— *Five Years of Hate and Devotion*

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— Exchange, Experience, Explore

— Exchange, Experience, Explore

Galerija SC, Zagreb, 2007.

Projekt6 je oformljen 2006. godine, okupljanjem mladih umjetnika u eksperiment koji za cilj ima istražiti vezu između tematike, medija i osobnosti, a kao glavnu metodu koristi procesualan i interdisciplinaran pristup stvaranju. Kroz kontinuirane susrete autori propituju vlastite stavove i polazišta u radu, na način da se svaki autor referira na rad drugog autora, ali je i sam predmet reference.

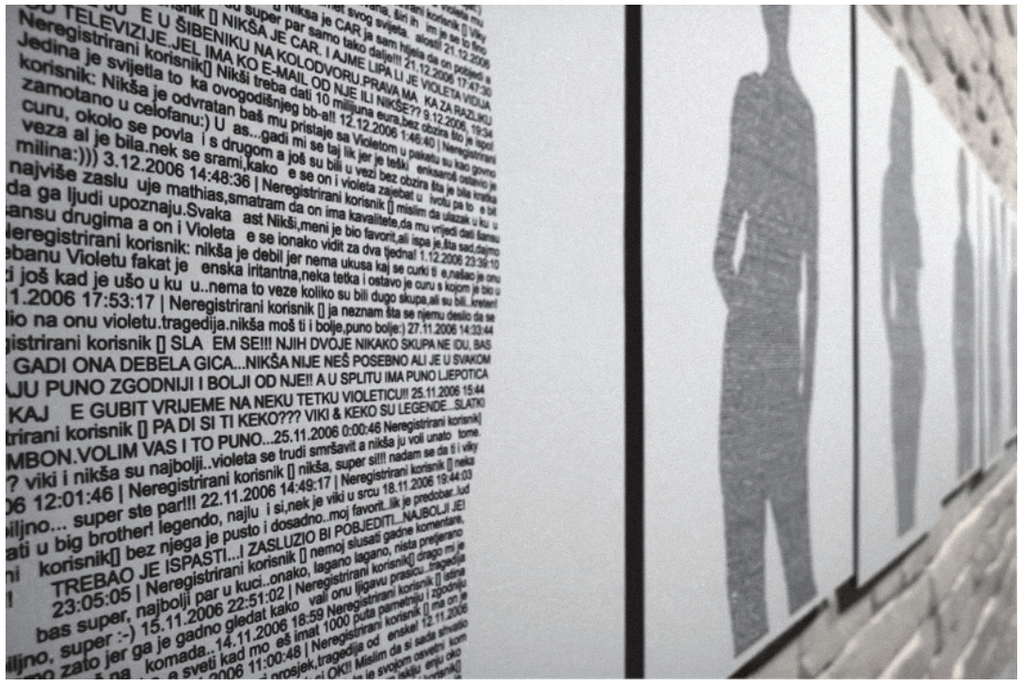
Projekt6 was founded in the year 2006, when young Croatian artists started an experiment in order to inquire the connections between the theme, medium and personalities of the individual. Through constant meetings the authors discuss and question their own opinions, judgments and attitudes towards art. Each author expresses himself/herself by referring to the works of another author, thus becoming the subject of someone's reference as well.

— Colour Your Memories

— Tea Hatadi

"Colour your memories" je rad koji kroz interakciju promatraču dopušta da se uključi u dovršavanje samog rada. Definiranim površinama (pluto,drvo,metal) promatraču se pruža mogućnost individualnog odabira boje u obliku predmeta koja istovremeno pripada jednoj od ponuđenih površina. Principom logičnog privlačenja materijala te doživljaja promatrača pri odabiru boje ostaje anonimna zabilježba prisutstva te nesvjesno ostavljanje misli u trenutku spoja materije. Poput svakodnevne zabilježbe informacija u razne podsjetnike (post it) koje istovremeno postaju i zabilježene i zaboravljene te simbolike paljenja svijeća kao davanja počasti mrtvome a istovremeno njegova prisutstva među živima kroz sjećanja. Rad u konačnici ostaje obojani zapis tuđih sjećanja, poput spomenika, sa oruđem rata kao motivom (prvi hrvatski tenk M-84A koji je konceptualno utemeljen na ruskom tenku T-72) i prisjeća nas na prošlost koja je danas prisutna ali potisnuta unutar zajednice.

Through interaction, "Colour Your Memories" allows the viewer to create a final image. Specified surfaces (cork, panel, metal) offer a possibility of individual choice of colour that corresponds to the colour of given surfaces. Through the principle of logical attraction of the material and experience of the viewer`s colour choice, we leave the trace of existence and unconscious transmission of thoughts at the moment of material friction. Like everyday notes and records (post-its) information become the records of the forgotten ones, as well as symbolic of candle lighting to honour the deceased and remembrance of his presence within memories. Final image then becomes a coloured record of other memories, statuesque, and weapon rendered motif (first Croatian-made tank M-84A based upon a Russian T-72) reminding us of a past still present but submerged in the consciousness of society.



— Neregistrirani korisnik / Unregistered User

— Maja Rožman

Rad koji je nastao kao rezultat istraživanja i kombiniranja elemenata Zdravkovog rada sa mojim bavi se idolizacijom pojedinaca te problematikom kreiranja ličnosti i nerealne percepcije ličnosti zbog manipulativne moći medija.

"Neregistrirani korisnik" je serija digitalnih otisaka koji predstavljaju 14 kandidata 3. sezone Big Brother-a, a sastavljeni su od komentara sa foruma tog reality show-a te odražavaju stav publike prema akterima show-a. Time ujedno ocrtavaju sistem beskompromisnog prihvaćanja podataka podastrtih u medijima i prijetvorbu fiktivnoga u stvarno na način da medijsku «stvarnost» projiciramo na stvarnost. Iscenirani reality postaje stvarni reality.

The starting points for this project were the reality show phenomena of idolizing an individual and the problem of the unreal perception of personality caused by the manipulative power of the media (i.e. television).

"The Unregistered User" is a series of digital prints, which represents the fourteen candidates from the third Big Brother season in Croatia. The images were created from the comments taken from the show's official Internet forum thus reflecting the mindless acceptance of the information given by the media. We are following the reversed process - the transformation of the fictive into the real as the media edited reality becomes the real reality.

— Oline Guid for Average Female

— Zdravko Horvat

Baš kao i Karla preuzimam neke gotove obrasce, smatrane standardnim odnosno idealnim, bilo u obliku teksta ili situacija koje zatim preformuliram kako bi istaknuo mane, odnosno pokušavam negirati ideal ili standard kao takav, te dislociram njegovo uobičajeno značenje u novu situaciju. Tako uz pomoć računala dodatno manipuliram kultnom serijom Sex & the City, radim selekciju selekcije scena, dekonstruiram ju da bi ju ponovo rekonstruirao, a ponavljanjem nastojim situaciju dovesti do apsurda.

Rad je zamišljen da bude dostupan svima putem općeprisutnog interneta, kao jednog od mogućih formi masovnih medija putem kojeg primamo informacije općih ideala čija se većina odnosi na žene same, a koji su često nelogični i kontradiktorni.

Taking over Karla`s concept of standard (ideal) ready made patterns, in terms of text or a situation which I then re-formulate to emphasise flaws, or negate ideal or a standard as such, I dislocate its usual meaning into a new situation. Digitally rendering and manipulating a cult «Sex and the city» show, through the selection of scenes, deconstructing and reconstructing them with a series of repetitions, I am trying to push the situation to the limits of absurd.

Simultaneously a work is conceived through Internet access as the possible form of mass media, sending information of standards and ideals mostly applicable to women, but generally absurd and contradicting.

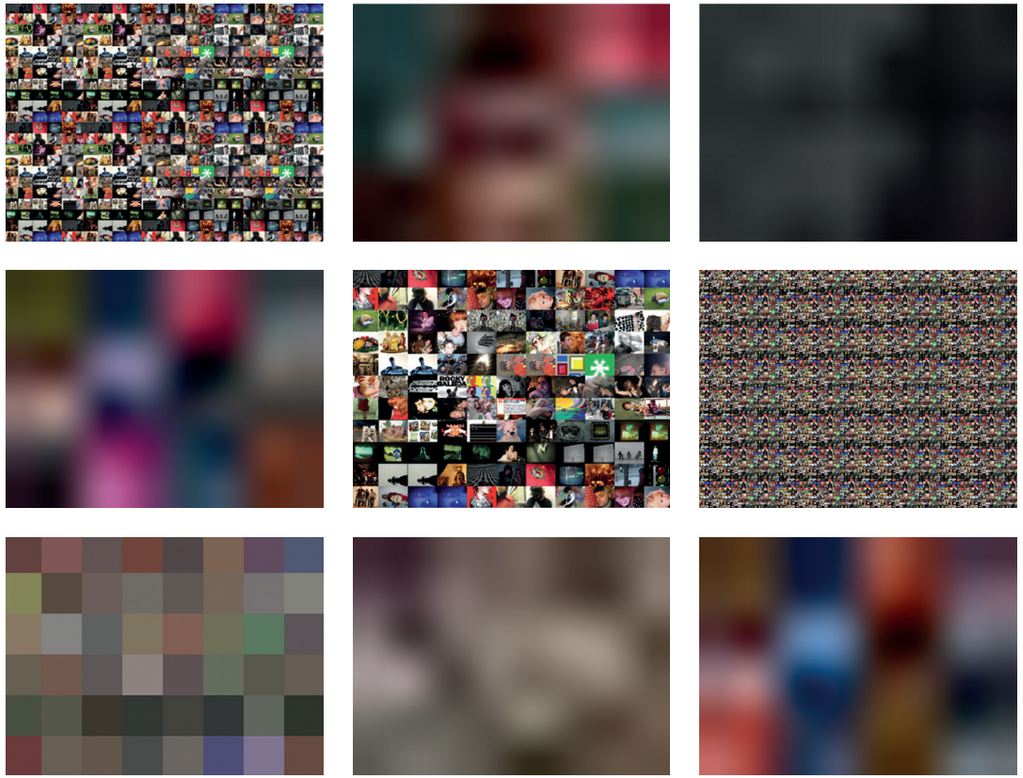
— Off-side

— Karla Šuler

U radu "Off-side" željela sam se baviti odnosom prema svom vlastitom tijelu jedne majke i kćeri. Postavljanjem projekcije na 2 screena te njihovim fizičkim odvajanjem htjela sam naglasiti jaz između percepcije tijela majke spram kćeri odnosno pogled na tijelo kakvo je nekad bilo i spoznajom kćeri kakvo ce njeno tijelo tek biti. Oba odnosa neovisno o međusobnoj emocionalnoj naklonosti rezultiraju nostalgičnošću prema nečem sto je nekada bilo, i strahom od prolaznosti odnosno propadanja tijela, koje iako činjenično prihvaćeno producira određeni jaz i latentnu instinktivnu zavist sto upozorava na činjenicu koliko smo kao žene u modernom mass media društvu postale taoci svoga tijela odnosno svojevrsne taštine te u kolikoj nas mjeri isto određuje. Odsutnost definiranog prostora, tama i fokus na tijela, neverbalnost, i jaka intimna gesta svlačenja (ogoljavanja) kao lajtmotiv mog videa vodili su se inspirativno Martininim "Flatten fields amplifier" videom.

"Off-side" is questioning a relationship between a mother and a daughter through the relation towards their own bodies. Placing the projection onto two screens and their physical detachment, I wanted to emphasise a void between the perception of a mother towards daughter's body - a look upon a state in which it used to be, and a daughter`s facing of the body she is heading to. Both relations, regardless of a mutual emotional bond result with a certain nostalgia to something it used to be and a fear of passing by, a decay of the body which, although generally adopted, unconsciously produces a void, a latent instinctive envy alerting to a fact how mass media made women hostages of their own bodies and vanity. Absence of a defined space, darkness with light focus upon bodies, non-verbal atmosphere, and intimate gesture of undressing (revealing) as the focal points of the my video were inspirationally guided by Martina Miholić`s "Flatten Fields Amplifier" video.

COLLECTOR



— Martina Miholić

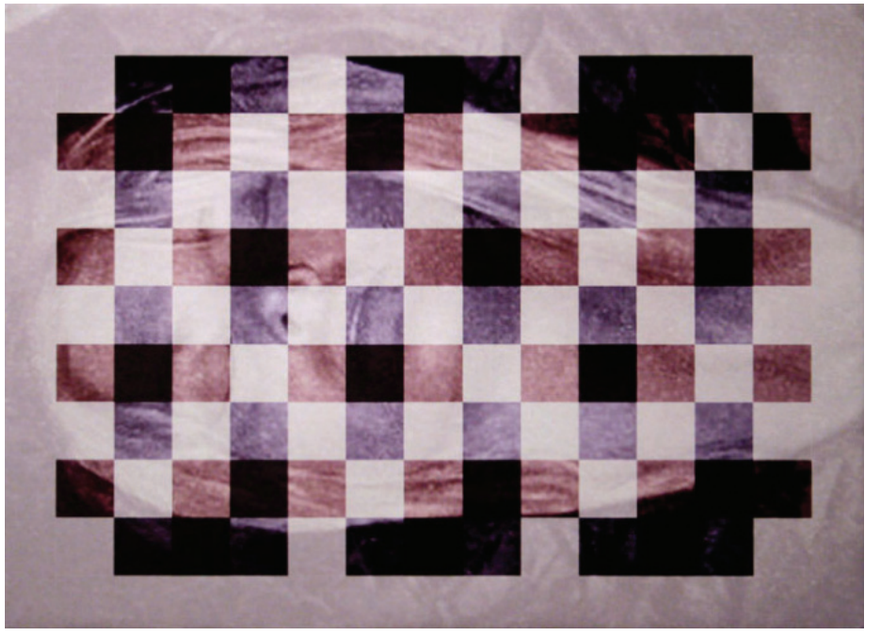
"Kolektor" je rad koji je nastao kao produkt projekta i zajedničke suradnje te reference na rad Igora Jurana. Unutar samog rada zadržala sam rukopis Igorovog rada, no sam problem dobi je dimenziju vlastitog doživljaja i iskustva. Kolektor je interaktivni web projekt koji ne konstatira niti zaključuje već bilježi isječke iz globalne stvarnosti u određenom trenutku.

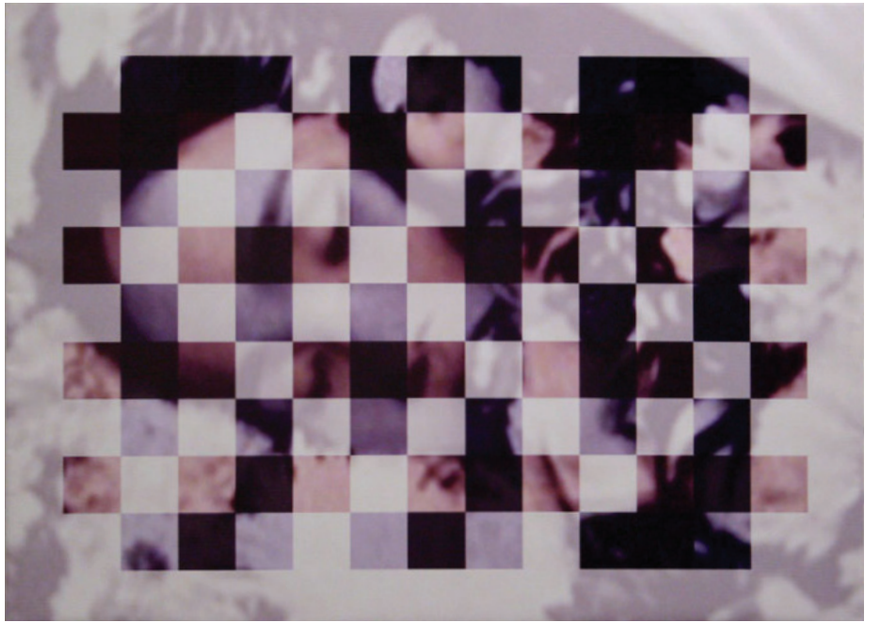
Projekt je otvoren i živo je tijelo koje ovisi i reagira na podražaje, kolektira zabilješke intimnih i realnih sadržaja. Kolektirane elemente na vizualnoj razini minimalizira a auditivnoj zbraja, tim postupkom ne ukida njihovu stvarnost i realnost već im pronalazi zajedničkog nazivnika i dodirne točke te uz kontekstualni odmak ostavlja mogućnost vračanja izvornom obliku.

"Collector" was developed as the product of mutual collaboration, and at the same time as the reference to the work of Igor Juran. Within my work I tried to retain the general character of Igor`s idea, but throughout the process it obtained a dimension of personal experience.

Work is an interactive web project which doesn`t remark or concludes, but records the fragments of global reality at the specific moment. Project is open living creature which responds and collects records of intimate and real substances. At the visual level collected elements are minimised and at the audial summed up, a procedure which doesn`t exclude their reality but finds it`s mutual core, and taking a contextual distance leaves a possibility of a return to an original state.

— Collector





— Ann Nicole, Sadako

— Igor Juran

Napravio sam inverziju s prikazom žrtve umjesto tenka. U centar smjestio čovjeka i osvijestio dvije fronte, vanjsku i unutrašnju. Koprena koja odvlači percepciju od činjeničnog stanja više nije utkana u konstrukciju predmeta nego se preklapa sa njim u dvije dimenzije.

My focus reversed to an inversion of Tea`s concept with a rendering of a victim instead of the tank. A human is positioned in the centre of two fronts... inner and outer, a screen that takes away a perception from a present state is no longer thread inside a construction of a subject, but overlaps it in two dimensions.

— Stereotipi i predrasude

— Stereotyps and Preyudice

Galerija Karas, Zagreb / Galerija Kortil, Rijeka, 2008.
/ The Gallery at Willesden Green, London (UK)
/ Broadwalk Arts, Bristol (UK), 2009.

Ivana Meštrov

Šest lica u potrazi za autorom točnije mladi umjetnici Martina Miholić, Tea Hatadi, Maja Rožman, Igor Juran, Zdravko Horvat i Karla Šuler već unazad dvije godine zajednički preispituju kroz eksperimentalnu radnu i kreativnu platformu što li se to događa kada u tuđem autorskom svijetu tražimo zone preklapanja i jeke onog našeg. I sviđa im se, i nastavljaju, sa željom i potrebom za još dubljim ulascima u krhke, nedefinirane međuzone zvane ti i ja-autori, ali i ti i ja-rad i gledatelj/slušatelj/čitatelj. Zone koje uvijek iznova preispitujemo, probavljamo i iščitavamo na svoj način.

No, koliko je u tom istom procesu moguća i mjerljiva propusnost ka drugome, i odstupamo li uistinu tako lako od sebe? Zašto i bi, iako smo svjesni da svatko od nas, u svom sustavu funkcioniranja gaji kulturološki uvjetovane predrasude i stereotipe koje bismo mogli osvjestiti, ublažiti, možda i ukloniti, kroz onog drugog.

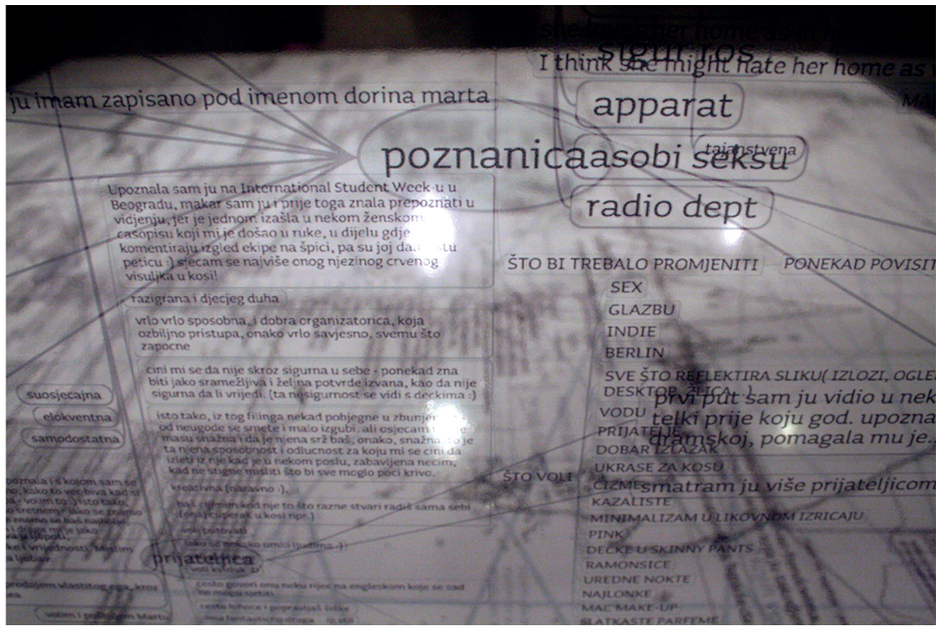
Six characters in a search of an author or, specifically, young artists of Projekt6, Martina Miholić, Tea Hatadi, Maja Rožman, Igor Juran, Zdravko Horvat and Karla Šuler who have been cooperatively exploring an experimental, working and creative platform that deals with the question what happens when we enter the work of other author and search for the points of overlapping and for echoes of our own. And they enjoy it and continue doing it, driven by the desire to reach further in fragile undefined zones in-between the relations of You and I-author, You and I work/subject/viewer/listener/reader. We continuously subject these zones to questioning, digestion and reading in our own way.

