's** father. The remarkable belfry of the church on the hilltop also served as a counterbalance to the Trsat sanctuary on the opposite hill across the river Rječina, which at the time was the border. ✖





FOKUS GRUPA

Vedutas from the palace of the Privileged Company of Trieste and Rijeka
2018

The four wall paintings *Vedute ideale* are located in the small hall of the administrative building of the *Privileged Company of Trieste and Rijeka*. They were painted for the highly

ranked administrators and co-owners of the company — Dutch and Belgian industrialists, after the renovation of the administration building in the late 18th century. The company was founded on the request of, and with the support of the Austrian Crown, and its key task was to refine raw sugar, and distribute secondary products on the international market. The authors of these paintings are unknown, but according to Ervin Dobrović, “they should be found among the Venetians in Piranesi’s or Canaletto’s social circle”. *Vedute ideale* are not an example of especially significant works of art. They are standard decorative paintings which were

“as certain other wall paintings of that time, probably based on vedutas from some as yet unknown etchings.”

Fokus grupa has been active since 2012. In its work, it tries to establish a critical framework for reading the artistic, economic and political surroundings in which it operates. It lends and learns from design, architecture, curatorship and writing, while often broadening its working team with collaborators from other fields. In 2015 the collective participated in the post-masters programme of the Bauhaus Foundation in Dessau, and in 2016 with the Künstlerhaus Büchsenhausen Scholarship, they developed a project seminar at the Innsbruck Institute for Architectural Theory. In 2016 they also exhibited the project *Tales of Frames* at MSU, Zagreb and at Fundació Antoni Tàpies, Barcelona. The project *Invisible Matter* was exhibited in 2017 at Bunkier Sztuki, Krakow, and in 2018 at Onomatopee, Eindhoven.

These paintings are ornaments of the social circle for which they were created, yet also a possible key opening up discussion on the division of labour in the production processes of the company, and its involvement in the colonial exploitation of resources and the workforce. In modern texts that historicize the company’s actions through a national paradigm, we are informed of the grand importance of the “first” and the “most successful” company of that kind in the Austro-Hungarian Empire, while on the other hand, when dealing with the division of labour, these very texts emphasize the exploitation of the local population, who held low-end jobs in the hierarchy. But if trade and sugar refinement are global industries based



Detail from *Vedutas* from the palace of the Privileged Company of Trieste and Rijeka.

IMAGE COURTESY: MUSEUM OF THE CITY OF RIJEKA & CROATIAN CONSERVATION INSTITUTE • PHOTOGRAPHY: NATALIJA VASIĆ & JOVANA KLISKE

on forced slave-labour, then this dislocated exploitation is missing from the story.

Fantastic scenes of faraway cities depicted on the *vedutas* are populated by “Asians” and “Europeans”, even though we know as a fact that the Company did not trade with the Far East. Since it had no colonies of its own, the Austro-Hungarian Empire procured raw sugar via a proxy from London, Venice or Marseilles, having been imported there from American and African colonies. The etchings that formed the templates for these *vedutas* perhaps point to the earlier exploitation of the Far East by some other great power. In these idealized vistas, the “Asiatic” characters, who

were not painted as equals to the “Europeans”, can be seen as representing slave labour. *Vedute ideale* can best be understood as phantasmagorias of the colonial aspirations of the *Privileged Company of Trieste and Rijeka*, and of the Austrian Crown and its ambitions. In a roundabout way, they point to what has been suppressed in the texts — forced slave labour as a foundation of colonial expansion. Even though Austro-Hungary did not possess any overseas colonies, by relying on the refinement and importing of colonial merchandise, the industrial heritage of Austro-Hungary and Europe can be understood as colonial heritage. ✖

— Fokus grupa



Replica of a mould for manufacturing sugar

PHYSICAL DESCRIPTION: Plaster copy of a conical shaped mould with a little hole that was used for manufacturing sugar. This copy was made on the basis of an original object found in Pješčana uvala near Pula. It originates from Venice and dates to the 16th–17th century



SUGAR MANUFACTURE

Sugar cane originates in the Far East from where it arrived via the Indian subcontinent, Persia and Mesopotamia, by means of Arabic conquests, trade and the increasing desire to grow exotic plants in the Mediterranean. The sugar manufacturing process was long and tedious, which resulted in high prices. The procedure was always the same, varying only in terms of the length of time taken to boil the syrup. The procedure consisted of cutting sugar cane, cleaning, washing, grinding and boiling the resulting liquid several times (reducing the liquid volume by three quarters). The syrup was then transferred into conical shaped containers whose small hole was corked with wad or leftover sugarcane. The containers were then placed in a ceramic vessel, and left on stands to rest for up to fifty days. After the batch dried out, it was refined i.e. boiled and transferred into conical vessels closed off with moist clay, that would run through the heap and remove dark pigments. The sugar would then crystalize and become white, before being removed from the vessel and dried. Roughly refined sugar, typically a black or brown colour, was suitable for finalizing products in various workshops, most often in drugstores. Due to the high price, sugar was initially used for medical and pharmaceutical purposes, while the rich used it as a sweet, or in the preparation of food and drinks. ✖



— This text is taken from: Bradara Tatjana, *Proizvodnja šećera*. In: ISTRA, LAV I ORAO, *Temporis signa, Arheološka svjedočanstva istarskog novovjekovlja. Kulturno-povijesni spomenici Istre*, 11. Pula 2015. 55–56.

VLATKA HORVAT

Who Come to Stand
2018

On the statue, built in 1965, at the entrance to the *3 May Shipyard*, a larger-than-life male figure cradles a model ship, watching over it in a gesture of profound attention, care, and pride. The man and the ship — a

Who Come to Stand, 2018
PHOTO: VLATKA HORVAT

labourer-as-maker and the thing he has made — mark the long-standing relationship between people and the sea, humankind's search for agency over natural forces, and its ability to build machines that conquer distances. Standing tall on the side of the road, with his head partially covered by the crown of a tree, the statue both celebrates and memorializes, and in the current context also mourns, the industrial heritage of



shipbuilding and seafaring, the work of the port, and the labour of hands.

Installed in 1965 on the 20th anniversary of the liberation of Rijeka, the statue stands next to the entrance of the shipyard. In a gesture of solidarity with the statue, the artist Vlatka Horvat has organized a performance in the form of a vigil, an action of joining the statue's inanimate figure, standing with him and holding other things worthy of being looked after or celebrated. Horvat invites artists and residents of Rijeka to join her at the statue, with an object they wish to watch over, take care of, or focus on — a work tool perhaps, a personal item, a photograph, an item of clothing, or a thing they have made.

Things to be held alongside the man holding the ship might reflect one's work and pride in work. Or they might speak of personal narratives or social change; they might speak of things lost, of lives lost, of memories that persist, or of hopes for the future. They can be objects of actual importance or significance, or metaphorical objects that in some way stand for the thing a person may want to recognize, focus public attention on, or simply mark.

