

post truth festival

**ZAČEPI,
MOLIM TE!**

**SHUT UP,
PLEASE!**

almissa open art 2018

9. - 14. 8.

Oksfordski rječnik kao Međunarodnu riječ godine za 2016. proglasio je složenicu "post-truth". Riječ bi se mogla prevesti kao "nakon-istine", a ono "post", ili "nakon", ne označava vrijeme koje dolazi nakon nečega, nego prestanak važenja nekog koncepta, u ovom slučaju "istine". Australijski Macquarie rječnik kao riječ godine proglasio je "fake news" – "lažna vijest", najviše zahvaljujući poplavi lažnih vijesti u Americi tijekom predsjedničkih izbora. U isto vrijeme u optjecaj je ušla i fraza "alternative truth" – "zamjen-ska istina", najviše korištena od Donalda Trumpa i njegovih suradnika. Svi ti izrazi sugeriraju dolazak "post-činjeničnog" vremena u kojemu istina i fakti uzmiču pred emocijama, uvjerenjima i retoričkim kreacijama u svrhu ostvarenja raznih pro-bitaka. Kao da se označitelj i označeno rastaju, a da li jednom zauvijek, to ćemo vidjeti. I kao da retorika ne treba više stvarnost kao svoju potvrdu, čak ne niti kao svoje ispunjenje, nego kao odraz koji samo podsjeća da je nekad davno posto-jala istina i realnost koje su bile nezavisne, utemeljujuće i provjerljive referentne točke. Jer vrijeme "alternativne istine" nije više vrijeme u kojima se možemo osloniti na razliku između istine i laži. Filozofsku najavu onoga što je sada grunulo imamo u radu francuskog filozofa Jeana Baudrillarda s njegovim tezama o hiper-stvarnosti, simulakrumu i simulaciji, a simplificirano se radi o tezi da je medijska stvarnost zamijenila onu "pravu". Također, novi mediji i tehnologije omogućili su gotovo svakome na zemlji da može iskazati svoju istinu, a što je možda rezultiralo time da se više nikoga, pa ni sebe, ne može čuti uslijed nastale

The Oxford Dictionary proclaimed the "post-truth" complex to be the International Word of the Year in 2016. The word could be translated as "after-truth", with that "post" or "after" denoting not the time that comes after something, but the termination of the validity of a concept, in this case the "truth". Australian Macquarie Dictionary proclaimed "fake news" as the Word of the Year, mostly thanks to the flood of false news in America during the presidential elections. At the same time, the phrase "alternative truth" was most widely used by Donald Trump and his associates. All of these phrases suggest the arrival of a "post-factual" time in which the truth and facts are succumbing to emotions, beliefs, and rhetorical creations in order to achieve various goals. It is as if the signifier and the signified are divided, and if it is forever - we will see. And as if rhetoric does not need reality any more as its confirmation, or even as its fulfillment: instead, it is a reflection that only reminds us that there once existed a truth and reality that were independent, groundbreaking and verifiable reference points. Thus, the time of "alternative truth" is no longer a time in which we can rely on the difference between truth and lies. The philosophical announcement of what is now exploding, is found in the work of the French philosopher Jean Baudrillard with his thesis on hyper reality, simulacrum and simulation, and this is (to put it more simply) about a thesis that media reality has replaced that "real reality". Also, new media and technologies have enabled almost everybody on Earth to show their

buke. Na istu činjenicu nadovezuju se i podaci o sve većoj kontroli i manipulaciji kojoj smo podvrgnuti jer vladari i moćnici nikada nisu bili zainteresirani da se ona istinska alternativa čuje i zaživi u javnom prostoru. Pa se može reći da se danas krećemo između dva pola: zaglušujuće galame koju proizvodimo svi izvikujući svoju istinu i tišine cenzure koju proizvode moćni u brizi da se dobar glas ne čuje. Retorika i stvarnost, brbljanje i cenzura, istina i laž – i jezik kao mjesto u kojemu se i kojim se rečene razlike i istosti ostvaruju. Jezik kao mjesto susreta čovjeka i čovjeka, čovjeka i društva, čovjeka i prirode... Zato je možda dobro vrijeme da se sljedeća Almissa u Omišu dogodi pod naslovom "Začepi, molim te!".

SINIŠA LABROVIĆ
kustos festivala

truth, which may have resulted in more people not being heard from the resulting noise. The same fact is accompanied by information on the growing control and manipulation we are subjected to, because the rulers and potentates were never interested in being able to hear and live the true alternative in the public space. It can be said that today we are moving between two poles: the deafening noise we produce by shouting out our own truth, and the silence of the censorship produced by those in power, in order to mute a good voice. Rhetoric and reality, chatter and censorship, truth and lie - language as a place in which differences and similarities are realized. Language as a meeting place for man and man, man and society, man and nature ... Perhaps this is a good time for the following Almissa in Omiš to take place with the headline "Shut up, please!".

SINIŠA LABROVIĆ
curator

OKOLNOSTI. Omiš karakteriziraju tri prirodna elementa: planina, rijeka i more. Samo po sebi, to i nije toliko neobično, no intenzitet kojim dotični elementi dominiraju Omišem svakako ga čine jedinstvenim - između uistinu prijetećih okomitih stijena i morske obale ima jedva dvjesto metara. Te dvije paralele pod pravim kutem siječe Cetina, doslovno usred grada izlazeći iz stijena, i to začuđujuće značajnog volumena, te smjesta usred grada i utiče u more. Nije bilo lako. Dapače, usuđujem se zaključiti da je bilo poprilično tvrdo. Moguće da takve okolnosti pomalo utječu na mentalitet, da bi se preživjelo trebalo je biti tvrd kao kamen i postojan kao Cetina. No, čvrsti i nepromjenjivi stavovi, u jednom trenutku nužni, u sljedećem postaju oznaka tradicionalnog svjetonazorskog modela kojeg ovo vrijeme detektira kao kočnicu promjene i prihvaćanja novog ili drugačijeg. U tom bi se smislu moglo zaključiti kako je festival suvremene, a nerijetko i provokativne umjetnosti, koji se već devet godina održava u Omišu, s obzirom na kontekst gotovo ogledni primjer.

