

međunarodna grupna
izložba / international
group exhibition

16. 11. 2018.
— 25. 1. 2019.

M M S U

RISKIRAJ PROMJENU: RISK CHANGE



— umjetnici / artists — MANON AVRAM & PIERRE AUDOUARD / PAVLICA BAJSIĆ BRAZZODURO & DINO BRAZZODURO / NISRINE BOUKHARI / TOMISLAV ČERANIĆ / LANA ČMAJČANIN / ALEKSANDAR GARBIN / IBRO HASANOVIĆ / SINIŠA LABROVIĆ / LUKAS MARXT & JAKUB VRBA / NIKA OBLAK & PRIMOŽ NOVAK / ALICJA ROGALSKA / SARA SALAMON & HRVOJE SPUDIĆ / TAO G. VRHOVEC SAMBOLEC — MMSU zbirke / MMSU collection — MILENKO D. GJURIĆ / BRANKO KOVACHEVIĆ / ANDRIJA MAUROVIĆ / Kulturno-povjesni dokumenti posuđeni su od Muzeja grada Rijeke i Pomorskog i povijesnog muzeja Hrvatskog primorja Rijeka / Cultural-historical documents are borrowed from the Rijeka City Museum and the Maritime and History Museum of the Croatian Littoral



poduhvat pronaalaenja izlaza iz ugoza-
vajuće situacije (npr. **Branko Kovacević**,
Andrija Maurović). Pdno tlo za nepo-
slušnost su državni konflikt koji se ne
manifestira isključivo i ne u tolikoj mjeri
kao 'protest', već prije svega kao otpad-
ništv. (...) ...ne kao glasovale, već kao
izlazeći: (...) Otpadivica modifika-
ujeće unutar kojih se smješta otpor;
umjesto da ih pretpostavlja kao nepokretni
horizont, ono mijenja kontekst u kojem se
neku od predviđenih alternativa. (**Paolo
Vrba**, Gramatika minoštva)

U dokumente i artefakte memo-
rijalnog karaktera (grada Muzeja grada
Rijeke i Pomorski i povijesnog muzeja
Hrvatskog primorja), izložbom saznamo
umjetničke radove različitih medijskih
izričaja (fotografije, grafike, slike, osob-
ni predmeti, instalacije, video), nastale
od 1920. do danas, jedan od recentnih
radova, kriterij upravo za izložbu, je
zvučni kolaj **Pavle Babić Brazzoduro** i
Dina Brazzodura s ulomcima intervjuja s
šezdesetak građana (koji su imali
migracijsko iskustvo). Ostalu sliku o isječke
urbane svakodnevice, o tome kako se
ugradu djele, kako lijudi izbjegavaju,
minolaze ali i međusobno približavaju, a
u kojima se na različite načine možemo
poznaniti: Rijeka koj Riječka. Ovdje i nukom
ne smetaš ko si šta si. Al ni ti onda ne
smiješ gledati sa drugi. (...) Pivo treba
nauditi kulturu. U rasponutu od personaliz-
irajućih poestskih do dokumentarnih kritič-
kih pristupa, izložboni se usmjeravamo na
spasosane, rizične, iscrpljujuće bijegove,
s posjencem na nemoguće potpovate, ali
i pozitivne ishode. Na kreiranje novih,
makar imaginarnih realnosti. (**Aleksandar**

Garbin, Tomislav Čeranić) S one strane
mehanizama kontrole, bijeg kao potraga
za lagodnjim i bezbjednijim egzisten-
cijom, pokusaj te zastite vlastite intime.
Humor se pitom nerijetko javlja kao
odstupnica od životne ozbiljenosti. Past...
ne briši, sam si ovdje, nitko te ne gleda,
te je prostor koliko god želis, smiri se
i uživaj!, kaže glas u audio radu **Šinise
Labrovića**, postavljen na neocekivano
mjesto muzičke infrastrukture, u kojem se
mislimo da nas nikto ne gleda.