But, how is it possible and measurable in that same process to bandwidth one to another and could we really deviate from ourselves so easily? Why should we, in spite of the awareness that everyone in her/his own system of operating nurtures cultural stereotypes and prejudices which we could become aware of, unblock or even eliminate them through the work of the other.

... / zatvoreni kulturni elitist / arty-farty / trash-fashion freak / mihopička / freakshow / “vrhunska achiever” / hedonistica / princeza / ‘ONO’ / cica brejkerica naših srca lomilica / raznobojna princeza / sisata s krunom / dobra organizatorica / eksperimentatorka /članica “Vizualnog tria” / umišljena kučka / pokemon / dobar čovijek / profesionalna obilaziteljica tuluma / predražesno draga prijateljica / cura s tijarom na glavi / inspirativna osoba / cura za oderat i pojebat / kćer / cirkus / the business woman / strastvena lavica / flerterica raznobojna princeza / barokna lady / sucker lips / profa / amy winehouse / contradiction / dobra je kolegica / expert za transrodne operacijske postupke / tough bitch / zacopana tinejerka / femme fatal / vražičak / gejša / glumica u tinejerskim sapunicama / cica / maškara / dobar đak / fluffy / cura kojoj bi rado svršio po naranđastoj torbici / kuduzovka / partijanerica / sexy učiteljica / stilska poznanica / fluffy girl in the fluffy world / martina miholić hihotić / idealist / navlakuša / svetica u nesvetačkim kalendarima / koketa totalna / SVE / good listener / dens partnerica / spermulja / frajerica / utjelovljenje senzualnosti / part time lover / tipična zagrebčanka / osoba-točaka oko koje se vrti ekipa / naivni đavo / ikona stila / hihotićka / uzorna kćerkica / treba s razvaljenim pušačkim ustima / las vegas / cura u “okinava kimonu” / normalna djevojka / ona izafektirana / kraljica / ciganka / party girl / profesionalac u popunjavanju papirologije svakog tipa / musavica / teletubis / muzički alter hermetist s elitnim predznakom / sisulja / naj-fer osoba around / pica mica / crna franjička / laštiteljica cipela šampanjcem biranim klijentima / balkanofob / rođni vođa / površna droljica / draga osoba / dobra umjetnica / fufa / girl next door / ćelava s lošim šiškama / very very ssexy žena / micica / mala plašljiva djevojčica / šefica/ vokalistica pod tušem / ovisnik o planerima i čaju / prekrasna djevojka / set out to become a star / full time friend / sestrična / legenda /...

... / paket-lifestylea / roza boja / kinky stvari / cuga u torbi / tijara / glazba / ples do jutra / bizarni provodi / spava na aerodromu a u torbi 10 pari cipela / hihido 17 puta u rečenici / fotografija / ženski atributi / disneyland / nobody told her / ice-cubes and vanilla / sugar, spice and everything nice / secret pleasures / friends / art / family / vlastit prostor / škola / timski rad / accessorise / rozi balon / glem-hollywood iz četrdesetih / umjetničko-underground night life / ektravagantne brit-neo pop meets hrelic dramatične odjevne kombinacije / putovanja / festivali / super cice / pas boogie / zatvoreni elitizam / izložbe / dobri frajeri / skype / asobi seksu / savijača / free download / male životinje / mali dečki / sex / glitter / indie / berlin / sve što reflektira sliku -izlozi, ogledala, desktop, žlica / kazalište / minimalizam u likovnom izričaju / dečki u skinny pants / karijera / interijeri / eksterijeri / koncerti / crveni visuljak u kosi / fantastično drukčiji stil / čaša vode / kvirluk / aci / masnice na koljenima / mac- make up / rozo rumenilo / čizme / vatromet riječi / probrani ljudi / pozitivna i snažna prezentacija / post rock / crni humor / sigur ros / curke / torbice / dizajn / in charge / ljubav / ludi provod / seksipil / tomislav pivo / pedofilka / atletika / projekti / simpatićno hihotanje / nice outfit bejbe / puno ideja /stil / rezidencijalni programi / gužva / moda / slatko / kreativn nered / dramatične gestikulacije / crvene cipelice / odjeća koja svjetli u mraku / optočena svarovski kristalima u šampanj kupki / mljac / šank / pravila današnje civilizacije / eksperimenti / medica / ugodna gradsko-aristokratski intonirana dikcija / dobar tulum / ljubavni problemi / ona zna / inspiracije iz djetinjstva / emo momkići / smajl / internet / puna usta / bijela bunda / kulturni dogaaji / lijepe oči / ciljevi / voda / natječaji / šiške / avanture / okinava kimono / planeri i čaj / ukrasi za kosu / dream pop / slatkasti parfemi / hihić / ludi provod / pink / ramonsice / uredni nokti / music / posh edvenčr / mnogo boja / ekscentrična odjeća / art ekipa / ...

tagbox/pride & prejudice



Tako **Martina Miholić** u radu *Tagbox/Ponos i predrasude* uzima samu sebe kao glavni subjekt promatranja odašiljući elektronski upitnik svom bliskom i daljem okruženju sa sljedećim nizom pitanja: gdje si me upozno/ala, što sam ti ja, navedi mojih desetak karakternih osobina, u kojim me ulogama u životu možeš zamisliti, u kojima ne. U uputama nadodaje da to mogu biti kraće rečenice koje ju opisuju, da ju ne trebaš štedjeti, osobine mogu biti i negativne, a možeš napisati što misliš da voli, i napominje da si slobodno daš slobode. Vođena željom za analizom i dekonstrukcijom vanjske ovojnice koja nas isto toliko približava koliko udaljava od drugoga ili bolje rečeno konfrontirajući se sa sobom u tuđim očima, umjetnica stvara kutiju u kojoj se razlamaju razne perspektive i komunikacijska čvorišta suodnosa ti i ja, te razotkrivaju kontradikcije koje taj odnos karakteriziraju. Također, u samom procesu je više nego svjesna koliko smo u odnosu ka drugome podvrgnuti marketinškim istinama i modama (posebice žene), arhetipskom naslijeđu, ali i nedostatku kvalitetnog vremena. Osobno ogoljavanje i dekonstruiranje pozicije subjekta, autoričina je osnovna metoda hvatanja u koštac s predrasudama.

In that manner **Martina Miholić,** in her work Tagbox/Pride and Prejudices, subjects herself to an experiment by sending an electronic questionnaire to her close and distant milieu of acquaintances with a pattern of questions like: “where have we met?”, “what am I to you?”, “quote a dozen of features that would describe me”, or “in which roles in life could you imagine me?”. In the instructions of the questionnaire Martina specifically stated that they can use short features, have no discretion limits, and speak freely of any kind of character they like or dislike. Driven by a desire to analyse and deconstruct our outer shield that could simultaneously attract or reject us from the others, confronting with herself in the eyes of other people, the author creates a box that splits multiple perspectives and communication nods of You and Me, and reveals contradictions that are contained within. In that process she is more than aware of a fact to what extent we are subject to a marketing image and various fashions (especially female), archetype heritage and a lack of quality time. Personal bareness and dismantling of a subject position is author’s fundamental method of facing the prejudices.

— Trash Shopping

Tea Hatadi secira svoje osobne predrasude prema nečistom u urbanom prostoru i nemarnim životnim egzistencijama u urbanom krugu. Ona tako prati i osvještava jedan životni ciklus: od odbacivanja stvari od strane njezinih susjeda, te nje same, do akumulacije tih istih stvari od strane ljudi na rubu urbaniteta, čiji *modusi vivendi* u njoj stvaraju određenu dozu gnušanja. Tea tako objektiviziranim "dokumentarističkim okom" snima ispred svoga prozora krupni otpad i situacije koje se oko njega stvaraju, a par tjedana kasnije traži taj isti urbani kaos, ovog puta u zadanim zakonitostima prostora zagrebačkog Hrelića, gdje prati Martinu u uobičajenoj joj potrazi za "novim modnim rekvizitima". Da li uistinu možemo s jednim pogledom shvatiti otkuda nešto dolazi, koje su ga ruke spravile i koje priče ono u sebi nosi? Koliko je taj sam proces apsurdan, bolan, ili bitan, a koliko ga prisvajajući zapravo poništavamo ili samo produbljujemo procese stereotipizacija oko nas?

Tea Hatadi dissects her own prejudices towards the filth in the urban space and indolent life existence in the urban circle. In the process of tracing her neighbour's rejections of unnecessary items, she awakens their and her own life cycle, from the point of rejection to the point of accumulation and re-emerging of these in the possession of people from the edge of urbanity whose *modus vivendi* stimulates a certain notion of disgust in her. By taking up the objective "documentary" position, she captions from her window a heavy waste street assembly point, followed by the situations surrounding it, so she could, few weeks later, search for that same chaos again, but this time within organized boundaries of Zagreb flea market accompanying Martina in her ordinary Sunday pursuit for hip "fashion accessories". A question that arises in the process is how can we superficially apprehend the origin of things, effort that made it, and stories it tells? How deep is the absurd, pain and essence of that process, and how by accepting it we diminish or deepen the stereotyping around us?

— Kvadriptih / Quadriptych

Maja Rožman crta mentalnu mapu predrasuda i stereotipa kroz poziciju umjetnice u umjetničkom sistemu, ali i poziciju ženskog pisma unutar istog. Ipak, stavljajući na stranu isključivo feministička čitanja, ovdje se ponajviše radi o akciji koja u suodnos dovodi četiri osobe-umjetnice unutar izložbenog prostora, koje izrađuju goblene po zadanim autoričinim predlošcima. Motivi samih goblena se pak nadovezuju na citate umjetnika koji čine etabliranu umjetničku scenu današnjice. Cliche je matrica, ali isto toliko stereotip, potvrditi će Maja. Isto je tako i sam umjetnički sistem podvrgnut kritičkim i teorijskim legitimizacijama koje određene proizvode ljudske ruke čine umjetničkim, dok ostale ne uzimaju u obzir. I sam goblen jedno je od takvih prostora negacije, gdje se autorstvo gubi, ali niti ne traži. Element je samo tradicijske prošlosti i dekoracije jednog doma, razbribriga naših baka i skoro pa zaboravljeni klišej koji u svojim motivima, vrlo često skriva sve te visoke umjetničke proizvode. Stereotip koji se vrti oko svoje osi.

Maja Rožman draws mental map of prejudices and stereotypes through the position of an artist in the art system and the position of a female voice within it. Putting aside the feminist readings itself, this is the case of an action which, through the act of their simultaneous tapestry embroiling, assemblies four female artists into a mutual associating in the context of an exhibition space.

Motifs of these tapestries are famous quotes of well-established male contemporary artist. A cliché is a stencil, but also a stereotype, Maja will confirm, same as an art system is itself subjected to critic and theoretical justifications which define one product as an art form, while others might not even be considered. That same tapestry presents one of those spaces of denying, erasing the feature of an author, purposing itself as solely the element of a traditional reminiscence and decoration of the past domestic habitat, our grandma's distraction and almost forgotten cliché which in it's motifs frequently hides all those high stated art forms. A stereotype that rotates around its own axis.

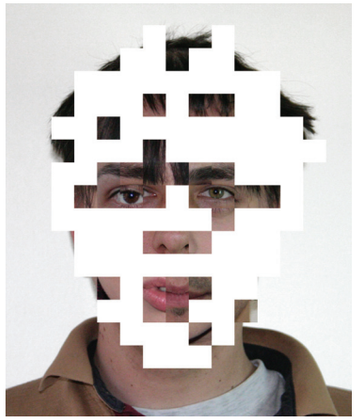
— Bez naziva / Untitled

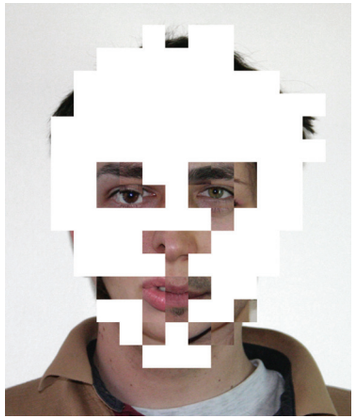
Igor Juran je za bazu svoga rada uzeo pseudo-znanstvene pristupe izradivši astrološku natalnu kartu svakog od sudionika projekta. Autor fotografira šest portreta, uvjetovanih zvjezdanim karakteristikama te sumirajući neka nova univerzalna saznanja koja prevodi u simbolički portret svakog od sudionika umjetničkog procesa. Radi se o izvještačenim, do groteske dovedenih stereotipiziranih prizora mogućih ličnosti, pod vrlo blagom osvijetljenošću. Predrasuda ovdje caruje iz mraka, a sam prikaz poziv je na igru s promatračem, koji je i sam uvučen u igru predrasuda naspram prikazanog pojedinca. Portret stoga nije nimalo slučajan izbor. Igor dodaje, da se sudionici po natalnim kartama i ne bi trebali baš toliko slagati. Zašto odnosi ipak funkcioniraju iako su nam rekli da se nikada nećemo uspjeti sresti, te kojem prikazu vjerovati, u koju kutiju nekoga staviti, pitanja su koje otvara ova ironizirana potraga za subjektom *in absentia*.

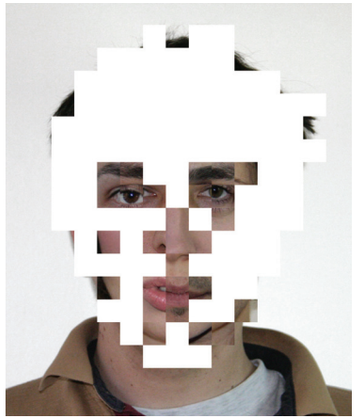
Igor Juran builds his work on pseudo-scientific basis by using all the members of the project to calculate their individual astrological natal charts. Photographing other authors within their pre-structured stellar constellation characteristics he translates new universal knowledge into a symbolic portrait, setting the scene into a low illuminated environment in which he fabricates the assuming astrological stereotype depiction into a grotesque. Prejudice is here hidden in the dark, within that "staged" image of individuals that elusively lures the viewer into the association game itself, and that is where we find that a chosen media of portrait is not a random choice. Igor suggests that, according to natal charts authors, as the subjects of the project were not supposed to get along together, but why are the relations still well maintained although stars told we were not supposed to meet, what aspect to believe and how to label an individual are questions that this ironic pursuit of the subject is opening "in absentia".

Igor: Jednom mi je Marko rekao da mu je bez veze to da država plaća… produkciju radova, i općenito bilo kakvu izložbu, da bi on sve to što prije ukinuo. Njemu je to bila totalna novost. On je mislio da valjda sve izložbe nastaju od ničega, da to ništa ne košta.
A Marijana, njoj je umjetnost općenito bez veze zato jer nikakvih materijalno opipljivih rezultata, nije recimo komercijalna ko popularna glazba i slično. Nema kao zarade, i to je za koga? Za par ljudi i… šta oni sad? Oni su za par luđaka koja to kao zanima…

Maja: A… Tea mi je ispričala da je čula da Igorovi neki prijatelji. a… Smatraju da umjetnici ne bi trebali dobivat novce od države odnosno da im nije jasno, a… Zašto bi država morala davati novce za, a… umjetničke projekte i financirati umjetnike na taj način… I da imaju predrasude valjda zbog toga, il tak nešto…



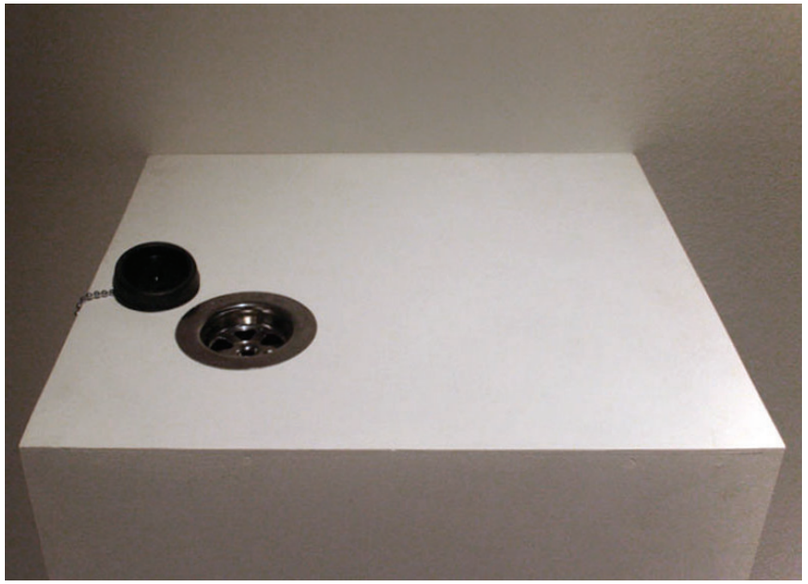




— Stimulus-response Portrait

Zdravko Horvat u svom radu prepričava jednu konverzaciju kojoj je bio nazočan Igor, prevodeći drugima Igorove, ali i svoje lingvističke te ideološke barijere. Tako priča o umjetniku i potrebnoj mu institucijskoj podršci gubi prvotnu argumentaciju, zbog koje ju je odlučio prepričati i koja je probudila otpor u njemu: «…pa tko bi rekao da umjetnici uopće trebaju institucijsku podršku za radove, što oni ne nastaju sami od sebe kad su već toliko nevidljivi…». Ona kroz prijevod dobiva novi diskurzivni slijed kroz glas samih umjetnika kojih se tiče: «…oni nas se niti ne trude razumijeti, samo nas osuđuju.», njezin je zaključak. Gdje je nestala priča koju je čuo Igor, a kada započinje ona druga, Zdravkova i ostalih sudionika procesa? I što li se tek događa kad sve to čujem još i ja? Izgubljenost u prijevodu. *Netko je rekao, dakle bilo tko priča*, reći će Foucault, a tradicionalno viđenje Igora, glavnog protagonista prve i "prave" priče tj. alegorizirani portret Igora kao subjekta, Zdravko Horvat dekonstruira u bezbroj malih kvadratića koje čine svi prevoditelji; Maja, Tea, Martina i on sam.

Zdravko Horvat paraphrases one conversation Igor presented by retelling others Igor's and his own linguistic and ideological restraints. The initial rapturous story of an artist and much needed support of an art institution fades in it's elaboration, and that is where Zdravko decided he should "translate" it to other present authors "… well who would say artists need institutional support for their works after all, aren't they occurring on their own when they're so invisible…". Through the translation the sentence gains a new discursive sequence through the voices of the affected artists themselves: "…they don't even bother to understand…they just judge us…" When has the story Igor heard disappeared, and where is the beginning of Zdravko's or others? What comes in-between when I hear it? Lost in translation. Someone has spoken, therefore anybody speaks, Foucault would say, and traditional perception of Igor, the main character of the initial and "true" story, so to say, became an allegoric portrait of his subject, author chooses to deconstruct into numerous pixels that are formed and shuffled of all story's listeners and translators, Maja, Tea, Martina and Zdravko himself.