Kustos ovogodišnjeg izdanja Almissee kao misao vodilju spominje termin 'post truth', što bi se u kontekstu oglednog primjera moglo protumačiti kao nagovor za preispitivanje tradicionalnih postulata ili propitivanje bilo kakve nametnute istine, odnosno prihvaćanje činjenice kako je *Istina* zapravo poprilično klimava. Iz takva je razmišljanja proizašao i naziv ovog festivala - "Začepi, molim te", koji se tom, pomalo oksimoronskom, izjavom posve nedvojbeno odnosi spram istine, kao i neke nove - post istine. Ukoliko je

CIRCUMSTANCES. Omiš is characterized by three natural elements: mountains, river and sea. By itself, this is not so unusual, but the intensity with which these elements dominate Omiš certainly make it unique - between threatening vertical rocks and the sea coast, the city is barely two hundred meters long. These two parallels are cut at the right angle by the massive river Cetina, literally coming out from the rocks in the middle of the city, and immediately flowing into the sea.

It was not easy. I dare to conclude that it was pretty hard. It is possible that such circumstances have some effect on the mentality - in order to survive, one should be as hard as stone and as stable as Cetina. Firm and unchanging attitudes are necessary at one point, but at another, they become the mark of the traditional worldview model that this time detects as the brake of change and acceptance of new or different. In that sense, we can conclude that this festival of contemporary and often provocative art (that has been held in Omiš for nine years) is, given the context, almost an exemplary model.

The curator of this year's edition of Almissee mentions the term 'post truth' as his leading thought, which could be interpreted in the context of an exemplary model as an impetus for reviewing traditional postulates or questioning any imposed truth, or accepting the fact that *Truth* really is pretty unstable. From this point of view came the title of this festival - "Shut Up, please", which, with this somewhat oxymoronal statement, is to-

naglas izgovorena u kasarni, shvaćamo je kao podrugivanje nadređenog oficira, ako je stigla s političke govornice, identificira narod kao dosadnu muhu, a s druge bi je pak strane opravdano revoltirana masa mogla dobaciti govorniku.

Kao tema ovogodišnjeg festivala pojavljuje se kao orijentacijska točka, ishodišno mjesto koje autorice i autori, bez obzira na različit medijski izraz, perspektivu ili pristup, ne gube iz vida.

tally undoubtedly related to the truth, as well as some new - post truth. If the truth was uttered loudly in the barracks, we see it as a laughing-up of a superior officer; if it came from a political booth, identifying the people as a boring fly, and on the other side, the justly revolted mass might turn it to the speaker. The theme of this year's festival, truth appears as an orientation point, a starting point that artists do not lose sight of, regardless of their different media expression, perspective or approach.



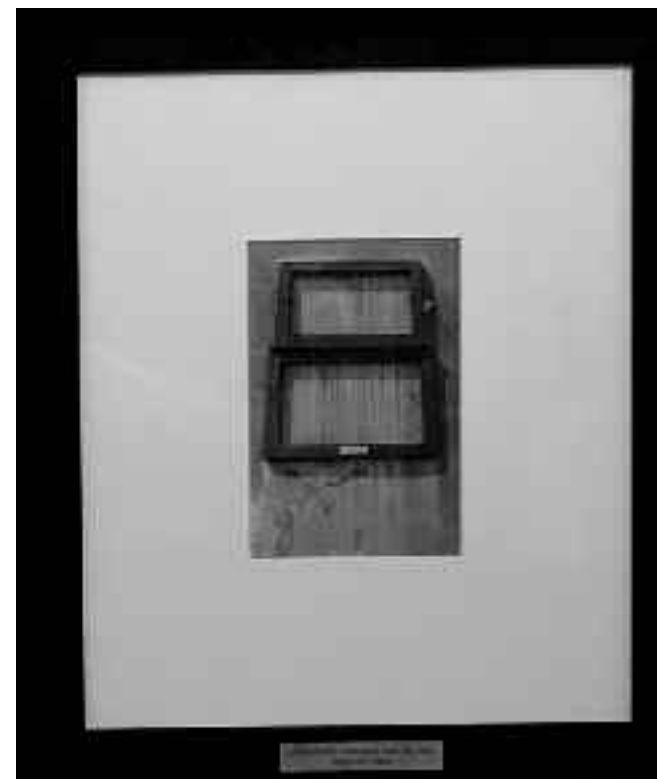
Pa je tako prilikom otvorenja festivala predstavljena izložba Antuna Maračića *Ispražnjeni okviri, iščezli sadržaji*, za koju bismo mogli reći da predstavlja, budući da je njezina prva etapa datirana 1991-1994. godine, svojevrsnu anticipaciju festivalskoga naslovnoga termina, zato što tema, odnosno razlog nastanka činjenica da sadržaja nije bilo tamo gdje ih je trebalo biti, to jest da su oni izabrani kao motiv zato što su već bili “začepili”. Naime, usred ratnog vihora Maračić posjećuje rodnu i poprilično razrušenu Novu Gradišku, grad je posve pust između dva granatiranja, pa takvo stanje metaforički dokumentira snimajući mnoštvo osmrtnica po raznim stupovima, ogradama i kućama. Nastavno na ta i slična iskustva, u radu koji izvodi 1994. godine, autor fokusira prazne okvire i plohe na koje nailazi na zagrebačkim ulicama, zaostale uklanjanjem ploče neke djelatnosti. To su za njega mjesta na kojima je očito ranije nešto bilo te ih, kao oznaku vremena, obilježava pločicom koja parafrazira muzejske uzuse na slikama klasika. Tom aproprijacijom praznine realizira disperznu izložbu u širokom gradskom arealu. Tiska i pozivnicu s popisom adresa svojih intervencija koje zainteresirani posjetitelj može obići da bi vidio u gradu rasutu izložbu. Potom te radove fotografira, uokviruje fotografije, stavljajući na okvir novu pločicu. Ovaj put uz ime autora, naslov (*Ispražnjeni okvir i(li) Iščezli sadržaj*) stavlja i konkretnu adresu na kojoj se rad nalazi.

Thus, at the opening of the festival, Antun Maračić's exhibition “Removed contents, empty frames” was presented, for which we could say that, since its first stage was dated in 1991, it is a kind of anticipation of the festival title because its theme or *raison d'être* is the very fact is that the content was not where it was supposed to be, that is, they were chosen because they had already shut up.

In the midst of the war, Maračić visits his native and quite devastated Nova Gradiška, the city is completely deserted between two shellings, and Maračić metaphorically records such a state by capturing the obituaries on various pillars, fences and houses.

The next phase moves substantively, and takes empty frames from the streets of Zagreb as a time mark. He photographs and frames them, thus provoking the framed gaps. In 2017, he decided to further mark the series and he placed a metal plate in the form of a legend below each frame, with an engraved location, label of the series and his authorship, and he prints postcards with the list of locations.