The task of the performance is to gather in a silent action on the side of the road — to stand there with something of personal or social value. A testament to persistence, perseverance, and to not standing down, *Who Come to Stand* creates a fragile human scale vigil in the shadow of the statue. The action of holding something becomes here a symbolic act of holding onto something — an actual object, an idea it encapsulates, a sentiment it evokes — as a quiet acknowledgment of things that survive; whether in material form, in memory, or in spirit. ✖

Vlatka Horvat works across a wide range of art forms and media, namely sculpture, installation, drawing, performance, photography, and text, presenting her work in various contexts — in gallery spaces, at theatre and dance festivals, and in the public spaces. Horvat's projects often involve gestures of rearranging both the space itself and the spatial and social relations at play in it: moving between bodies, objects, materials, the built environment and the landscape. After living in the US for 20 years, she currently lives in London.

www.vlatkahorvat.com



Monuments
2018

Monuments depicts hands, the artist's own, in a series of interactions with a set of everyday materials and objects — from cotton balls, elastic bands and pieces of wood, to a brick, a work glove, a tape spool and a door stopper. Transformed in the act of holding, crumpling, “inhabiting” or gripping these banal materials, the hand in Horvat’s images is removed from its usual context and presented as both body and object, or as a combination of the two.

Displayed ‘vertically’ — as raised fists, reaching fingers or open palms — the severed hands with objects become hybrid structures whose purpose and scale is playfully uncertain. The hands here are in one sense miniatures, demonstrably smaller than human scale, and in another sense gigantic, and manifest, as indicated by the title, as a set of propositions for imaginary or speculative monuments. Imagining a human body part as a monument (or as part-monument), Horvat draws out a tension between the body’s ephemerality and the more durable materiality of monuments proper; structures built for posterity and intended to outlast us. Invoking their more fragile temporality, Horvat’s monuments suggest a kind of monumentalizing of the fleeting, the temporary and the everyday. In focusing on mundane interaction, these makeshift structures can be viewed as memorializing the body’s temporary experience of the material world. ✕

SINIŠA ILIĆ

Waste
2018

AUTHORS FROM THE MMSU
COLLECTION: Nuzzi Chiarego
Ivancich • Romolo Venucci • Sonja
Kovačić Tajcević • Zlatko Prica
• Omer Mujadžić • Franjo Mraz
• Branka Frangeš Hegedušić
• Krsto Hegedušić • Ernest
Tomašević • Anna Antoniazzi
Bocchina • Božidar Rašica • Jozo
Janda • Aleksandar Marks • Fedor
Vaić • Hinko Smrekar • Sava
Šumanović

PERFORMERS IN THE VIDEO:
Jelena Lopatić • Dušan Barbarić
DIRECTOR OF PHOTOGRAPHY AND
EDITOR: Karlo Čargonja
video 5 min

This work deals with the representation of life and choreographies of life during the period of the industrial and capitalist development of the city of Rijeka, as well as during the present moment. The selection of historic works from the collection (drawings and paintings from the **Museum of Modern & Contemporary Art** in Rijeka, produced between 1930 and 1945) is split into two parts. The first contains paintings that portray the landscape of economic development: the industrial plants that form the basis of everyday life, architecture and middle-class life, affirming the dynamic international climate and the transitional character of the city. They are counterposed



to drawings on paper, structured in a fragile manner, and in a smaller format, drawn with a pencil, brush, or using the gouache technique. The drawings display the margins of industrialization: poverty, the time before and during work, banalities and stereotypes, scenes of daily life, the family and its rituals. The non-narrative videos and drawings, which were produced as an integral part of this work, stage and reinterpret the problems and atmospheres in the collection's works, translating them into paintings and situations of loneliness and fatigue, brought forth by the experience of today's postindustrial, digital present. The mechanism that sparks the dynam-



ic of the workspace takes the museum's inventory so as to create a hybrid ambient, a scenography of objects bereft of their initial function. The space, figures, paintings and performances that we follow through the dramaturgy of this work question the conventions of life in the industrial and the postindustrial eras, as well as their crises, that of a hundred years ago and the crisis of today. ✕

—S.I.

artistic collections, their readings and understandings in the present day. In his previous projects he collaborated with MSU Belgrade, the Belgrade Culture Centre, Apoteka – the Space for Contemporary Art in Vodnjan, and the Tate Modern gallery with the project *My sweet little lamb* (*Everything we see could also be otherwise*).

sinisailic.blogspot.com

Siniša Ilić (born 1977, lives and works in Belgrade) works with various media, focusing on social issues, phenomena and mechanisms, exploring forms of representations of labor, tensions and violence. He is one of the founders of the Belgrade artistic-theoretical platform *TkH-Teorija koja hoda* (2001–2017). In various constellations of co-authorship, he has worked with authors and actors close to the fine arts and the performative arts. This work is part of a cycle which deals with

NAEEM MOHAIEMEN

Two Meetings and a Funeral

2017

88 min

“The Third World was not a place, but a project,” according to the book *The Darker Nations* (2007). This was meant to be a utopian alliance where the Global South would reconfigure global leadership, ending Euro-American dominance. *Two Meetings and a Funeral* is a three-channel film unfolding the hopes and flaws of the Non-Aligned Movement (NAM), a post-Bandung alliance of nations of the Global South, advocating alternatives to the polarities of the Cold War — Soviet controlled socialist totalitarianism, the American dominated UN deadlock, and realpolitik chess games with former European colonies. NAM attempted to navigate a “third way,” but parallel participation in the petrodollar driven “Islamic bloc” by some member countries broke apart the fragile coalitions.

Two Meetings and a Funeral explores the “pivot” from the 1973 NAM meeting in Algeria to the 1974 Organization of Islamic Cooperation (OIC) meeting in Pakistan. Traveling along the residues of transnational architecture (Niemeyer, Moretti, Le Corbusier) in New York, Algiers, and Dhaka, the project considers the erosion of the idea of the Third World as a potential space for decolonization, and an always imperfect understanding of socialism. Conversations between Vijay Prashad, Samia Zennadi, Atef Berredjem, Amirul Islam, and Zonayed Saki look at the contradictions of decolonization movements that neglected to liberate their own leadership. ✘

Naeem Mohaiemen combines films, installations, and essays to research Third World Internationalism and World Socialism. Despite underscoring a leftist tendency toward misrecognition, a hope for a future international left, as the only alternative to silos of race and religion, is a hope in his work. His projects have been shown at documenta 14 (Athens/Kassel), the Mahmoud Darwish Museum (Ramallah), the Metalworkers' Union (Budapest), Dox Center (Prague), MoMA PS1 (New York), Tate Britain (London), and the Venice, Sharjah, Bucharest, and Lahore Biennials. He is a 2018 Turner Prize nominee, alongside **Forensic Architecture**, **Charlotte Prodger**, and **Luke Willis Thompson**.

