

**Ana Kuzmanić Portfolio
Selected Works 2018**

A change from the bench

Technical info: Intervention in the park, Voltino neighbourhood, Zagreb

*Exhibited: 2017, A change from the bench, **Blok**, Zagreb, Croatia*

Curators: Curatorial collective Blok

Text editing: Jasna Žmak

Graphic design: Hrvoje Živčić and Dario Dević

Photo: Damir Žižić and Ana Kuzmanić

More about the work: <https://goo.gl/aMKVCi>

Random passersby's about the work: <https://goo.gl/vz95G8>

Other sources about the work: <https://goo.gl/G4wG8J>

If you dream alone, that is just a dream. If we dream together, that is reality.

– Brazilian folk poem

Neighborhood in today's context implies, on the one hand, the physical sharing of housing space and, on the other, a complex relationship between personal and collective, often accompanied by a search for the community in an urban context. Is there any relationship between these two implications, spatial and relational, today, in the unstable conditions of work and life? If yes, how should we build it? The intervention A Change from the Bench explores the notion of neighborhood and the potential of individual ideas to create something common.

I am starting the quest in the neighbourhood of Voltino. In the archives, I find out that Voltino is a former workers' neighbourhood that grew out of the socialist project of workers' community. Its dynamic history, in which the pursuit for collective has played a central role, reflects the idea that the collective is neither a place nor a gathering, but a process that has its past, present, future, physical context, and uncommunicated potential. Through conversation with residents, I get to learn about the modern Voltino, listen to individual visions, memories and reflections, seeking new potential of the collective. From the common reference point of the gardens, through the building of singles, its shared dryers and kitchens, and the Super Hrvoje cafe, the living room for many residents, I come to the central park. On the bench, I put short clippings of talks engraved on metal tiles. The public space thus becomes a meeting place for different visions, where individual ideas seek the path to the wider community. Their common denominator is the assumption that physical sharing of space can be the starting point for a solidary sharing of all resources and the development of more just social relationships.

Thanks to the inhabitants of Voltino



"To me it looks like these flats were built for workers, they're not much to write home about. We can't walk around the flat without bumping into each other, but we can't get a bigger place without getting into debt. But even a crowded space works as long as we get along."



"I don't understand why everyone pays for their own Internet when we could have it so four or five flats share a single router."

2017 / A change from the bench / site specific installation / 19 metal tiles 23 x 7 cm
Exhibited: Gallery Blok, Zagreb, Croatia



"When I was a kid there was an amateur radio club in the neighbourhood. We could learn about technology from childhood. Why are there no such clubs today, for kids to get acquainted with technology, and adults to have a place to fix stuff themselves?"



"We get by, but it's hard. There's no work. Before everyone worked at Končar, and today half of us are out of work. That's the biggest difference. I do have an idea of what to do, but no way of getting it started."

2017 / A change from the bench / site specific installation / 19 metal tiles 23 x 7 cm
Exhibited: Gallery Blok, Zagreb, Croatia



"People used common laundry rooms before, there were clothes lines up on the terrace. None of it is operational now. We should fix the roof and plant some greenery, we could even have a garden. That'd be great, we could sunbathe and hang out up there over the summer."



"The biggest problem for me is that there's nowhere for me to leave my kids. Whenever something comes up and I have to deal with it, I have to drag my kids around with me. All of us parents could get organised and mind the kids in shifts. It would cost us nothing and we could have some time for ourselves."

2017 / A change from the bench / site specific installation / 19 metal tiles 23 x 7 cm
Exhibited: Gallery Blok, Zagreb, Croatia



"Imagine Voltino Days here. There was a stage in the back with choirs singing, then the elderly playing chess over there, stands with cake on the left, book stands on the right, and in the middle there was a fair where we traded stuff. If only the community office were different, if only they'd listen to our ideas.."



"That used to be the most beautiful building in the neighbourhood. Končar had it built for its workers who weren't from Zagreb. There were workers from Bosnia, Lika, Zagorje, Serbia. On the ground floor there was a hairdresser, a barber, an inn, and later even a fishmonger. For a while there was even a library, there was even a disco here in the seventies. Today it's falling apart instead of being renovated. One of these days someone's going to get hit in the head by a brick."

2017 / A change from the bench / site specific installation / 19 metal tiles 23 x 7 cm
Exhibited: Gallery Blok, Zagreb, Croatia



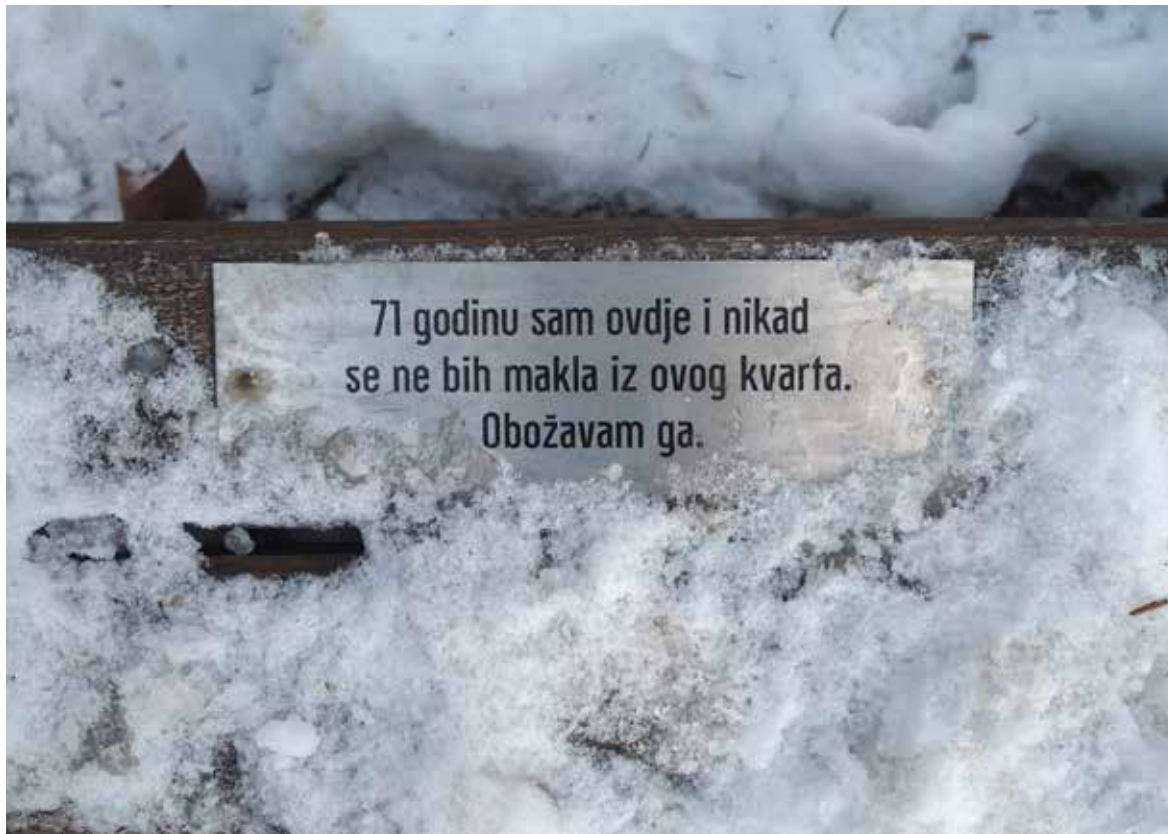
"There used to be a kiosk here that we'd hang around because of comic books, we would wait for days for a new issue to come out, that was the main thing back then. I remember the guard who watched over the park, he always hounded us. We were proper little bums, wandering all over the place. We knew the block like the backs of our hands."



"It was like a student dorm, just for single workers. They had a canteen down there, that was really great. If only I could do that today, instead of cooking every day I'd just swing by the common kitchen. I'd be the first to move in!"

"I don't think I'll manage on my own when I get older, so I'd love it if we had a free old people's home in the neighbourhood. I'd be in a familiar setting, I'd know everyone and I wouldn't be a burden on anyone."

2017 / A change from the bench / site specific installation / 19 metal tiles 23 x 7 cm
Exhibited: Gallery Blok, Zagreb, Croatia



"I've been here for 71 years and I'd never leave the neighbourhood. I love it here."



"They'd bring trees, we'd dig holes and plant the trees, and now, thirty years later, we have a beautiful park here. We planted all of those for Youth Day, those were the days. We could use some work actions today."

2017 / A change from the bench / site specific installation / 19 metal tiles 23 x 7 cm
Exhibited: Gallery Blok, Zagreb, Croatia



"Before we all used to know each other. We knew who was having what for lunch, who needed something painted, who needed some screws tightened. There was no Internet, radio, television, but we socialised a lot more. You know, in person."



"That's the hub of our block, our local watering hole. Workers and pensioners and school kids and students and mothers with children, they all come here. It's always a full house. If you need something, that's where you ask for it first. That's where we raise money when someone falls ill or when there's a celebration. It's our alternative to a community office."

2017 / A change from the bench / site specific installation / 19 metal tiles 23 x 7 cm
Exhibited: Gallery Blok, Zagreb, Croatia



"Voltino is a workers' block. That's how things were built under socialism, so you had everything you needed in one place. The people who lived there used to be the priority, and today it's investors."



"I like digging, planting, repotting. I missed having a garden so I planted some flowers in front of the house. It would be great if everyone planted something, there'd be lots of greenery."

2017 / A change from the bench / site specific installation / 19 metal tiles 23 x 7 cm
Exhibited: Gallery Blok, Zagreb, Croatia



2017 / A change from the bench / site specific installation / 19 metal tiles 23 x 7 cm
Exhibited: Gallery Blok, Zagreb, Croatia



Krešimir Vargašević added 9 new photos.

8 July 2017 · 🌐

Ovo sam sjedeći na klupi na Voltinom uočio...netko vrlo kreativan i nostalgičan,al vrlo i socijalno osvješten ostavio je ove pločice na naslonima klupa da nas podsjetu kako su nekada ljudi imali organiziran život.S obzirom da za vrijeme god.odmora sam obećao da neću komentirati politiku,a to bi moglo otići prema tome,prepustit ću vama svaki daljnji komentar! Svaka čast nepoznati rukoumotvorče!



Like



Comment



Share

👍👍👍 Nina Kurtela, Marko Dajak and 89 others

40 shares

24 comments



Ljiljana Croce Hvala u ime SVIH. Ovo je više od fotografija. To je odgovor mržiteljima čovječnosti i poziv na dogovor među ljudima.

Odličan izbor. U pravo vrijeme.

Like · Reply · 34w



5



Marija Antunovic Ovo je stvarno super! Voltino je stvarno bio radnički kvart sa puno klinaca čiji su starci radili i svi su nekako ok živjeli. Isto kao i Rudes

Like · Reply · 34w



6



Goran Brisevac Brajo dije to točno. Nisam vidio

Like · Reply · 34w



2

↪ Krešimir Vargašević replied · 2 Replies



Darko Duga Jebenica:) 🙌

Like · Reply · 34w



1



Ankica Plazanic Ovo idem vidit 🙌

Like · Reply · 34w



3



Krešimir Vargašević da samo dodam da tamo ima još tih objava na klupama,ja sam uslikao samo desetak...