In addition to documents and artefa-
cts of memorial character (collections of
the Rijeka City Museum and Maritime and
History Museum of the Croatian Littoral),
the exhibition summons artistic work of
various media (photographs, graphic
prints, paintings, personal items, installa-
tions, video) created from 1920 onwards.
One of the more recent works, produced
for this exhibition, is the acoustic colla-
ge by **Pavle Babić Brazzoduro** and
Dino Brazzodura with excerpts from the
interviews taken with sixty citizens of
Rijeka who had the experience of being
migrants. We can hear the snippets of ur-
ban routines, we can listen in to see how
the city breathes, how people avoid, pass

and propose hypothetical solutions. This
exhibition intertwines artistic, cultural,
historical and social perspectives, viewing
the above stated topics as a mechanism of
survival, evident particularly in periods of
crisis, such as nowadays, with masses on
the move without safe passage and shel-
ter. While the need to escape often carries
a negative connotation, in this exhibition
we take interest in escape as a proactive
and self-sustaining act manifesting itself
in two ways at least – as a reaction to
the lack of tolerance toward the current
state of affairs, but also as a privilege that
enables us to carry out an act of fleeing in
the first place. Escape flows in the stream
of antagonisms, being the punishment
and the treat at the same time.

Besides exploring the 'escape vs.
borders' relationship, the exhibition looks
into the possibilities of relocating the
objects in space (**Luka Marxt & Jakub
Vrba**, **Tao G. Vrhovec Sambolec**) and
follows various but frequently intertwined
escape routes, including the structural
ones, which bring about profound life
changes and demand extraordinary skill
of adjustment, and the other ones, which
take place daily, on secret planes of
thoughts, emotions and the subconscious
(such as in the works of **Nisrine Boukhar**,
Lana Čmajčanin or **Sara Salamon &
Hrvoje Špiduči**). The exhibition also aims
to direct attention to the questionable
notion of sovereignty. If the control over
escape is a premise of every organized
society, doesn't it mean that restrictions
of freedom exist always and everywhere?
And consequently, as a result of tighter-
ned control measures and accelerated
technological development, isn't escape

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RISK PROMJENI: Bijeg / Escape

16. 11. 2018. – 25. 1. 2019.

In the third episode of the EU project **RISK CHANGE** we thematicize escape in a wide range of its possibilities, forms and limits. We encounter existential, physical, imaginary and massive acts of escape as the attempts of obstructing the control of escape. We observe forms of escape as potential ways of survival, where elusion and circumvention of rules and procedures are completely normal. Finally, we depict escape as an ephemeral practice based on movement, which tends to go against the law that mainly exists as a written word and as such remains open to whimsical interpretations and unjust implementations.

In the lapaslon of meanings carried by word 'escape' – escape of thoughts, escape from reality, escape from danger and threat – we interpret escape primarily as an act of crossing the standard borders and floating the norms, measures and regulations. With works from the collections of Rijeka's museums (the Museum of Modern and Contemporary Art, the Rijeka City Museum and the Maritime and History Museum of the Croatian Littoral) as well as the works of selected and invited artists, we take a look at the trials and records of escape; from the myths and Biblical references (**Milenko D. Gurić**, **The Deluge**) to actual events such as masses of refugees on their way to the European Union (**Ibro Hasanović**, **Note on Multitude**). Escape defines itself as an all-time phenomenon that equally preoccupies artists, philosophers, scientists, traders or lawyers, as can be seen in the video by **Alicia Rogalska**, where a group of immigrant lawyers in the UK discuss loopholes in the Immigration Law

nužnost, izbor ali i povlašticu u odnosu na društvene načine njegove kontrole, osobito u europskom prostoru.

14. 12. od 16 do 20 sati, 15. i 16. 12. od 11 do 16 sati.
— **radionica** Transmutacija istražuje u kakvom su izhodu, ili mogu biti, posjetitelji izložbe, umjetnici izloženi umjetnički radovima) i živa izvedba, voditeljice: Selma Baničić i Nina Gojčić, u suradnji s Prostorom plus

Međunarodni dan migranata, 18. 12. od 18 do 23 sata, OKC Palach
— **prezentacija Kraj o luku/idemo doma**, Platforma za eksperiment (Lara Badurina, Liberta Mišan, Šara Salamon); od 19 sati **predavanje o strazivanju migracija u Rijeci** u sklopu RISK CHANGE projekta, predavači Barbara Matijetić i Drago Zubarić i Ilijan Žilić, moderator: Igor Marković; od 21:15 **ulična kulinija i nativetrovica**