COMMISSIONED BY: documenta 14 (Germany). CO-COMMISSIONED BY: the Sharjah Art Foundation (UAE) and the Ford Foundation/Just Films (USA). SUPPORTED BY: the Bengal Foundation (Bangladesh); Tensta Konstshall (Sweden); the Arts Council (UK). Additional support by Tate Films (UK) and Experimenter (India).



Two Meetings and a Funeral, installatin view, Documenta XI, Kassel, 2017.

MARYANTO

TERRAGOUGING

2018

Maryanto's work compresses historical images of landscape into his large charcoal wall drawings. He depicts a landscape in transformation. The scene expresses the dynamics of how physical space is structured by social and political practice, and also how it becomes a space of perception and of seeing how places connect to history, ideology and identity. As official policy changes with ideology, so does the landscape. In Indonesia, the land has passed through epochs of colonial extraction, tobacco plantations, the industrial era, the agrarian revolution, government policies promoting rice growing across the country, international corporate mining and palm oil exploitation and (once again) mineral extraction, not to mention the reformation era in 1998, along with racism and religion, all of which have their effect on the land. The sublime merges with the profitable.

The colonial and neocolonial desire for resources creates tension and conflict between economics and the daily life of the people. The exploitation of Indonesia has been occurring for centuries, and Maryanto takes up the defence of the Indonesian landscape. He places humans back into the wider ecosystem even if their own sense of exceptionality allows them to imagine they are not a part of it. ✘

— Riksa Afiaty & Charles Esche



Maryanto, *Tales of gold mountain*, 2012.
COURTESY: TROPEN MUSEUM COLLECTION





Pandora Box, 2013. Installation view, Rijksakademie • PHOTO: GJ VAN ROOIJ



Maryanto's (born 1977, lives and works in Yogyakarta) artworks serve as a form of storytelling, often giving the strong impression of a theatrical stage. The work uses historical research, myths and stories, combining them with the artist's own artistic imagination to construct forms and images. The results are dramatic and romantic black and white installations made of paintings, etchings and huge charcoal drawings that construct an environment. He has been working for some years on the complex subject of natural resources, their exploitation and effects on a country and its politics. To achieve this, he draws on daily observations of life in Indonesia, together with his formal experience in the arts at the Indonesian Institute of the Arts, Yogyakarta, Indonesia, and his subsequent residencies in the Netherlands at the Rijksakademie van Beeldende Kunsten, as well as the Escuela de Orient program at Casa Asia Barcelona, Spain. He compares and explores the history of colonialism in different countries and is interested in understanding its role in the allocation of resources. **Maryanto** recently participated in the Yogyakarta Biennial (2015), Jakarta Biennial (2015), *Power and Other Things / Europalia, Bozar* (2017), ACC-Rijksakademie (2018).

MILJOHN RUPERTO

Torture of Metals

2017



The Torture of Metals exists first and foremost as a transaction. The artist receives a gold nugget. This gold becomes the model and the payment for the work. The gold is scanned by a 3D scanner and then printed, cast into six copies fashioned from various metals. The six copies (each composed of a pure solid alchemical metal: lead, iron, copper, tin, silver, and mercury) are formed from the singular form of the naturally occurring gold nugget, and given in an exchange to the giver of the gold. The gold nugget will be melted down, its form destroyed, and only the approximation of the original form will live on in the copies. ✕

— M.R.



Miljohn Ruperto, born in 1971 in Manila, Philippines, lives and works in Los Angeles. He received his M.F.A. from Yale University in 2002 and his B.A. in Studio Art from the University of California, Berkeley in 1999. Recent exhibitions featuring his work include: *What We Know That We Don't Know*, Kadist, San Francisco; *Geomancies*, REDCAT Gallery, Los Angeles; *Nervous Systems*, Haus der Kulturen der Welt, Berlin; *Afterwork*, Para-Site, Hong Kong; *The As-if Principle*, Magazin4 Bregenzer

Kunstverein, Bregenz, Austria; 2014 Whitney Biennial, Whitney Museum of American Art, New York; *Janus*, Dunlop Art Gallery, Regina Public Library, Saskatchewan, Canada; **Ulrik Heltoft** and **Miljohn Ruperto**, *Voynich Botanical Studies*, Thomas Solomon Gallery, Los Angeles, CA; *Made in L.A.*, The Hammer Museum, Los Angeles, CA.

DAN PERJOVSCHI

The Istrian Report
2018

SEE PAGES 44–45

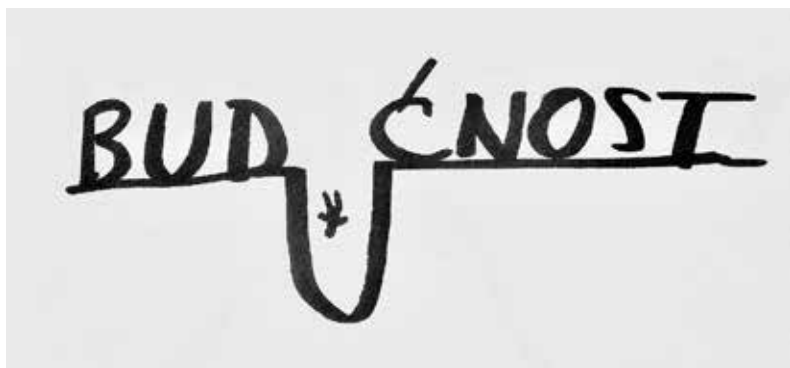
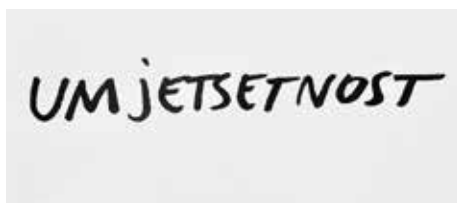
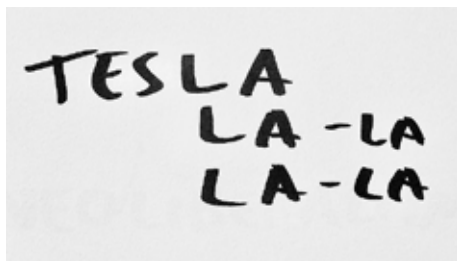
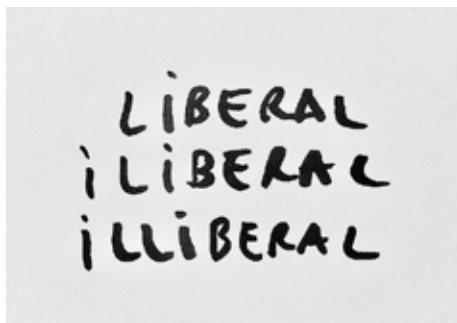
I am more time specific than site specific. I draw what is going on in politics and social life, in general globally with a few local touches. I am at the same time a superficial tourist, a citizen-artist, a researcher, a flaneur, a performer. I am using humour very seriously.

Post-est, former West, Balkan, North Balkan, South-East Europe, Central Europe, Orbanistan, etc. are very interesting concepts for me. *Trumputin* also.