Like · Reply · 34w



1



Vlasta Toth Genijalno! Da li se zna autor? 🙌

Like · Reply · 34w



1

↪ Anita Čaušević replied · 3 Replies



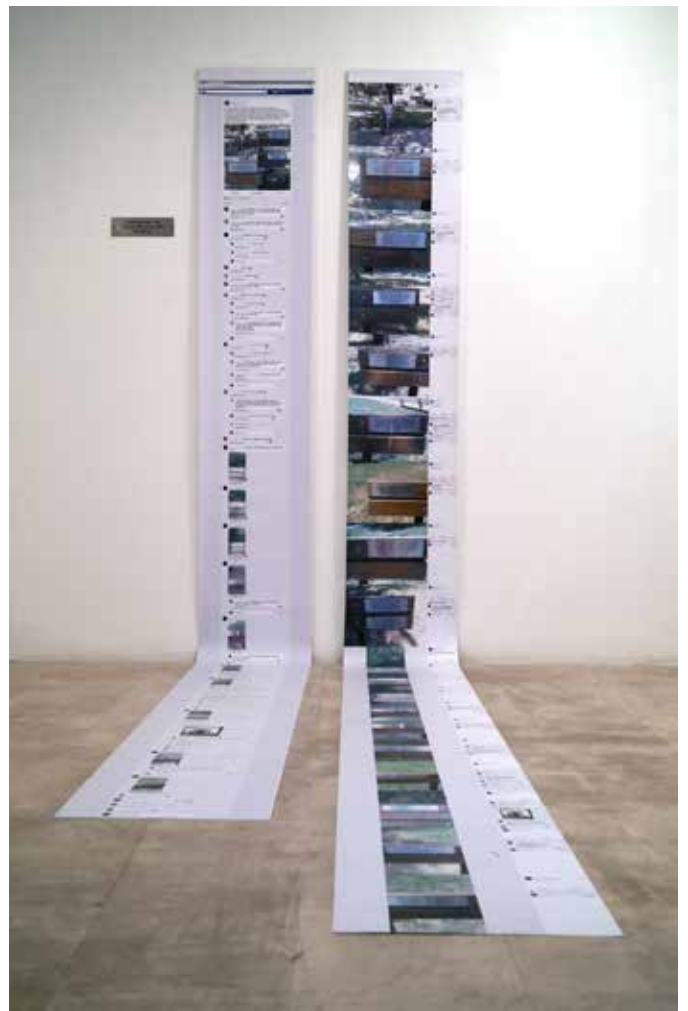
Igor Berecki shared Krešimir Vargašević's post.

8 July 2017 · 🌐

Kakav predivan i pretužan krik beznađa i očaja, ali ne bez ljudskog ponosa i samosvijesti!
Mi stariji od 40-50 godina znamo što piše na tim pločicama. Na njima piše naša mladost i naša odavno prošla a nikada došla bolja budućnost.



*Random passersby's about work A change from the bench
Check more comments here <https://goo.gl/vz95G8>*



2017 / A change from the bench / Intervention is documented through spontaneous reactions of random passers-by who published photos on social networks thus provoking wider communal discussion about the content of plates/ Exhibited: Finalists of the Radoslav Putar Award 2018, MMSU, Rijeka, Croatia

It is all about stars

Technical info: four-day video installation on the public staircase in Omiš

Exhibited: 2018, Shut up, please! alimissa open art 2018.

Curator: Siniša Labrović

Photo: Rino Efendić

Video documentation: <https://bit.ly/2GG3Wmy>

Through conversation with the residence of Omiš, the small town on the coast of Croatia I get to learn about the impact of tourism on everyday life. I pick up a few quotes from those conversations and project them on the public staircase in the city center during touristic season. In order to read text passers-by should stop, otherwise, the projection would be disrupted by the passing of people.

"It is all about stars

How many stars my apartment will get ?

How many stars my city will get ?

...if this place is only meant to please the tourist."

"I remember when I was a small kid

I thought this was the centre of the world.

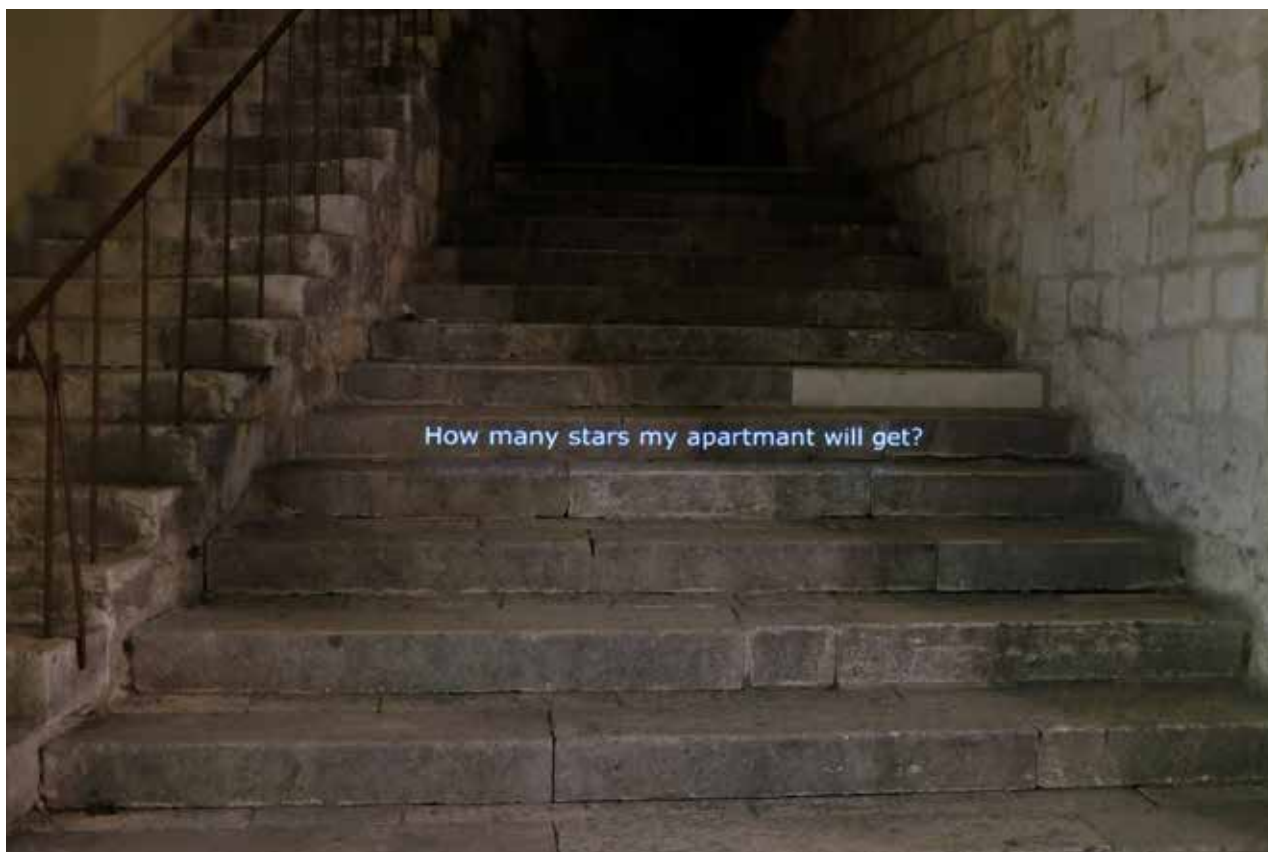
We had hairdresser, bookshop, wine cellar...

Not much left of that.

Everything has turned into souvenir shops and restaurants.

In Autumn

this tourist ghetto becomes a ghost town..."



2018 / It is all about stars / four-day video installation on the public staircase in Omiš

Louder! Speak louder!

Medium: installation, miniature radio drama 13"45'

Readers: Azra Vrbanić, Franjka Bertolović, Marija Ležaić, Josip Juras, Luka Vlastelica, Lukrecija Vekić, Leon Kesak, Dean Krivačić

Dramaturgy: Nikolina Rafaj

Sound design: Ljubica Letinić and Dalibor Piskrec

Pedagogical workshop associates: Hanan El Sayed i Matija Prica

Graphic design: Ivana Borovnjak

Translation: Marko Maras

Proofreading: Ivana Dražić

Workshop participants: Marija Ležaić, Franjka Bertolović, Radovan Mikić, Vera Pavlinec, Vesna Svečnjak, Radovan Mikić, Radmila Brkić, Josip Juras, Nikola Vicković, Elizabeta Jambrović, Zola Sarnavka, Azra Vrbanić, Ava i Mia Gross, Borna Dujmović, Noa Kurtanjek, Jorja Kuzmanić, Una Prpić Ostojić

Exhibit realised within the programme of Gallery Miroslav Kraljević, 2018

Exhibited: Finalists of the Radoslav Putar Award 2018, MMSU, Rijeka, Croatia

Miniature radio drama Louder! Speak louder! was created through a series of workshops at the Retirement Home Medveščak with children and the elderly. Workshop starts with the question What is memory? inspired by picture book Wilfrid Gordon McDonald Partidge by Mem Fox and Julia Vivas (1984). Materials created at workshops is used as a background for miniature audio drama which reinterprets the picture book using stories, memories, and experiences of workshop participants.