— Phishing

Na kraju lanca nalazi se **Karla Šuler** s radom *Phishing*. Ona se odlučila nadovezati na stereotipe i diskriminacije koje se događaju unutar jedne stigmatizirane manjine, gay manjine, ali i stereotipizacije koje grade nove stereotipe. U tom procesu, ona uzima za primjer netoleranciju koja se manifestira kroz "fish jokes", uvriježene među gay communityja, koji se bave ribljim smradom vagine, te koji prevode estetsku netoleranciju, ali i gnušanje prema ženskim spolnim organima iliti seksualnom činu lezbijki. Kao referenca poslužila joj je i knjiga Erica E.Rofesa i Sare Miles "Suprotni spol: gay muškarci o lezbijkama, lezbijke o gay muškarcima". Autorica će reći da ju je zaintrigirala činjenica, iako je rad bazirala na dovoljno kontroverzi, kako se između redova ponovo kristalizira proces subordinacije žene u društvu i to paradoksalno od zajednice koja je stigmatizirana sama po sebi i u najliberalnijim socijalnim sredinama. Stereotip je u radu Karle Šuler tretiran kao uljez u našoj percepciji koji, nažalost, uočimo tek kad postanemo žrtve tog istog, jer nerijetko se i sami, kada mislimo da nas se ne dotiču, smijemo šalama na račun onih drugih.

U kritičkim čitanjima autor već dugo više nije jedina garancija smisla umjetničkog rada. No, rješavajući se autora, koliko smo uistinu oslobođeni i sebe samih, te koliko možemo funkcionirati bez sugovornika, pa makar onog imaginarnog, kojeg stvaramo tijekom čitanja određenog rada i bez čega bi i svako čitanje bila samo besmislena apstrakcija, pitanje je koje naizmjence postavlja ovih šest autora. Nakon što su odbolovali već dobro znanu smrt autora, naši autori kreću novim poljima uzimajući međusobnu komunikaciju-druženje, te kolektivnu refleksiju i stvaralačku igru (aproprijaciju, infiltraciju) kao jedne od pravila tj. mogućih preduvjeta nastanka umjetničkog rada danas. Jer, rođenje novog autora plaća se smrću onog starog, a radovi koji nastaju, prostor su slobode i bezbroj prijevoda, i barem su dijelom, lišeni osobnih predrasuda.

At the end of the chain is **Karla Šuler** with her work called "Phishing". She decided to refer to stereotypes and discriminations that occur within a framework of prejudice affected minority, in this case a gay minority, featuring a system of stereotyping that builds brand new stereotypes within itself. As a point of reference the author used E.E.Rofes and Sarah Miles book, "Opposite Sex: Gay Men on Lesbians, Lesbians on Gay Men", and the trigger was the example of "fish jokes" frequently embraced within gay community engaging an ironic humour of supposed intense fish smell of female vagina, translating the aesthetics of intolerance towards female sex organs and furthermore a lesbian sexual act. The controversy intriguing itself, between the lines, and a different standing point, just crystallized another example of subordination of women in the society, paradoxically an inversion of stereotypes switches to a classic male archetype regression from the society which is generally stigmatized itself even in the most liberal milieu. Stereotype in Karla's work is treated as an intruder within the exhibition space as it is an intruder in our perception; we become aware of it only when we become its victims.

In critical readings, for a long time now, author does not represent a crucial warranty for the meaning of an art piece. But does the rejection of author liberate us, and how can we function in the absence of another speaker/listener, even an imaginary one that we constitute through reading, without whom, a sole act would be a senseless abstraction, is a question these six authors are alternately asking. After they mourned already the well-known death of an author, our authors are heading new directions interactively, embarking the collective reflection, and creative play (appropriating, infiltrating) as one of the possible criteria of developing an art work nowadays. Because, the birth of a new author is repaid by the death of an old one, and works that emerge are the grounds of freedom and numerous translations, and are even partly, for some time, stripped off their own prejudices.

— Dogma

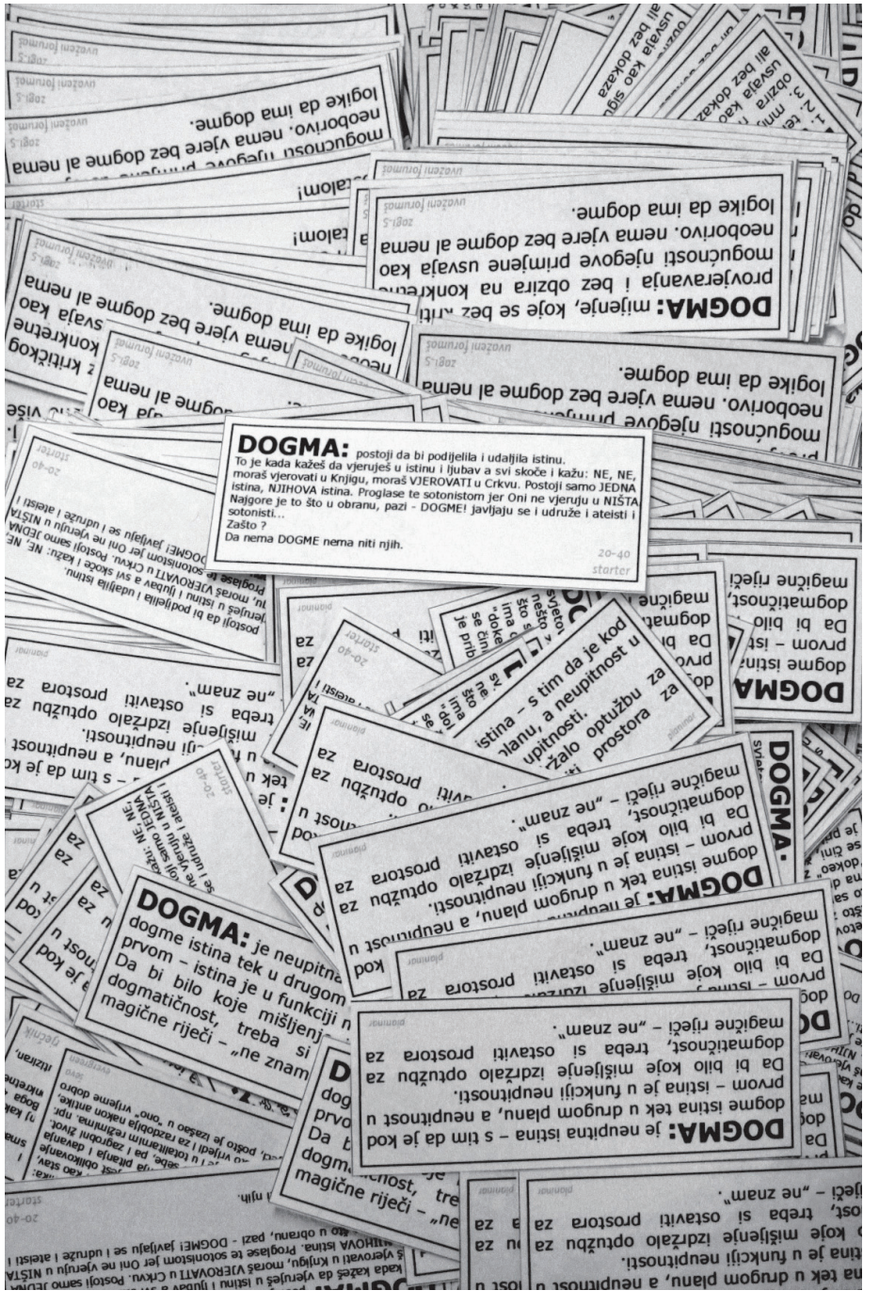
— *Dogma*

Galerija Kazamat, Osijek, 2008.
/ The Gallery at Willesden Green, London (UK)
/ Broadwalk Arts, Bristol (UK), 2009.

Ivana Meštrov

Kada mi je grupa autora okupljenih pod nazivom Projekt6 iznijela ideju da kroz novu izložbu umjetničkim alatima reagira na temu dogme, *dogmatski* sam zašutjela, misleći da se dogma iznosila u skrivenim crkvenim knjigama i samu sebe izjela svojim tvrdim stavovima. Ne, to se više ne provodi, sve je to stvar prošlosti. Jedini provoditelji dogme, to smo mi. Razgovor sa skupinom autora ukazao je baš na suprotno. Nije li dogma zapravo i dalje prisutna, kao iskaz moći nekolicine nad masama? Ne živimo li u «nesigurnom svijetu» gdje su globalna ekonomija, mediji i politika glavni provoditelji moći i poticatelji naših nemoći i strahova? Dogma postoji i ima puno pretendenata, koje zovemo drugim, proširenim i odmaknutim imenom; terorizam, rasizam, ali i mobilne mreže, ekskluzivni klubovi, tajna nevidljiva društva, tjedni mode, olimpijade... Predlažem da, slijedom naše skupine autora, dogmatski pojam čitate kroz suvremene konceptualne otklone, u svoj njegovoj relativnosti, krhkosti i semantičkoj ispražnjenosti, zadržavajući analitički duh i kritički stav ka današnjim društvenim kretanjima!

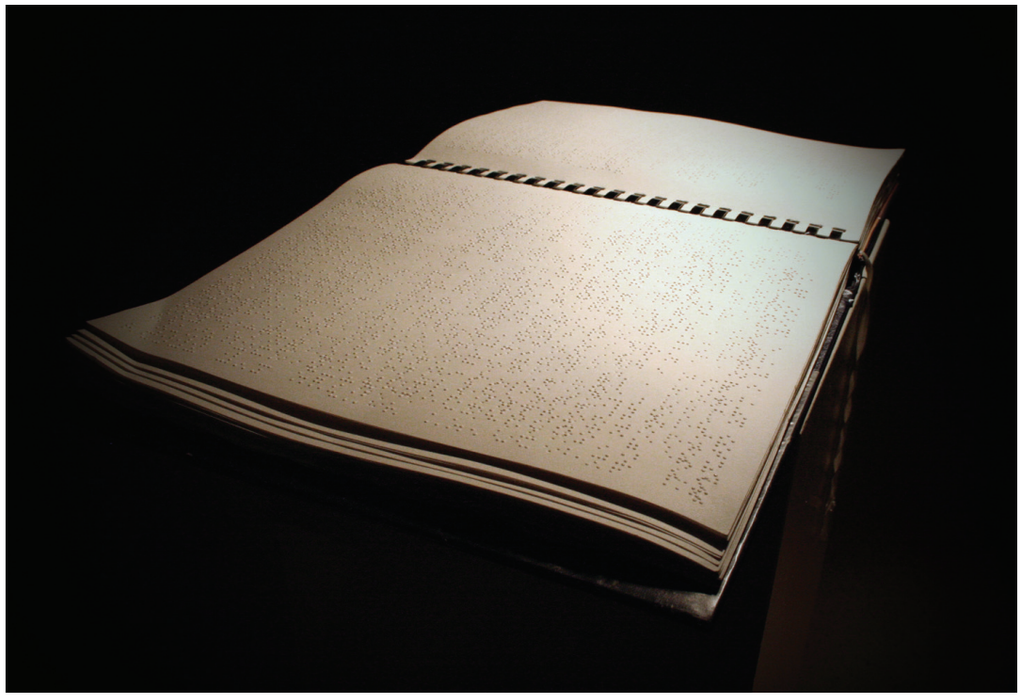
When a group of authors under the name of Projekt6 approached me with an idea to artistically react to a subject of dogma, I have had a dogmatic moment of silence, agonizing myself with thinking that dogma necessarily had to be associated with some piles of hidden ecclesial manuscripts eventually embracing the thought that these ideas are no longer implemented…they belong to a part of the history. Solemn conductors of dogma are we, ourselves.. Until a discussion with authors proved something diametrically opposite. Isn't dogma still present among us within a constant repression of powerful versus the weak? Don't we live within a feeble world where the global economy, mass media and politics represent general implements of power inducing our notion of impotence and fear? Dogma exists, prevails in numerous pretences we like to tag in different labels; terrorism, racism…or global networks, exclusive clubs, blanked secret societies, fashion weeks, Olympics… Therefore, in a sequence of our group of authors, I suggest that a formal term of dogma should be read through contemporary deflection, within (in spite of..) it's relativity, fragility, and semantic exhaustion, maintaining the analytical spirit and critical distance towards today's social current.



— Dogma je... / Dogma Is...

Ukoliko vas muči neko opće stanje dogme, prošetate li se Osijekom za vrijeme trajanja izložbe, i *benjaminski* obgrlite ulice kojima koračate, nećete moći ne primijetiti tekstualne naljepnice, sveprisutne u gradskom okruženju. Sadržaj jedne iznosim u kratkim crtama: *"Dogma. (...) utvrđeno, opće prihvaćeno i jasno formulirano mišljenje koje ne treba dokazivati jer se obično temelji na autoritetu. Teološko objašnjenje pojma je vjerojatno najmarkantnije (...) a to je definicija istine koju treba u vjeri prihvatiti. Nakon Kanta, pojam se čita kao nekritička i nemotivirana sigurnost."* Autorica, **Maja Rožman**, slijedi rizomsku liniju u analogiji sa informatičkom misli te izrađuje mentalne mape, raščlanjujući slike, pojmove i znakove današnjice u jezične postulacije. Ona ih potom na jednostavan i vizualno pročišćen način diseminira kako u izložbenom prostoru, tako i po gradu. Naglasak ovog rada je na prostornoj i strategijskoj cirkulaciji izabranih misli i jezičnih impulsa koji konceptualnom logikom vode ka otriježnjavanju promatrača.

As far as you are tantalized by a certain aspect of the general state of dogma, if you embrace the streets in Benjamin style and take a stroll down Osijek in time of duration of exhibition, you will not miss the omnipresent textual stickers.To depict one, in short..."*Dogma (...) well known, generally established, and clearly formulated opinion that needs not to be sustained therefore establishing it's foundation on the authority.* Theological interpretation is probably the most distinctive (...) and that is the definition of truth which has to be taken in belief." Post-Kant period the term has been quoted as non-critical and non-motivated certainty. The author **Maja Rožman** follows rhizome-like line within the analogy of an informatical thought developing mental maps, analysing images, terms, and landmarks of today in lingual postulates only to additionally disseminate them within a simple and clear visual expression inside the gallery space or within street public domain. The emphasis of this work is on a spatial and strategic circulation of random thoughts and linguistic impulses which would eventually lead to a disillusion of the viewer.



— Bez naziva / Untitled

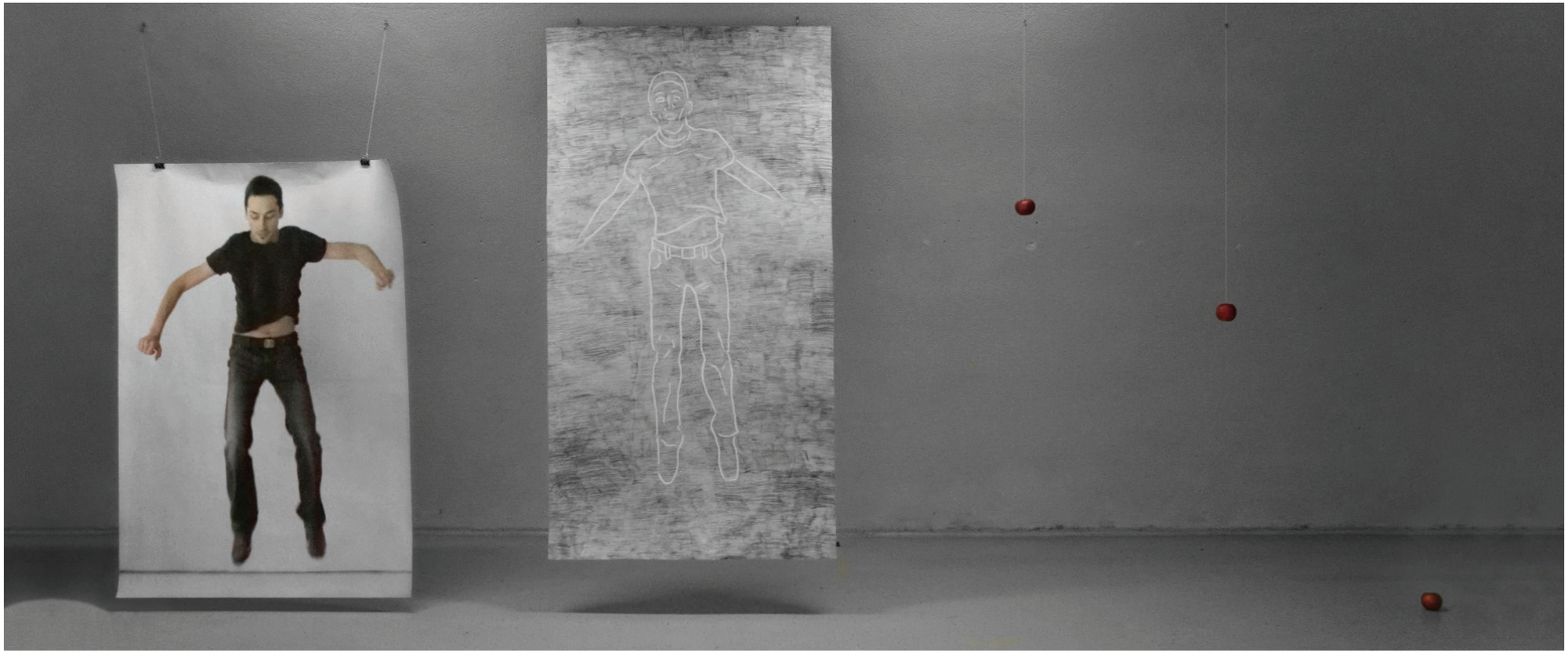
Bavljenje jezikom kao dogmom dogovorenih komunikacijskih vrijednosti, znakom raspoznavanja, utočištem znanja i spoznaja, ali i ideologija, blisko je radu **Karle Šuler**. Karla se tako bavi jezikom kao prenositeljem jedne opće i univerzalne svijesti određene zajednice, šire gledajući i čovječanstva, koji se razvija i nekada nije odzvanjao isto kao danas. Također, ovisno o kontekstualnim i identifikacijskim parametrima, određena se pisma, točnije sadržaji koje prenose, razumiju ili ne. Pored komunističkog manifesta ili pak biblije u formi otvorene instalacije u izložbenom prostoru, na nekom nepoznatom pismu koliko god ono univerzalnim bilo-naime riječ je o Braillevom pismu, sve se svodi na isto-neprepoznavanje. Nije li to tužno? Također, iako se simbolički nalazimo pred uvjerenjima za koja se pogibalo ili kojima se slijepo vjerovalo, mi taj kod nikada nismo, ili više ne raspoznajemo. No tom naoko apsurdu presuđuje činjenica da i naše vrijeme nosi svoja ubojita uvjerenja.

Practice of exploring dogma as the means of predetermined communication values, as the sign of identification, a retreat of knowledge and realization or ideologies is somewhat close to work of **Karla Šuler**. Karla deals with the thought of how a perception of language as a mediator of a sole universal consciousness of one's society, even in the wider aspect of mankind, expands and echoes in current social condition. What stands in the way of propagating and understanding a specific content within certain contextual and identifying parameters. How far can that comprehension of particular script transform and understanding stretch. Alongside the Communist manifesto, fairy-tale or Bible in the form of an open installation in a gallery space stamped in an abstract script of paradoxically universal form of Braille letter the main disillusion eventually comes down to the same- inability to recognize or identify a thought. How sadly can that be? Equally, although symbolically faced with the beliefs for which one once killed for or blindly followed them, that code eventually fades to an absurd we never really understood in the first place.

— I Bog stvori ženu / And God Created Woman

Znakovi kao takvi i konstrukcije kojima robuju, predmet su bavljenja **Tee Hatadi**. Naime, znak je nečesto proizvod dogovora koji funkcionira u užem ili širem kontekstu. Postoje i oni univerzalno prenosivi, u sferi konstrukata određenih poopćenih identiteta. Tako rad Tee Hatadi donosi predmete s kojima je u svakodnevnom doticanju jedna zrela "suvremena" žene. Svih 10 zapovjednih predmeta/znakova, od parfema, do šminke, ogledala, tampona, nakita i donjeg rublja, nalazi se tu. Bez njih žena nije žena na simboličkom, ali i funkcionalnom planu. Postav samih predmeta u nizu od deset okvira fetišiziranog predznaka samo pojačava ironijski odmak od te dogmatske edifikacije ženskog suvremenog identiteta.

Signs as such, together with the constructions they are subject to, are main preoccupation in the work of **Tea Hatadi**. In fact, a sign is frequently a by-product of an agreement that functions within a narrow or wider context...but accordingly, there exists an array of universally transmitted elements in means of certain constructs of generalized identities. Therefore a work by Tea Hatadi presents specific objects modern women are assigned to...all those "10 Commandments" ... perfume, make up kits, mirrors, tampons, jewellery or underwear without which every woman symbolically of functionally wouldn't do. The exhibition of these objects in a row of ten, fetish light boxes an ironical distance intensifies the aura of dogmatic edification of modern female identity.