I stay simple. I am a drawing provider.

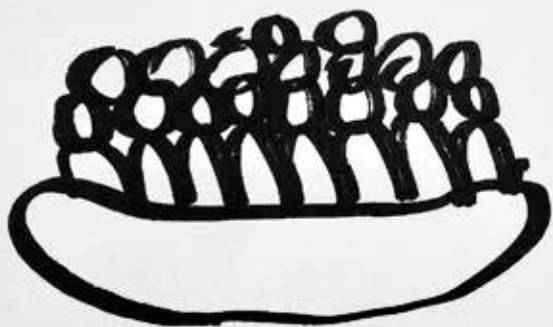
I fight strongmen with Molotov marker.

— D.P.





RAFTING



SURVIVING

SELMA SELMAN

You Have No Idea
2016

Sleep Guards/self-portraits
2016 — ongoing

an artist of Roma origins, and not a Romani artist — a subtle, yet critical distinction in my work. My aim is to dissolve the prejudices that essentialize and reduce my community to the lowest common denominator, denying them even the right to self-expression. I utilize my personal background as a lens through which I can explore the conceptual and practical ramifications of universality in light of the concrete material conditions my community is subjected to.

The political commitments of my practice are generated from collective and individual experiences of life in my village, where ordinary people, everyday situations, and prosaic social relations can serve as a medium for my artwork. Since I belong to the Roma, I employ several media to both amplify and protect my individual and socialized body. The aim of my work is to portray the female body as it affects and is affected by society, and to repudiate the romanticized, orientalist image of the gypsy woman, exotic in her colorful skirts and sensual swirls, with blood-stained eyes and a carefree spirit. In my performances, I physically confront the more abstract but embodied notions of cisheteropatriarchy and anti-Roma racism, both endogenous and exogenous to Roma historical experience, by identifying and acting on mutable points of socio-spatial intervention.

— S.S.

Born in Bosnia and Herzegovina, I am an artist of Romani origin. My work embodies both the struggles of my own life, and those of my community, by employing a diverse set of tactical media such as performance, drawing, painting, photography and video installations. I define myself as

Selma Selman is an artist and activist, born in 1991 in Bihać, Bosnia and Herzegovina. She earned her Bachelor Degree in Fine Arts in 2014 at Banja Luka University's Department of Painting, and in 2018 she graduated from Syracuse University with a Masters in Fine Arts—Transmedia, Visual and Performing Arts, Syracuse, New York State.

She was a fellow on the *Roma Graduate Preparation Program* at the Central European University in Budapest, Hungary the following year. That year, Selman was also the recipient of the prestigious *Zvono Award*, given to the best young artist in Bosnia and Herzegovina, winning her a residency in New York City. Selman participated in **Tania Bruguera's** International Sum-





Self-portrait, 2016. • PHOTO: TANJA KANAZIR

mer Academy in Salzburg, named *Arte Util* in 2013. In 2017, **Selman** received an award for the best Young European Artist – the Trieste Contemporanea Award, Trieste (ITA).

Her works have been exhibited internationally, including *Hero Mother* in Kunstquartier Bethanie, Berlin (2016), *Identification – Field exercises* after Katalin Ladik, acb Gallery, Budapest (2017). Solo exhibitions include: *You Have No Idea*, agnès b. Gallery Boutique, New York (2017), *I exist*, Gallery

Schleifmühlgasse 12-14, Vienna (2016), *AEG vampyr 1400*, acb Attachment, Budapest, (2017).

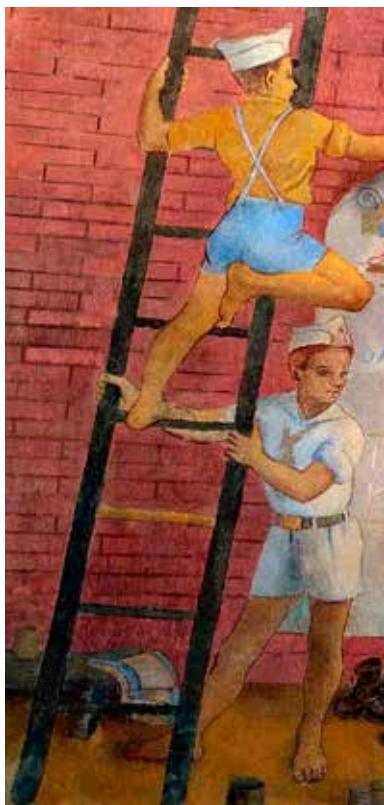
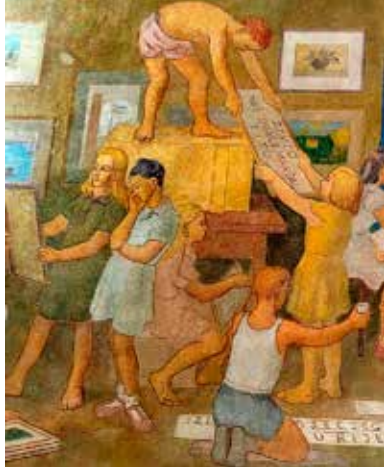
Selman is a founder of the organization *Marš to School/Get the Heck to School* whose aim is to empower girls all around the world who have faced ostracization from society and poverty. She is also a co-founder of a project named *APARTMAN* for the popularization of contemporary art in Bosnia and Herzegovina. She lives and works in the USA and in Europe.

SOCIALIST FRESCOES IN THE 'NIKOLA TESLA' ELEMENTARY SCHOOL (VILIM SVEČNJAK)

In wishing to officially commemorate the tenth anniversary of the uniting of Fiume (Rijeka) with the motherland, Italy (1924–1934), the Fascist authorities wanted to demonstrate and prove that they take good care of all parts of their country, including the periphery. In 1934, among other purposefully built objects, there was a newly completed, modern elementary school named *Niccolo Tommaseo* (the present-day elementary school *Nikola Tesla*), for which the Fiuman artist **Ladislao de Gauss** painted two frescoes, both decorative and educative, in the atrium. The themes *School* (*Scuola*) and *After school* (*Doposcuola*) addressed the sporting recreational activities of the youth within the Fascist youth organization.

After the war, in the autumn of 1947, the newspaper *Riječki list* published a public call for the painting of new frescoes, and commissioned two new frescoes for the same location from the painter **Vilim Svečnjak**. Svečnjak's figurative painting of massive characters as well as his experience in the socially engaged artists association *Zemlja* (active from 1929 to 1935 when the activity was banned by the police) is also visible in this work which depicts the school and after school activities of pioneers who rehearse a school pioneer theatre play, while others prepare an exhibition of children's paintings. It was Svečnjak who organized the first big exhibition of children's artistic creations in the Federative People's Republic of Yugoslavia in Rijeka in 1948, as a result of his work with elementary school children.