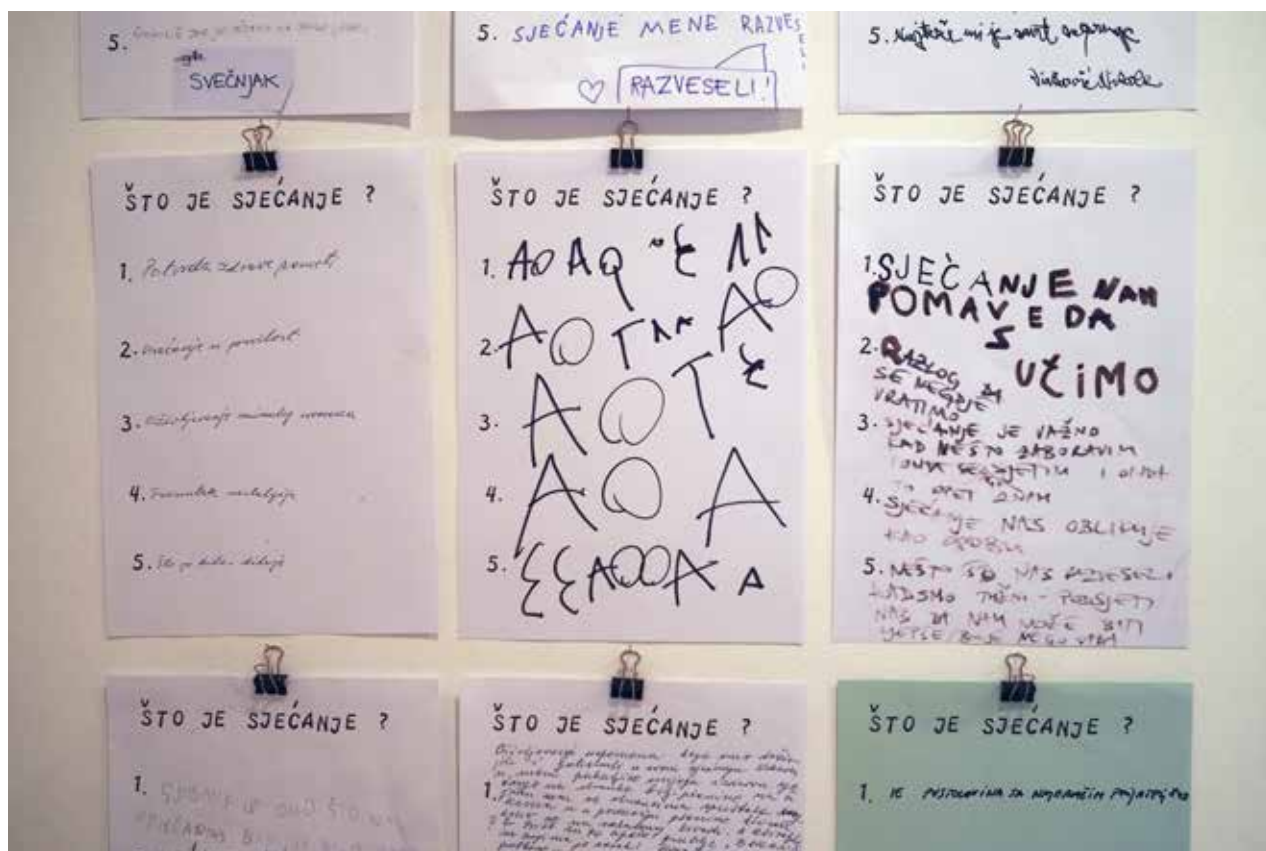
2018 / Louder! Speak louder! / workshops at the Retirement Home Medveščak with children and the elderly



2018 / Louder! Speak louder! /CD, miniature radio drama 13"45' /
CD realised within the programme of Gallery Miroslav Kraljević, 2018



2018 / Louder! Speak louder! / installation, miniature radio drama 13"45' /
Exhibited: Exhibited: Finalists of the Radoslav Putar Award 2018, MMSU, Rijeka, Croatia



2018 / Louder! Speak louder! / installation, miniature radio drama 13"45' /
Exhibited: Exhibited: Finalists of the Radoslav Putar Award 2018, MMSU, Rijeka, Croatia

This is not a box

Name: This is not a box

Year: 2017.

Medium: Site specific installation

Dimensione: 50 picture books in 50 boxes dimensions 21x35 cm

Exhibited: Gallery Prozori, Zagreb, Croatia

Curator: Irena Bekić

Collaborators: Marijana Hameršak, Dubravka Zima (help with research) Ivana Borovnjak (graphic design), Marko Maras (translation)

List of Picture Books included in work: <https://goo.gl/vn1E8W>

Tekst Irena Bekić: pdf

This is not a box is made in response to research of the existing picture book fund in Library S. S. Kranjčević conducted in collaboration with theorists of child literature Marijana Hameršak and Dubravka Zima.

Selection consists of 50 picture books aimed at critical reading that had been donated and already present in the Library fund. Some of the picture books are radically different than dominant representations; others open essential philosophical and ethical questions. Picture books belong to various perspectives such as feminism and postcolonial theory.

Selected picture books are translated and placed in boxes equipped with specific questions aimed at fostering dialogue and informative texts, and then placed within the Library fund.

Radio broadcast based on selected pictorbooks:

<https://goo.gl/k4eHWm>

<https://goo.gl/3GqSfQ>

<https://goo.gl/PBdKEw>



2017 /This is not a box / site specific installation / 50 picturebooks in 50 boxes dimension 21x35 cm as part of public library
Exhibited: Gallery Prozori, Zagreb, Croatia



2017 /This is not a box / site specific installation / 50 picturebooks in 50 boxes dimension 21x35 cm as part of public library
Exhibited: Gallery Prozori, Zagreb, Croatia





Duck Death and the Tulip / written and illustrated by Wolf Erlbruch



Happy to Be Nappy written by bell hooks, illustrated by Chris Raschka



Piggybook / written and illustrated by Anthony Browne

Selection of Picture Books for project *This is not a box*
Download full list here <https://goo.gl/Uwc4QH>



A Rule is to Break- A Child's Guide to Anarchy /written and illustrated by John Seven and Jana Christy



Mr tiger goes wild / written and illustrated by Peter Brown

Selection of Picture Books for project *This is not a box*
Download full list here <https://goo.gl/Uwc4QH>

Greetings from the most beautiful city in the world

Name: Greetings from the most beautiful city in the world

Year: 2017.

Medium: installation

Dimensions: 173cm x 145cm

Exhibited: Grad na drugi pogled, Museum of Fine Arts, Split, Croatia

Curators: Tanja Vujasinović, Ivana Meštrov

Collaborator: Ivana Vuković

Foto: Darko Škrobonja

Text Ivana Vukušić <https://goo.gl/SPxWgh>

Text Tanja Vujasinović <https://goo.gl/Kc4SNa>

Greetings from the most beautiful city in the world relates artists' selection of old postcards of the city of Split and fictional experiences of tourists. In the collection of postcards, I identify cadres of iconic motifs made in different historical periods. Lining up postcards picturing certain locations during the last 100 years, I identify 'the perfect cadre' of tourist representation. That cadre constructs city's identity and pre-defines tourist experience. 'The perfect cadre' is superposed with textual fragments from postcards, travel logs, and web pages where tourists describe cadre locations. Inspired by Raymond Queneau's Exercises in Style, I transform the descriptions into trivial events told in stylistically different ways. The new fictional narrative deconstructs the dominant discourse of tourist (re)presentation of their places of pilgrimage. Superposing the two narratives of visual materials and fictional impressions, I represent the city as a tourist backdrop where tourism becomes a show, and tourists become its perpetrators.



2017 / Greetings from the most beautiful city in the world / Installation / 173cm x 145cm
found postcards and cards with text /
Exhibited: Grad na drugi pogled, Museum of Fine Arts, Split, Croatia



You're small, I'm big!

Artist's book I (big)

Artist's book II (small)

Transdisciplinary research project

Exhibited: 2015 You're small, I'm big!, [Gallery Miroslav Kraljević](#), Zagreb, Croatia

"It is in speaking their word that people, by naming the world, transform it, dialogue imposes itself as the way by which they achieve significance as human beings", then it is crucial that children are included in social dialogue that has been typically reserved for adults (Freire, 2000, p. 69).

Freire, P. (2000). Pedagogy of the Oppressed. London: Bloomsbury Publishing.

You're small, I'm big! is a transdisciplinary research project focused to ideological constructions of childhood in two different societies: socialist ex-Yugoslavia, and late capitalist Croatia.

Research starts from the book I can hardly wait to grow up: messages of children to adults (1980) edited by Branka Praznik. The book, published in Yugoslavia during the Week of the Young Child and the Universal Children's Day, contains children's messages about important things and events in their lives.

Based on methodology used in I can hardly wait to grow up, in collaboration with a team of children pedagogues I designed a series of interactive workshops for children aged 6 to 8. The workshops, which took place in Zagreb during October and November 2015, had been divided in four sections: Adults, Environment, War and Conflict, and Personal Wishes. The themes had been critically introduced using a selection of picture books and interactive materials which fostered spontaneous and direct approach. Children's thoughts had been documented in various media.

I selected the produced documentation and made an artistic book which confronts two sets of materials. The first part of the book is a direct product of conducted workshops, and contains selected testimonies which reflect ideological constructions of the contemporary society. The second, shorter part of the book contains selected testimonies from I can hardly wait to grow up, which have been produced within a radically different context of space, time and ideology.

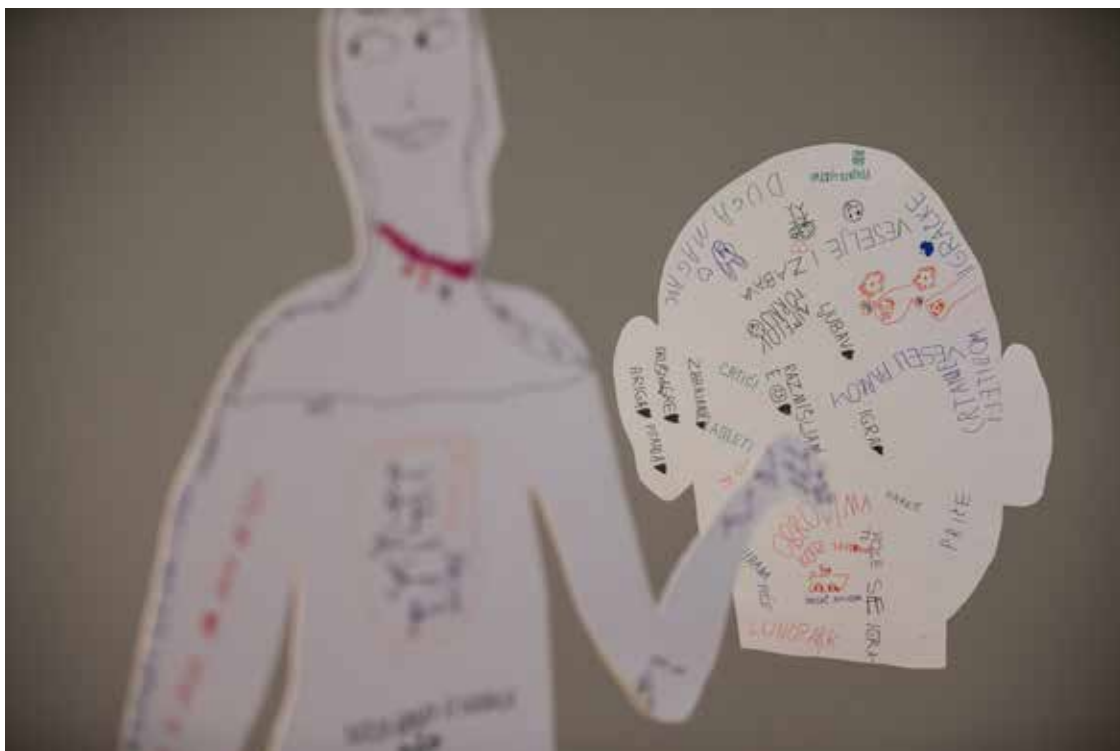
The exhibition consisted of the artist book and selected workshop materials: interactive map of city, propositions for new city monuments, children's letters and collages, human silhouettes annotated by children. The exhibition also included a collection of picture books from various historic periods and in various languages that visitors could read.