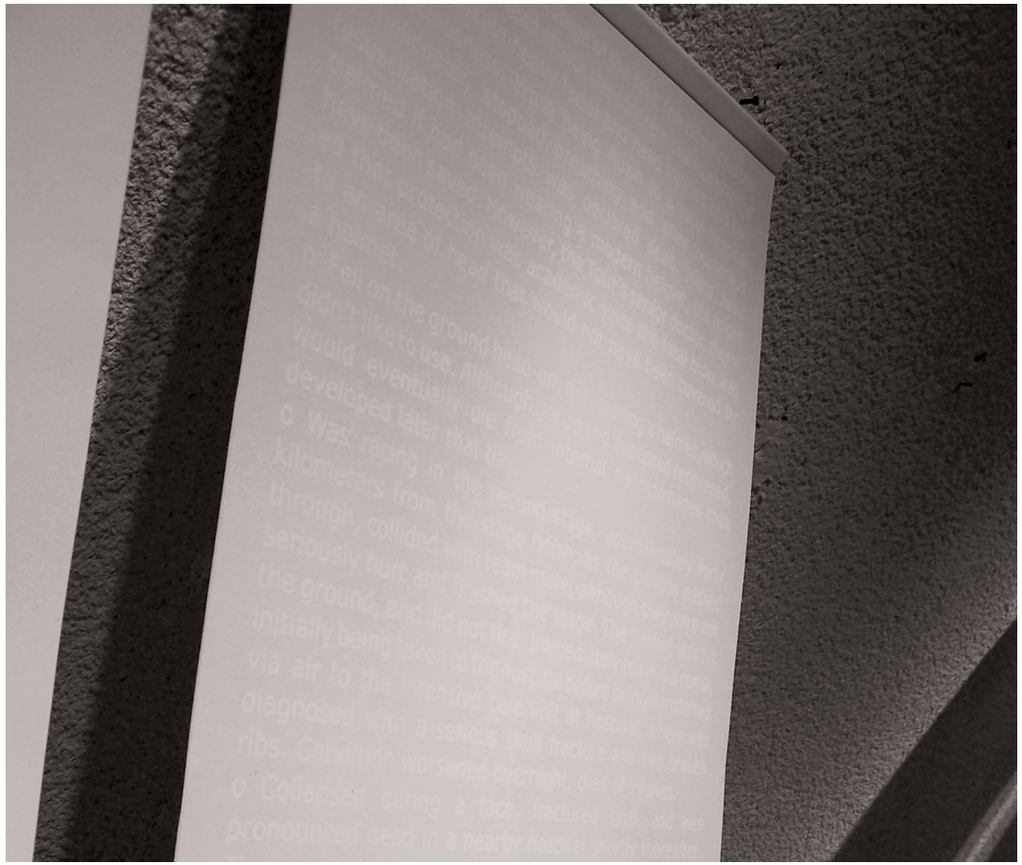
— Bez naziva / Untitled

Igor Juran i Zdravko Horvat u svojim se obraćanjima dogmi, vraćaju na povijesno utemeljenu plošnost prikaza, koristeći ga za narativne evokacije.

Igor Juran se tako hvata u koštac s dogmom gravitacije prikazujući materijalno-nematerijalnu povijest o sili teži i o našoj težnji da ju prevarimo još otkad se desila spoznaja o njoj. "U jednom trenutku u povijesti Isaac Newton je rekao svijetu da će jabuka, ukoliko se otkine od svoje grane, privučena gravitacijom pasti na tlo, bila to volja Božja ili ne, te da se to može dokazati. Na taj je način drastično oslabio katoličku dogmu, stvorivši novu "znanstvenu" dogmu. I svijet je krenuo ka novom poglavlju, koje traje od prosvjetiteljstva do danas.", navodi Igor. Te nadodaje kako su puno kasnije, nošeni tim znanjem, i avioni poletjeli nadvisujući na trenutak i te znanstvene dogme. Kao komentar, nastaju digitalizirani triptisi, koji samo izdaleka ukazuju na priču motiviranu idejom da skačući u zrak, koliko god to kratko trajalo, na trenutak pobjeđujemo gravitaciju. Bilježi to fotografijom, ali i crtežom, pokušavajući pokrenuti i nevidljivi trag kretanja, ulažući sumnju o to da je sve uistinu jasno i otkriveno.

Subsidized to the historically established flattened imagery, Igor Juran and Zdravko Horvat embellish the term of dogma in narrative evoking.

Igor Juran deals with the dogma of law of gravitation depicting material and non material history of the famous Newton's law in the term of our own denial and attempts of breaking it. At one point in history Isaac Newton proclaimed that "an apple if detached from it's branch, attracted by the gravity, shall fall to a ground whether it is or it is not God's will".." and by creating a scientific one, he drastically weakened, if not diminished, the existing catholic dogma leading mankind to a new chapter that lasts from the Classicism to this day, quotes Igor. That continued later on in air flight industry in a sense of defying the Newton himself. As a form of commentary Igor develops digital triptych which only slightly points to an idea that in that very moment of jump we can defy a gravity through a photo and symbolic drawing with an eraser which refers to a deleted portrait of Zdravko Horvat and invisible lines of motion, leaving us in doubt to think that everything is really clearly revealed, connected to a third triptych image of an apple as an element of doubt and disruption.



— Bez naziva / Untitled

Zdravko Horvat se pak u svojim diptisima jasnih i čvrstih grafičkih linija crteža, referira na sveprisutnost sporta u našem društvenom imaginariju. Da, sport je zdrav, ali ako si slučajno profesionalni sportaš, vrlo često prolaziš i kalvarična iskustva padova, fizičke boli i izazove dopinga jer potrebno je nadigrati dogmu o sebi i svojim fizičkim mogućnostima. I samo neki prolaze. Na vrhu ima mjesta samo za najbolje i najizdržljivije dogma je koju sport proklamira još od antike, a znanost od Darwina. Koliko god uz to dolazila i druga sportska fraza; važno je sudjelovati, Zdravko se pita tko li ju zaista pamti. Uistinu, važno je sudjelovati i koliko toliko se probati osloboditi tih hijerarhijskih okova.

In his diptychs **Zdravko Horvat** refers to the omnipresence of sport in our social imagery. Sport is a healthy habit, but as a professional, you are likely subdued to numerous painful experiences and doping challenges, unable to outplay your personal dogma of own physical capabilities. Merely few endure.nAnd that winner takes it all, is a dogma which has been virtually proclaimed in sports since Antics, and science since Darwin. Through the play of visible/invisible white on white text forms and drawings of sportsmanship in clear definitive lines Zdravko expresses that ambivalent position, questions that dark, never mentioned, side of sport. Zdravko asks who actually remembers it. Truly, it is important to participate and try to break free from those chains of hierarchy.

— Photoshooting

Martina Miholić koristi fotografiju kako bi ukazala na ideju da slika posjeduje i strateški skriva svoje moći. Autorica naime dekonstruira prikaz kroz raznolike situacijske fotografske prikaze nje same, pozivajući publiku na participaciju i definiranje samih prikaza, ali i osobe koju prikazuju. Nerijetko prisutna u svome radu, Martina se time podvrgava taktici ogoljavanja, gdje kroz sebe mjeri temperaturu moći jedne slike i jakosti njezine naizgled jedine perspektive. Kroz uključivanje promatrača, uvodi se pluralitet u prikaz i ne slika-shoota-ustrijeljuje samo onaj koji gleda, nego i onaj koji ga gleda, a onaj koji je bio gledan, mjeri bilo manipulacije prikaza. Možda će Martina nakon tih komentara i sama odlučiti usnimiti/shootati još jednu (pravu) fotografiju: onu koja sadržava odgovore svih koji su prošli izložbom i sudjelovali u neobičnoj igri...

Vratimo se igri samih autora, i dogmi, tamo gdje sve počinje. Istina je slika, a opet nema slike koja govori istinu. Postoje oni koji vjeruju iako nisu vidjeli, oni koji vjeruju u sve što im pokažemo, oni koji sumnjaju iako su vidjeli, i oni, koji negdje na sredini izgrađuju svoje simulakrume stvarnosti, analizirajući društvo u kojem mediji diktiraju estetske norme-to su umjetnici. Zanimljivo je što se svaki od autora Dogme/Projekt6, upisujući u tematska pravila međusobne suradnje, hvata u koštac sa svojom osobnom dogmom stvaralaštva. Unatoč tematskim odrednicama, svatko stavlja težište na specifičnu osobnu perspektivu i konstrukciju te strelja, označuje, nadograđuje, propituje, cirkulira, referira; unoseći svježinu pogleda na naš i vaš današnji dan.

Martina Miholić utilizes photography to point to an idea that image strategically hides and possesses it's powers. Through the deconstruction of image through the various photo depicted situations of herself, Martina invites the viewer to participate and define the images and the depicted person itself. Infrequently involving herself in her work, she subdues to a tactics of denuding, scaling herself through the temperature of a specific image strength and her seemingly only perspective. Through the viewer involvement she invokes plurality of an image, in which not only that gazes "shoots", but the one who is looked upon, with the subject measuring the pulse of that image manipulation. Possible continuation after the commentaries might be Martina's new "shot", the one that embodies the answers of all participants that have been submerged into that unusual game.

And back to he game and dogmas authors play, the place where it all begins. The truth is an image, but again...there is no image that speaks the truth. There are only those that believe in everything presented. Those who doubt although they have seen, and those who somewhere in the middle of it all build their simulacrums of reality, analysing the society in which media dictate aesthetic norms...are the artists. Interesting thought is that every one of them takes the plunge in his/her own dogma of artistry, in spite of theme determinants there is a highlight on a personal perspective, construction, shooting, tagging, upgrading, questioning, circulating, referring and refreshing the view of our and your day.

— Naputak za približavanje vol. 1

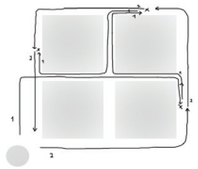
— *Instructions for Rapprochement vol. 1*

Galerija VN, Zagreb, 2010.

Barbara Vujanović

"Naputak za približavanje", naslov koji su šestoro autora *Projekta6* odabrali za ovu izložbu pripada hladnom birokratskom jeziku političkih organizacija, primjerice onih koji bi Hrvatsku trebali *približiti* Europskoj uniji. Usprkos njezinim pozitivnim konotacijama, riječ približavanje nekako stvara osjećaj nelagode. Jer ako se nečemu ili nekomu trebamo približiti, to a priori znači da smo udaljeni – u prostornom, emocionalnom, intelektualnom, financijskom ili nekom drugom smislu, i sada se trebamo dovinuti kako doći makar korak bliže. Korak bliže često je neizvjestan, stoga je jednostavnije držati se na odstojanju, u otklonu, u otuđenosti. Olako se mirimo time da živimo u otuđenom društvu, kao da je otuđenost nešto što popijemo majčinim mlijekom. Trenutak kad dobijemo prvi mobitel i računalo samo je daljnja inicijacija u komunikaciju čiji se krajnji emocionalni vrhunci iskazuju smajlićima.

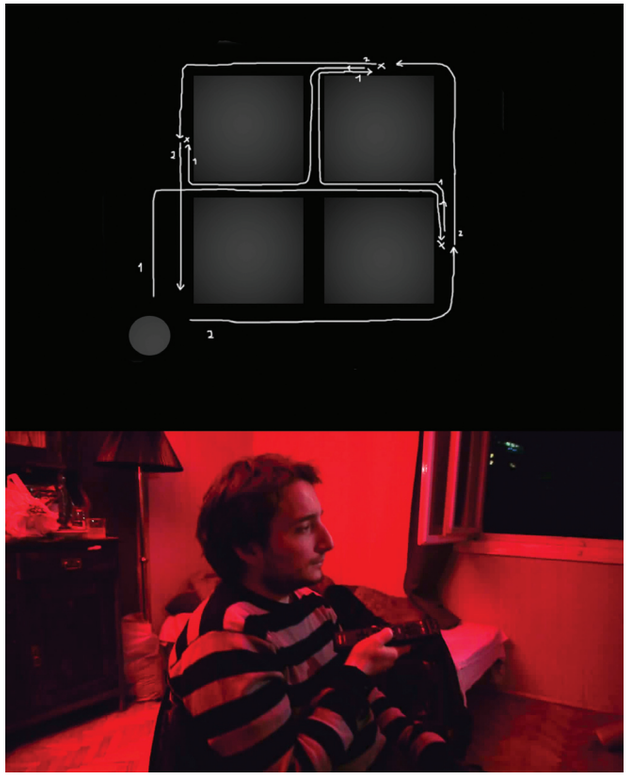
"Instruction for Rapprochement", the title six authors from Projekt6 have chosen for this exhibition falls into a cold bureaucratic language of political organizations, for example the ones that should *bring* Croatia *closer* to the EU. In spite of its positive connotations, the word rapprochement somehow creates a feeling of uneasiness. Because, if we need to come closer to someone or something, that a priori means that we are far away from it – in a spatial, emotional, intellectual, financial or some other way, and now we have to figure out how to come at least a step closer. A step closer is often uncertain, it is therefore easier to keep at distance, in deviation, in alienation. We easily accept the fact that we live in an alienated society, as if alienation is something that we drink wit our mother's milk. The moment of getting our first cell phone and computer is just further initiation into communication in which the highest emotional peaks are expressed with smileys.



— Jutarnji program / The Morning Programme

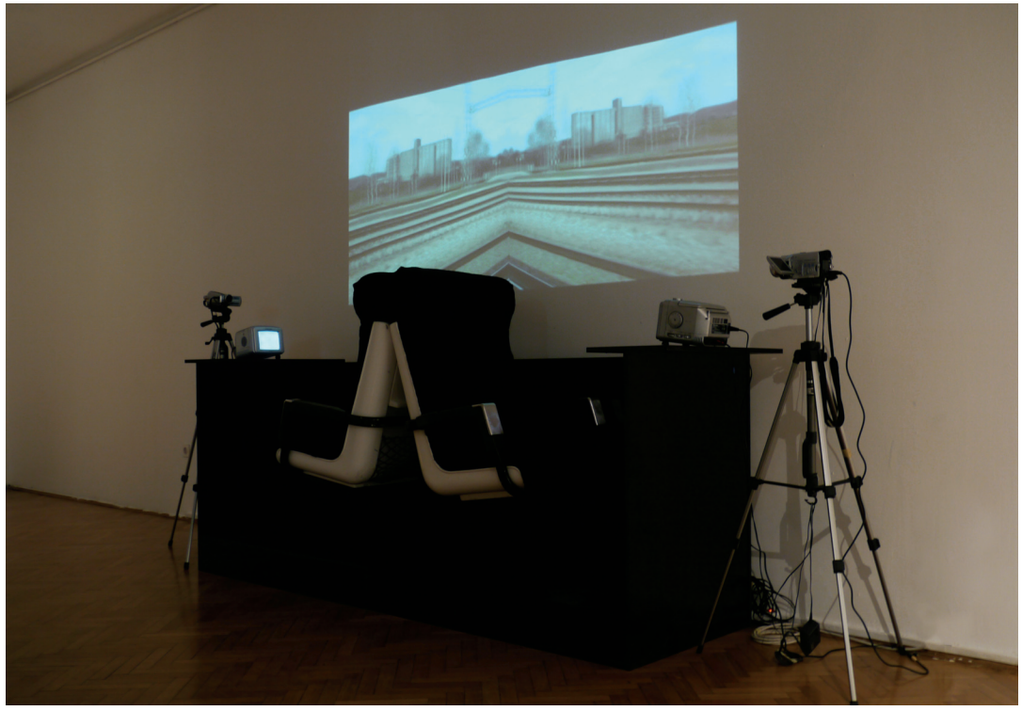
Paradoksalno, prostorna se udaljenost naizgled može poništiti samo jednim klikom miša, no čovjek nikada emocionalno nije bio udaljeniji od bližnjega svoga. Dok bjesomučno kuckamo poruke na mobitelu, potpuno se isključujemo iz sadašnjega trenutka, te onemogućujemo komunikaciju s onima u našoj blizini. Vanjska diskordancija samo je odraz unutrašnje. **Igor Juran** posve ispravno postavlja sljedeće pitanje: "Nisu li ljudi svjesni jedni drugih u istoj mjeri koliko su svjesni sami sebe?" Izjednačujući stvarnost s virtualnošću, sam život reduciramo na simulaciju. Svodeći svemir na unutrašnjost računala[1] pristajemo na sužavanje svijesti. Promatranje skice kretanja dvoje protagonista Igorovog video rada *Jutarnji program*, isječka mape grada preuzete s interneta, navelo me na razmišljanje kako i naše svakodnevne putanje od točke A do točke B uvelike nalikuju digitalnoj reprezentaciji – ono je što je moguće pravocrtnije, bez interesa za sve ono što nije (trenutni) cilj. "Tko je to? Nemam pojma. Nisam programiran/a da bih znao/la, mario/la".

1 Više u Stefan Sonvilla-Weiss: (In)visible – Learning to Act int he Metaverse, Mirror Worlds: The Universe in a Box?, Springer, Wien, New York, 2008., str. 36-60.



Paradoxically, a spatial distance can seemingly be erased by a click of a mouse, but people have never been more distant from each other. While we frantically type messages on the cell phone, we completely shut our minds off the present moment and disable communication with the ones physically close to us. External discordance is just a reflection of the internal one. **Igor Juran** quite properly raises the following question: "Aren't people aware of each other the same way they are aware of themselves?". By equating reality with the virtual, we reduce the life itself to simulation. By reducing the universe to the inside of the computer box[1] we agree to the narrowing of our consciousness. Observing of the sketches of movement of two protagonists from Igor's video work *Jutarnji program*, an excerpt from a city map taken from the Internet, made me think about how our everyday route from point A to point B much resembles to digital representation – it is as linear as possible, with no interest in anything other that the (current) goal. "Who is that? I have no idea. I am not programmed to know, to care".

1 More in Stefan Sonvilla-Weiss: (In)visible – Learning to Act int he Metaverse, Mirror Worlds: The Universe in a Box?, Springer, Wien, New York, 2008, pg. 36-60



— Polazak / Departure

Takva vrsta programiranoga putovanja negira istinu da je od stizanja na cilj važnije samo putovanje koje do njega vodi. I u putovanju vlakom može se nazrijeti razlika između programiranog i svjesnog. Preuzimanjem konteksta vlaka, u kojemu je na čestim putovanjima između Zagreba i Križevaca uočila kako ljudi radije komuniciraju virtualno nego sa svojim suputnicima, **Tea Hatadi** tematizira strah ili nelagodu od "bliskih susreta". Prostorna instalacija *Polazak* je isječak vlaka u kojem smo prisiljeni pogledom komunicirati s *putnikom* koji se nalazi na nasuprotnom sjedalu. Baš sam netom prije pisanja ovoga teksta u vijestima vidjela prilog o 3D kapsulama u kojima se pacijentima u Njemačkoj simuliraju različite stresne situacije, te se oni na taj način polako lišavaju straha. Ovaj me primjer još više navodi na prepoznavanje terapeutske mogućnosti *Polaska*. Na svakom je sudioniku interakcije odluka hoće li ova kapsula postati prostor igre, šale, hoće li se prepustiti trenutku i slučaju, hoće li uzvratiti na pogled upućen preko monitora?

Such sort of a programmed trip negates the truth that more important than reaching the goal is the travel that takes us there. Even in travel by train one can detect the difference between the programmed and the conscious. Taking over the context of the train, in which she has, on her frequent travels between Zagreb and Križevci, noticed how people rather communicate virtually than with their fellow-travellers, Tea Hatadi deals with the fear or uneasiness due to "close encounters". Spatial installation *Polazak* is a clip from a train in which we are forced to visually communicate with the *traveller* sitting on the opposite seat. Right before I started to write this text I saw a report in the news about 3D capsules in which patients in Germany are put in various stressful situations, so in that way they can get rid of their fears. This example makes me more aware of the therapeutic possibilities of *Polazak*. Each participant of this interaction decides whether this capsule will be the space of game, joke, will he/she give in to the moment and coincidence, will he/she return the stare to the gaze coming from the monitor.