SOURCE: Diana Glavočić, *Svečnjak na zidu*







THE MONUMENT TO THE THIRTEEN SHOT ACTIVISTS (ZVONIMIR PLISKOVAČ)

SEE PAGES 6–7





While in a large part of Croatia antifascist monuments disappeared during the 1990s, in Rijeka they remained mostly intact. One of them is the monument created by Zvonimir Pliskovac on the *Stairs of the Thirteen shot activists*, which commemorates the tragic events of March 1945. Feeling that victory was close, the young activists of the antifascist movement and the Partisans were encouraged in their activities destabilizing and finally destroying the Fascist authorities in Sušak. At 7PM on March 9, 1945, at the site of the future monument, two scouts from the Ustashe Army were attacked and killed. In revenge, the Germans took 13 hostages, local youths, who were not directly connected to the attack of the previous day. They were shot the next morning at 5 AM (10 March 1945), and their dead bodies were left on the spot for several hours. The message was clear, bloody and brutal. On the site of the shooting, in 1983 a granite commemorative plaque was erected, and in 1984 a monument in the shape of 13 irregularly placed iron red tubes was also placed there, designed by Zvonimir Pliskovac. The metal, blood red tubes, randomly grouped, bridge across the stairs, leaning over the heads of the passersby. Framed by the surrounding architecture, the scene is reminiscent of the 13 shots fired that took 13 young lives. ✖



OBJECTS FROM THE ARCHEOLOGICAL MUSEUM OF ISTRIA

SEE PAGES 46–49 • 96

Replica of the lower part of a ceramic anthropomorphic female figurine from the Neolithic

PERIOD: 5000–4500 BCE

PHYSICAL DESCRIPTION: Lower part of the body of an anthropomorphic figurine. A realistic depiction is visible despite the lack of clear signs of female sexuality, except for lines which possibly indicate the proportions of female thighs. Namely, the knees are bent and the thighs are wide open while the feet are apart. The hips and the thighs of the figurine are indicated by a simple carved line or strip. It is possible that the figurine represents a female goddess of death and fertility, for which the analogue technique of production and design can be traced back to the Middle and Later Neolithic era. This figurine possibly represents a female goddess of death and regeneration in the form of the so-called dancer. The motif of dance has so far been visible on numerous anthropomorphic figurinal “plastic” decorations on ceramic pottery, and drawings on rocks in various pre-pottery and Neolithic cultures in the wider region of Central (Hungary) and South Eastern Europe, as well as in Sicily and the Middle East.

DIMENSIONS: 2.8 cm × 3.1 cm × 1.2 cm

LOCATION: Pupičina peč (Učka)

Part of a male torso belonging to the tombstone stele from Nesactium (the Histri period)

INVENTORY NUMBER: P–7311

PERIOD: 6th century BCE, the Histri period (the Histris lived in present day Istria from 1300 to 177 BCE)

PHYSICAL DESCRIPTION: The upper part of the body of a male figure without the head and neck (tombstone stele). Made of limestone. The right arm is missing under the elbow. The left shoulder and a section of the arm are partly damaged. Both arms are folded at the elbows. The right hand is open at waist height, and it holds the left forearm whose palm is on the right side at chest height.

DIMENSIONS: height: 35 cm; width: from one shoulder to the other 31 cm

LOCATION: Nesactium, nekropolis, zone I

Lower part of a male body belonging to the tombstone stele from Nesactium (the Histri period)

INVENTORY NUMBER: P–7506

PERIOD: 6th century BCE, the Histri period (the Histris lived in present day Istria from 1300 to 177 BCE)

PHYSICAL DESCRIPTION: Lower part of a male figure (tombstone stele)

The middle section of a male figure as well as part of a stylized fist on the right hip is visible. The front and the back of the lower part of the body is shaped realistically. On the front an erect phallus is depicted.



DIMENSIONS: height: 25 cm; width: 25 cm; thickness: 13 cm

LOCATION: Nesactium, nekropolis, zone I

Replica – Double head of a divinity from Nesactium (Etruria)

PERIOD: 5th – 4th century BCE, the Histri period (the Histris lived in present day Istria from 1300 to 177 BCE)

PHYSICAL DESCRIPTION: Double head made of limestone. One head has a square face with prominent cheek bones, almond shaped eyes and accentuated eyebrows. The other head has an elongated face with a protruding chin and almond shaped eyes, but somewhat shallower than on the first head and the protruding mouth. Ears and decorative ribbons on the heads are connected at the back of the head.

DIMENSIONS: 20 × 13 × 10 cm

LOCATION: Nesactium

The stone head was purchased by A. Gnirs in 1910

Replica of an antefix with a Medusa head from Pula (Roman period)

CLASSIFICATION: Roman ceramics

PERIOD: 1st century

PHYSICAL DESCRIPTION: An antefix made of orange clay full of chunky impurities, unglazed, with a Medusa head with exuberant hair in which snakes are interwoven. The head is framed with a semi-circular collapsed slab in the shape of a pointed arch with damaged ends. The tip of the nose is damaged as well as the lower rim of the antefix, and the remainder of the roof tile is broken. Antefixes were located on roof edges, along the drain they served, to close semi-circular openings at the end of each individual imbrex.

DIMENSIONS: 17 cm × 15 cm × 11.5 cm; weight: 1352 g

LOCATION: Pula, Porta Rata, 1995

Knidian plate with a relief depiction of a satyr (Dionysus and Maenad) from Pula (Roman period)

INVENTORY NUMBER A – 27770

TITLE: Knidian plate with a relief depiction of a satyr (Dionysus and Maenad), part of Knidian production (one of the centres for the Greek production of ceramic reliefs in the Roman period). The motif on the plate relates to the worship of the cult of Dionysus.

TITLE: terra sigillata * plate

PERIOD: Beginning of the 1st century

CLASSIFICATION: Roman ceramics

PHYSICAL DESCRIPTION: The bottom of a Knidian plate with a relief depiction of Dionysus reaching for Maenad with the lyre. Maenad is dressed in a tunic, and is sitting on the rock on the right-hand side. She is holding the upper part of the lyre with her left hand, and with her right hand she is cradling the low-

er part of the instrument on her knees. A bearded Dionysus with goat legs is climbing towards her on the left-hand side, grabbing her breast with his right hand. Ornament: Dionysus, Maenad, lyre, rock, nebris, cloak, tunic. He has a cloak and nebris thrown over his left shoulder. On the lower side there are a series of concentric circles, imitating the bronze vessel.

DIMENSIONS: 2 cm × 9 cm × 11.5 cm; radius: legs 9 cm; weight: 123.6 g
LOCATION: Pula, Porta Rata 1996

Replica of a marble portrait of the so-called Agrippina Minor from Pula (Roman period)

PERIOD: The middle of the 1st century
CLASSIFICATION: Roman culture
PHYSICAL DESCRIPTION: A white marble head of a woman with tiny curls on both sides of the face. The nose, mouth and chin are damaged. The hair is divided in the middle and gathered at the back in a little knot. Behind the ear, a few locks of hair drape across both sides of the neck. It is a hairdo in the "Agrippina Minor" style characteristic for the middle of the 1st century. The head represents a woman who belonged to the imperial family of the Julio-Claudian dynasty.