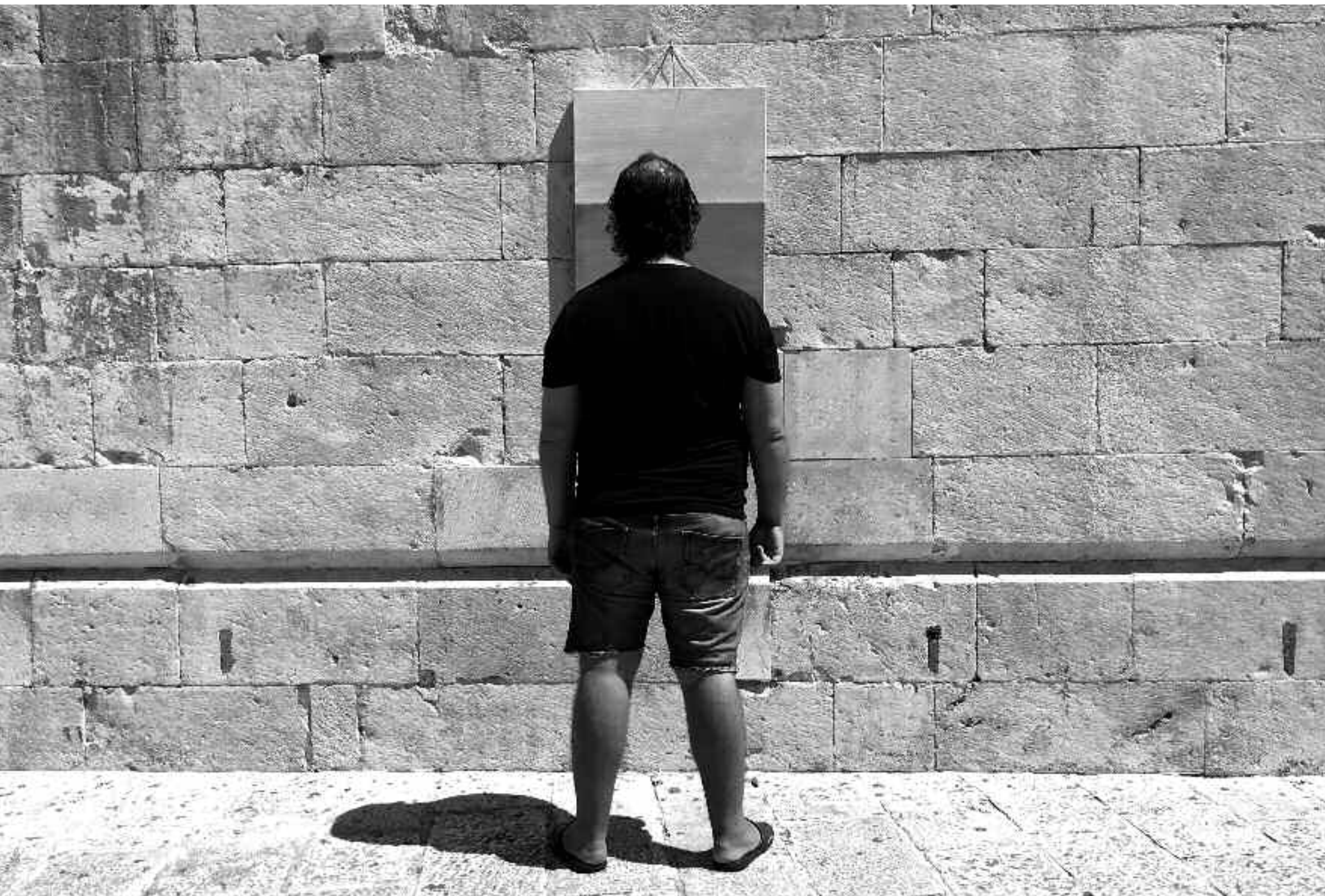
The last stage (for now) is also registered, though its authorship can't be attributed to him, but to an unknown collaborator who, apparently barely waiting to get the list of locations, quickly removed all Maračić's authoring plates. This points out that this someone, using only the first word of the festival title, literally silenced Maračić.





Godine 2017. odlučuje izvesti remake rada, odnosno novu seriju, te kao i prošli puta tiska pozivnicu/razglednicu, a onda i galerijsku verziju rada s ugraviranom adresom.

Iduću i zasad posljednju etapu Maračić također registrira, iako njezino autorstvo ne može pripisati sebi, nego nepoznatom "suradniku" (pod navodnim znacima) koji je, očito jedva dočekavši popis lokacija, ubrzo pedantno uklonio sve Maračićeve autorske pločice. Iz čega proizlazi da je taj netko, doslovno ušutkao njega.



Dino Bićanić smjesta prihvaća nazivom festivala upućenu izjavu i, rekao bih, u herojskom performansu “Gledanje slike”, ne progovara ni riječi. Slika je obješena na zid crkve i prikazuje pučinu, preciznije horizont, po sredini slike blijeđim nanosima odvajajući nebo od mora. Teško je u njoj tražiti slikarsku vrijednost, budući da joj je dodijeljena scenografska uloga, što uključuje i njen sadržaj. No, još više od nje, scenografiju određuju vrijeme i mjesto izvedbe – pri temperaturi od trideset i pet stupnjeva Celzija, od jedanaest do trinaest sati, na suncu, dakle, pod udarom ubitačnog zvizdana, gologlavi i pročelavi Dino nepomično stoji ispred slike. Taj je akt po mom mišljenju ipak mnogo više revolucionaran ili, možda, subverzivan, nego suicidalan, zato što izražava spremnost na vlastitu žrtvu, koja je, imajući u vidu okolnosti prostora suvremene umjetnosti, kao i važnost što je ona ima u društvu, posve besmislena. Kao da interpretira Joyceove riječi ‘unaprijed izgubljenim bitkama uvijek ostajati vjeran’, Dino iskazuje svijest o vlastitoj nevažnosti, no istodobno i odluku da u toj besmislici ustraje, reklo bi se, čak i pod bilo koju cijenu. Pa čak i kad mu se naredi da prestane, da začepi, on naredbu poslušna, ali i dalje gleda u istom smjeru.