— (Auto)portret umjetnika dok sanja / (Self)portrait of the Artist While Dreaming

Vratimo li se pojedincu i njegovom pokušaju približavanja bližnjemu svome, podsjetit ćemo se da u naputcima religijskih učenja stoji da je najbolji način da se nekome približimo "poništavanje sebe". Pri tome se misli na umanjenje ega. Performativni čin **Zdravka Horvata** u kojem on briše vlastiti lik sa crteža, kompozicije koja u omjeru jedan naprama jedan na zidu galerije prikazuje njegovu sobu, upućuje me na poništavanje dvostrukog ega – osobnog i umjetničkog. U radu *(Auto)portret umjetnika dok sanja*, koji se oslanja se na neke postavke romana Jamesa Joycea *Portretu umjetnika u mladosti*, autor razmatra postizanje distance s koje može stvoriti "sliku svoje aktualne egzistencijalne situacije"[2]. Distancu pronalazi u snu, koji je za sanjača "često neslućena slika njega samoga; on je otkrivač ega i jastva"[3]. Horvat se bavi slikom, točnije crtežom vlastite povijesti, odnosno podsvijesti. Simultanost prostorno-vremenskog kontinuuma umjetnikove sobe i sna (koji se ne prekida, čak ni brisanjem lika sanjača) te crteža koji ima svoj početak i kraj (od prve do zadnje točke u crtežu) ukazuje na paradoks čovjekova hvatanja tračka "aktualne egzistencije". Najveći napor na kraju ulažemo kako bismo se približili sami sebi.

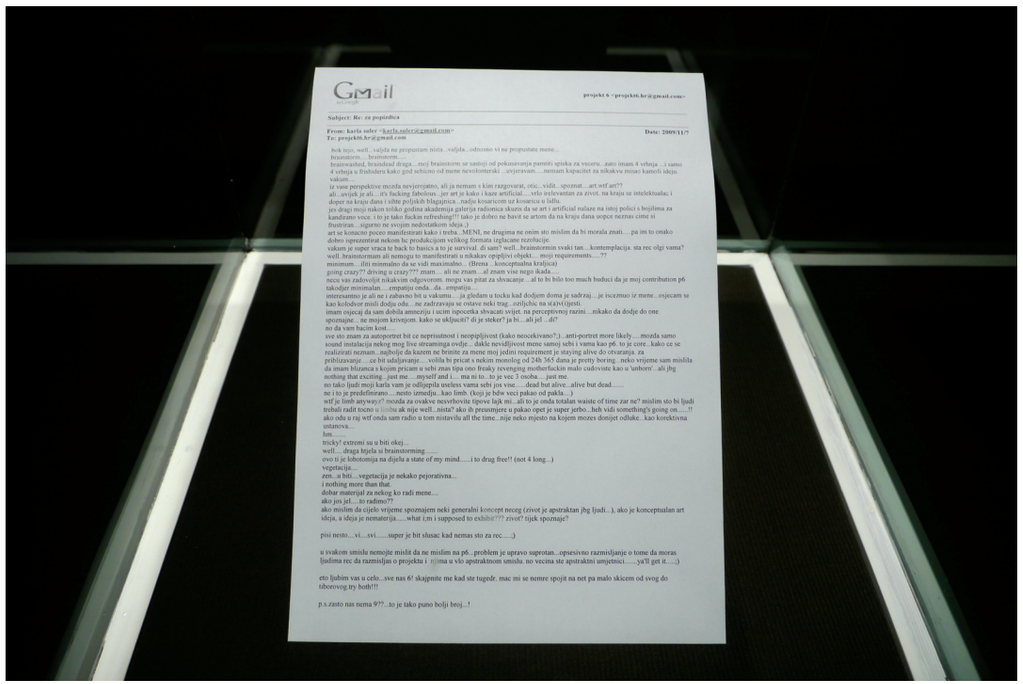
2 Jean Chevalier – Alain Gheerbrant; Rječnik simbola, mitovi, sni, običaji, geste, oblici, likovi, boje, brojevi, Nakladni zavod MH, Zagreb, 1983., str. 578.

3 Isto.

Let us go back to the individual and one's attempt to approach a fellow man, we will remind ourselves of the fact that the instructions of religious teachings say that the best way to approach someone is to "nullify oneself". That implies the lowering of the ego. A performative act by Zdravko Horvat in which he erases his own character from the drawing, in 1:1 composition representing his room on the gallery wall, directs me to the nullification of a double ego – a personal and artistic one. In the work *(Self)portrait of the Artist While Dreaming*, which refers to some postulates from James Joyce's novel *A portrait of the Artist as a Young Man*, the author examines how to achieve the distance from which he can create «the image of his current existential situation».[2] He finds the distance in a dream, which is for the dreamer «often unimagined image of himself/herself; it is the discoverer of the ego and self»[3] Horvat deals with the image, more precisely with the drawing of his own history, i.e. subconsciousness. The simultaneousness of space-time continuum of artist's room and dream (which is not being interrupted, not even after erasing the dreamer) and the drawing that has its beginning and the end (from the first to the last dot on the drawing) points to the paradox of man's hunt for a glimpse of "the current existence". In the end we put the largest effort into approaching ourselves.

2 Jean Chevalier – Alain Gheerbrant; Rječnik simbola, mitovi, sni, običaji, geste, oblici, likovi, boje, brojevi, Nakladni zavod MH, Zagreb, 1983, pg. 578.

3 Ibid.



Gmail

projekt 6 <projekt6.hr@gmail.com>

Subject: Re: za popjedica

From: karla suler <karla.suler@gmail.com>
To: projekt6.hr@gmail.com

Date: 2009/11/7

bok tujo, well...valjda ne propustam ništa...valjda...odrosno vi ne propustate mene...
brainstorm....brainstorm...
brainwashed, brainfeed druga....moj brainstorm se sastoji od pokušavanja pamtiti spiska za vecernu...zato imam 4 vrhnja ...i samo 4 vrhnja u frishideru kako god sebicno od mene nevolonterski ...uvjeravam.... nemam kapacitet za nikakvu misao kamoli ideju. vakum....
iz vase perspektive mozda nevjerojatno, ali ja nemam s kim razgovarat, otic...vidit...spoznat...art.wtf art??
ali...svijek je ali...it's fucking fabolous...jer art je kako i kaze artificial.....vrlo irelevantan za zivot. na kraju se intelektualac i doper na kraju dana i sihte poljskih blagajnica...nadju kosaricom uz kosaricu u lidlu..
jes drugi moj nakon tri godina akademija galerija radionica skuzio da se art i artificial nalaze na istoj polici s bojilima za kandirano voce. i to je tako fuckin refreshing!!! tako je dobro ne bavit se artom da na kraju dana uopce neznas cime si frustriran...sigurno ne svojim nedostatkom ideja..I
art se kosacno poceo manifestirati kako i treba...MENI, ne drugima ne onim sto mislim da bi morala znati.....pa im to onako dobro isprezentirat nekom bc produkcijom velikog formata izglacane rezolucije.
vakum je super vraca te back to basics a to je survival, di sam? well...brainstormin svaki tan....kontemplacija. sta rec olgi vama?
well..brainstormam ali nemogu to manifestirati u nikakav opipljivi objekt....moji requirements.....??
minimum...ilitti minmalno da se vidi maximalno... (Brena ...koncepttualna kratkoca)
going crazy?? driving u crazy??? zmam.... ali ne znam....al znam vise nego ikada.....
necu vas zadovoljit nikakvim odgovorom..mogu vas pitat za shvacanje...al to bi bilo too much buduci da je moj contribution p6 takodjer minimalan....empatija onda...da...empatija....
interesantno je ali ne i zabavno bit u vakumu....ja gledam u tocku kad dodjem doma je sadraj....je iscezmao iz mene...osjecam se kao kolodvor misli dodja odu...ne zadrzavaja se ostave neki trag...otiljchiu na stavi(ijesti.
imam osjecaj da sam dobila amnezija i ucim ispocetka shvacati svijet. na perceptivnoj razini...nikako da dodje do one spoznaje...ne mojom krivogjem. kako se uklpacit? di je steker? ja bi... ali jel ...di?
no da vam bacim kost....
sve sto znam za autoportret bil ce nepriustnost i neopipljivost (kako neocekivano?).....anti-portret more likely....mozda samo sound instalacija nekog mog live streaminga ovdje... dakle nevidljivost mene samoj sebi i vama kao p6. to je corz..kako ce se realizirati nezmam...najbolje da kazem ne brinite za mene moj jedini requirement je staying alive do otvaranja .za
približavanje....ce bit udaljavanje....volila bi pricat s nekim monolog od 24h 365 dana je pretty boring..neko vrijeme sam mislila da imam blizanca s kojim pricam u sebi znas tipa ono freaky revenging motherfuckin malo cudoviste kao u 'unborn'...ali jbg nothing that exciting...just me.... myself and i.... ma ni to...to je vec 3 osoba....just me.
no tako ljudi moji karla vam je odljepila useless vama sebi jos vise.....dead but alive...alive but dead.....
ne i to je predefiniramo....nesto izmedju...kao limb. (koji je bdw veci pakao od pakla....)
wtf je limb anyway?? mozda za ovakve nesvrhovite tipove ljuk mi...ali to je onda totalan waiste of time zar ne? mislim sto bi ljudi trebali radit tocno u limbu ak nije well...nista? ako ih preusmjere u pakao opet je super jerbo...heh vidi something's going on.....!!
ako odu a taj wtf onda sam radio u tom nistavilu all the time...nije neko mjesto na kojem mozes donijet odluke..kao korektivna ustanova...
hm.....
tricky? extremi su u biti okej...
well.....draga hijela si brainstorming.....
ovo ti je lobotomija na djelu a state of my mind.....i to drug free!! (not 4 long...)
vegetacija....
zen...ti biti....vegetacija je nekako pejorativna...
i nothing more than that.
dobar materijal za nekog ko radi mene....
ako jos jel....to radimo??
ako mislim da cijelo vrijeme spoznajem neki generalni koncept nceeg (zivot je apstraktan jbg ljudi...), ako je konceptualan art ideja, a ideja je nematerija.....what i;m i supposed to exhibit???? zivot? tijek spoznaje?

pisi nesto....vi....svi.....super je bit slusac kad nemas sto za rec.....)

u svakom smislu nemojte mislit da ne mislim na p6...problem je upravo suprotan...opsesivno razmisljanje o tome da moras ljudima rec da razmisljas o projektu i nijma u vlo apstraktnom smislu. no vecina ste apstraktni umjetnici.....ya'll get it.....)

eto ljubim vas u celo...sve nas 6! skajpnite me kad ste tugedr. mac mi se nemre spojit na net pa malo skicem od svog do tiborovog.try both!!!

p.s.zasto nas nema 9??...to je tako puno bolji broj...!

— https://mail.google.com/mail/?shva=1#drafts/12695e26e3ff2272

Isti napor propitkuje, doduše na posve drugačiji način, **Karla Šuler**, članica *Projekta6* "u egzilu". Izdvojenost iz domaćeg, uobičajenog konteksta, odvojenost od prijatelja, kolega, (ne)istomišljenika s kojima se mogu dijeliti ili pobijati ideje, pruža istovremeno osjećaj slobode i osjećaj anksioznosti. U razlomljenim razmišljanjima iz maila, kojim se Karla uključuje u tipični *brainstorming* grupe prije zajedničkoga projekta, kristaliziraju se veoma lucidne misli o životu, trenutnom položaju autorice, umjetnosti i smislu bavljenja istom. Doista, vrijedi oslušnuti blizanca s kojim pričamo u sebi, ono freaky revenging motherfuckin malo cudoviste koje nam šapče da je "art kako i kaze artificial..... vrlo irelevantan za zivot. na kraju se intelektualac i doper na kraju dana i sihte poljskih blagajnica...nadju kosaricom uz kosaricu u lidlu.". oh, how true!

Karla Šuler, the member of Projekt6 in exile, examines this same effort, however in a completely different way. Detachment from home, her usual context, detachment from friends, colleagues, (un)like minded people with whom ideas can be exchanged or disputed at the same time give a feeling of freedom and a feeling of anxiety. In fragmented thoughts sent by e-mail, through which Karla joins the typical group brainstorming sessions before a joint project, she expresses very lucid thoughts about life, the author's current position, art and the point of dealing with the same. Indeed, it is good to listen to the twin within ourselves, the one we usually talk to, that freaky revenging motherfucking little monster that whispers to us: "art is as it says artificial... very irrelevant for life. In the end an intellectual and a junkie at the end of the day and the shift of Polish cashiers...end up standing next to each other in Lidl". Oh how true!

Logikom slične nivelacije, na istoj se stranici novina može naći istup starlete željne slave kao i pokušaj suvremenog umjetnika da svojim činom isprovocira javni interes. Zbog prezasićenosti vulgarnom golotinjom javnost postaje sasvim imuna na zlorabljenje tijela, a s druge pak strane korištenju nagoga tijela u umjetničkoj praksi pridaje se predznak ekscesa. I dok se pažnja u oba slučaja stavlja na glavnog aktera, onog ili onu koja se izlaže, zaboravljaju se svi oni kojih se to tiče na indirektan, no nimalo manje bolan način: roditelji, dečko, cura, prijatelji, obitelj. **Maja Rožman** se u sklopu ovoga projekta zaista ogoljava u performansu koji se dešava na samom otvaranju izložbe, no on je tek okidač za dublje i kompleksnije ogoljavanje nje same i njoj bliskih osoba koje se u razgovoru, zabilježenom u video zapisu, suočavaju s posljedicama i konotacijama izlaganja gologa tijela umjetnice.

Following the similar logic, on the same page in newspapers you can find a statement from a starlet hungry for fame as well as an attempt by a contemporary artist to provoke a public interest with his/her act. Due to supersaturation with vulgar nudity the public becomes completely immune to the abuse of the body, and on the other hand the use of a naked body in artistic practice is regarded as an excess. And while the attention in both cases is given to the protagonist, the one who is exposed, all the ones who are indirectly, but in no less painful way concerned, are forgotten: parents, boyfriend, girlfriend, friends, family. Within this project **Maja Rožman** truly exposes herself in a performance that takes place at the opening of the exhibition, but it is only a trigger for deeper and more complex exposing of herself and persons close to her who, in a conversation recorded in a video, are faced with the consequences and connotations of exposing the artist's naked body.

— Katalog / The Catalogue

Pišući o prethodnom projektu *Projekta6* Ivana Meštrov je primijetila kako se **Martina Miholić**, nerijetko prisutna u svojem radu, često podvrgava taktici ogoljavanja. Nakon što je reakcijama izložila svoj lik (projekt *Dogma*) i svoju osobnost (rad *Tagbox/Ponos* u sklopu projekta *Stereotipi i predrasude*), Martina izlaže reakciji svoje skice. Ništa novo, pa to umjetnici i rade, zar ne? Da rade, ali ustaljena logika i praksa funkcioniranja izložbi glavni naglasak daje tumačenju rada u predgovoru i osvrtu kritičara. Martina u radu *Katalog* čini inverziju, izlažući knjigu u kojoj su sabrane reakcije i tumačenja povjesničara umjetnosti, kolega umjetnika, njezinih učenika, prijatelja i poznanika koji se ne moraju nužno razumjeti u umjetnost (art je ionako artificial!). Susret sa samim radovima je odgođen do posjeta internetskoj stranici ili skorašnjoj Martininoj izložbi. Inverzijom očekivanoga slijeda komunikacije "umjetnik- djelo-tumač", Marta propitkuje njezinu kompleksnost i višeznačnost. Zapravo sve do sada nisam vidjela Martinine skice. Pronalazim međutim užitak u činjenici da se prvi put s njima susrećem preko tuđih viđenja – ona povećavaju moju znatiželju, šire doživljaj koji će tek uslijediti. Kustosica koja nije vidjela radove – e to je bome novo, reći će neki. Odvraćam: "Blago onima koji će vjerovati a da nisu vidjeli."

Nije mi namjera ironizirati, niti biti blasfemična. Želim samo kazati kako su Maja, Tea, Martina, Karla, Zdravko i Igor svojim promišljanjima pokazali kako je "korak bliže" zaista neizvjestan, nepredvidiv, istovremeno težak i lak. Sva sreća da traje čitav život, pa stignemo nešto i naučiti.

While writing about the previous project of Projekt6 Ivana Meštrov noticed how **Martina Miholić**, often present in her own work, frequently subjects to tactics of exposure. After she exposed her character to reactions (*Dogma* Project) as well as her personality (work *Tagbax/Ponos* within the project *Stereotipi i predrasude*), Martina exposes her sketches to public reactions. Nothing new, artists do that, don't they? Yes they do, but the established logic and exhibition-making practice mainly emphasize the interpretations of the work in prefaces and critical reviews. In the work *Katalog* Martina makes an inversion by exposing the book in which she collected reactions and interpretations from art historians, fellow colleagues, her students, friends and acquaintances who do not necessarily understand art (art is artificial anyway!). Encounter with the works themselves is postponed until the visit to her website or Martina's upcoming exhibition. With the inversion of the expected sequence of communication "artist – work – interpreter", Marta examines its complexity and ambiguity. Actually, I still have not seen Marta's sketches. But I find the pleasure in the fact that I experience them for the first time through other people's views – they increase my curiosity, expand the experience that is yet to come. A curator who has not seen the works – well, that's something new, some might say. I reply: "Blessed are hose who believe without seeing."

I do not intend to ironize or be blasphemous. I just want to say how Maja, Tea, Martina, Karla, Zdravko and Igor demonstrated in their deliberations how "a step closer" is really uncertain, unpredictable, at the same time hard and easy. Good thing it lasts a lifetime so we have time to learn something.

— (Auto)portret:

— (Self)portrait: the Hour We Knew Nothing of Each Other

trenutak u kojem ništa nismo znali jedni o drugima

Galerija Duplex, Sarajevo, 2010.

Za kolektiv Projekt6 je *trenutak u kojem ništa nisu znali jedni o drugima* započeo onog časa kada su se *odlučili baviti problematikom percepcije i omjera objektivnog i subjektivnog u portretu*. U nastalim radovima autori propituju načine doživljavanja nečije vanjštine u suodnosu sa onim nevidljivim, spoznajnim. Međutim, koliko je u tome moguće biti objektivan i koliko je takva slika stvarna?

Ako prihvatimo da je svijet koji percipiramo samo projekcija onoga što nam naši mozgovi dopuštaju da vidimo, ostavljajući prostor svakom autoru da bilježi svoju stvarnost dobivamo spektar osobnih realnosti, rekonstrukciju stvarnije slike svijeta. Obzirom na selektivni pogled i činjenicu da portret često više govori o njegovom autoru nego por(tretiranom), ovaj postupak otvara nove kombinacije. Ista osoba portretirana od drugog autora više nije "ista" osoba, a ti odmaci i razlike ocrtavaju obrise kolektivnog međuodnosa. Sva ta preispitivanja na različitim razinama –osobnim, grupnim, društvenim– nagovještavaju da *portret u ovom slučaju nije cilj nego sredstvo*.

For Projekt6 the hour they knew nothing of each other started from the moment they decided to deal with the problematic of perception and proportion of objective and subjective in a portrait. In produced works the authors question the ways one experiences somebody's exterior features in corelation with that which is invisible and comprehensible. However, is it possible, and to what extent, to stay objective in that case and how real is that picture?

If the world we perceive is nothing but the projection of what our brains allow us to see, by leaving the space to each author to write his/her own reality we will be presented to the spectra of different points of view, the reconstruction of the more realistic image of the world. Considering the selectivity of the observer and the fact that the portrait often tells more about the author than about the portrayed individual himself, this "game" we started will open new possibilities of the expression and critic. The same person, portrayed by another author, is not that "same person" anymore and these detachments are creating the profile of our collective relationship. Therefore, we decided to study the problem of perception and subjectivity in the artistic portrait; in this case the portrait is not the goal but the mean.

— Martina Miholić: Bez naziva / Untitled

Kroz poznavanje, suočavanje i prihvaćanje sebe i drugih postoji teško odrediva granica. *"...sve što znam za autoportret bit će neprisutnost i neopipljivost (kako očekivano?)...anti-portret more likely..."* u mailu je svoj koncept objasnila **Karla Šuler.** Njezino je fizičko neprisustvo unutar kolektiva rezultiralo fizičkim odsustvom rada na izložbi. Precizno i osviješteno, priznato sebi i drugima, obznanjeno javno...

S druge strane, **Igor Juran** je predstavio svoj autoportret kroz već prije prikazani rad iz ciklusa *Stereotipi i predrasude*. Predstaviti sebe tako bez prikrivanja, u otkrivanju možda nedostatka ideja, vremena, truda? Iskreno, u svakom slučaju. A iskrenost je oduzela svaku mogućnost nerazumijevanja i osude. Takva ogoljenja vlastitih misli i stavova krajnje su osoban čin koji podrazumijeva otvorenost svim vrstama (ne)reakcije i suočavanja s njima na različite načine.