DIMENSIONS: 38 cm × 22 cm × 20 cm; weight: 16 000 g
LOCATION: Pula, Blok 11, Southeast side of the Forum, 1988

Replica of a bronze figurine of Isis Fortuna (Roman period)

Inv. br. A-4620
PERIOD: 1st – 3rd century
CLASSIFICATION: Roman culture

Physical description: A bronze figurine of Isis Fortuna dressed in a long chiton, with a sleeveless shirt open around the neck flowing in beautiful folds to the ground, and wrapping around the left leg, which is stepping forward. She is holding a cornucopia on her left arm and a ship rudder in her right hand. On her head is a tall Isis' hat with a moon arch, a tall lotus flower, a sun disk divided into four fields, and on the back the rim of the modius (a recipient for the grain attribute of Demeter) is visible. The lower part of the Isis figurine is hollow inside.

DIMENSIONS: 9 cm × 3.8 cm × 3 cm; weight: 109.79 g
LOCATION: Savudrija

Replica of the marble head of the Egyptian goddess Hathor from Pula (Roman period)

PERIOD: 1st century
CLASSIFICATION: Roman culture
PHYSICAL DESCRIPTION: Relief of the head of the Egyptian goddess Hathor with a human face and animal ears in white marble with gilt. The gilt is on the necklace and decorative ribbons of the complex hairstyle. The marble was nicely shaped and polished in order to stress the contrast between the grey-white colour and the gilt. The entire relief ornament of the goddess was fitted on a vertical wall, as remnants of mortar are noticeable on the back side. In addition, the inscribed sign XIII is visible on the back side of the relief head.
DIMENSIONS: 12.3 cm × 12.8 cm × 4 cm; weight: 691 g
LOCATION: Pula, Amphitheatre, 1932

Replica of a bronze figurine of the goddess Minerva (Roman period)

PERIOD: 1st – 2nd century

CLASSIFICATION: Roman culture

PHYSICAL DESCRIPTION: A bronze filled figurine of Minerva with a raised left arm. The right arm is stretched forward and bent in at the elbow. With her left hand, Minerva is holding the lost spear, and with her right hand the lost shield. She is wearing a helmet on her head, and on her chest an aegis with the head of the Gorgon Medusa.

DIMENSIONS: 10.9 cm × 4.8 cm × 4.3 cm;
weight: 141.11 g

LOCATION: Premantura 1930

Replica of a bronze figurine of Hercules (Roman period)

PERIOD: 1st – 2nd century

CLASSIFICATION: Roman culture

PHYSICAL DESCRIPTION: Hercules, beardless and naked in bronze stepping forward with his left leg, forcefully in a fighting position, cloaked in lion skin thrown over his left arm which is protruding forward. In his raised right hand, he is holding a club whose handle, held by his hand, is the only preserved part.

ORNAMENT: Hercules, lion skin, club

DIMENSIONS: 10 cm × 5 cm × 2 cm

LOCATION: Tujan near Bale, before 1915

Replica of a bronze figurine of Venus rising from the sea – Venus Anadyomene (Roman period)

PERIOD: 1st – 3rd century

CLASSIFICATION: Roman culture

PHYSICAL DESCRIPTION: A bronze figurine of Venus Anadyomene with raised arms lifting her hair, with cloth draped

around her hips and falling to her ankles, resting her bodyweight on her left leg.

DIMENSIONS: 7.8 cm × 3.6 cm × 1.8 cm;
weight: 75.2 g

LOCATION: Kringa

Replica of a bronze figurine of Mercury (Roman period)

PERIOD: the end of the 1st – the beginning of the 2nd century

CLASSIFICATION: Roman culture

PHYSICAL DESCRIPTION: Bronze figurine of Mercury with winged ankles. The bodyweight is pressed on the right leg, and the left leg has been pulled back. His right arm is stretched and holding a bag, and a cloak (*chlamys*) is thrown over his left shoulder. He has a characteristic hat on his head – a winged petasos with a feather; the most frequent style for depicting Mercury in the Roman Empire.

DIMENSIONS: 10.2 cm × 5.5 cm × 2.4 cm;
weight: 162.11 g

LOCATION: Katoro, 1971

Bone figurine of a woman

INVENTORY NUMBER A – 30697

MATERIAL/TECHNIQUE ENSEMBLE: bone, carving

PERIOD: Roman period

PHYSICAL DESCRIPTION: A bone figurine of a woman. The woman is depicted in labour in a squatting position, with bent knees (one leg missing) and with her hands beneath her rear. Her back is in the upright position and there are stylized dimples on her lower back, beneath which are pronounced wider hips. The front side of her body includes stylized breasts and a larger

belly with the navel particularly accentuated. The woman's head is characterized by a meticulous hairstyle with two braids and hair split in the middle. Almond shaped eyes, the nose, mouth and chin are prominent on her face.

DIMENSIONS: 2.7 cm × 1.7 cm

LOCATION: Pula, Forum

Iron spear for fishing

INVENTORY NUMBER: A – 30473

PERIOD: Classical antiquity

PHYSICAL DESCRIPTION: An iron fishing spear consisting of six teeth, two of which are not preserved entirely. On the lower part of the spear there is a holder attached to the wooden pole.

DIMENSIONS: length: 25 cm; width: 12.4 cm; Ø: The hole of the detachable head is 2.4 cm wide

LOCATION: South Dragonera

Bronze fish hook

INVENTORY NUMBER: A – 11516

PERIOD: classical antiquity (1st – 4th century)

PHYSICAL DESCRIPTION: Bronze fish hook with a point and an eye

DIMENSIONS: length: 53 mm; width: 2.8 mm; width of the eye: 8.5 mm; weight: 3.56 g

LOCATION: Červar – Porat, near Poreč

Bronze coin

INVENTORY NUMBER: A – 11523

PERIOD: classical antiquity; middle of the 1st century

Bronze coin of the Emperor Claudius with a secondary drilled hole, minted in the Senate Mint in Rome.

PHYSICAL DESCRIPTION: AV: Claudius's beardless, short haired head turned to

the right, encircled with the inscription: *Divi FILius CLAVDIVS CESAR AVGVstvs Pontifex Maximus TRIBunica Potestate Pater Patriae*. RV: *Libertas* is standing on the right-hand side; in her right hand she is holding a hat, encircled with the inscription: *AVGVSTA LIBERTA and SC*.



DIMENSIONS: Ø: 28 mm; thickness: 3 mm; weight: 9.68 g

LOCATION: Červar – Porat, near Poreč

Bronze coin

INVENTORY NUMBER: A – 13868

PERIOD: Classical antiquity; 10 – 11 ACE
Bronze imperial coin AS

PHYSICAL DESCRIPTION: AV: Tiberius's head turned to the right, inscription: *TI CAESAR AVGVST F IMPERATV*; RV: *PONTIFEX TRIBVUN POTESTATE XII*, in the middle *SC* is inscribed.