Dino Bićanić immediately accepts the statement as the festival's title, and I would say, in the heroic performance of “Watching the Picture”, doesn't utter a single word. A painting is hanging on the church wall and shows open sea, more accurately the horizon, with fading in the middle of the picture, separating the sky from the sea. It is difficult to look for painting value since it has been assigned a scenographic role, including its content. But even more than the painting itself, the scenery is determined by the time and place of performance - at thirty-five degrees Celsius, from 11 am to 1 pm, under the tiring sun, the bare-headed Dino stands motionless in front of the picture. In my opinion, however, this act is much more revolutionary or, perhaps, subversive than suicidal, because it expresses the readiness for self-sacrifice, which (having in mind the circumstances of the space of contemporary art, as well as the importance it has in society) is utterly meaningless. As if to interpret Joyce's words “always to be loyal to the pre-lost battles”, Dino expresses the consciousness of his own ineffectiveness, but at the same time his decision to stay in that nonsense – we can say, at any price. Even when ordered to stop, to shut up, he obeys the command, but still looks in the same direction.

Almissa je u Omišu u proteklih devet godina prošla put od festivala čiji događaji su bili prihvaćani sa sumnjom, nerazumijevanjem i sprdnjom, ponekad i odbijanjem, do toga da suvremenu umjetnost stanovnici prihvaćaju kao dio identiteta grada pa spremno objašnjavaju gostima da se ono što upravo gledaju zove "video instalacija" ili "performans". Na ovogodišnjoj Almissi dogodio se poseban pomak u odnosu publike i izvođača.

Nediljko Baškarad, u Omišu poznat kao Neno Tanc, u razmjeni mišljenja u kafiću, kada se neformalno evaluirao program festivala, doveo je u pitanje i smisao i fizičku zahtjevnost performansa "Gledanje slike" Dina Bičanića izjavivši da bi i on sam s lakoćom dva sata mirno gledao i kontemplirao sliku. Organizatori festivala spremno su mu izašli u susret i dogovoren je dvosatni termin za "reenactment".

Uz nekoliko kriznih momenata, Nediljko je izdržao do kraja i postao izvođač-autor, čime je do kraja izbrisana granica između umjetničkog djela i publike, koja je do sada samo konzumirala ili dijelom participirala u umjetničkim izvedbama. Ime Nediljko Baškarad zbog ovoga će ostati zapamćeno u povijesti Almissa festivala.

VICE TOMASOVIĆ
ravnatelj festivala



Over these past nine years in Omiš, Almissa has transformed from being a festival of events which have been accepted with suspicion, misunderstanding and mockery, sometimes rejection, into a state where citizens accept contemporary art as part of the city's identity and readily explain tourists that what they are just watching is called a "video installation" or a "performance". This year's Almissa has made a major breakthrough in the relationship between audience and performer.

Nediljko Baškarad, known as Neno Tanc in Omiš, in an exchange of opinions at a café, where he informally evaluated himself as part of the program of the festival, questioned the sense and the physical endeavor of "Watching the Picture" by Dino Bičanić, saying that he himself could easily observe and contemplate the painting for two hours. The festival organizers were ready to meet him and a two-hour "reenactment" was scheduled.

With a few critical moments, Nediljko has endured and has become a performer-artist, thus deleting the border between the art work and audience, who has only consumed or partly participated in art performances. Nediljko Baškarad's name will be remembered in the history of Almissa festival because of this.

VICE TOMASOVIĆ
festival director



Dokumentarni film “Buffet Željezara” Gorana Devića također se tiče slušanje prvog dijela naslovne naredbe, odnosno njenu prisilnu posljedicu. Sadržaj je konkretna lokacija, koja uslijed općepoznatog razvoja događaja biva neprofitabilna i njeni vlasnici, žena i muž u zreloj srednjoj dobi prisiljeni su zatvoriti lokal i otići u Njemačku.

Suptilno skicirajući pozadinu - teške okolnosti što rezultiraju sve većim iseljavanjem - usputnim komentarima vlasnika i šačice stalnih gostiju, film prati posljednjih sedam dana Buffeta Željezara i kulminira oproštajnom zabavom, popraćenom pečenim odojkom, ali i suzama vlasnice.

Osim što konkretnim primjerom predstavlja iznimno uvjerljiv portret našeg društva, upravo je autentičnost i njegova ključna filmska poluga, a u konačnici i odlika. Koristeći svega nekoliko perspektiva uspijeva iz relativno nevažnih situacija izvući suštinu problema na sadržajnoj razini, dočim baš iz tih, svakodnevnih, reklo bi se posve usputnih, no upravo zato i neupitnih fragmenata, složiti dinamičnu filmsku cjelinu. To ponajprije postiže takozvanom nevidljivom kamerom, ne ulazeći u tehničku pretpostavku tog ostvarenja, nemoguće je ne primijetiti da protagonisti uopće na nju ne obraćaju pažnju, nalazimo se usred tih događaja, a oni kao da uopće ne znaju da ih gledamo i čujemo, da svjedočimo brutalnom razvoju njihovih sudbina. Dapače, pratimo filmsku predstavu odličnog scenarija i ništa manje dobre glume.

S druge strane, kroz prizmu brojnih umjetničkih radova koji tematski obrađuju sisačku željezaru, moguće je zaključiti kako “Buffet Željezara” stavlja točku na kraj te priče - kad se zatvori zadnja birtija, onda je stvarno sve gotovo.



The documentary film “Buffet Željezara” by Goran Dević is also related to listening to the first part of the title order, or its forcible consequence. The content is a concrete location that is unprofitable due to the well known development of events, and its owners, middle-aged wife and husband are forced to close the premises and go to Germany.

Subtly sketching the background - the heavy circumstances resulting in ever-greater emigration - with the following commentaries from the owners and a couple of usual guests, the film follows the last seven days of Buffet Željezara and culminates with a farewell party accompanied by barbecue, as well as the tears of the owner.

Apart from realistically portraying our society with this example, it is precisely the authenticity that becomes the key film leverage and a distinctive characteristic. Using only a few perspectives, he succeeds to derive the essence of the problem at the content level from relatively irrelevant situations, while managing to put together a dynamic film entity from these everyday, unquestionable fragment. It is achieved by the so-called invisible camera, not entering into the technical assumption of this achievement; it is impossible to not notice that the protagonists do not even pay attention to it, we find ourselves in the midst of these events and they do not seem to know that we are watching them, to witness the brutal developing of their destinies. Indeed, we are watching a movie performance of a great screenplay and nonetheless good acting.