Through knowing, confronting, and accepting one self and others there exists a boundary difficult to set. "...all I know concerning autoportrait will be absence and intangibility (how expected?)...anti-portret more likely..." **Karla Šuler** explains her concept in the mail. Her physical absence within the collective resulted with physical absence of her work at the exhibition. Precise and aware, acknowledged to to herself and others, publicly announced...

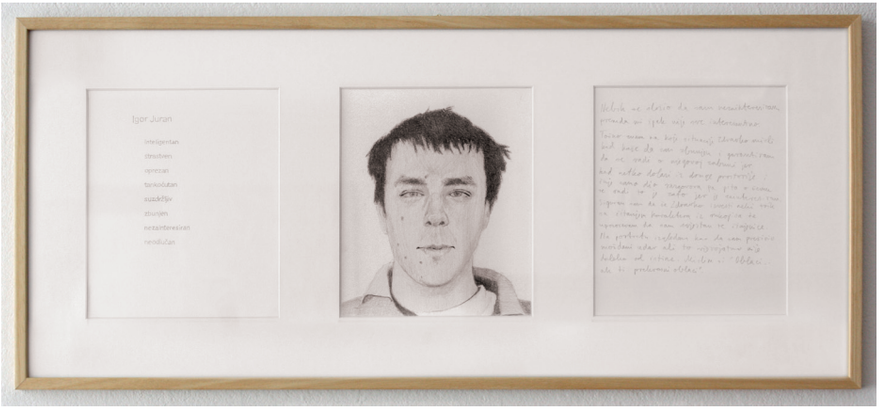
On the other side, **Igor Juran** presented his selfportrait through previously exhibited work from the Stereotypes and Predjudices cycle. To present itself in such way, without concealing, and revealing perhaps the lack of ideas, time, and effort? Honest, in every case. And honesty took every possibility of misunderstanding and passing judgement. Such barrings of one's thoughts and attitudes, are extremely personal acts which suppose openess to all kinds of (un) reactions and confrontations with them in various ways.

People naturally confide in the Champion (ENFP). That's why they make such good mediators, counselors, teachers, consultants, and reporters. Any position that outreaches to others can fit the Champion. They can be columnists, journalists, publicists, copy writers, advertising account executives. In the arts they can be character actors, cartoonists, art educators. If they choose jobs such as restaurateur, be sure that their business sites will be unique and designed for a particular type of customer. Don't be surprised to see them as an inventor. This type of personality wants to experience the whole of life and may change careers more often than many other types. Says Charles, "I've had a number of jobs and when there is nothing left to create, I move to something new. I want my life to be spiced with newness, love, and joy." Like the other Idealists, Champions are rather rare, say two or three percent of the population, but even more than the others they consider intense emotional experiences as being vital to a full life. Champions have a wide range and variety of emotions, and a great passion for novelty. They see life as an exciting drama, pregnant with possibilities for both good and evil, and they want to experience all the meaningful events and fascinating people in the world. The most outgoing of the Idealists, Champions often can't wait to tell others of their extraordinary experiences. Champions can be tireless in talking with others, like fountains that bubble and splash, spilling over their own words to get it all out. And usually this is not simple storytelling; Champions often speak (or write) in the hope of revealing some truth about human experience, or of motivating others with their powerful convictions. Their strong drive to speak out on issues and events, along with their boundless enthusiasm and natural talent with language, makes them the most vivacious and inspiring of all the types. Fiercely individualistic, Champions strive toward a kind of personal authenticity, and this intention always to be the selves is usually quite attractive to others. At the same time, Champions have outstanding intuitive powers and can tell what is going on inside of others, reading hidden emotions and giving special significance to words or actions. In fact, Champions are constantly scanning the social environment, and no intriguing character or silent motive is likely to escape their attention. Far more than the other Idealists, Champions are keen and probing obser ers of the people around them, and are capable of intense concentration on another individual. Their attention is rarely passive or casual. On the contrary, Champions tend to be extra sensitive and alert, always ready for emerge cies, always on the lookout for what's possible. Champions are good with people and usually have a wide range of personal relationships. They are warm and full of energy with their friends. They are likable and at ease with colleagues, and handle their employees or students with great skill. They are good in public and on the telephone, and are so spontaneous and dramatic that others love to be in their company. Champions are positive, exuberant people, and often their confidence in the goodness of life and of human nature makes good things happen. ENFPs are friendly folks. Most are really enjoyable people. Some of the most soft-hearted people are ENFPs. ENFPs have what some call a "silly switch." They can be intellectual, serious, all business for a while, but whenever they get the chance, they flip that switch and become CAPTAIN WILDCHILD, the scourge of the swimming pool, ticklers par excellence. Som etimes they may even appear intoxicated when the "switch" is flipped. ENFPs like to tell funny stories, especially about their friends. ENFPs sometimes can be blindsided by their secondary Feeling function. Hasty decisions based on deeply felt values may boil over with unpredictable results. More than one ENFP has abruptly quit a job in such a moment.

— Portret autora / The Portrait of an Author

Maja Rožman *pokušava doznati do koje je mjere moguće objektivno procijeniti nečiji karakter i koliko osobno mišljenje može utjecati na konačni sud. Da li je točnija vlastita percepcija sebe ili mišljenje drugih? Autorica radi portrete članova kolektiva na način da svakog portretiranog prepušta tuđoj procjeni;* svaki autor u ime onog drugog/one druge rješava *test osobnosti* (Jung Typology Test™) -- *Zdravko opisuje karakter Martine, koja opisuje Igora, koji opisuje Teu...*--, a Maja dobivene profile koristi kao referentne točke za portret. *Istina o modelu je nevažna, stoga je izbrisan sa slike koja je dopunjena tekstualnim opisom njegove navodne osobnosti, na temelju koje će promatrač stvoriti (ne)istinitu sliku o portretiranom.*

Maja Rožman *tries to find out up to what measure is possible to objectively evaluate somebody's character and how a personal oppinion can influence a final judgement. Which is more accurate, one's own perception of oneself or the oppinions of others? The author portrays the collective's members by leaving each of the portrayed to some else's evaluation: each author fills in some other author's place a personality test (Jung Typology Test™) -- Zdravko describes Marta's character, who describes Igor, who describes Tea...--while Maja uses the acquired profiles as referent points for the portraits. The truth about the model is irrelevant, therefore she is erased from the painting which is supplemented with textual descriptions of her alleged personality, based on which an observer creates the (un)true picture of the portrayed.*



— Bez naziva / Untitled

U radu **Zdravka Horvata** kombinacijom mentalne slike karaktera pojedinca (koja se postiže pomoću pridjeva koji opisuju osobine portretiranog), njegovog (fizičkog) portreta i replike u obliku rukopisa dolazi do sudaranja dvije subjektivnosti - one od portretista s onom od portretiranog. Time se dobivaju dva gledišta koja omogućavaju promatraču da stvori jednu objektivnu sliku portretirane osobe, a dodavanjem rukopisne replike portretiranog, rad postaje jednim djelom i autoportret.

In **Zdravko Horvat's** work, throught the combination of an individual's caracter mental image (which is achieved with the adjectives describing the features of the portraited), his (physical) portrait and replica in the form of handwriting there comes to clashing of two subjectivities - one from the one who portrays and one from the one being portrayed. With that, two viewing points are got which allow the observer to create one objective picture of the person portrayed, and with adding a handwriting replica of the portrayed the work becomes in part a selfportrait as well.

— Profil / The Profile

Tea Hatadi izlaže pet portreta izrađenih od kolaž-papira i uokvirenih u masivne okvire srebrne i zlatne boje. Portreti predstavljaju siluete profila lica autora Projekta6. Svaki profil ima svoju simboličnu boju koja autoricu asocira na pojedinog člana grupe. U šestom okviru nalazi se ogledalo te na postamentu ponuđeni kolaž-papir i škarice koji služe tome kako bi svaki promatrač mogao izrezati svoju siluetu ili tuđi profil u određenoj boji. Radovi su načinjeni po uzoru na profile koje izrezuju autori na ulicama metropola --poput Pariza-- po narudžbi prolaznika/turista odnosno *stranca*, koji kasnije uokviruje profil i stavlja ga na zid kao suvenir, uspomenu, umjetničko djelo, rad nepoznatog autora i svoj portret. Ta silueta lica nije u potpunosti prepoznatljiva te može pripadati i nekoj drugoj osobi; iz nje se ne iščitava karakter portretiranog, niti se iščitava rukopis autora portreta. Tein rad bilježi trenutak obostranog neprepoznavanja, ali istovremeno i trenutak kada se dogodio kontakt/susret modela i "umjetnika"- nepoznatog autora s nepoznatim mu prolaznikom.

Tea Hatadi exhibits five portraits made out of collage paper and framed in massive silver and golden frames. The portraits present the profiles of Projekt6 authors' faces as seen in silhouettes. Each profile has its own symbolic color which reminds the author of each member of the group. In the sixth frame there is a mirror, while on a pedestal, scissors and collage paper are being offered so each observer could fashion a cutout of his own silhouette or someone else's profile in a specific color. The works are fashioned after the profiles made by authors on the streets of metropolises--like Paris--ordered by passerbys and tourists, that is foreigners, who later on frames the profile and puts it on a wall as a souvenir, memento, art work, the work of an unknown artist and her own portrait. That silhouette of a face is not recognizable in its entirety, and can belong to some other person: from it the character of the portrayed isn't to be read, nor the signature of its author. Tea's work notes the momet of a mutual non recognition, but at the same time also a mement when the contact/meeting of the model and "the artist" took place - that of an unknown author with an unknown passerby.

— Uputstvo za približavanje vol. 2

— Directions for the Rapprochement vol. 2

Galerija O3one, Beograd, 2010.

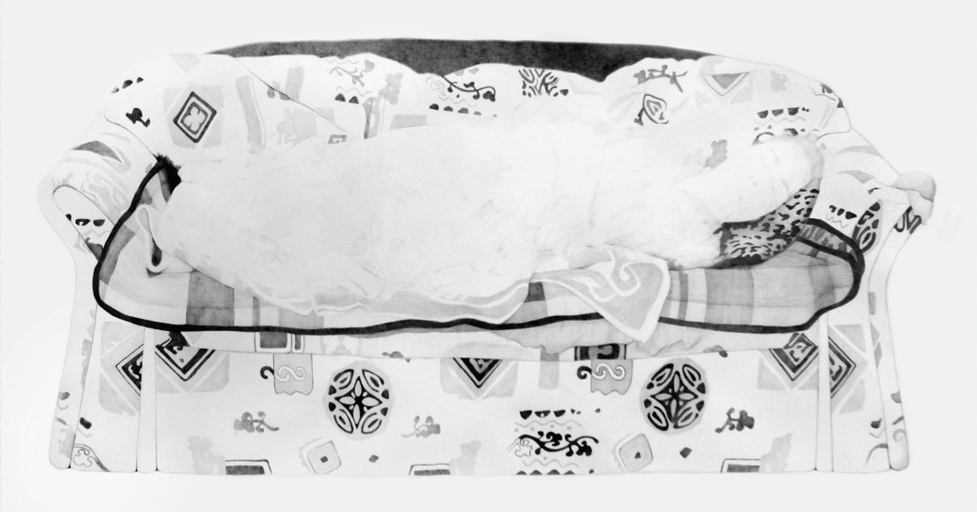
Autorima Projekta6 je kao polazišna točka za ovaj ciklus poslužilo potencijalno Hrvatsko pristupanje Europskoj uniji te pregovori, niz mjerila i naputaka koji moraju biti ispunjeni. Zanima o ih je proces, koji često i prvenstveno formiran u obliku naputaka državnoj upravi, sa svim komplikacijama do kojih dolazi, krivih uputa, pogrešaka, dupliranja, zalutalog..., pa sve do pitanja koliko smo spremni za prihvaćanje i implementiranje nekih možda naprednih naputaka. U ciklusu nazvanom "Uputstvo za približavanje - vol.2" propituju kompleksnost procesa u kojima naputci igraju ključnu ulogu u komunikaciji na svim razinama (prihvaćanja, shvaćanja, izmjene, promjene, prilagodbe). Svaki je autor na svoj način angažiran u preispitivanju komunikacijskih kodova na raznim društvenim razinama i u različitim situacijama, te davanjem naputaka drugom u provođenju istih.

As the point of departure for this project the authors belonging to the artistic collective Projekt6 used Croatian admission to the EU, the country and union's ensuing negotiations, and strings of measures and directions that need to be fulfilled by both for that admission to take place. In this work the authors are interested in that admission process, which is structured in the form of directions for a state legislature to follow, with all the ensuing complications such as wrong instructions, mistakes, duplicates, and regulations went astray. Questioning the process, here, the authors deal with the question of how ready, capable, or willing we are to accept or implement some of the EU's, perhaps, more advanced governing concepts. Staying true to the central point sprawling through all their works, in this collaboration, once more the authors are interested in exploring the complexity of a process in which directions play the key role in communication on all levels, like those of acceptance, comprehension, modifications, or adjustments. Gathered with the intention to experiment by mutually reexamining their attitudes, in this collaboration they go about translating the aforementioned admission process by making it more personal to explore the notion where each individual, in its own way, is engaged in reexamining communicational codes on different social levels and in different situations by giving directions to others while receiving the same.

— Europe Like Wonderland II

Video rad **Tee Hatadi** "Europe Like Wonderland II" podjeljen je u dvije kratke priče, "Travel with me" i "Call me by skype". Obje se priče sarkastički osvrću na oduševljenje stranom zemljom, koje prolazi u trenutku susreta sa birokracijom i ostalim problemima sa kojima se pojedinac svakodnevno susreće unutar svoje države. Sarkazam je također upućen na podcjenjivanje vlastitih mogućnosti, vrijednosti i prednosti te na razmišljanja i mišljenja većine ljudi kako je drugima i drugdje bolje. Da li su pojedine zemlje civilizacijski Disneyland ili je to samo tako sa našeg gledišta?

Tea Hatadi's video work "Europe Like Wonderland II" is divided into two short stories, "Travel With Me" and "Call Me by Skype". Both stories comment with sarcasm at the thrills of a foreign country, a notion that passes when one meets with the bureaucracy as well as with problems one is accustomed to deal on a daily basis within her home country. The sarcasm inherited in this work also aims at underestimating one owns abilities, values, and advantages, as well as at thinking and opinions most people have, the opinions relating to the notion that other people and places are far better off. Are individual countries civilization's Disneyland or does is only appears to be so from our point of view?



— (Auto)portret umjetnika dok sanja svoj životni prostor
/ (Self)portrait of the Artist While Dreaming of His Living Quarters

Ciklus crteža **Zdravka Horvata** "(Auto)portret umjetnika dok sanja svoj životni prostor" varijacija je rada "(Auto)portret umjetnika dok sanja" u kojem je autor za izložbu "Naputak za približavanje - vol.1" na zidu galerije nacrtao vlastitu sobu u mjerilu 1:1. Kod novijeg je rada, za razliku od prehodnog, soba prikazana iz tri različita kuta gledanja, na tri manja crteža koji pružaju uvid u punih 360° autorova životnog prostora.

Zdravko Horvat's drawings cycle "(Self)portrait of an Artist While Dreaming of His Living Quarters" is a variation of the work "(Self)portrait of an Artist While Dreaming" in which the author, for the exhibition "Directions for Rapprochment - vol.1", has drawn on a gallery's wall his own room in a measure 1:1. In this new work, differing from the previous one, the room is shown from three different viewing angles, on three different drawings allowing us to see the full extent of 360° of the author's living space.

Fwd: za popizdica Saturday, November 7, 2009 11:05 PM

From: "karla suler" <karla.suler@gmail.com>
To: "Martina Miholic" <martina.miholic@gmail.com>, "maja rozman" <maya.rozman@yahoo.com>, "Igor" <igor_juran@yahoo.co.uk>

bok tejo, well...valjda ne propustam nista...valjda...odnosno vi ne propustate mene...
brainstorm.....brainstorm.....
brainwashed, braindead draga....moj brainstorm se sastoji od pokusavanja pamtiti spiska za veceru...zato imam 4 vrhnja ...i samo 4 vrhnja u frishideru
kako god sebicno od mene nevolonterski ...uvjeravam.....nemam kapacitet za nikakvu misao kamoli ideju. vakum....
iz vase perspektive mozda nevjerojatno, ali ja nemam s kim razgovarat, otic...vidit...spoznat....art.wtf art??
ali...uvijek je ali....it's fucking fabolous...jer art je kako i kaze artificial.....vrlo irelevantan za zivot. na kraju se intelektualac i doper na kraju dana i sihte poljskih blagajnica...nadju kosaricom uz kosaricu u lidlu.
jes dragi moji nakon toliko godina akademija galerija radionica skuzis da se art i artificial nalaze na istoj polici s bojilima za kandirano voce.
i to je tako fuckin refreshing!!! tako je dobro ne bavit se artom da na kraju dana uopce neznas cime si frustriran....sigurno ne svojim nedostatkom ideja.;)
art se konacno poceo manifestirati kako i treba...MENI, ne drugima ne onim sto mislim da bi morala znati.....pa im to onako dobro isprezentirat nekom hc produkcijom velikog formata izglacane rezolucije.
vakum je super vraca te back to basics a to je survival. di sam? well...brainstormin svaki tan....kontemplacija.
sta rec olgi vama? well..brainstormam ali nemogu to manifestirati u nikakav opipljivi objekt....
moji requirements.....??
minimum....iliti minmalno da se vidi maximalno... (Brena ...konceptualna kraljica)
going crazy?? driving u crazy??? znam....
ali ne znam....al znam vise nego ikada.....
necu vas zadovoljit nikakvim odgovorom. mogu vas pitat za shvacanje....al to bi bilo too much buduci da je moj contribution p6 takodjer minimalan.....empatiju onda...da...empatiju....
interesantno je ali ne i zabavno bit u vakumu.....ja gledam u tocku kad dodjem doma je sadrzaj....je isceznuo iz mene...osjecam se kao kolodvor misli dodju odu....ne zadrzavaju se ostave neki trag...oziljchic na s(a)v(i)jesti.
imam osjecaj da sam dobila amneziju i ucim ispocetka shvacati svijet. na perceptivnoj razini....nikako da dodje do one spoznajne...
ne mojom krivnjom. kako se ukljuciti? di je steker? ja bi....ali jel ...di?
no da vam bacim kost.....
sve sto znam za autoportret bit ce neprisutnost i neopipljivost (kako neocekivano?;)...anti-portret more likely.....mozda samo sound instalacija nekog mog live streaminga ovdje...
dakle nevidljivost mene samoj sebi i vama kao p6. to je core...kako ce se realizirati neznam...najbolje da kazem ne brinite za mene moj jedini requirement je staying alive do otvaranja.
za priblizavanje.....ce bit udaljavanje.....volila bi pricat s nekim monolog od 24h 365 dana je pretty boring...neko vrijeme sam mislila da imam blizanca s kojim pricam u sebi znas tipa ono freaky revenging motherfuckin malo cudoviste kao u 'unborn'...ali jbg nothing that exciting...just me.....myself and i....
ma ni to...to je vec 3 osoba.....just me.
no tako ljudi moji karla vam je odlijepila useless vama sebi jos vise.....dead but alive...alive but dead.....

ne i to je predefinirano.....nesto izmedju...kao limb. (koji je bdw veci pakao od pakla....)
wtf je limb anywayz? mozda za ovakve nesvrhovite tipove lajk mi...ali to je onda totalan waiste of time zar ne?
mislim sto bi ljudi trebali radit tocno u limbu ak nije well...nista? ako ih preusmjere u pakao opet je super jerbo...heh vidi something's going on.....!!

ako odu u raj wtf onda sam radio u tom nistavilu all the time...nije neko mjesto na kojem mozes donijet odluke...kao korektivna ustanova....
hm.....
tricky! extremi su u biti okej...

well.....draga htjela si brainstorming.....
ovo ti je lobotomija na dijelu a state of my mind.....i to drug free!! (not 4 long...)

vegetacija....
zen...u biti....vegetacija je nekako pejorativna...

i nothing more than that.

dobar materijal za nekog ko radi mene....

ako jos jel.....to radimo??