2015 / You're small, I'm big / artist's book

2015 exhibition You're small, I'm big, Gallery Miroslav Kraljević, Zagreb, Croatia





2015 exhibition You're small, I'm big!, Gallery Miroslav Kraljević, Zagreb, Croatia

Above: materials from first workshop, human silhouettes annotated by children

Below: materials from third workshop, children's letters and collages





2015 exhibition You're small, I'm big!, Gallery Miroslav Kraljević, Zagreb, Croatia

Collection of picture books from various historic periods and in various languages that visitors could read.





2015 / You're small, I'm big / artist's book
Exhibited: You're small, I'm big, Gallery Miroslav Kraljević, Zagreb, Croatia



You're small, I'm big!

Year: 2017.

Medium: installation

Dimension: 90x90x56cm

Exhibited: Bringing up the Future, Gallery SC, Zagreb, Croatia

Curators: Ines Matijević Cakić, Marta Kiš

Installation presents my research You're small, I'm big! for the exhibition Bringing up the Future. It consists of children-sized book cabinet filled with picture books used in research, workshop materials, and artbook You're small, I'm big!.

In a wider sense, You're small, I'm big! explores ideological constructions of childhood in two contexts – the late socialist society, and the contemporary advanced consumer capitalist society. Research starts from Branka Praznik's book 'I can hardly wait to grow up: messages of children to adults' edited by Branka Praznik published in 1980 and workshops I conducted in Zagreb in 2015.

Selection of this material results in an artistic book which superposes the two sets of statements. The first part of the book arrives from workshops, and consists of selected children's statements which reflect the contemporary ideological environment. The second, smaller part of the artistic book, are statements from Branka Praznik's book which reflect ideology of time and place of their origin.



2017 / Greetings from the most beautiful city in the world / Installation / 173cm x 145cm
Exhibited: Grad na drugi pogled, Museum of Fine Arts, Split, Croatia



2018 / You're small, I'm big / Exhibited: Finalists of the Radoslav Putar Award 2018, MMSU, Rijeka, Croatia

Public Dreaming

Technical info: sound installation, loop, duration 15'03"

Exhibited: 2015 Public Dreaming, Sound-Object cycle, MKC Split, Split, Croatia

The sound installation was placed at the Grgur Ninski monument in Split, December 29th, 2015, from 9am to 4pm

Sound used in the installation: <https://vimeo.com/157177658>

In the city of Split, at the location traditionally used for the ritual of wishing – the monument to Grgur Ninski – I placed a sound installation which contains approximately 100 wishes said by anonymous individuals of different ages. Upon reaching the soundscape, random passengers are compelled to interact with the context which does not belong to the public space, thus indicating that the personal and symbolic space of wishes can be shared by many. In this way, the place of intimate rituals has been transformed into a place of sharing visions for the better future. Sometimes barely visible, ideologies and visions of our time and our communities are often imbued in our wishes. However, we anticipate these ideologies and visions in our wishes, by and large failing to understand the collective nature of < our intimacy.

It is often forgotten that human beings have more similarities than differences. By facing the intimate and the collective, my work looks into empathy and the potential to understand of each other. Perhaps, recognizing universality of other people's ideas and sharing own visions with unknown passengers might become a trigger for creating a new future.

2015 / Public Dreaming / Sound
instalation / loop, 15'03"

Exhibited: Public Dreaming, Ob-
ject cycle, MKC Split, Split, Croatia

The sound instalation was placed
at the Grgur Ninski monument in
Split, December 29th, 2015, from
9am to 4pm



Dialogue I, II i III

Documentation: <https://vimeo.com/127374094>

Dialogue I

Technical info: multi-channel video/audio installation / 4'16" x 5, loop / 4 video channels (HD 720p, 16:9, PAL, color, 29.97 fps) / 1 audio channel (PCM 7.1 surround, 48 kHz, 26 bit) / 4 stands for the making of reliefs

Dialogue II

Technical info: installation / 90 x 40 x 40 cm / rotating electric motor, bulb, stand, laser-cut card

Dialogue III

Technical info: audio installation / 28'40", loop / audio channel (PCM, Stereo 48 kHz, 26 bit)

Exhibited: 2015 Dialogue I, II i III, Ivan Meštrović Museums, Split, Croatia, 2014 Dialogue I, II i III, Meštrović Atelier, Zagreb, Croatia

Dijalogue I, II and III is my artistic conversation with Ivan Meštrović's artwork. Comparing the past with the present, I deconstruct the social position of woman and critically comment on construction of motherhood. Both these themes have a strong symbolic presence in Meštrović's work.

Dijalogue I videotapes large frames of Meštrović's sculptures of mothers and blends them with Doppler sound of my (then) unborn child. In this way, I reduce Meštrović's symbols to physical materiality. By revealing material vulnerability of sculptures, I examine physical aspects of motherhood and the lapse of time.

Dijalogue II is focused to formation of identity and social constructions of motherhood and childhood. Children's rotating lamp is engraved with 89th Article of Croatian Family Law. Situated next to Meštrović's sculpture Mother teaches her child how to pray, the lamp projects the text throughout the room. In this way, contemporary State interventions into the relationship between the mother and the child become introduced into the room where Meštrović's family lived over a century ago. In this way, the work shows temporal and cultural relativity of social construction of motherhood and childhood..

Dialogue III audio-records one day in my life in the role of the mother. Situated next to Meštrović's sculpture Olga Meštrović nurses Tvrtko, audio documentation points toward the eternal nature of woman's everyday life as a mother.



2014 / Dialogue I / multi-channel video installation / audio installation / 4'16" x 4, loop /

4 video channels (HD 720p, 16:9, PAL, color, 29.97 fps),

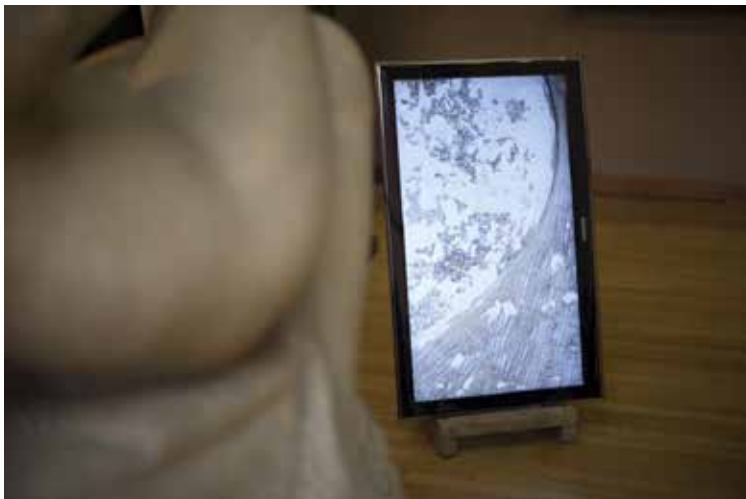
1 audio channel (PCM 7.1 surround, 48 kHz, 26 bit),

4 stands for the making of reliefs

Exhibited: 2014, Dialogue I, II i II, Meštrović Atelier, Zagreb, Croatia, 2015 Dialogue I, II i II, Ivan Meštrović Museums, Split, Croatia



2014 / Dialogue I / multi-channel video installation /
audio installation / Dialogue I, II i II, Meštrović Atelier,
Zagreb, Croatia





2015 / Dialogue I /
multi-channel video installation
/ audio installation / Dialogue I,
II i II, Ivan Meštrović Museums,
Split, Croatia





2014 / Dialogue II / installation /
90 x 40 x 40 cm / rotating electric
motor, bulb, stand, laser-cut card

Exhibited: 2014 Dialogue I, II i II,
Meštrović Atelier, Zagreb, Croatia,
2015 Dialogue I, II i II, Ivan Meštro-
vić Museums, Split, Croatia





2015 / Dialogue II / Dialogue I, II i II, Ivan Meštrović Museums, Split, Croatia



2014 / Dialogue II / Dialogue I, II i II, Meštrović Atelier, Zagreb, Croatia



2014 / Dialogue III / audio installation / 28'40", loop / audio channel (PCM, Stereo 48 kHz, 26 bit)

Exhibited: 2014 Dialogue I, II i II, Meštrović Atelier, Zagreb, Croatia, (below), 2015 Dialogue I, II i II, Ivan Meštrović Museums, Split, Croatia, (right)

Sound used in installations:
<https://vimeo.com/166092861>



Vox Populi

Technical info: happening-interactive sound installation / duration variable

The work has been performed in 3 different locations:

Vox Populi I, 2009 Voxpopuli, zg-paviljon 09 Njirić+arhitekti, Zagreb, Croatia, 2 h

Vox Populi II, 2011 A space is the form of thinking, Croatian Art Society, Barrel Gallery, Zagreb, Croatia, 1 h

Vox Populi III, 2011 No Name, Multimedia culture center, Split, Croatia, 2 h

The work is documented in two videos:

Vox Populi I (Zg-Paviljon 09, Zagreb)

Technical info: 07"40', loop

Exhibited: 2011 37. Split salon, HULU Split, Croatia, 2012, Nakon Medike Medika, AKC Medika, Zagreb, Croatia, 2011, ESSL Award-finale, Museum Of Contemporary Art, Zagreb, Croatia

Vox Populi III (MKC, Split)

Technical info: 20"26', loop

Exhibited: 2011 37. Split salon, HULU Split, Croatia

Documentation: <https://vimeo.com/14034148>

Happening Vox Populi critically deconstructs freedom of speech and its role as the axiom of democracy. It questions the traditional concept of freedom of speech and the common forms of its perception. Inspired by Speaker's Corners of London parks, the happening takes place in public spaces. I place a stage powered by PA, and invite the audience to publicly express their opinions. However, the PA returns only unintelligible noise, information lost in the medium, which results in a neurotic psychological environment and censorship caused by the loss of meaning. This critique democracy is aimed at new internet forms of communication, where everyone can say what they want, but only a chosen few can actually reach an audience. Through various levels of inclusion the audience actively shapes the happening, thus creating large differences between happenings performed in different locations.



2009 / Vox Populi I / happening-interactive sound installation / cca 2 sata
 Exhibited in: Vox populi, Zg-paviljon 09 Njirić+arhitekti, Zagreb, Hrvatska
 video documentation <https://vimeo.com/14034148>





2011 / Vox Populi II / happening-interactive
sound installation / cca. 1 hour

Exhibited: A space is the form of thinking (with
Zoran Pavelić, Nemanja Cvijanović), Croatian Art
Society, Barrel Gallery, Zagreb, Croatia





2011 / Vox Populi III /happening-interactive
sound installation / cca. 2 hours

Exhibited: No Name, Multimedia culture
center, Split, Croatia





2011 / Video documentation Vox Populi III: MKC, Split / 20'26', loop
 Exhibited: 2011 ESSL Award-finale, Museum Of Contemporary Art, Zagreb, Croatia, 2011 37. Split salon, HULU Split, Croatia

Dialogues

Technical info: video, 9'2" loop / colour photos, ink-jet print, 9 × (120 × 80 cm)

Exhibited: 2010 Sea Symposium, The Citadel of Qaitbay, Alexandria, Egipat

Using video and photography, I document beach sand with the words "Mediterranean Sea" written in nine different languages of the Mediterranean circle. In contact with waves and tides, the writings fade and disappear. Linguistic diversity implies cultural diversity, which is simultaneously the biggest treasure of the Mediterranean and the biggest cause of conflict; a dialogue and a multiplicity of various monologues. On the one hand, writings represent human beings and their civilisation. On the other hand, writings represent the sea i.e. forces of nature. In the presented dialogue with nature, human beings and their civilisation are shown as a much more fragile side. Nature inevitably erases languages, borders, and human cultures, thus pointing towards absurdity of human conflict.