Dimensions: Ø: 29 mm; thickness: 2 mm; weight: 9.27 g

Location: Červar — Porat near Poreč ✕

—**Romuald Zlatunić**, Senior Curator, Archaeologist

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PALACE ADRIA/JADROLINIJA BUILDING

In the second half of the 19th century, Austro-Hungary witnessed intensive industrialization and due to its geostrategic position, the city of Rijeka became the main port and access to the sea of the Hungarian part of the Monarchy. Since then, Rijeka and its port have become synonyms. A small coastal town transformed into an urban and industrialized centre of crucial importance, the multi-ethnic character of the newly-arrived bourgeoisie connecting with the local amalgam of Slavic, Roman and German ethnic groups, and this newly created cosmopolitanism sought refuge from the narrow city spaces, and architecture worthy of its ambitions. The Hungarian response to the Austrian *Lloyd Austriaco* was to establish the marine company *Adria*. It was Budapest's aspiration to gain its own share in

the lucrative sector of marine transport and trade ranging from the Far East through to Africa and the shores of the New World. A company of national importance required a representative and monumental architectural style, which resulted in the construction of the *Palazzo Adria* from 1894 to 1897. This was exemplified by the dimensions of the city's most massive and tallest building at the time, which, along with the luxurious décor, underlined the combined interests of the state and private sectors when announcing serious business intentions or the symbolic marking of the space.

A more attentive observer can notice the sculptures by the Venetian sculptor **Sebastian Bonomio**. The north façade facing the land bears four anthropomorphic female sculptures which symbolize Europe (Scandinavian), Africa (Egyptian), America (Native American) and Asia (Japanese). The reasons for this location lie in the concrete locality, where the land is north and the sea is south. In the traditional division of maritime work, women stay on land and symbolize a safe harbour into which ships and sailors sail. Men, or rather sailors, are those who navigate the seas. Thus, the sculpture of the captain, engineer, sailor and pilot face the sea, allegorically navigating the company like a ship on the sea. ✖





After a kaligar (a shoemaker) had worked the whole day, the night caught up with him on his way back home. He found a donkey on the road and said: "A donkey, how nice, I'm tired so I'll ride you home", and he mounted the donkey. But the very moment the shoemaker was on top of him, the donkey grew in size, and turned into an Orko. The shoemaker became frightened, he didn't know what else to do, so he took an awl from his backpack and stabbed the Orko until he finally got it, and it turned back into a donkey. He jumped off him and started to run back home, saying: "You fooled me once Orko, but never again".

In this story about a "kaligar" — a shoemaker in the Istrian dialect — a few important elements come to the fore. The change of economic customs in Istria brought people into situations that would have been rare in the past when they were only able to live off the land and cattle. The workday followed the sun, and by nightfall you would be in the safety of your home. In that age, there were many dangers lurking in the dark, and there was no need to go out during the night. Only with the advent of roles demanding a high level of expertise was it necessary for people, like the protagonist of this story, to return home late at night, when there was a big chance that they would run into the Orko. The Orko takes on the role of an abductor of those who broke away from the established order. This fantastical creature was brought to life in the crack between two worlds. Despite his power and strength, the shoemaker beats him with the help of two basic features — skills and tools. Thematically, this encounter can be read as a conflict between professionalization, modernization, and older forms of economic practice. Modernity is, of course, victorious — the Orko is beaten and retreats. But not only does it leave in defeat; the Orko leaves for good because the shoemaker, a craftsman prone to learning and a master of his trade, declares to the Orko that it will never manage to deceive him again. Here we find the Orko in a state, and with a function, similar to the one we ascribe to that oeuvre we call, with different intents and in different contexts, a people's cultural heritage. Cultural heritage was, like the Orko, swept aside by a new reality, a reality which subordinates the world to new laws, tools and skills, while its origin has been displaced in the organized school of industry. It is this new intersecting world from which the concept of heritage sprang forth. Heritage is no longer a part of life, but a part of the past, or of some other people. But instead of siding with its own program, this new era is perpetually secreting a residue which establishes its values. The story of the Orko, in this version, tells us less about the Orko/Darkness, and more about inscribing power and faith into society's newfound worldview. Therefore, it is not entirely clear if the Orko would have existed without these modern night travellers.

— Boris Perić & Tomislav Pletenac, *Fantastična bića Istre i Kvarnera*, 2008.

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PALACE BENUSSI



The township of Vodnjan separated from Pula in the 14th century and received its own Venetian governor. It was not severely hit by the plague epidemics that raged in southern Istria in the 16th and 17th centuries, and therefore by the middle of the 19th century it had become more developed, with more inhabitants than Pula. The city centre has retained its medieval appearance with narrow irregular alleys brimming with recognizable Gothic-Venetian, Renaissance and Baroque facades. The main town square was encircled by palaces, and the present-day *People's Square* (Narodni trg), was built in 1808 after the castle was destroyed. On the south corner of the square, the palace Benussi can be found, with windows in the style of typical Gothic pointed arches. Its front side was repaired in the 19th century when the transom of the main entrance was replaced. The old transom was built inside the house wall with the chiselled inscription in the Vodnjan dialect from 1448 reading: *Tali-me-domanda-come-sto-che-mai-co-teto-del-be-che-ho*. With this inscription, the owner of the house addresses the passersby and says: "Thank you for asking, I am fine." ❖

PARTISAN GRAFFITI

In Vodnjan, Partisan graffiti written in 1946 are still visible. Written during a visit by the Inter-Allied Demarcation Commission, when a large number of Commission actions, public gatherings, agitating events and welcome meetings were organized (by the authorities and citizens themselves). The Istrian peninsula was divided into two zones, Zone A and Zone B, by an agreement signed in Belgrade in 1945. Zone A was under British-American control (the western coast of Istria from Novigrad to Trieste, including Pula and the surrounding area), while Zone B (Rijeka and the rest of Istria) was under Yugoslav military control. At the beginning of 1946, the Council of Foreign Affairs Ministers formed a commission in London to study the issue of the ethnic border directly on the ground. It was comprised of the USA, Russia, France and the United Kingdom. The Commission arrived in Trieste on 7 March 1946, consisting of thirteen Russians, nine French, eight Americans, and seven British members. They were accompanied by economic experts and journalists. The graffiti welcoming the Commission was simple and direct, consisting of statements in Italian that refer to the connections and to belonging in Yugoslavia. They were often written in the first person plural in order to emphasize that they express the will of the community. An example is the inscription *We want the respect of the Atlantic Charter/Vogliamo che sia rispettata la carta atlantica* which refers to the document giving legitimacy to political aspirations for the integration of Istria into Yugoslavia. The signs are most commonly found in visible and prominent city locations: Trg slobode (*W il potere popolare, Gloria al martire Gioacchino Rakovac...*) and in Trgovačka street and Castello street (*Trieste/Belgrado, W Stalin, W il battaglione italiano "Budicin", Sempre con Tito...*). They are written with a brush in big capital letters and red paint. According to the Paris