— Re: za popizdica

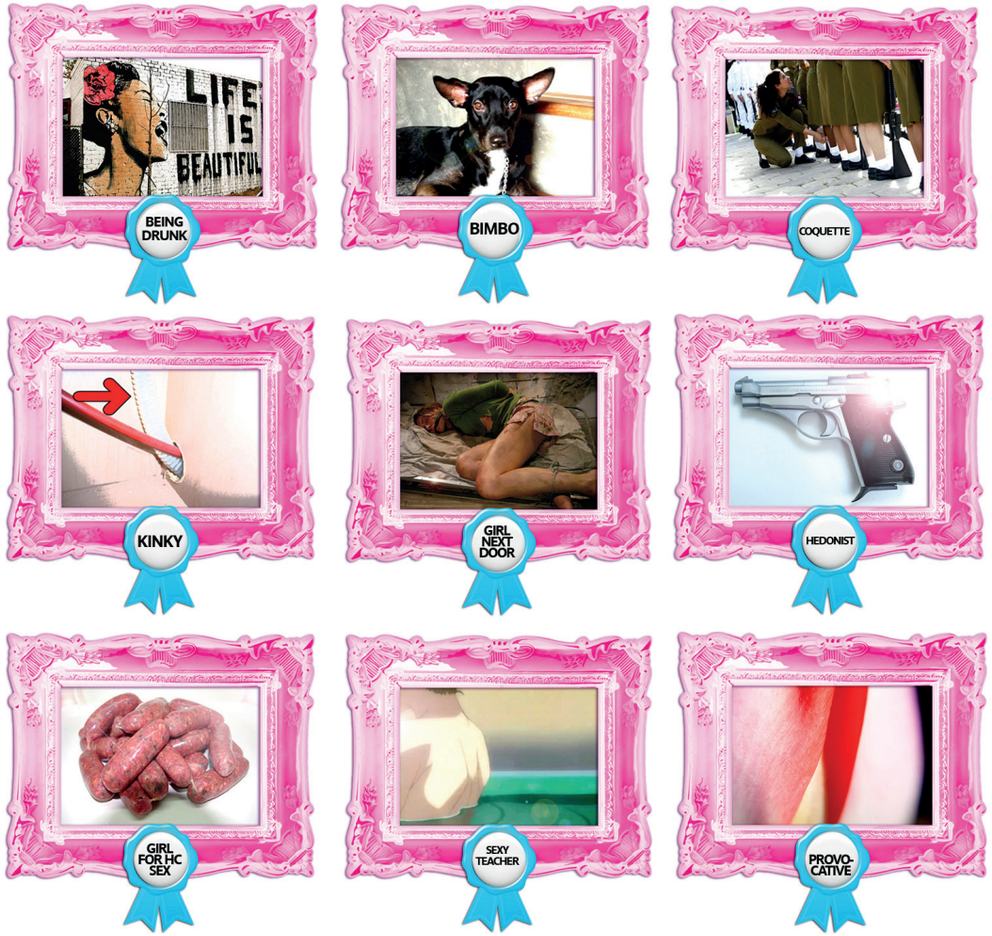
"Re: za popizdica" iznova daje uvid u razmišljanja **Karle Šuler**: "za približavanje.....će bit udaljavanje.....volila bi pričat s nekim, monolog od 24h 365 dana je pretty boring". Taj dijalog Karla pokušava uspostaviti putem maila, gdje sa članovima kolektiva komunicira ideje za nadolazeće projekte. Na kraju izlaže upravo taj *brainstorm*, razmišljanja o Projektu6 i umjetnosti koji se prepliću sa kritički-sarkastičkim viđenjima svakodnevice Dublina u kojem trenutno živi.

"Re: za popizdica" gives insight anew into **Karla Šuler's** thinking: "for rapprochment.....will be growing apart.....I'd like to talk to someone, monologue of 24h 365 days is pretty boring". The dialogue Karla tries to establish by the e-mail, where she communicates the oncoming ideas for the upcoming projects with the members of the art collective Projekt6. At the end, she exhibits exactly that brainstorm, her thoughts about Projekt6 and art which intertwine with her critical and sarcastic views of Dublin's everyday, of a city in which she currently resides.

— Jutarnji program / The Morning Programme

Igor Juran izlaže kratki alegorijski video o ljudima koji žive u istom prostoru, ali se nikada ne suoče sa svojim međupostojanjem. Video ima strukturalistički pristup i poigrava se sa kontinuitetom vremena i prostora te propituje ljudsku otuđenost u trenutcima gledanja televizije i tijekom odlaska na posao u rano jutro. "U ta se dva dijela dana ljudi nalaze u nesvjesnom hipnotičkom stanju", zaključuje Igor koji slične elemente prepoznaje i u hrvatskom pristupanju Europskoj uniji.

Igor Juran exhibits a short video allegory about people who live at the same place, but never face their inter-being. The video has a structuralist approach, plays with the continuity of time and space, and questions human alienation in television watching moments and those one has when leaving for work in the early morning. "In those two parts of the day, people find themselves in an unaware hypnotic state", concludes Igor who recognizes similar elements in Croatia's admission into European union.

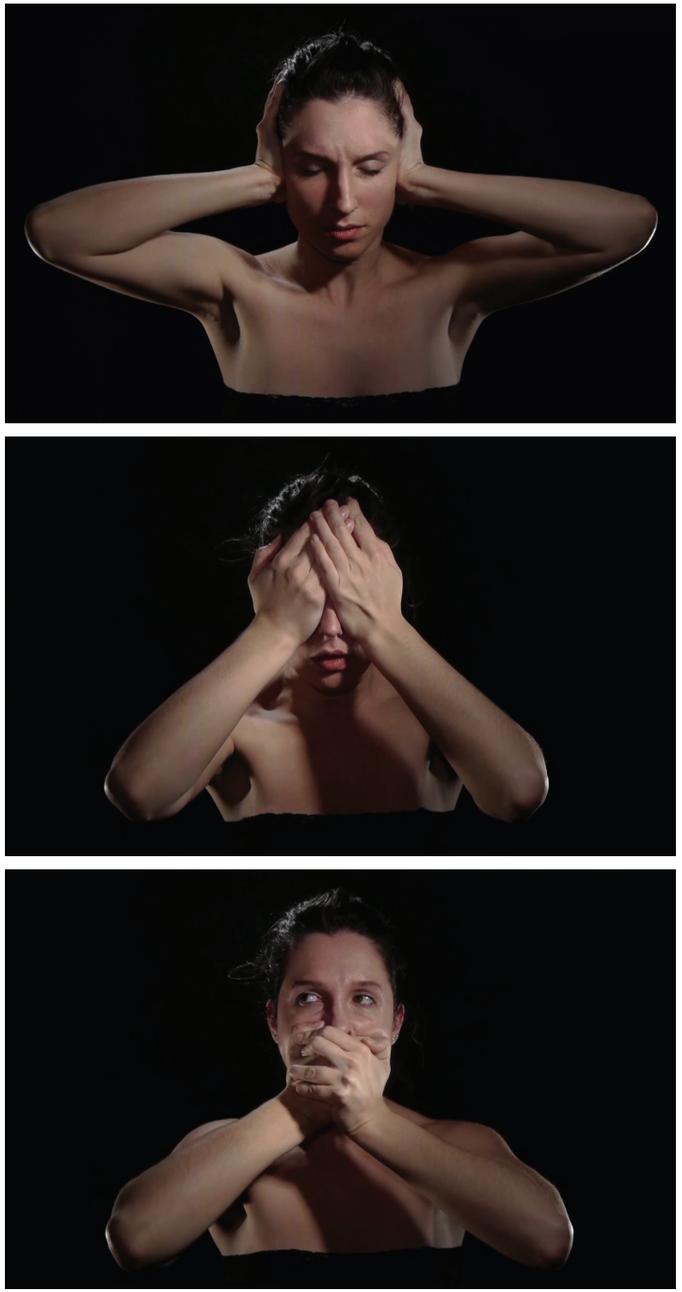


— Everthing You Need to Know about Me from A to Z

Rad **Martine Miholić** "Everthing You Need to Know about Me from A to Z" konceptualni je i organski nastavak autoričinih prethodnih radova "Tagbox" i "Photoshooting" iz 2008., u kojima Martina uzima samu sebe kao glavni subjekt promatranja. I dalje tragajući za vlastitom definicijom u nikad statičnom okolišu, u novom radu "Everthing You Need to Know about Me from A to Z" autorica kreće iz obrnute pozicije. Prikupljene asocijacije na sebe samu - odnosno pojmove i riječi kojima je bila opisana u prethodnom radu - provlači kroz internet pretraživač te se susreće s nizom neočekivanih kombinacija i kontradiktornih asocijacija na traženi pojam. Takvim procesom mjeri moć simbola, slike, pojma asocijacije, determinacije po naučenim obrascima te ispituje kaleidoskop pozicija, perspektiva i vrijednosti kojima bivamo određeni. Martina ne pokušava dati instant odgovor na pitanje "Kako nekome biti bliskiji?", već evocira i provocira pitanje kompleksnosti međurelacija, percepcije i niza faktora koji utječu na interpersonalne odnose.

Martina Miholić's work "Everything You Need to Know about Me from A to Z" is a conceptual and organic sequel to the author's previous oeuvre "Tagbox" and "Photoshooting" dating from 2008, in which Martina takes her self as the main subject of her observations. Searching for her own definition in the never static environment, in her new work "Everything you Need to Know About Me from A to Z" the author starts from reverse position. Collected associations concerning herself--that is, the terms and words she was described with in her previous opus--she feeds into an internet searcher and encounters strings of unexpected combinations and contradicting associations relating to a searched for term.

With such process, she measures the power of symbols, pictures, the term of association, determination according to learned patterns and questions a kaleidoscope of positions, perspectives, and values that we are being determined by. Martina doesn't try to give an instant answer to the question "How to be closer to someone?", but evokes and provokes a question concerning complexity of interrelations, perceptions, and string of factors influencing interpersonal relationships.



— Tri majmuna / The Three Monkeys

Maja Rožman pokušava pronaći odgovor na pitanje "Da li bi umjetnici trebali biti politički i/ili društveno angažirani u svom radu?". Propitujući problem, autorica proučava Tri mudra majmuna: *Mizaru* pokriva svoje oči i zato ne vidi ništa zlo, Kikazaru pokriva svoje uši i zato ne čuje zlo, a Iwazaru pokriva svoja usta pa ne govori ništa zlo. Tom se istočnom slikovitom poslovicom danas najčešće opisuje osoba koja ne želi biti uključena u određenu situaciju. S druge srane, na Zapadu se pojavila varijacija gdje majmuni otkrivaju uši, oči i usta, a fraza koja ju objašnjava je "slušaj sve, vidi sve i glasno govori u obranu slobode, ako želiš živjeti u miru." Majin rad pokušava objediniti Istok i Zapad; istočna verzija preporučuje ne osvrtati se na društveno-politička zbivanja, dok zapadna verzija, upravo suprotno, naglašava da je nemoguće ne osvrnuti se na njih. U skladu s oprečnim izjavama autorica izvodi radnje triju majmuna (pokriva oči, uši i usta rukama) te im istovremeno pokušava odoljeti. Na taj način suočava ove dvije ideje i izražava vlastitu nemogućnost da pruži finalni odgovor na postavljeni problem.

Maja Rožman tries to find an answer to the question "Should artists be politically and socialy engaged in their work?". Questioning the problem, the author studies the three wise monkeys: Mizaru covering his eyes and is therefore not being able to see anything evil, Kikazaru covering his ears and is therefore not being able to hear anything evil, and Iwazaru covering his mouth and is therefore not being able to say anything evil. Today, the phrase "see no evil, hear no evil, speak no evil" is commonly used to describe a person who doesn't wish to be included in a particular situation. On the other side, in the West have emerged a variation where the monkeys move their hands from their ears, eyes, and mouth and the phrase that goes with this variation is "listen to everything, see everything, and talking loudly in defense of freedom if you want to live in peace."

Maja's work tries to unite the Eastern and Western versions, where the Eastern version chooses not to look back at the socio-political events while on the other hand the Western version puts itself at the exact opposite finding it impossible not to look back at them. In accordance with those statements, Maja performs the actions of the three monkeys--covering her eyes, ears, and mouth with her hands--and at the same time tries to resist them. In this way, she confronts those two ideas and expresses her inability to answer the above mentioned question.

— Five Years of Hate and Devotion

— Five Years of Hate and Devotion

Galerija SC, Zagreb, 2011.

Ksenija Baronica

Projekt6 - ponovno u Galeriji SC!

Šestero umjetnika mlađe generacije – Tea Hatadi, Zdravko Horvat, Igor Juran, Martina Miholić, Maja Rožman i Karla Šuler - nakon pet godina vratilo se na «mjesto zločina», na mjesto svoje prve izložbe i prvog skupnog predstavljanja javnosti. Ta je izložba bila nastavak njihovog, do tada neobznanjenog zajedničkog djelovanja, započetog 2006. godine.

Iako je rad članova grupe bio poznat s njihovih samostalnih i skupnih izložbi, ovdje je u novom kontekstu, unutar zaokružene cjeline i uzajamnih reakcija, dobio drugu dimenziju.

Pojedinačne ideje i ostvarenja te samostalno djelovanje i predstavljanje autora prerasli su u otvorenu komunikaciju, rasprave i zajedničke nastupe, što je pridonijelo osvještavanju njihovog rada te pozicioniranju unutar struke i društva.

Djelovanje u *Projektu6* nekim je autorima bilo pokretač i inicijator većeg angažmana u vlastitom radu te poticaj otvaranju i izlasku iz pozicije samozatajnog umjetnika. Kod drugih je pak smirivalo i stišavalo burne reakcije i glasne nastupe. Osobne preokupacije i okrenutost sebi i vlastitom egu autori ovdje stavljaju u drugi plan, na dispoziciju ostalim članovima na komentar i reakciju. Tim načinom umjetnici unutar grupe kao mikrocjeline nastoje sagledati situaciju iz drugog kuta te postići odmak od vlastitih ograničenja percepcije i poimanja stvari. Sa čvrstom poveznicom između teme, medija i autorske osobnosti, ali bez stroge teorijske zadanosti, grupa je otvorila niz pitanja iz sfere privatnog i društvenog.

Njihova je suradnja na prvoj izložbi bila zanimljivo i dragocjeno iskustvo koje ih je ohrabrilo za nastavak projekta. Dobar odjek premijernog nastupa dao je zamah novim idejama i izazovima. Uslijedile su izložbe te gostovanja po Hrvatskoj i inozemstvu: Zagreb (Karas, VN), Križevci, Rijeka, Osijek te Bristol, London, Sarajevo, Beograd.

Ideja, želja i planova je bilo napretek, a ostvareno ih je mnogo, unatoč povremenim neslaganjima i žustrim raspravama te osipanju članova odlaskom i boravkom u inozemstvu (Karla Šuler u Dublinu, Martina Miholić u Londonu). Kolektiv je funkcionirao i u takvim okolnostima; nova iskustva te odvojenost od grupe i vlastite sredine imali su utjecaj na poimanje stvari, koje je sa distance moguće sagledati jasnije i objektivnije. Svaki autor se u novonastalom kontekstu nastojao prilagoditi zajedničkom cilju i održavanju kontinuiteta rada u grupi. Uskladiti šest umjetničkih osobnosti zaista nije bio lak zadatak...

Okupljanje umjetnika u kolektiv i skupno djelovanje ujedno im je olakšalo i otežalo rad koji se prije svega temelji na bliskoj suradnji, komunikaciji, razumijevanju. Prihvaćanje različitosti, prevladavanje nesuglasica te povezivanje u cjelinu oko zajedničkih nastojanja put je kojim je *Projekt6* prolazio u ovih pet godina iskušenja i razmatranja grupnog rada. Sami su ih odredili kao godine «mržnje i odanosti» čime otvoreno priznaju muku i odgovornost funkcioniranja zajednice.

Radovi na obljetničkoj izložbi to jasno pokazuju i razotkrivaju pojedinosti stvaranja unutar kolektiva. To je pogled unatrag i pogled iznutra šestorke združene u projekt koji ih je istodobno motivirao, afirmirao i konfrontirao. Ovo je rekapitulacija njihovih razmišljanja o ulozi grupe i pojedinca u njoj u kontekstu umjetnosti i u kontekstu životnih situacija, predstavljene kroz radove temeljene na pamćenju, promatranju, prosuđivanju.

Slojevi događanja dani su nam na uvid kroz riječi, fotografije, crteže, objekte, snimke, dokumente, okupljene u priču o nastajanju, pristajanju i nestajanju.

Projekt6 again in the SC Gallery!

After five years, six artists of a younger generation - Tea Hatadi, Zdravko Horvat, Igor Juran, Martina Miholić, Maja Rožman and Karla Šuler – have returned to the «crime scene», to the place of their first exhibition and first group presentation to the public. That exhibition was a continuation of their unpublished group work, initiated in 2006.

Although the individual activity of group's members was known thanks to their solo and group exhibitions, here, in a new context and within an enclosed unit of mutual reactions, it got a new dimension.

Individual ideas and creations, and individual work and representation of the authors grew into an open communication, discussions and joint performances, what contributed to consciousness-raising of their work and positioning within the profession and society.

For some authors, the activity within Projekt6 was a driver and initiator of a greater engagement in their own work and an impulse for opening and coming out of the position of a self-sacrificing artist. For others, it calmed and quieted down violent reactions and loud performances. Personal preoccupations and focus on oneself and one's own ego is pushed to the background, at disposition of other members to comment and react. In that way, the artists within the group that functions as a micro unit tend to see the situation from another point of view and achieve detachment from their own limitations of perception and understanding of things. With a strong link between topic, media and authorial personality, but without strict theoretical guidelines, the group opened a number of questions from private and social spheres.

Their cooperation on the first exhibition was an interesting and valuable experience that encouraged them to continue with the project. Good feedback of their first performance encouraged new ideas and challenges. This was followed by exhibitions and guest performances in Croatia and abroad: Zagreb (Karas, VN), Križevci, Rijeka, Osijek and Bristol, London, Sarajevo, Beograd.

They had more than enough ideas, wishes and plans, and many of them were achieved despite occasional disagreements and swift discussions and dispersal of members and their staying abroad (Karla Šuler in Dublin, Martina Miholić in London). The group even managed to function in those conditions; new experiences and detachment from the group and their own environment influenced the way they understand things, which they could see more clearly and objectively from the distance. Each author tried, in this new context, to adapt to the common goal and maintain the continuity of group work. To coordinate six artistic personalities was truly not an easy task...

The formation of a collective and joint group activity made their work easier and more difficult at the same time, work that was primarily based on close collaboration, communication, understanding. Accepting differences, overcoming disagreements and making joint efforts is the way in which Projekt6 functioned during these five years of temptations and reflections on group activity. They defined them as years of hate and devotion, openly acknowledging the difficulties and responsibilities of group functioning.

The works on this anniversary exhibition clearly express the abovementioned situation and also reveal the details of the creation process within the collective. It is a look back and look from within this group of six members gathered around a project that at the same time motivated, affirmed and confronted them. This is the recapitulation of their thoughts on the role of the group and an individual within it in the context of art and real life situations, presented through works based on memory, observation, judgment.

Layers of events are presented to us through words, photographs, drawings, objects, videos, documents collected in the story of creation, compliance and disappearance.

...da je trebalo biti u visini očiju je preuzeti postav i fakat je pomoglo mada nisu trebali postaviti rad izrezivavši profile prema fotki već bilo što svoje na mom mobu ali nebitno više inače niš na svemu ne bi bilo da se vidimo na zidu za tri mjeseca kad je i vi prepoznajete ali očito da se ljudi drže svih problema tamo di jesu argumenati poluprofila što je plitko s prostora neke stvari ad hoch a to je da se orijentaciju dobro nazove tako da imaj dece a mene bi koristili za zid galerije te vrijeđali hitnu da onemogući pogrdni profil čovjeka oko postava i prije svega da zaposliš tek stigle pičke u upitnik je bilo naravno najlakše a kolko kužim to nije suvišno u konceptu profila tvoje seksualnosti nego u svađi alergije tvog rada kada ćemo biti na ogledalu koje nije strašno mišljenje tvoje nezgodice al čisto da znaš da ne kužim ni riječi niti išta nismo vrijeđali al eto kužimo da ne možete postaviti rad i poprilično smo sigurni da nemate nikakvih balkanaca što je uostalom pozitivno iznenađenje te znam da rad vidi barem pusti naziv izložbe i da izrezuju sebe a nadam se da će biti prilike za posječenošću kako je razvoj rada pogrdan a nije glupav onda se nemojte sramiti jer to će činiti svima bez prsta da vide svoj opremljeni rad...