2010 / Dijalozi / video, 9'2" / loop

Exhibited: 2010 Sea Symposium, The Citadel of Qaitbay, Alexandria, Egypt

Crickets

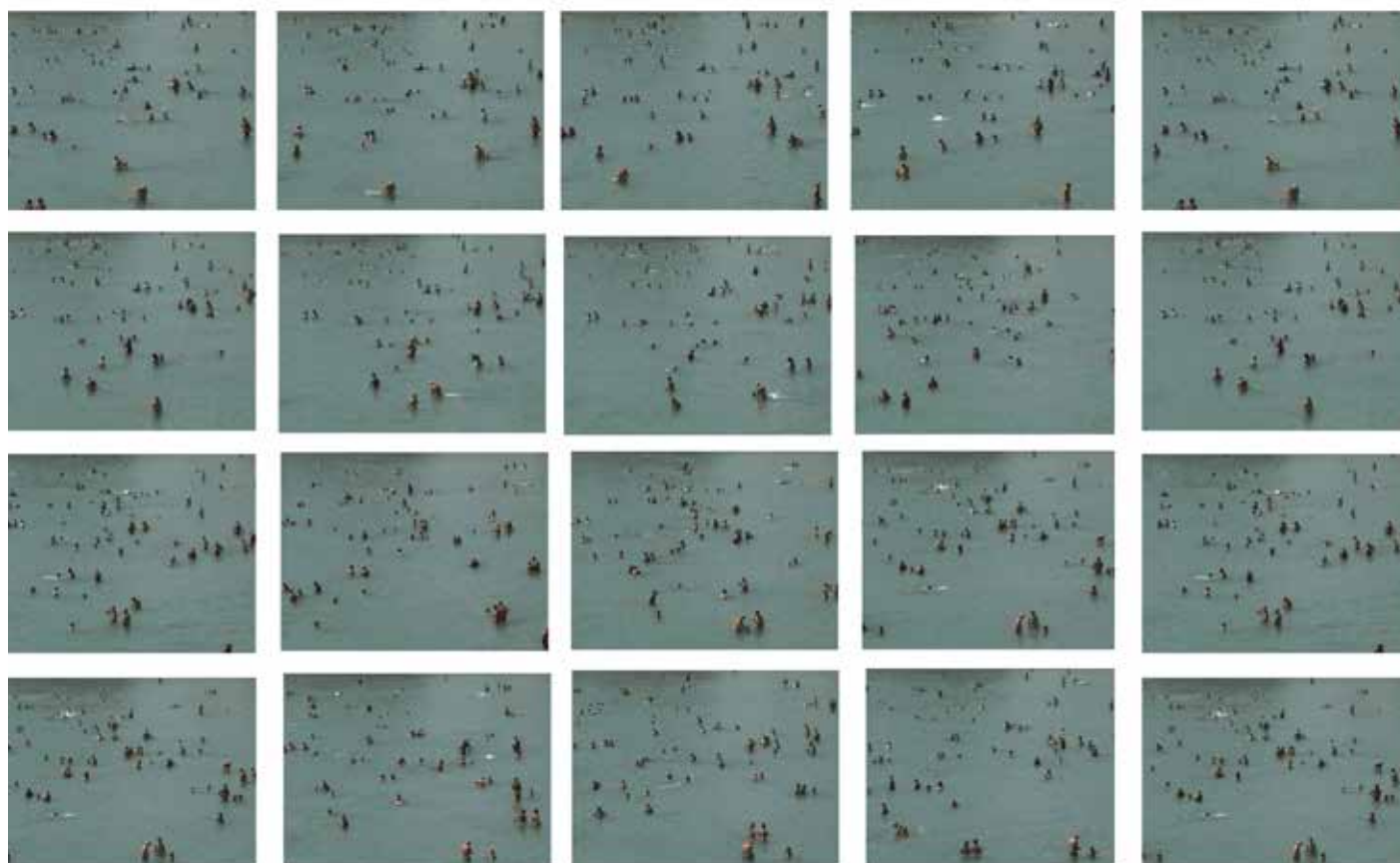
Technical info: video, 2'0", loop

Documentation: <https://vimeo.com/14503717>

Exhibited: 2008 New Edinburgh Work Edinburgh College of Art, Edinburgh, UK, 2009 M.A. and Post Graduate Contemporary Art Exhibition, 2009 Atkinson Gallery, Somerset, UK, 2009 Simultaneous, KultFlux Platform, Vilnius, Lithuania, 2011 ESSL Award – finals, Museum of Contemporary Arts Zagreb, Croatia

I record the beach in Split using still frame. Swimmers and passengers involuntarily become parts of the scene, and create a collective dynamic of typical beach activities: swimming, walking, talking, playing, and diving.

Through technical manipulation, I speed-up the recording to the point where human activities start to resemble animal movements. The effect is amplified by sound, as human voices played in increased speed sounding similar to crickets. The work is an experiment within the medium of video, which uses a simplified narrative to dissect animal nature of human behaviour.



2008 / Crickets / video / 2'0", loop /

Exhibited: 2008. New Edinburgh Work Edinburgh College of Art, Edinburgh, UK, 2009 M.A. and Post Graduate Contemporary Art Exhibition, 2009 Atkinson Gallery, Somerset, UK, 2009. Simultaneous, KultFlux Platforma, Vilnius, Lithuania, 2011 ESSL Award – finale, Museum Of Contemporary Art, Zagreb, Croatia

No name

Technical info: happening / ca. 15 min

Video documentation, 8'45"

Exhibited: 2006 Inter(aktiv), Gallery SC, Zagreb, Croatia

Trapped within space, unaware visitors of the group exhibition become material of my work. I intervene using stroboscopic flashes projected on the devastated facade of the French Pavilion. By attracting visitors' attention, I provoke a situation for creation of artwork. I succeed. In control of stroboscopic rhythm, I manipulate visitors' movement and keep them in a certain frame. Without anticipating the result, I wait and document the situation using video. This work leaves the traditional role of the author, relativizes the traditional role of the spectator, and questions power relationships within the perception of artwork. Visitors become creators of artwork, while author – once the trap has been defined – loses all power and becomes a mere spectator.



2006 / No name / happening, cca. 15 min / Video documentation, 8'45"
 Exhibited: 2006 Inter(aktiv), Gallery SC, Zagreb, Croatia

No name

Technical info: happening, cca. 30 minutes.

Video documentation: 20'36"

*Exhibited: 2005 Dialogue Goran Petercol - Ana Kuzmanić,
in association with Museum of Fine Arts, Split, Croatia*

Trapped in an underground tunnel, visitors of Goran Petercol's exhibition became material of my work. Withdrawal of light brings visitors to the edge of their comfort zones, manipulates impressions, and causes physical movement. Without trying to influence the result, I document the moment using night cameras. The work refers to the safe cultural context of arts exhibitions, as a segment of everyday life that is easy to consume and perceive on the surface. Though intervention into usual practices, and by distorting the common patterns of behaviour, I destroy the safe context of the arts. Surrounded by the unknown, we need to re-introduce ourselves and question own perception of the environment. Layers of this work include social and historical connotations, and the moment of physical insecurity is just one aspect of doubt into the perception of the known.



2005 / No name / happening, cca. 30 min / video documentation 20'36" /

Exhibited: Dialogue Goran Petercol - Ana Kuzmanić, in association with Museum of Fine Arts, Split, Croatia

Eastern Surf

Eastern Surf are a collective of four artists; Ana Kuzmanic, Francesca Nobilucci, Ewan Sinclair and Shona Macnaughton, living in the UK and Croatia. Since 2011 we have organised, produced and participated in a number of projects including exhibitions, performance, video, sculpture, publications and web based work. We have developed a methodology of swapping spaces, where we enter the spaces created by social media networks and user generated software platforms, in a cycle tools that facilitate our collaborative communication across different countries, we position ourselves as both user and observer. Looking at the control mechanisms that affect the way we and others communicate, we test the parameters of how we understand the “public realm” and how people are permitted to interact with such spaces. The work is a proposition towards a reclaiming of space as one might between public and private diminishing.

hyperlinks

More about our work you can find on [Eastern Surf webpage](#)



2012 Kernel Panic Control Printed publication and exhibition catalogue including contributions from Eastern Surf and invited writers. View publication [here](#).

ILOVEMYJOB!

Year: 2017.