On the other hand, through the prism of numerous works of art dealing with the Sisak Ironworks, it is possible to conclude that the “Buffet Željezara” puts a fullstop at the end of that story - when the last pub is closed, then it is really over.



Video instalacija “Cigani i psi” Zorana Todorovića svoje uključenje, odnosno odgovornost programskoj temi ne zaslužuje toliko sadržajem, koliko reakcijama što ih je on izazvao.

Promatramo dvije projekcije postavljene na dva zida neke kućice, tako da im se rubovi kadra dodiruju. Obje su snimke konfuzne i nesuvisle i tek im objašnjenje daje smisao: lijevo je snimka kamere što ju je autor stavio oko vrata psa lutalice, a desno ona od kamere oko vrata romskog dječaka.

Lavina reakcija i rasprava koje se uglavnom vrte oko političke korektnosti i zaštite prava manjina, a uključuju meritorne sudionike, tiskana je u nekoliko izdanja pa bi se upravo

Video installation “Gypsies and Dogs” by Zoran Todorović earned its participation in this theme not by its content, but by the reactions that it caused. We observe two projections placed on two walls of a house, so that their edges are touching. Both images are confusing and incomprehensible, and the explanation alone gives them sense: the left side shows the footage from a camera placed by the artist around a stray dog’s neck, and the other footage is taken by a camera placed around a Gypsy boy’s neck.

A wave of reactions and discussions are largely concerned with political correctness and the protection of the rights of minori-

posljednja publikacija mogla proglasiti glavnim sadržajem. Knjiga i započinje tekstem prenesenim s posta osobe koja se deklarira Romkinjom i javlja pod pseudonimom *Usernaked.com*, te prilično argumentirano postavlja važno pitanje – imaju li potlačene strane ikakve koristi od toga što se umjetnici njima bave? A da od toga umjetnici imaju koristi, to je nedvojbeno. Promatrajući kroz tu prizmu temu festivala, proizlazi kako bi molba mogla biti upućena i umjetnicima.

ties, and involving meritorious participants, has been printed in several editions so that the last publication could have been declared the main content. The book begins with a text transmitted from the post of a person declared as a Romani and appearing under the pseudonym *Usernaked.com*, and poses an important question to the reasoned area of contemporary art - do the oppressed parties have any use of what the artists are dealing with? Undoubtedly, the artists have use of dealing with minorities.

Looking through this prism of the festival theme, it appears that the request could be directed to artists as well.

Performansom “Emisija” Vlasta Žanić ne samo da odbija poslušnost naslovnoj temi, nego svojim činom čak provocira da joj se oštrije priprijeti.

Odjevena u tamnu elegantnu haljinu na kojoj je pričvršćeno desetak malih, ručnih tranzistora prolazi uskom glavnom kalom starog dijela grada kroz mnoštvo turista i ostalih. Buka tranzistora namještenih na razne radio stanice nadjačava sveopću gungulu i oko nje proizvodi zrakoprazan prostor: ljudi se razmiču, ona se ne probija nego nesmetano prolazi kao pila kroz sir, reklo bi se. U pretrpanim se restoranima vilice zaustavljaju na pola puta do već otvorenih ustiju. Zijejavaju i oni koji ne jedu: što je ovo?, čuje se na raznim jezicima. Scena se doima poput kakve science fiction situacije: u sadašnjost je, posredstvom vremenskog stroja, aterirala osoba iz budućnosti, ali onako odjevena i komunikacijski opremljena kako se to zamišljalo u prošlosti. Mali srebrni prijemnici s velikim antenama definitivno i prizivaju prošlost, nedjeljno poslijepodne i šetači s tranzistorom na uhu, samo što ona kao da prati sve utakmice odjednom. Zapravo emitira globalni prijenos, možda će se, s obzirom na brojnost ovdje prisutnih nacionalnosti, za svakog naći ponešto, no nažalost, to “ponešto” teško se razabire u buci svega ostalog. Budućnost će biti glasna, kao da poručuje prošlost, sve će biti odjednom, bez identiteta, bez mogućnosti da se bilo što uopće i čuje. Ali, mjesto gdje se susreću prošlost i budućnost zovemo sadašnjost, od silne se buke već ništa ne čuje, preostaje jedino da lijepo zamolimo sadašnjost da začepi, no mala je vjerojatnost kako će ona to i poslušati.



The “Emission” performance by Vlasta Žanić not only denies obedience to the title, but also provokes threatening it.

Dressed in a dark elegant gown with a dozen small handheld transistors, she is passing through a narrow street in the old part of town, through a multitude of tourists and others. The noise of transistors catching a variety of radio stations overwhelms the overall noise and produces empty space around it: people are moving around, she doesn't struggle, but goes smoothly like a saw through cheese, as they say. In crowded restaurants the forks are stopped half-way to the already open mouth. Those who do not eat gasp: „What is this?“, is heard in various languages. The scene looks like a science fiction situation: in the present, through a time machine, a person has come from the future, but dressed and equipped as it was imagined in the past. Small silver receivers with large antennas definitely recall the past, Sunday afternoon and walkers with transistors on their ears, but she is keeping track with all games at once. In fact she emits a global transmission, because of the number of nationalities present here, there may be something everyone, but unfortunately this “something” is difficult to find in the noise of everything else. The future will be loud, as if to declare the past, everything will happen suddenly, without identity, without the possibility of anything to be heard. But, the place where the past and the future meet is called the present, but nothing is to be heard from the noise, the only thing left is to kindly ask the present to shut up, but it is unlikely that she will obey.



Žarko Aleksić kreće od Labrovićeva predumišljaja, termina 'post truth', tumačeći ga kao nešto što postoji isključivo u jeziku. Pa budući da je jezik misaoni konstrukt, ono što spada u kognitivne funkcije mozga, a koje se pak događaju u njegovu frontalnom režnju, kao postmoderni umjetnik odlučuje biti na usluzi post-istinosnom društvu i nudi usluge mogućeg najma svog frontalnog režnja. I to u formi uobičajenih oglasa s ponuđenim telefonskim brojem za kontakt, zalijepljenih po cijelom Omišu. Interpretirajući jezik kao složeni aparat u kojemu uloge imaju i hardver i softver, u video radu "Performans jezikom", projiciranom na frontalnom zidu bivše općinske zgrade, također se bavi hardverom. U gro planu njegova lica vidimo jezik kojeg pomiče u svim smjerovima, doslovno proizvodeći performans.