— Vodstva i tradicije za učenike osnovnih i srednjih škola prema načinu: milica.dilas@mmsu.hr

24 November, 17:00
— **workshop Perfect Town**, for children aged 7 to 13, workshop leader: Daria Morosin

21 November, 17:00
— **workshop for students Why do we (not) escape?**, workshop leader: Tanja Blašković

24. 11. u 17 sati
— **radionica Savršeni grad za djecu od 7 do 13 godina**, voditeljica: Tanja Blašković

29. 11. u 18 sati, Art kino Croatia
— **film program Bijeg** od 20:30, duration: 83 min
Diane Nenadić, trajanje programa: 83 min SOSKE, režija: Rada Šešići; Hrvatska, 2001., 32 min – dokumentarni ARME LEUTE, režija: Vlado Kristić; Njemačka, 1963., 8 min – igračko-ekperimentalni BJEŽI, režija: Mladen Stilinović; Hrvatska, 1973., 7 min – eksperimentalni TERRA ROZA, režija: Aldo Tardozzi; Hrvatska 1999., 20 min – dokumentarni IN WHITEST SOLITUDE, režija: Rada Šešić; Hrvatska, 2003., 10 min – eksperimentalni U stajđiji s FACTUM-om, Goethe-Institutom, Hrvatskim filmskim savezom

29 November, 18:00, Art kino Croatia
— **film program Escape**, selected by Diana Nenadić, duration: 83 min by SOSE, directed by: Rada Šešići; Croatia, 2001., 32 min – dokumentarni ARME LEUTE, režija: Vlado Kristić; Njemačka, 1963., 8 min – igračko-ekperimentalni BJEŽI, režija: Mladen Stilinović; Hrvatska, 1973., 7 min – eksperimentalni TERRA ROZA, režija: Aldo Tardozzi; Hrvatska 1999., 20 min – dokumentary IN WHITEST SOLITUDE, directed by: Aldo Tardozzi; Croatia 1999., 20 min – documentary IN WHITEST SOLITUDE, directed by: Rada Šešić; Croatia 2003., 10 min – experimental

In collaboration with FACTUM, Goethe-Institut, Croatian Film Association

5. 12. od 17 do 20 sati
— **simpozij Kontrasti bijega**, predavači: Ana Dara Beroš, arhitektica, istraživačica i Matija Kralj, umjetnik; Goran Bosanac, aktivist za ljudska prava; Sanja Janović, psihijatrica, grupna analitičarka; Dragana Marković, povjesničari i pisci. Simpozij o psihološkom, društvenom, povijesnom perspektivi bijega, propuste bijeg kao

psychoanalyst: Dragan Marković, historian and writer; a symposium on psychological, social and historical perspective of escape; it examines escape as a necessity and choice, but also as a privilege in relation to society's ways of controlling escape, particularly in European space.

14 December, 16:00 – 20:00, 15. & 16. December, 11:00 – 16:00
— **Transmutations workshop** investigates the (potential) relationships among exhibition visitors, artists, exhibited works and live performance, workshop leaders: Selma Baničić and Nina Gojčić, in collaboration with Prostor plus

International Migrants Day, 18 December, 18:00 – 23:00, Cultural Youth Center Palach
— **presentation Land Speaking About People / Returning Home by Experiment Platform** (Lara Badurina, Liberta Mišan, Šara Salamon); 19:00 **a lecture on migrations research in Rijeka**, carried out as part of RISK CHANGE project, by Barbara Matijetić and Drago Zubarić; 20:15 **a talk with Želimir Žilnik**, moderator: Igor Marković; 21:15 **street kitchen and nativetrovica**

— For guided tours and workshops for primary and high school students, please secure an appointment at: milica.dilas@mmsu.hr