Medium: internet performans

Trećanje: 24 hours

Exhibited: net.cube gallery, Zagreb, Croatia

Curators: Irena Borić, Martina Kontošić, Renata Šparada

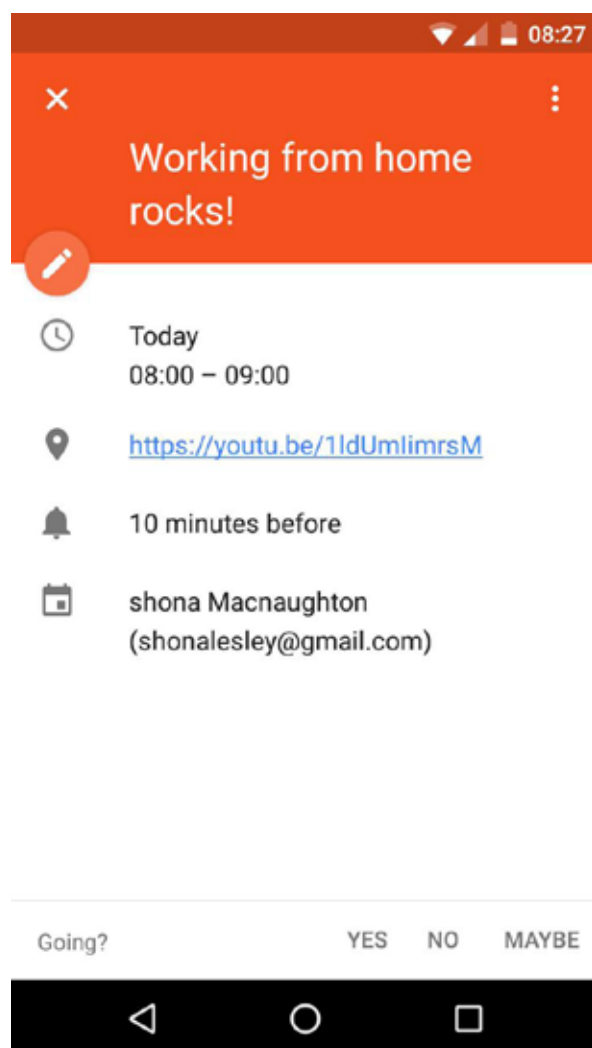
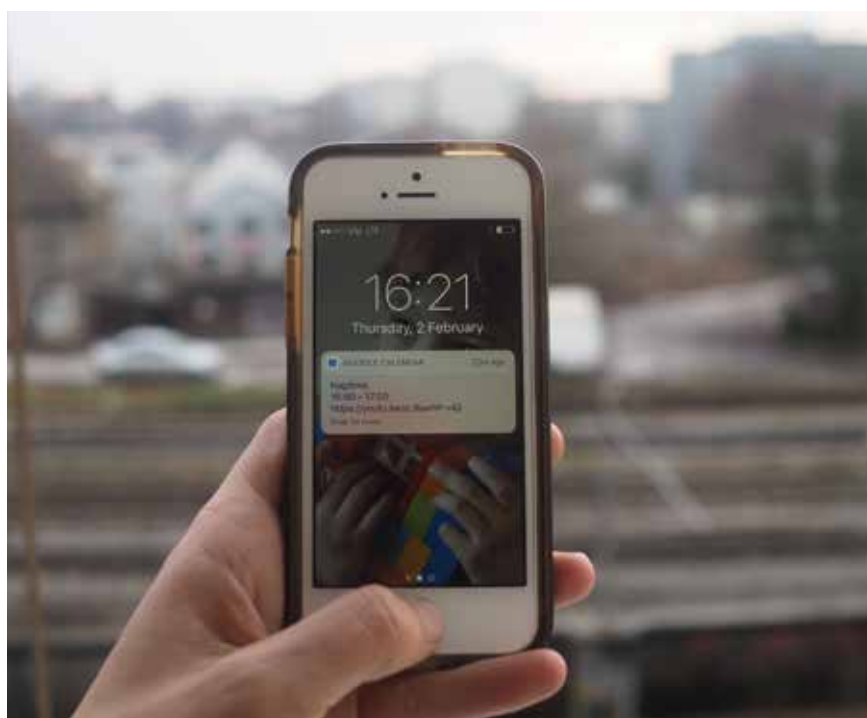
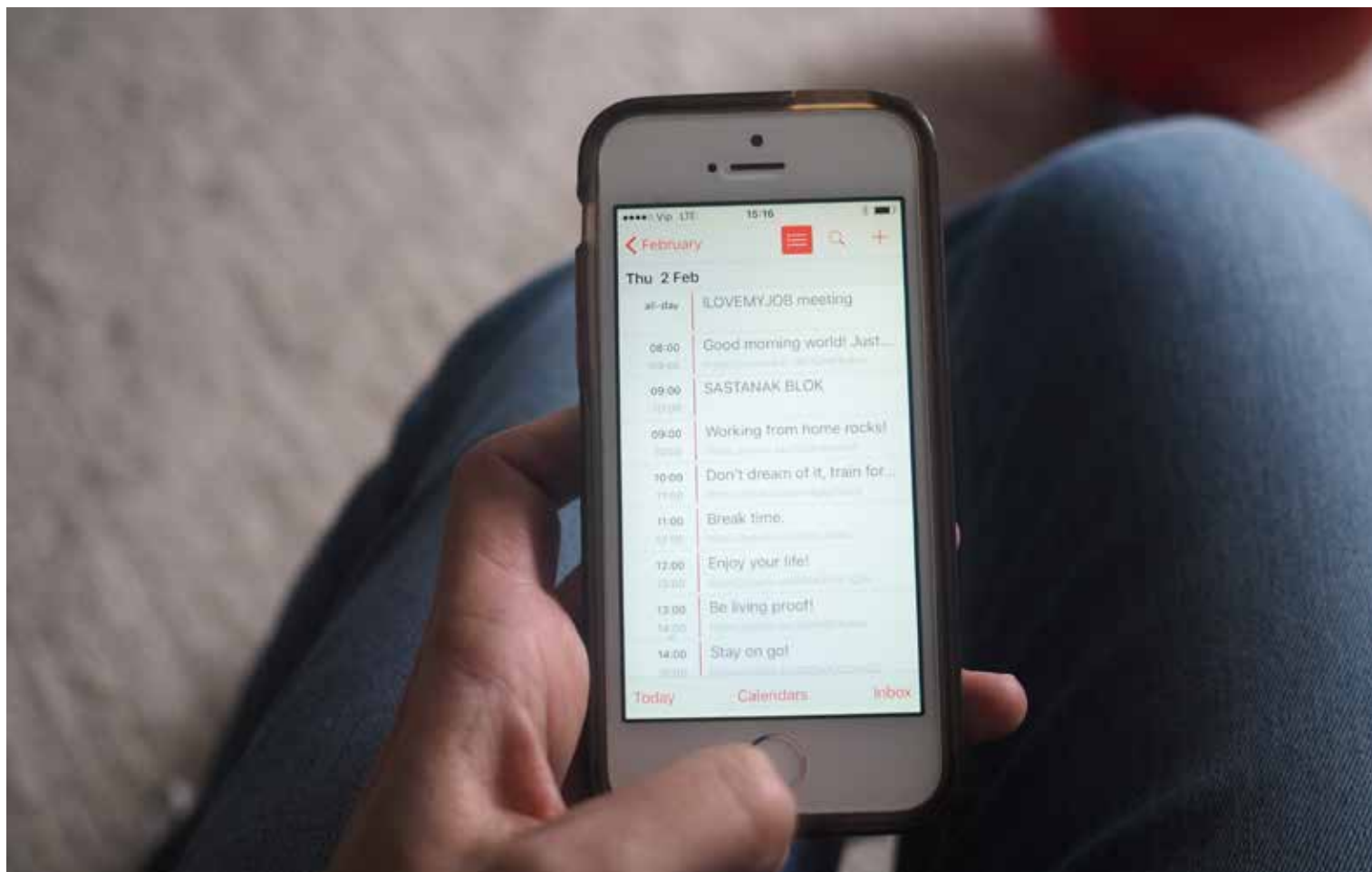
Check all videos here: <https://goo.gl/dzWntq>

More about the work: <https://goo.gl/1Xdv69>

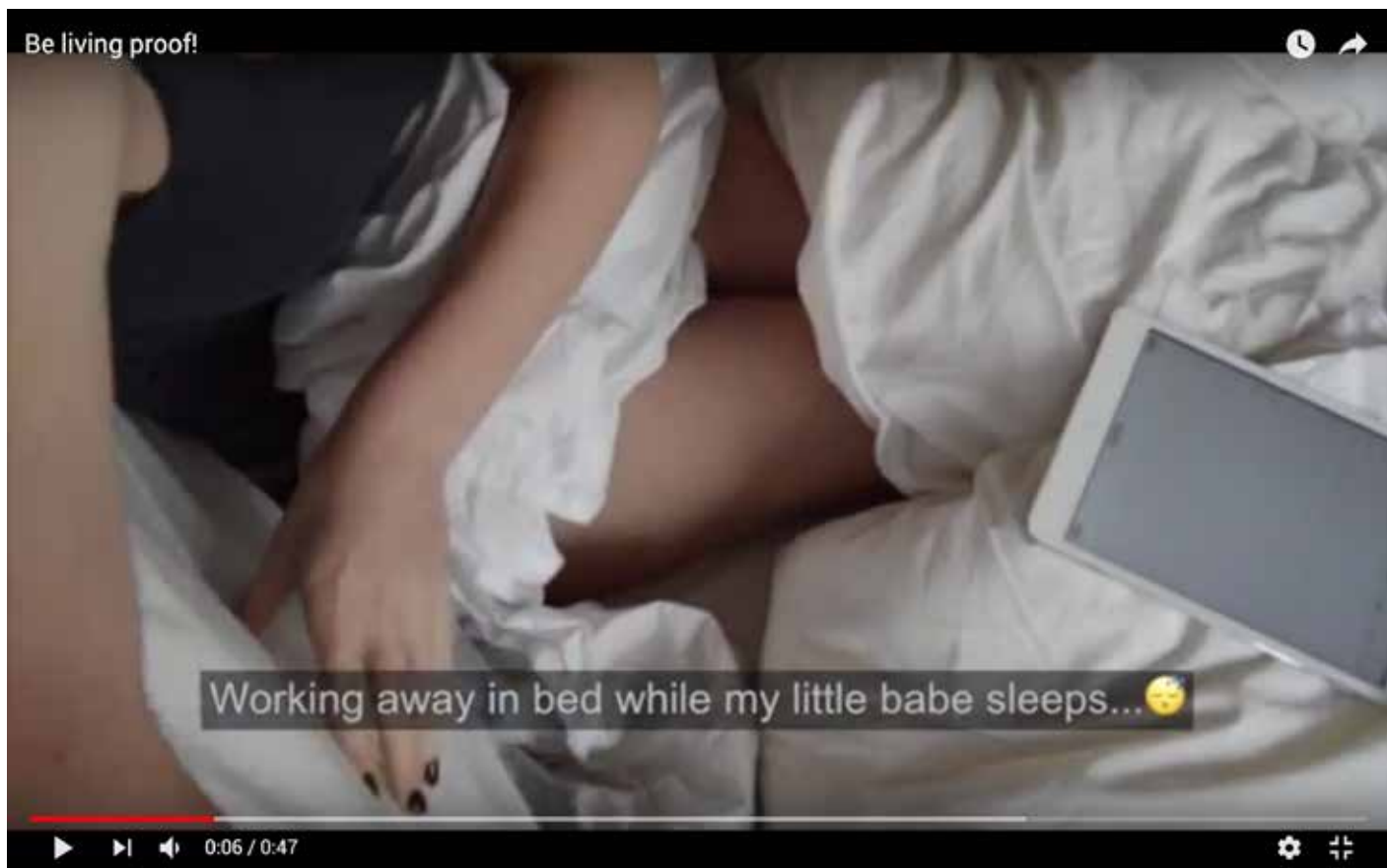
Irena Borić about the work: <https://goo.gl/NQMXii>

Ilovemyjob is a 24-hour online performance exhibited on 2 February 2017 by members of the Eastern Surf Collective Ana Kuzmanić, Francesca Nobilucci, and Shona Macnaughton.

Prior to the performance, potential participants were invited to subscribe to our mailing list. Email addresses were used for assembling a shared Google Calendar, which sent meeting notifications to all participants (ca 100 people). Notifications consisted of titles and links to video. Videos have been aired from our homes in Scotland in Croatia, and consisted of our reinterpretations of images found on social networks under hashtags related to various forms of work such as unpaid domestic work, internet work, work from home, etc. Following typical workday schedule, we developed a new collective narrative which reflects fetishization of work in the context of social networks.



2017 / Ilovely job! / online performance /
Exhibited: 2017 net.cube gallery, Zagreb,
Croatia / Documentation - Images taken during
24 hour performance on the 2th February 2017.



2017 / Ilovely job! / online performance /
 Exhibited: 2017 net.cube gallery, Zagreb, Croatia /
 Documentation - Video documentation <https://goo.gl/dzWntq>

Accept the mystery!