Peace Agreement of 10 February 1947, the majority of the territory under discussion together with Pula was given to Yugoslavia. Zones A and B were dismantled and a new state was formed, the Free Territory of Trieste with new zones whose destinies would be discussed until 1954. ✖

SOURCES: Istarski antifašistički graffiti (*Glas Istre*, 2005) and Eric Ušić "Od političkih do subkulturnih, umjetničkih praksi: analiza tri tipa vizualnih reprezentacija i intervencija u gradu Vodnjanu"





THE SEAT OF INQUISITION FOR ISTRIA



In the Church of St. Martin, from the 14th century onwards, the Inquisitorial court for Istria was located, as stated in the inscription above the entrance reading *Ecclesia Sanctae Inquisitionis Histriae*. In the 13th century, the Doge of Venice decided that only Christians could live in that territory, and the Inquisition became significantly active when Protestants began to arrive in the territory of the Republic of Venice. The record of the Inquisition's activities in Istria from 1480 onwards consists of 780 pages. ✖



THE COLLECTION OF HOLY BODIES



In Vodnjan's Parish Church of St Blaise as many as 370 relics belonging to 250 saints have been preserved, with some rare relics among them, including: a thorn from Jesus' crown, a piece of the Holy Virgin's veil, and a mote of Jesus' cross. Among the many paintings, reliquaries, vestments and liturgical vessels from the 14th to the 19th century, of particular interest are the excellently preserved bodies or parts of bodies of saints. The Holy Bodies, together with the relics of the saints, were brought from Venice to Vodnjan's Parish Church by the painter and member of the Academy of Fine Arts Gaetano Gresler on 23 June 1818. Thanks to him, several desiccated bodies have been preserved in Vodnjan: the body of the Archbishop St. Leon Bembo (+1188.), the Priest St. Ivan Olini (+1300.), the Benedictine Abbess St. Nikolosa Bursa (+1512.),

as well as the smaller desiccated body parts of the officer St. Sebastian (+282.), the virgin and martyr St. Barbara (+288.), the penitent St. Mary of Egypt (+522.) and the right index finger of the Constantinople patriarch St. Eutyches (+582.). The bodies, like the relics, were not embalmed, and therefore represent an inexplicable phenomenon. A CT scan in 2009 showed that the Bodies of St. Ivan Olini and St. Nikolosa are preserved with all their inner organs. According to the anthropologist and archeologist Dr. Matteo Borrini from Florence, this constitutes a unique example of self-preservation found nowhere else in the world. To date, the Holy Bodies have been visited by around 280,000 visitors, 180,000 of whom are school children. ✕

SOURCE: <http://zupavodnjan.com>

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GIUSEPPINA, TI VOGLIO BENE

Tempo: based on Scientific Socialism

A quanti patiranno ingiustizia
geni riviventi nella storia
ad oscuri lavoratori, sia
omaggio il mio canto.

Albona — Istria 1906.
Giuseppina Martinuzzi

Tu ed io nel mormorio della gente
Non arriveremmo mai alla sorgente
Per noi sono uguali tutte le ore
Siamo dimenticati dal Buon Pastore

Pina, cavalchiamo la stessa onda
Miserabili sulla dannata sponda
Maledetti sulla medesima barca
per noi non destinata di Noe' l'Arca

Giuseppina, ti voglio bene
Addio Pina, addio Pina!
Addio Pina — sul cuor la spina.

Nostro diritto e' chinare il capo
Sempre dall'inizio e sempre da capo
Con cio, loro ci promettono il Cielo
Quand' e' necessario — carne da macello

Lacrime sono i nostri diamanti
Diseredati sono i nostri amanti
Maledetti gia' nel seme siamo stati
La lotta continua, Pina combatti

Giuseppina, ti voglio bene
Addio Pina, addio Pina!
Addio Pina — sul cuor la spina.

ADDI', 3 MAGGIO 2002

Drago Orlić,
Franci Blašković:
"Giuseppina ti
voglio bene",
Is - Tri - Janci,
Errata Corrige,
Poreč, 2005

SPECIAL THANKS TO: Branka Benčić • Vjera Bogati • Miljenka Buljević • Venko Ćurlin • Matija Debeljuh and the Debeljuh family • Mirko Klarin • Ivan Kuharić • 1.Maj Labin • Narodni muzej Labin • Gradska knjižnica Labin • the High school "Mate Blažina" Labin • Elektra Labin • Antonija Letinić • Sarita Matijević • Andrea Matošević • Siniša Mitrović • Božidar Pavlović • Dušica Parezanović • Urša Raukar • Esra Sarigedić • Katarina Sorić • Aleksandra Stojaković Olenjuk • Igor Šaponja • Ana Šeba • Tea Škokić • Vodnjan Tourist Board • Eric Ušić

Special thanks to the artists, all the participants and volunteers, and to everyone who has contributed to the realization of the project.

The 2nd Industrial Art Biennial and the publishing of this guide is supported by the Ministry of Culture of the Republic of Croatia • the Istrian Region • the City of Rijeka • the City of Pula, the City of Labin • the City of Vodnjan • Raša Municipality • OTP Bank • Hrvatska elektroprivreda – HEP Group



The Youth Programme of the 2nd Industrial Art Biennial *Above the Land*, is co-financed by the European Social Fund of the European Union.



SAHA Association supported the production of new work by the artist CANAN.



MEDIA PARTNERS: Glas Istre • Novi list • Kulturistra • Radio Labin • Radio Maestral • Kulturpunkt.hr • Vizkultura.hr

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COLOPHON

PUBLISHER: Labin Art Express XXI (L.A.E. XXI) •
Rudarska 1 • HR-52220 Labin
www.lae.hr

EDITORS: What, How & for Whom/WHW

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AND RIJEKA IMAGE COURTESY:** Museum of the City of Rijeka & Croatian
Conservation Institute • **PHOTOGRAPHY:** Natalija Vasić & Jovana Klisec

ALL MATERIALS: Courtesy of the artists, if not stated otherwise.

DESIGN & LAYOUT: Dejan Kršić @ WHW

TYPEFACES: Dune Bold [HRVOJE ŽIVČIĆ]

Brioni Text • TeslaSlab • Typonine Sans [NIKOLA ĐUREK]

PAPER: Agrippina 120 g • Keycolour China White 300 g

PRINT: Act Printlab d.o.o.

PRINT RUN: 500

ISBN: 978-953-99546-4-0

A CIP catalogue record for this publication is available from
The University Library of Pula under number 141208055

Published in July 2018.

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RIJEKA 2020
EUROPEAN
CAPITAL
OF CULTURE

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**ORGANIZER LABIN ART EXPRESS XXI
TOGETHER WITH MMSU RIJEKA &
ARCHAEOLOGICAL MUSEUM OF ISTRIA, PULA**

JULY 2018 • ISBN: 978-953-99546-4-0 • 10 KN