U trećem se dijelu svog nastupa bavi softverom. Vodeći se istraživanjem o misaonim mogućnostima pod imenom "Why apes don't point?", odnosno činjenicom da majmuni ne mogu pokazivati, koristi ga kao platformu za iskaz onog što mu je osobno, pa čak i intimno bitno. Boraveći u Omišu nekoliko dana, odlučuje potcrtati lokacije koje su mu, iz ovog ili onog razloga, postale vrijednima da se na njih skrene pozornost. Stoga prolazi gradom, zaustavljajući se na tim točkama i poput putokaza, performativno na njih pokazuje ispruženom rukom. Mimohod završava ispred slastičarnice, pokazujući na kornet i kuglicu sladoleda.



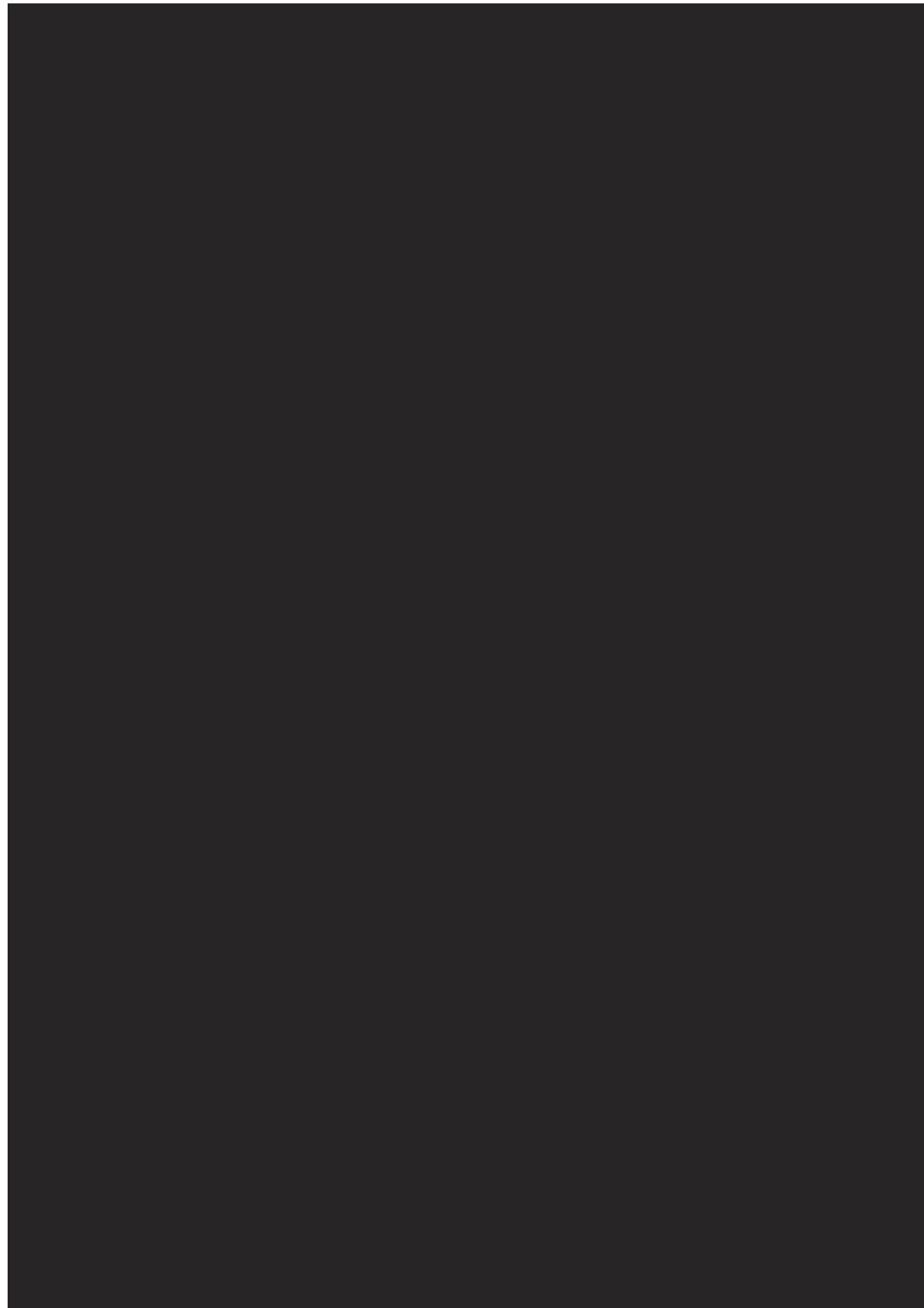
Žarko Aleksić moves from Labrović's preconception, the term 'post truth', interpreting it as something that exists exclusively in the language. And since language is a thought construct, that which is involved in cognitive brain functions, which occur in its frontal lobe, as a postmodern artist, he decides to be in the service of a post-truth society and offers the services of a possible lease of his frontal lobe, in the form of regular ads with the contact phone number, placing them all over Omiš.

Interpreting the language as a complex apparatus with hardware and software, the video "Tongue Performance", projected on the front wall of the former municipal building, also deals with hardware. In the big plan of his face, we see a tongue that moves in all directions, literally producing the performance.

In the third part of his performance he deals with software. Guided by the exploration of thinking possibilities "Why apes don't point?" - in other words, the fact that apes can't point - he uses it as a platform to express what is personal and even intimately important to him. Having stayed in Omiš for a few days, he decides to underline the locations that, for one reason or another, have become attention worthy. So he goes through the city, stopping at these points and like a signpost, performatively points to them with an extended arm. He finishes this walk in front of a pastry shop, pointing at the cornet and ball of ice cream.



Gabriela Mateescu i Marina Oprea u performansu "Two wrongs make one right" nastoje propitati ili razdvojiti istinu od laži. U posve zamračenom prostoru čujemo glas spikerice koja na engleskom jeziku navodi razne rečenice ili misli (kako saznajemo, u pitanju su citati raznih umjetnika/ca i teoretičara/ki) o umjetnosti. Nakon svake rečenice jedna od njih, iz mraka, vikne 'false'. U smislu odgovora, nekoliko sekundi kasnije, druga upali šibicu i kaže 'true', našto se prva zaleti prema njoj, no kasneći, šibica se ugasila, istina je nestala, budući da se zapravo i želi reći kako pravo na istinu ima onaj koji drži svjetlo.