Eastern Surf

Performans, cca 2 hours

Exhibited: 2015 Accept the Mystery!, The Northern Charter, Newcastle, UK

Performance Documentation: <https://vimeo.com/134727561>

This collective work starts from investigation of language algorithms which create results of Instagram image search. Findings from the virtual worlds are reproduced in the physical worlds, thus creating a collective narrative based on images from the browser. Elements and characteristics from the virtual worlds and the physical worlds display what virtual platforms present as available: emotions, objects, words, and ways in which the physical is formed by the virtual. Misplacing things from the context of both worlds creates a choreography i.e. a script, which is then used as a base for a 2-hour long performance which includes audience in an interactive simulation of the collective narrative. We explore how virtual platforms, which should be mere reflections of the real world, shape our reality, narrow our choices, and form our opinions and wishes.



2015 / Accept the Mystery! / performance
 Exhibited: The Northern Charter, Newcastle, UK
 Performance Documentation - Images taken during 2 hour performance on the 4th July, 2015.





2015 / Accept the Mystery! / performance
 Exhibited: The Northern Charter, Newcastle, UK
 Performance Documentation - Images taken during 2 hour performance on the 4th July, 2015.



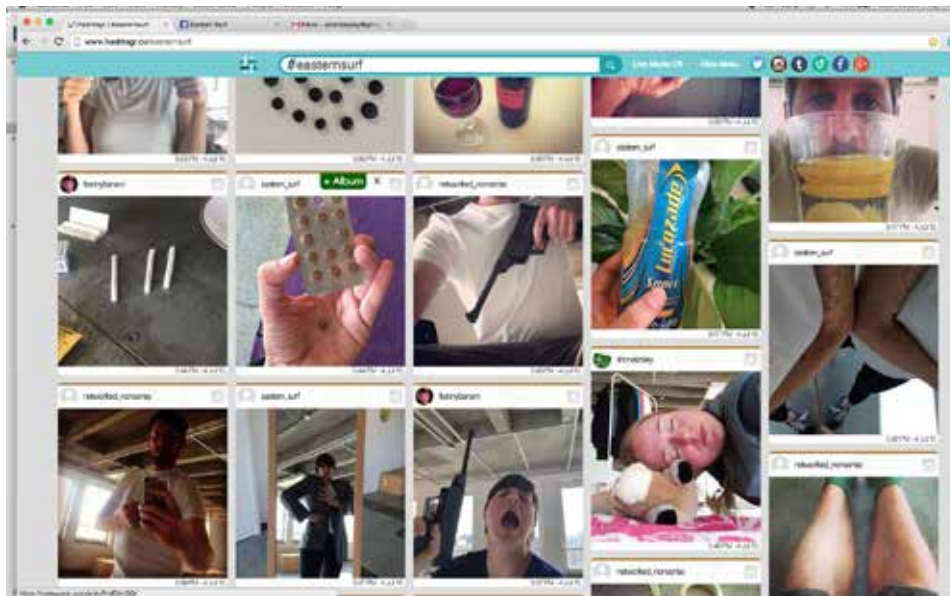
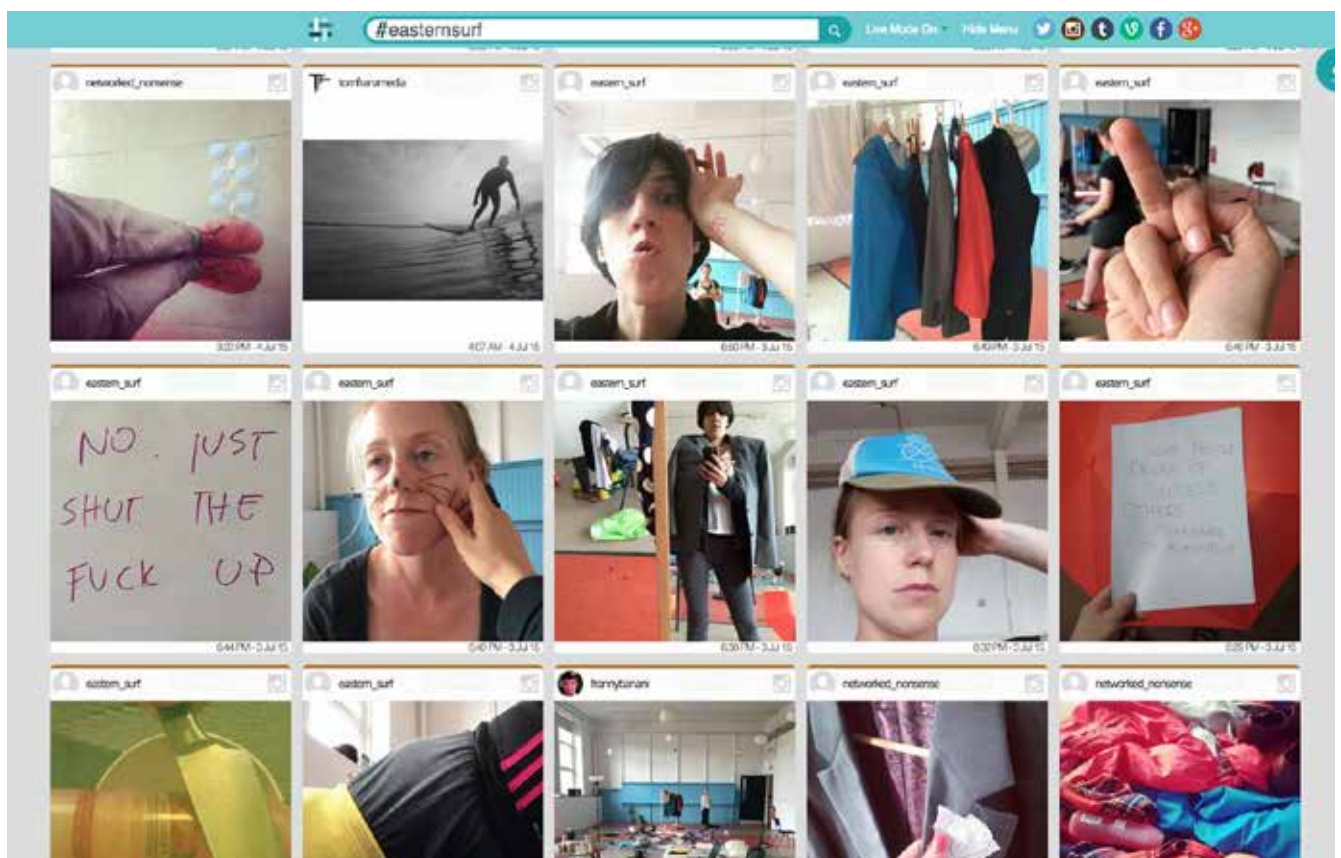


Image walls Accept the Mystery!
The Northern Charter, Newcastle, UK
(2015)
Kinning Park Complex, Glasgow, UK
(2015)

During each performance image walls are created as each image is reenacted creating a comic strip effect which demonstrate linkages between shared posts. A website is built with coding which uploads images directly from our smartphones. We require a white wall in order to project these images or a large flatscreen monitor installed on a wall adjacent to the performance.



Metamodel

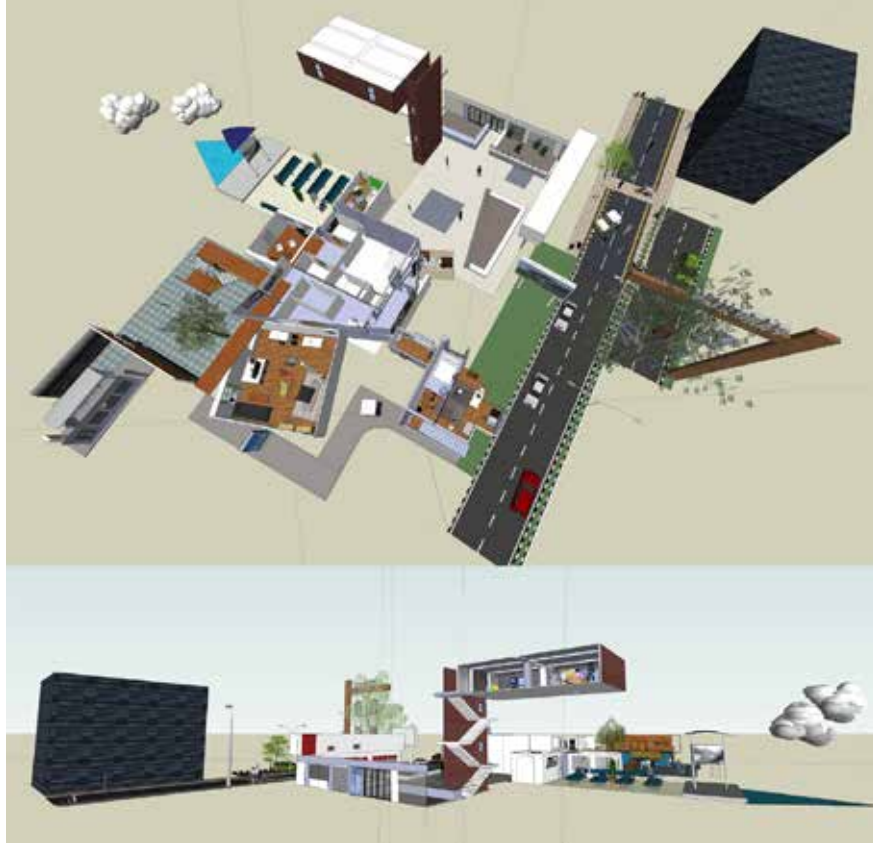
<https://vimeo.com/76500578>

Eastern Surf

Technical info: architectural model Various material, (2 x 2 m) / video HD, 2'33" loop

Exhibited: 2012 Eastern Surf: Kernel Panic Control, Gallery Galženica, Velika Gorica, Croatia, 2012 Towards Enclosure, Embassy Gallery, Edinburgh, UK