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Tao G. Vrhovec Sambolec, izložbom pratinimo različite, često međusobno prožete putovanje bijega. One strukturalne koje donose iznimnu životnu promjenu i zahtijevaju veliku vještinsku bravuđaju, ali one koje se odvijaju svakodnevno, na skrovitim razinama misli, emocija i inesvjestjog (poput radova **Nisrine Boukhari, Lane Čmajčanin i Šare Salamon i Hrvoja Spudića**). Izložbeni dio takođe skrećemo pažnju na upitnu suverenost, jer ako je kontrola bijega pretpostavka svakog organiziranog društva – nije li organiziranje isloboda uvijek isvugde? i samim time, ne postoji li bijeg uslijed pojačane kontrole i ubrzanoj razvoju tehnologije sve vidljiviji? Tako na izložbi opetovano na meštaju učitelja koja je provlačila, u meniju načinom otporu ograničavajućim izvanjskim okolnostima (npr. u radu **Manon Avram & Pierre Audiourard**, **Nike Oblak & Primož Novak**). U tom svjetlu bijeg doživljavamo kao neizravani građanski neposluh, kao odvajanje i

and propose hypothetical solutions. This exhibition intertwines artistic, cultural, historical and social perspectives, viewing the above stated topics as a mechanism of survival, evident particularly in periods of crisis, such as nowadays, with masses on the move without safe passage and shelter. While the need to escape often carries a negative connotation, in this exhibition we take interest in escape as a proactive and self-sustaining act manifesting itself in two ways at least – as a reaction to the lack of tolerance toward the current state of affairs, but also as a privilege that enables us to carry out an act of fleeing in the first place. Escape flows in the stream of antagonisms, being the punishment and the treat at the same time.

Besides exploring the 'escape vs. borders' relationship, the exhibition looks into the possibilities of relocating the objects in space (**Luka Marxt & Jakub Vrba**, **Tao G. Vrhovec Sambolec**) and follows various but frequently intertwined escape routes, including the structural ones, which bring about profound life changes and demand extraordinary skill of adjustment, and the other ones, which take place daily, on secret planes of thoughts, emotions and the subconscious (such as in the works of **Nisrine Boukhar**, **Lana Čmajčanin** or **Sara Salamon & Hrvoje Špiduči**). The exhibition also aims to direct attention to the questionable notion of sovereignty. If the control over escape is a premise of every organized society, doesn't it mean that restrictions of freedom exist always and everywhere? And consequently, as a result of tightened control measures and accelerated technological development, isn't escape

preživljavanja, osbito vidljivom u kriznim razdobljima poput današnjeg, s masama ljudi u pokretu bez sigurnog prolaza u zatvoru. Dok potreba za bijegom često nosi negativan predzak, izložbom se zanjamamo za bijeg kao preaktivu čin, čini samoodržanja kojim se manifestira najmanju ruku dvojig – kao posledica ponajboljnja tolerancije prema trenutnom stanju, ali i povlašća da se u bijeg možemo upustiti. Bijeg klizi tokomna antagonizma, on je kazna i privilegija istodobno.

Uz odnos bijegovu vs. barriere i osvrstanje na mogućnost izmještanja tijela u prostoru (npr. **Luka Marxt & Jakub Vrba**, **Tao G. Vrhovec Sambolec**), izložbom pratinimo različite, često međusobno prožete putovanje bijega. One strukturalne koje se odvijaju svakodnevno, na skrovitim razinama misli, emocija i inesvjestjog (poput radova **Nisrine Boukhari, Lane Čmajčanin i Šare Salamon i Hrvoja Spudića**). Izložbeni dio takođe skrećemo pažnju na upitnu suverenost, jer ako je kontrola bijega pretpostavka svakog organiziranog društva – nije li organiziranje isloboda uvijek isvugde? i samim time, ne postoji li bijeg uslijed pojačane kontrole i ubrzanoj razvoju tehnologije sve vidljiviji? Tako na izložbi opetovano na meštaju učitelja koja je provlačila, u meniju načinom otporu ograničavajućim izvanjskim okolnostima (npr. u radu **Manon Avram & Pierre Audiourard**, **Nike Oblak & Primož Novak**). U tom svjetlu bijeg doživljavamo kao neizravani građanski neposluh, kao odvajanje i

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