Gabriela Mateescu and Marina Oprea try to question or separate the truth from lies in the performance "Two Wrongs Make One Right". In a completely darkened room, we hear the voice of a speaker who, in English, utters various sentences or thoughts (as we know, those are the quotes of various artists and art theoreticians) about art. After each sentence, one of the artists, out of the dark, shouts 'false'. In the sense of a response, a few seconds later, the other ignites a match and says 'true'. Then, the first artist pushes towards her, but running late, the match goes out, the truth disappears, since they actually want to say that the right to the truth is given to the one who holds the light.

Adela Jušić performansom “Čitanje Oslobođenja” (radi se o izdanjima novina od 4. do 7. 8. 1995.) precizno odgovara naslovnoj temi, aludirajući kako je taj bitan fragment naše novije povijesti ovdje i dalje ipak malo preglasan, ali je u Bosni i Hercegovini kontekst što je do njega doveo nažalost i dalje aktualan. Stoga bi se podsjećanje na to vrijeme moglo protumačiti kao molba da taj kontekst konačno začepi. Iako je, ponovo nažalost, mala vjerojatnost da će on molbu i poslušati.

U drugoj dimenziji izvedbe, koja se dogodila navečer na kamenim stepenicama iznad jedne od najfrekventnijih uličica, moguće je prepoznati apsurd usporediv sa slavnim Beuysovim objašnjavanjem suvremene umjetnosti mrtvom zecu. Naime, brojni prolaznici, takozvana usputna publika, uglavnom su stranci, koji ne razumiju niti jezik niti kontekst, kao što ga nitko od svih tih stranaca nikada i nije razumio.



Adela Jušić, with the performance “Reading the Oslobođenje” (newspaper issues from 4 to 7 August 1995), responds accurately to the title issue, alluding to the fact that this important part of our recent history is still a bit overwhelming and too loud, but in Bosnia and Herzegovina, the context that led to it is, unfortunately, still up to date. Therefore, a reminder to that time could be interpreted as a plea for the context to finally shut up. Although, unfortunately, it is unlikely that it will obey. In the second dimension of the performance, which happened at night on stone stairs above one of the most popular streets, it is possible to recognize absurdity comparable to the famous Beuys’ explanation of contemporary art to a dead rabbit. Namely, many passers-by are mostly foreigners, who do not understand either the language or context, just like none of these strangers ever understood.



Na istoj se lokaciji događa i četverodnevna video instalacija Ane Kuzmanić. Radi se o projekciji jednog reda teksta na okomitu plohu srednje stepenice. Dakako, tih je redova u pojedinom činu nekoliko, tvore zaokružene, ponekad nostalgичne, a ponekad aktualne misli o turizmu. Uspoređujući zvijezde na nebu s hotelskim zvjezdicama ili reminiscirajući jesen, kad se sve isprazni, interpretira se doživljaj stanovnika svjesnih kako je materijalna dobit plaćena drastičnom promjenom načina života.

Tehnički vrlo uvjerljiva projekcija svijetlog teksta na tamnu kamenu plohu stepenice isprekidana je prolaskom ljudi pa se doima kao da oni, istodobno, i ukidaju i stvaraju tekst.

Međutim, prolaznici koji zastanu da vide i pročitaju o čemu se tu radi možda su iznenađeni zato što se radi upravo o njima, turistima, oni su tema. Pa kako tekst eksplicitno i kaže da naša Vlada smatra da bi se manjak turista reflektirao na opću ekonomsku situaciju, a vidljivo je i kako njihov poželjan broj koči normalno funkcioniranje, te da se ne zna što je gore, a tekst je na engleskom pa ga većina ipak može razumjeti, logično je da su zbunjeni: jesam li višak ili sam nužan?

S druge strane, veći dio domaćih možda bi se autorici obratio naslovnom izjavom, stvari stoje kako stoje, smatrajući kako je turizam ipak naša jedina efikasna ekonomska grana i kako mu, kao i poklonjenom konju, ne treba gledati u zube. Dočim će se manji dio zagledati u Mjesec i zašutjeti.



At the same location there is a four-day video installation by Ana Kuzmanić. It is a projection of one line of text on the vertical plane of the middle staircase. Of course, there are several rows in a single act, forming rounded, sometimes nostalgic, and sometimes current thoughts on tourism. Comparing the stars in the sky to hotel stars or reminiscing the autumn, when all is empty, she interprets the experience of residents, aware of how material profits are paid by a drastic change of lifestyle. The technically very convincing projection of light text on a dark stone stairway is disrupted by the passing of people, and it appears as though they both abolish and create text.

However, passers-by who stop to see and read about what they are doing here may be surprised because it is about them, tourists, they are the topic. As the text explicitly states, our government thinks that a shortage of tourists could reflect on the general economic situation, and it is also apparent that their desirable number hampers normal functioning, and that the worst is not known; the text is in English, so most viewers can understand it, it is logical to be confused: am I excessive or needed?

On the other hand, most of the domestic population might approach the artist with the headline statement, things are as they are, considering that tourism is still our only efficient economic branch and that, as well as a gifted horse, we should not look into its mouth. At the same time, only a small part of them will look at the moon and shut up.



Posljednje festivalske večeri na programu su jedan film i dva videa. Rino Efendić je prikazao video "Čudotvorna tvornica sinjska" u kojem sliku ispražnjenih i napuštenih prostora nekadašnje Tvornice konca "Dalmatinka" kombinira sa snimkom vlastita performansa. Taj, reklo bi se, eksperimentalni upliv u dokumentarni film, zapravo je Efendićeva autorska interpretacija ispovijesti bivše zaposlenice (glasa što ga slušamo u off-u), koja se nostalgично prisjeća vremena rada u toj tvornici što je hranila cijelu Cetinsku krajinu, a za radnice je predstavljala izvor sigurnosti, samopouzdanja i samostalnosti. Intonacija njene ispovijesti, podržana tehnički nepretencioznim, no ništa manje uvjerljivim kadrovima bivšeg postrojenja i tvorničkog restorana, bez obzira na već mnogo puta korištenu temu napuštenih tvornica, uspijeva se odmaknuti od postavljanja dijagnoze ili definiranja krivca. To čak nije niti bolni vapaj za boljim vremenima. Radnica, kao da se obraća nebesima ili kakvom univerzalnom načelu, postavlja posve iskreno pitanje: što se dogodilo? Pa kao da je to pitanje, koje i nakon završetka filma u našim glavama odjekuje nevjericom i čuđenjem, već i samo svjesno kako, nažalost, na njega nema odgovora. On je nestao u vjetrovima međuvremena, kao što niti performera više ne nalazimo u njegovom kadru.