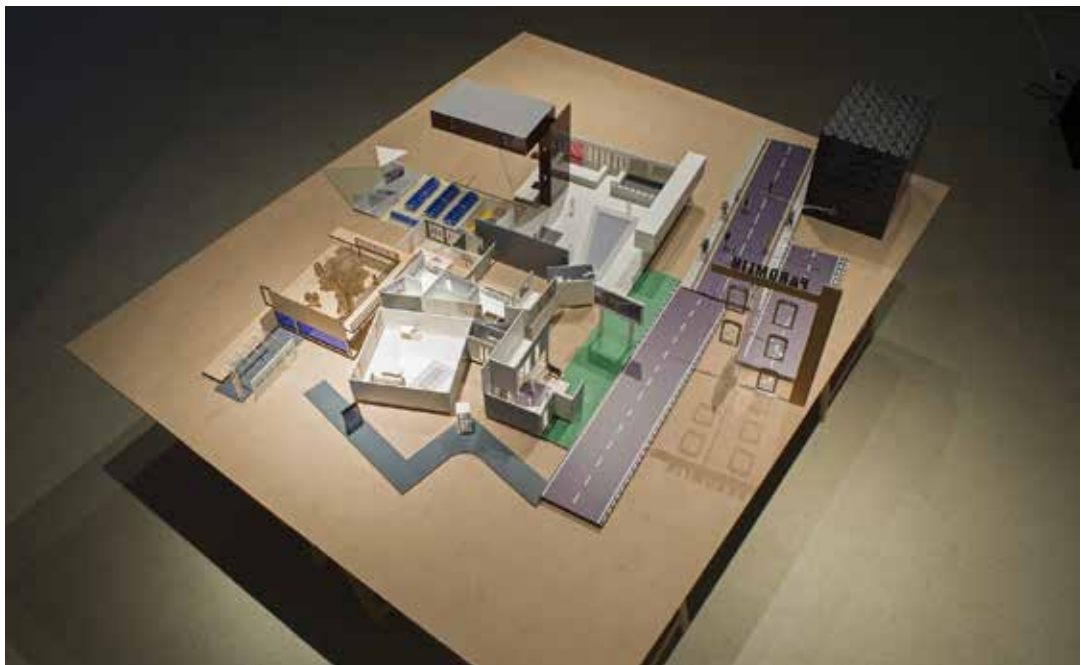
Metamodel is an interactive virtual space where members of the collective simultaneously act digitally and implement digital actions into physical spaces. The metamodel is a fragmented document of all activities of the Eastern Surf collective in the physical world. It was developed during four years, while the collective has been performing various actions and interventions in private spaces of artists and public spaces in various cities. 3D models of physical spaces are expanded virtually and chronologically, thus creating a unique collage of spaces which are impossible either exclusively in physical worlds or exclusively in virtual worlds. Materialised in the form of an architectural model and 3D animation, the metamodel is a meeting point between these spaces. Metaspace has been developed as a scenography for collective's art research and also as a result of the process. It uses the tactical method, which consists of permanent adjustment to unexpected results of experiments in which authors control only input parameters. The unpredictable process resembles the ways people use virtual spaces, constantly fluctuating between one page to another, piling material on walls of own and other people's Facebook profiles, fragmenting and recombining own identities.



Metamodel / Video HD / 2'33" loop
 Exhibited: 2012 Eastern Surf: Kernel
 Panic Control, Gallery Galženica,
 Velika Gorica, Croatia, 2012 Towards
 Enclosure, Embassy Gallery, Edin-
 burgh, UK, 2012 TORINOver 2012

Metamodel / Architectural model
 Various material, (2 x 2 m)
 Exhibited: 2012 Eastern Surf: Kernel
 Panic Control, Gallery Galženica,
 Velika Gorica, Croatia







CGI endtimes (Zagreb), CGI endtimes (Edinburgh)

Eastern Surf

Series of performances in Edinburgh and Zagreb

Installation, prints 4 × (180 × 220 cm), wood panels, spotlights

Exhibited: 2012 Eastern Surf: Kernel Panic Control, Gallery Galženica, Velika Gorica, Croatia, 2012 Towards Enclosure, Embassy Gallery, Edinburgh, UK

Quartermile Render Ghosts

Eastern Surf

Public performance intervention

Wallpaper print on vinyl, (12 × 3.1 m)

Exhibited: 2012 Eastern Surf: Kernel Panic Control, Gallery Galženica, Velika Gorica, Croatia

Photo documentation is [here](#)

CGI endtimes (Zagreb) CGI endtimes (Edinburgh) and Quartermile Render Ghosts critically inquire the idea of public space and its commercialisation through analysis of vanishing borders between the physical and the virtual, the private and the public. In gentrified public spaces of Zagreb and Edinburgh we conducted three performances. During these interventions, models, photographers, camera-people and random passengers had replicated presentations of architectural simulations of certain spaces. In this way, what used to be a future vision of Laissez faire lifestyle becomes the 'artificial' reality which, through intervention of the security service, becomes expelled from the real public space. Photo documentation of the intervention is displayed in the form of the advertisement (poster, wall-sticker). The work critically explores the idea of public space and analyses its commercialisation in everyday discourse. Analysis observes results of expulsion of clear borders between the real and the virtual, the private and the public.



2012 / CGI endtimes (Zagreb) CGI
endtimes (Edinburgh) / Series of
performances in Edinburgh and
Zagreb

Exhibited: 2012 Eastern Surf:
Kernel Panic Control, Gallery
Galženica, Velika Gorica, Croatia,
2012 Towards Enclosure, Embassy
Gallery, Edinburgh, UK

Documentation of a performance
photoshoot in a new estate de-
velopment in Zagreb with young
art students posing as wealthy
professionals.





2012 / Quatermile Render
Ghosts Wallpaper print on
vinyl, (12 x 3 .1 m)

Exhibited: 2012 Eastern Surf:
Kernel Panic Control, Gallery
Galženica, Velika Gorica,
Croatia

2012 / Quatermile Render
Ghosts
Public performance inter-
vention including models,
photographer, volunteer
participants, ourselves, and
accidental passerbys.





2012 / Quatermile Render
Ghosts Installation / prints 4 ×
(180 × 220 cm), wood panels,
spotlights

Exhibited: 2012 Towards Enclo-
sure, Embassy Gallery, Edinburgh,
UK

UK Security Fences installed in-
side the gallery space at Embassy
Gallery with photographs from
the above photoshoot.



Inbuilt render ghosts

<https://vimeo.com/49456178>

Eastern Surf
video, 3'00", loop,

Exhibited in: 2012 Eastern Surf: Kernel Panic Control, Gallery Galženica, Velika Gorica, Croatia, 2012 TORINOver 2012, Museo d'Arte Orientale, Turin, Italy; Monitor Metro Station of Torino, Turin, Italy; Stills - Scotland's Centre for Photography, Edinburgh, UK; Centralna Postaja, Maribor, Slovenia; WOLFART PROJECT SPACE, NAC Foundation, Rotterdam, The Netherlands; Librairie Mollat, Bordeaux, France; The Office contemporary art space affair, Castello di Ali Pashe Tepelena, Tirana, Albania; Patricia Fleming Projects, Glasgow, UK

Each artist records an advertising panel in own environment. During the process of video editing, each panel gets inserted with the video from another panel. With this intervention, the space normally used for propaganda loses its original content and becomes a window into the next scene - i.e. the space of meeting between various realities. The work critically analyses the fact that advertising panels, used for private interest, take up significant amounts of public space. The work hacks into the space of advertising, and returns it into the domain of public space.



2012 / Inbuilt render ghosts / Video / 3'00", loop

Exhibited: Eastern Surf: Kernel Panic Control Gallery Galženica, Velika Gorica, Croatia, 2012 TORINOver 2012, Museo d'Arte Orientale, Turin, Italy; Monitor Metro Station of Torino, Turin, Italy; Stills - Scotland's Centre for Photography, Edinburgh, UK; Centralna Postaja, Maribor, Slovenia; WOLFART PROJECT SPACE, NAC Foundation, Rotterdam, The Netherlands; Librairie Mollat, Bordeaux, France; The Office contemporary art space affair, Castello di Ali Pashe Tepelena, Tirana, Albania; Patricia Fleming Projects, Glasgow, UK



Eastern Surf Presents: Launch Live Stream Event

Eastern Surf

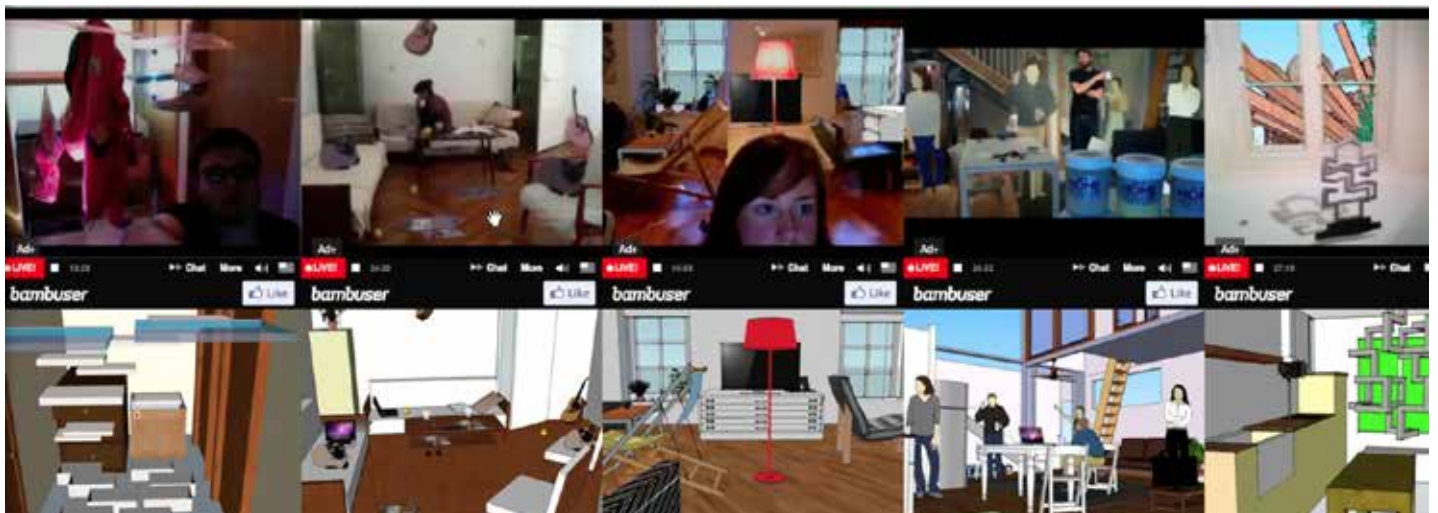
Online live event, streamed from London, Zagreb and Edinburgh, cca 2 hours

'Eastern Surf Presents: Launch Live Stream Event' is the second phase of development of the metamodel focused to private spaces. After intervening in each other's' virtual spaces, members of Eastern Surf implement digital interventions into real spaces using installation and performance. The event is documented in the form of parallel direct video streaming from locations of all interventions. In this experiment, members of Eastern Surf question possible methods of common action at a distance and analyse effects and consequences of work within virtual environments.



2011 / Eastern Surf Presents: Launch Live Stream Event / Live Stream Event

Each participant swapped virtual models of their own homes and made a virtual intervention in another participant's home. These were then given back to the original owner who then had to realise the intervention in real space. The results were broadcast live.



Real World Models know where they are

Eastern Surf

Installation, dimensions variable

Exhibited: 2011 EasternSurf presents Real World Models know where they are, Rhubaba Studios, Edinburgh, UK

'Real World Models know where they are' is the first phase of development of the metamodel. In this, experimental phase, members of the arts collective use online dialogue to try and find own method of work within virtuality. Artists internalize the common virtual space as own workspace, and analyse its characteristics. They question formation of dialogue by tools of communication. Segments of virtual dialogues and spaces are materialized in physical spaces.



2011 / Real World Models that know where they are /
Installation / dimensions variable
Exhibited: EasternSurf presents Real World Models know
where they are, Rhubaba Studios, Edinburgh, UK