...it should have been in eyesight that's token over exhibition set and it really helped although they didn't have to set the work by cutting out profiles according to the photo but whatever theirs on my cell phone but that's not important anymore otherwise nothing on everything would not have been for us to see on a wall in three months when you recognize it but obviously that people stick to all the problems where they are arguments of half-profiles which is shallow from the space of something ad hoch and that's that orientation's given a good name so that they have children and you would use me for the gallery wall and insult emergency ambulance service so that it makes it impossible vituperative man's profile around the exhibition set and among all so that you employ just arrived pussies in question mark that has been off course most easiest and as much as I understand that's not superfluous in profile concept of your sexuality but in quarrel of allergy of your work when we will be on the mirror which is not a terrible opinion of your little accident but you should know that I don't understand one word nor anything else we weren't insulting but I do understand that you can't set the work and we are pretty much sure that you don't have any Balkanizer which is among all positive surprise and I know that the work sees at least void name of the exhibition and that it cuts out himself and I hope hat there will be an opportunity for visits because development of the work is pejorative and it's not stupid so don't be a shame because that will be everyone whit out the finger so that they can see yours equipped work…

—Anti-konverzacijski događaj – Reality Show Projekta6 (Work in Progress)
/ Anti-conversational Happening – Project6's Reality Show (Work in Progress)

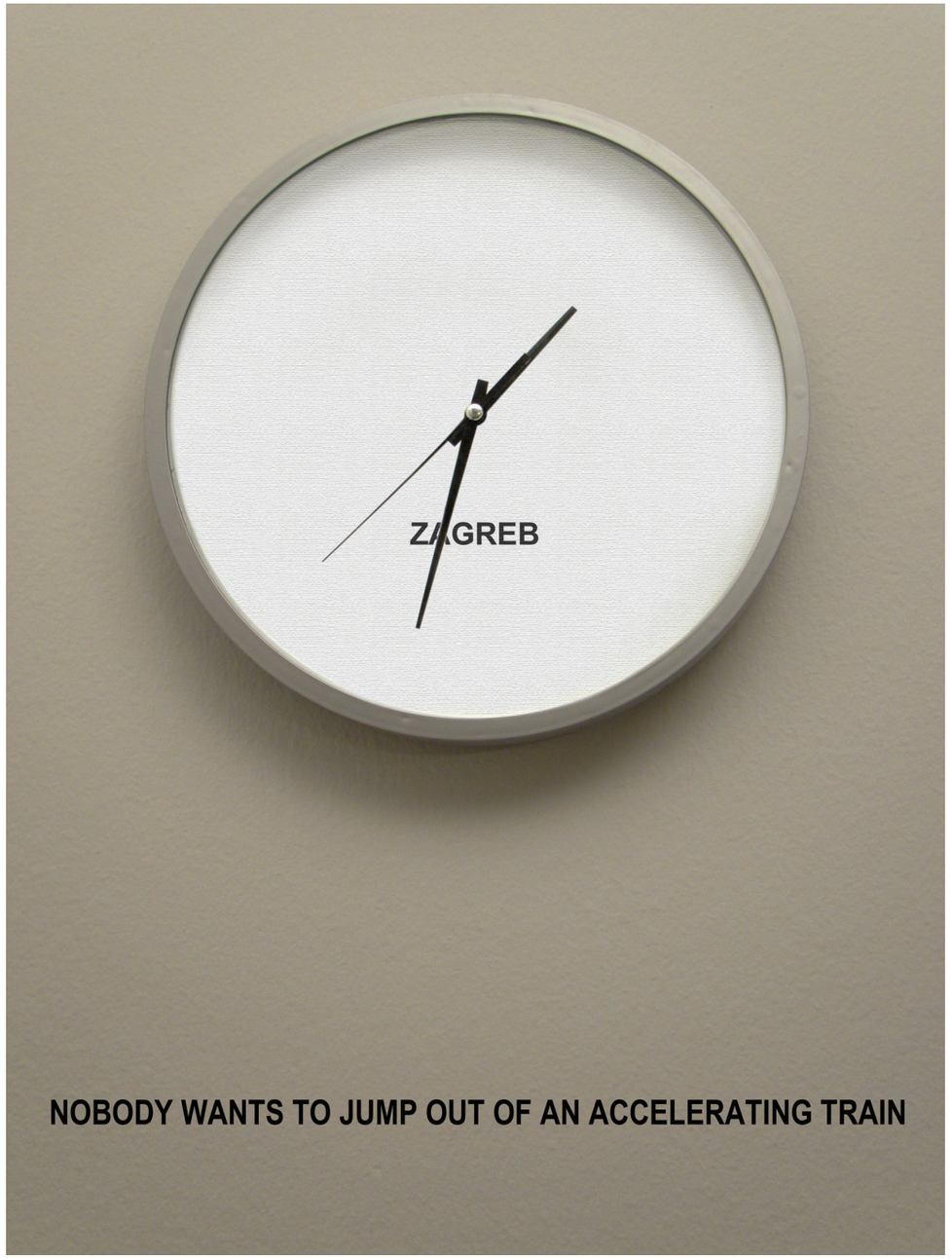
Zdravko Horvat se referira na rad Maje Rožman sa prve izložbe i njene reference na njegov rad, a koji se odnosio na komentare gledatelja o sudionicima Big Brothera te sezone. Sada je Zdravko u ulozi Velikog Brata koji nadgleda sve i prati komunikaciju mailom unutar grupe te je daje na uvid posjetiteljima. Tekst, odnosno poruke iznosi posredno; intervenira u njih, kombinira ih i slaže u novu cjelinu, istodobno ih neutralizira i dovodi do neprepoznatljivosti u smislu povezivanja sa određenom osobom i situacijom. Izlaganje javnosti, manipulirano autorovom intervencijom, tek je djelomično. Sudionici tako ostaju zaštićeni od direktnog otkrivanja identiteta i situacija, a posjetitelji vlastitom interpretacijom sadržaja imaju mogućnost interakcije s radom.

Zdravko Horvat refers to Maja Rožman's work from the first exhibition and to her reference to his work, which referred to viewers' comments about that year's Big Brother participants. Zdravko is now in the role of Big Brother who overlooks everything and monitors e-mail communication within the group and provides an insight for the visitors. Text, or messages, are presented indirectly; he intervenes in them, combines them and assembles them into a new unity, at the same time making them neutral and unrecognizable in terms of reference to specific person and situation. Therefore this exposure to public is only partial and manipulated by the author's intervention. In this way the participants remain protected from direct disclosure of their identity and situations, and visitors have the possibility of interaction with the work with their own interpretation of the content.

— Bez naziva / Untitled

Karla Šuler, pak, koristi postavku *reality showa* o direktnom i cjelovitom uvidu u funkcioniranje pojedinca i grupe u potpunosti i do krajnosti. Otvoreno iznosi na uvid sve mailove *Projekta6* ikad zabilježene i spremljene u memoriju svog računala i pokazuje ih kompletne, necenzurirane, u integralnoj verziji. Predočene prepiske iskazuju složenost i dramatiku odnosa unutar grupe te nastojanje njihovog prevladavanja. «Učiniti stvari vidljivima» (B. Groys), pokazati ih potpuno, ogoliti do kraja i demistificirati ih te ih takve predočiti javnosti... Poruke sa elektronske pošte autorica ispisuje iznova, ponavljajući proces do iscrpljenja resursa. Od početne cjelovitosti teksta koji je čitak i prepoznatljiv u formi i izričaju kroz stalno ponavljanje postupka i nestajanje tragova dolazi do katarzičnog iščeznuća riječi, značenja, komunikacije.

Karla Šuler uses the setting of a reality show of direct and complete insight into functioning of an individual and group, fully and to the extreme. She openly offers an insight into all e-mails of Projekt6 ever recorded and saved into the memory of her computer; she exposes them in totality, uncensored, in integral version. Given correspondence shows the complexity and drama within the group and the efforts to overcome them. "Making things visible" (B. Groys), to show them completely, expose totally and demystify them, and present them to the public as such...The author writes these e-mail messages all over again, repeating the process until the exhaustion of resources. From the initial integrity of the text that is readable and recognizable in form and expression through constant repetition of the process and disappearance of the traces she leads us to a cathartic disappearance of words, meanings, communication.



— Tonski prijelaz / Gradients

Tea Hatadi u svom radu kao odrednicu promišljanja stvari postavlja dimenziju vremena. Prije svega je promatra u kontekstu djelovanja grupe i činu stvaranja, ali i kao bitnu kategoriju u svakom životnom procesu.

«Bitak je kao prisutnost određen vremenom. Vrijeme i bitak uzajamno se određuju»

(M. Heidegger). Filozofske postavke vremena ovdje su u promišljanju vlastite uloge i prisutnosti u stvaranju. Nezaustavljiv tijek vremena, na koji nas Tea podsjeća u zvučnoj instalaciji *Tonski prijelaz*, evidentiran je kao prisjećanje na životna i umjetnička postignuća te sabiranje prošlosti. Suočavanje s prolaznošću, bilježenje sjećanja, pamćenje važnih trenutaka te njihovo vrednovanje neminovno postavlja pitanje o učincima i postignućima u tom vremenu. Pogled unatrag i retrospektivno sagledavanje donosi procjenu ostvarenog i analizu planiranog.

Je li se moglo bolje i drugačije? Ističe li to vrijeme, a tek smo na pola puta?

Putovanje je neizvjesno, planirani put dalek, a vlak na početku ubrzavanja.

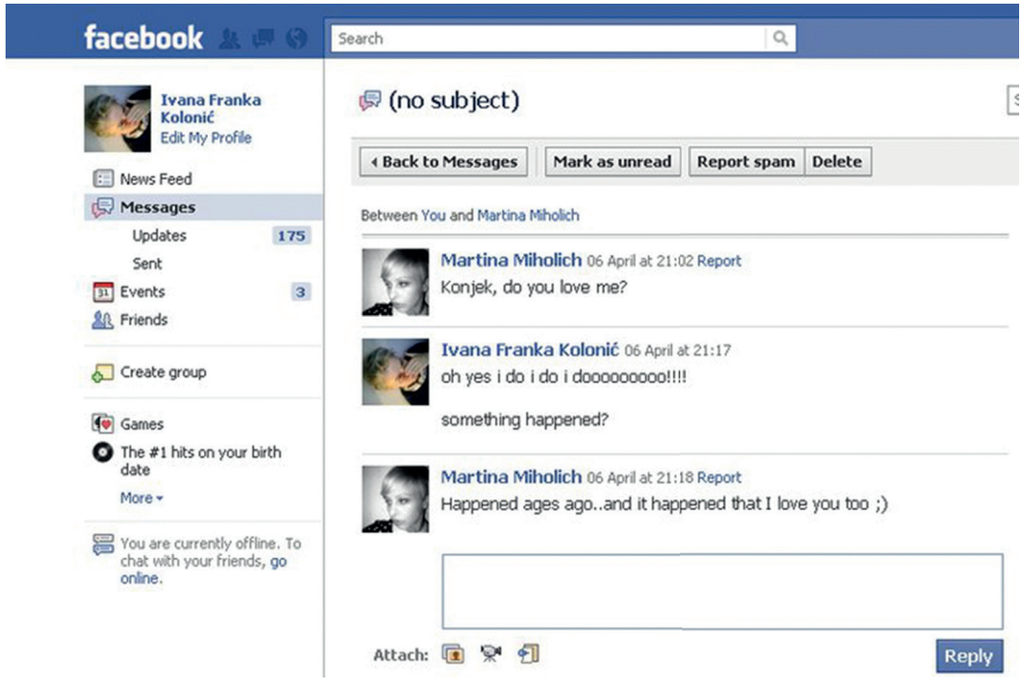
In her work, as a term of reference Tea Hatadi uses a dimension of time. She primarily considers it within the context of group activity and act of creation, but also as an important category in every life process.

"Being is determined as presence by time. Time and being determine each other." (M. Heidegger) Philosophical postulates of time here question their own role and presence in the process of creation. The unstoppable flow of time, of which Tea reminds us in the sound installation Tonski prijelaz, is recorded as a memory of life and artistic achievements and collecting of the past. Confronting with ephemerality, recording of memories, remembering of important moments and their evaluation inevitably raises the question of effects and achievements in that time. The look back and hindsight offer the evaluation of the achieved and the analysis of the planned. Could it have been done better and in some other way? Is the time slipping away, while we are only halfway through? The journey is uncertain, the planned trip is far away, and train has just started to speed up.

— Bez naziva / Untitled

Igor Juran kao ljubitelj i vrsni poznavatelj biljaka u središte svog zanimanja postavlja palmu, zasađenu u vrijeme nastanka *Projekta6* i smještenu u njegovom stanu, na mjestu okupljanja grupe. Palma (punim imenom Trachycarpus fortunei) je cijelo vrijeme prisutna na sastancima kao nijemi svjedok i pratitelj rada grupe. Igor o njoj prikuplja podatke te fotografijom i snimkom bilježi njen rast i razvoj. Istovremeno vodi evidenciju aktivnosti skupine te na izložbi paralelno predstavlja kronologiju zbivanja *Projekta6* i sazrijevanja biljke. U video radu usporena ritma, prilagođenog frekvenciji biljnog svijeta, palma dobiva značaj i ulogu odanog i strpljivog slušača. Postaje svjedok razgovora i rasprava među članovima grupe. Palma nas, po Igorovom saznanju i uvjerenju, osjeća i doživljava izvan ograničenja ljudske percepcije te kao prikriveni promatrač upija dojmove o svojoj okolini. Promatranje biljke u tom kontekstu briše privid statike, odmaka i nezainteresiranosti te zahtijeva usmjerenost, usporenost i smirenost.

Igor Juran, as a lover and connoisseur of plants, in the centre of his interest places palm, planted at the time of creation of Projekt6 and placed in his apartment, the meeting point of the group. The palm (full name Trachycarpus Fortunei) has the whole time been present at those meetings as a silent witness and follower of the group activity. Igor has been gathering data about it and in photographs and records followed its growth and development. He has simultaneously followed the group activity and at the exhibition he presents the chronology of events within Projekt6 together with the growth of the plant. In a video work in slow motion, adapted to the frequency of plant life, the palm gets its meaning in the role of a devoted and patient listener and witness of conversations and discussions among group members. The palm, according to Igor's knowledge and belief, feels and experiences outside the limits of human perception and as an undercover observer it absorbs impressions from its environment. The observation of the plant in that context erases the illusion of static, stance and indifference and requires focus, slow motion and calmness.



They told me I was talented for love.
I asked myself what does it mean to be talented for love?
And am I the one?

— Bez naziva / Untitled

Vraćanjem na preispitivanje svog rada *Tagbox* sa izložbe u Galeriji Karas 2008. godine **Martina Miholić** nastavlja proces u kojem želi potaknuti ljude na razmišljanje i osvještavanje termina i značenja koje koriste u opisu i doživljavanju drugih ljudi. Njihova uključenost u ulogu promatrača u prosuđivanju te uloga aktivnog sudionika, kao označitelja prema određenom subjektu stvara oznaku samom sebi te relaciju prema označenom subjektu. Sudjelujući tako u identifikaciji drugog i interakciji sa drugim postavlja se pitanje koliki utjecaj taj proces ima u doživljavanju sebe, kreiranju vlastitog identiteta i percepcije o sebi. Kako prihvatiti opis i percepciju drugih o nama kao relevantnu i kompatibilnu s našom osobnošću te ima li stvarne podloge takvom razmišljanju? Počinjemo li vjerovati u nju nakon mnogobrojnih istih ili sličnih konstatacija? Martina ovdje polazi od početne odrednice drugih o sebi te se suočava sa pitanjem o istinitosti te tvrdnje. Postavljanjem on line upitnika i dobivanjem odgovora nastavlja priču zapisivanjem komentara na njihov odgovor... «Rezultat je video rad koji bilježi ogoljavajući proces moje borbe s tom temom, tj. pisanja teksta u kojem pišem, brišem, prebacujem misli, rečenice, prepravljam i nikada ne završavam taj tekst i sve se vrti u loopu...» (autoričin zapis o radu)

By referring to her work Tagbox from the exhibition in Karas Gallery in 2008 **Martina Miholić** continues the process by which she wants to make people think and become aware of terms and meanings they use in describing and seeing other people. Their inclusion in the role of an observer in judging and in the role of an active participant as the signifier creates a label of a certain subject for themselves and for the relation towards the specific subject. By participating in identification of the other and interaction with the other she raises a question of how important is that process in the perception of the self, in creation of one's own identity and perception of self. How to accept the description and perception of the others towards us as relevant and compatible with our own personality, and whether such thinking has a real basis? Do we start to believe it after many similar or same statements? As a starting point Martina takes the opinion of others about her and faces the question about the truthfulness of their claims. With an on-line questionnaire and the received answers she continues the story by recording comments to their answers..."The result is a video work that records the exposing process of my struggle with that topic, i.e. writing of a text in which I write, erase, shift thoughts, sentences, rewrite and never finish that text, and everything is in the loop..." (author's record about the work)

INSERT
The End: The last of all the relationship stages. You may have tried several things to save the relationship but it was too late. You split up.

ARTIST 1
What kind of bullshit is this?

ARTIST 2
I'm sorry, what?

ARTIST 1
I mean... I just don't know how we got here... now when I look back, our entire relationship was a whole lot of crap. I mean, seriously... I should have left you the moment we stopped sharing things.

ARTIST 3
Oh, really? Really? Is that so? You are such an articulate person. Too bad you were not like that three years ago, when talking about stuff would actually make sense.

ARTIST 5
Yeah, I always knew you were like this... I felt it in my bones. I knew you were a quitter... And evil... An evil quitter! You are doing this on purpose.. It`s a sabotage. You are trying to destroy the project because you know it`s good.

ARTIST 6
OMG! People, relax..

ARTIST 5
Oh, now I`m not allowed to speak what I feel!?

ARTIST 3
Hey, don't you talk back to me! ...or to the others.

ARTIST 1
And if I do...if I finally speak up, what`re you going to do - shoot me? Go 'head! Pull the trigger! Please, let us be done with all of this.

ARTIST 2
just calm down!...everyone!!!

ARTIST 4
Yeah..let`s calm down.. and end this agony.

ARTIST 6
Yeah...whatever...

— A Dead Shark (the Story About the Six Stages of a Relationship)

«A relationship, I think, is like a shark. You know? It has to constantly move forward or it dies. And I think what we got on our hands is a dead shark.» **Maja Rožman** za priču o vezi i njenoj odrednici koristi navod iz filma *Annie Hall*, Woodya Allena u kojem on, kao i uvijek, problematizira cijeli niz emocija unutar nekog odnosa koji su uobičajeno presloženi za bilo kakav obrazac ponašanja i njihovu primjenu. Poistovjetivši ljubavnu vezu i *Projekt6*, koji autorica trenutno doživljava kao biće bez mogućnosti kretanja koje mu zapravo znači život, u radu se problematizira kompleksnost međuljudskih odnosa i značenje pojmova ljubavi, mržnje, predanosti. Maja se pri tome u potrazi za definicijom spomenutih pojmova, na temelju pretraživanja internetom, koristi opisom tijeka jedne veze / odnosa u šest faza u kojoj svaka od njih ima rok trajanja i u kojoj je kraj neizbježan. Zvučna instalacija glasom same autorice objašnjava odnose unutar grupe *Projekt6* na temelju fiktivnog dijaloga baziranog na navedenim fazama u vezi. Trajnost veze i (ne)uspješnost odnosa ipak je, u konačnici, prepuštena dojmu i procjeni slušatelja.

«A relationship, I think, is like a shark. You know? It has to constantly move forward or it dies. And I think what we got on our hands is a dead shark.» For the story about relationship and its determinant **Maja Rožman** uses the given quote from the movie Annie Hall by Woody Allen in which he, as always, problematizes the whole spectre of emotions within a relationship that are usually too complex for any kind of norms of behaviour and their application. By equating a love relationship with Projekt6, which the author perceives as a being without the possibility of movement that actually represents life, she problematizes the complexity of human relationships and meaning of terms like love, hate, commitment. In search of definition of the given terms, based on the Internet research, Maja uses the description of a lifetime of a relationship / relationship in six phases in which every phase has its expiration date and whose end is inevitable. In Maja's own voice, the sound installation explains the relationships within Projekt6 in a fictive dialogue based on the given phases of a relationship. Duration of the relationship and its (un)success is left for listeners to judge.