The last festival night's program brought one film and two videos. Rino Efendić presented the video "Miracle Factory of Sinj" in which a picture of the emptied and abandoned spaces of the former "Dalmatinka" factory is combined with the recording of his own performance. That, say, experimental engagement in the documentary film, is actually Efendić's interpretation of the confession of a former employee (the voice we are listening to in the off), nostalgically recalling the time at a factory which fed the entire Cetina Krajina and, for workers, was a source of security, self-confidence and independence. The intonation of her confession, supported by technically unpretentious, but nonetheless convincing pictures of the former plant and factory restaurant, despite the theme of abandoned factories, so often reused, has been able to move away from diagnosing or defining the culprit. It is not even a painful cry for better times. The worker, as if addressing the heavens or some universal principle, poses a completely frank question: what has happened? Well, as if it were a question that, even after the end of the film in our heads, resonates with disbelief and wonder, but also knowingly how, unfortunately, there is no answer to it. It disappeared in the winds of times, just as the performer has disappeared from his own frame.

Film Biljane Tutorov "Kada dođu svinje", kojeg bismo mogli svrstati u kategoriju igranog dokumentarca vrlo visoke produkcijske razine, po brojnim je filmskim elementima sasvim različit od svog prethodnika. Na vizualnoj razini realnim prikazima današnjice gotovo suprotstavljen nostalgичno intimističkoj atmosferi napuštena prostora, a i u sadržajnom smislu nedvojbeno ispostavlja krivca - to je srpski predsjednik. Kao dokaze prilaže njegove izjave prilikom raznih događaja, emitirane na televiziji, vješto uključujući te inserte u priču o umirovljenoj učiteljici Dragoslavi i njenom životnom okruženju. Fragmentarno ilustrirajući razne dimenzije njene svakodnevice, skicira se portret neobične, čak bi se reklo i neočekivano suvremene osobnosti protagonistice, posve svjesne razloga krize, koja, slijedom toga, zadobiva naše povjerenje. Zahvaljujući njoj, odnosno njenoj perspektivi mislećeg običnog građanina, kao i jasnoći filmske poruke koja proizlazi iz brižno odabranih epizoda kvalitetnoga scenarija, recentni filmski portret srpskog društva zacijelo će se naći na brojnim svjetskim filmskim smotrama.



On the other hand, following a number of film elements, it could be said that against it, Biljana Tutorov's film "When The Pigs Arrives" could fit into the category of a staged documentary of a very high production level. In the content sense, it undoubtedly exposes the culprit - the Serbian president. As evidence, she encloses his statements at various events, broadcast on television, including those insights into the story of her retired teacher Dragoslava and her life environment. Illustrating fragments of the various dimensions of her everyday life, she sketches a portrait of an unusual, even unexpectedly contemporary personality of the protagonist, who is fully aware of the cause of the crisis, who, as a result, gains our trust. Thanks to her and her perspective of a plain ordinary citizen, as well as the clarity of the film message coming from the carefully chosen episodes of a high quality screenplay, the recent film portrayal of Serbian society will surely be found in numerous world film festivals.

Zadnji rad prikazan na festivalu bio je video libanonske umjetnice Mounire Al Solh "Rawane's song". Formativno posve eksperimentalan, vizualom duhovito ilustrira poziciju mlade umjetnice, okrenute svijetu, spram dramatičnosti bivšeg rata i njegovih posljedica u Libanonu. Narativ, u filmu predstavljen tekstom, koristi istu perspektivu u skiciranju složena stanja njene zemlje i stanovnika. Pa se tako, primjerice, kontrast prošlosti i sadašnjosti pojavljuje na primjeru izbora pjesme što ju na autoričinu molbu pjeva petnaestak žena, pri čemu uglavnom sve izabiru ljubavne pjesme (za film je odabrana ona koju pjeva devetanestogodišnja Rawane). Slijedeća bitna tema svakako je odnos između žena i muškaraca, ilustraciju toga da su muškarci zatočeni ratom, a žene tijelom, konkretizira podatkom da Maronitkinje imaju veće grudi od ostalih, te, s druge strane, činjenicom kako libanonskim ribarima često nedostaje lijeva ili desna ruka, zato što love dinamitom.

Iako bi ta perspektiva trebala predstavljati svojevrsan insajderski uvid u tamošnje okolnosti, stječe se dojam kako se taj uvid koristi upravo njenim insajderstvom, dakle, nepropitivom pozicijom, te se u tom osobnom pogledu na opće okolnosti čak naslućuje i dašak samodopadnosti. No, takav je dojam također uspješno, reklo bi se autoironiziran: vizualom kojim dominiraju elegantne crvene 'štikle', dočim na narativnoj razini inzistiranje na ishitrenim zaključcima - kao što veličina grudiju ne može biti atribut Maronitkinja, niti bilo koje druge plemenske ili nacionalne pripadnosti, tako niti izgubljena ruka nije



oznaka tek libanonskih ribara - zapravo predstavlja karikaturu površne uporabe statistike koja kvantificira, odnosno generalizira, što obično, a u ovim okolnostima naročito, proizvodi grupaciju oko jednog barjaka.

The latest work presented at the festival was a video by a Lebanese artist Mounira Al Solh "Rawane's song". Formativno entirely experimental, it illustrates the young world artist's position, opposed to the drama of the former war and its consequences in Lebanon. The narrative, in the film depicted by the text, uses the

same perspective in sketching the complex state of her country and its inhabitants. So, for example, the contrast of the past and the present appears in the example of fifteen women singing songs of their own choice, mostly picking love songs (the song chosen for the film was the one sung by a nine-year-old Rawane). The next important issue is certainly the relationship between women and men, an illustration of the fact that men are detained by war, and women by body - this is concretized by the fact that Maronites have larger breasts than others, and on the other hand the fact that Lebanese fishermen often lack left or right hand, because they use dynamite.

Although this perspective should offer a peculiar insider's insight into the circumstances, the impression is how that insight is used by her own insider status, hence, an unquestionable position, and in that personal view of the general circumstances, even the sense of self-sufficiency is perceived. But such an impression is also successfully auto-ironized: a visual dominated by the elegant red heels, insisting on quick conclusions at the narrative level - as the chest size can't be the attribute of the Maronite women or any other tribal or national affiliation, thus a missing arm is not a sign of Lebanese fishermen exclusively - it is actually a cartoon of superficial use of statistics that quantifies or generalizes, which usually, in these circumstances especially, produces a group around a single flag.

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