



TRANSCULTURAL nova

ERASMUS
EXCHANGE
STUDENT
EXHIBITION

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@GRETA

ILICA 92

Impressum

TRANSCULTURAL nova

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TRANSCULTURAL NOVA

Preface

No pretensions of any kind are to be shown here. Only art, culturally generated art.

In a time of constant migrations – especially among students and youth – we decided to capture a moment of stay in Zagreb from the perspective of six young artists. It can be understood as a flash of phenomenon which lies behind the word transculturalism. Many postulates were written on that matter. We shall refer to the words of W. Welsch on transculturality:

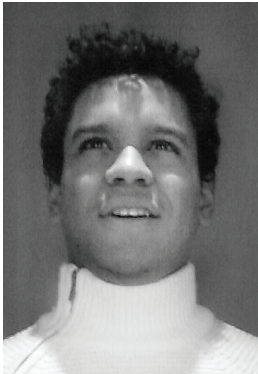
Transculturality is, in the first place, a consequence of the inner differentiation and complexity of modern cultures. (...) The concept of transculturality sketches a different picture of the relation between cultures. Not one of isolation and of conflict, but one of entanglement, intermixing and commonness. It promotes not separation, but exchange and interaction.

In this case, these young artists are six novas. Nova is “a star that suddenly becomes much brighter and then gradually returns to its original brightness over a period of weeks to years”. They decided to glow differently than before, even for a short while, to express themselves in the Other. And they chose Zagreb for that purpose. This temporality may or may not be manifested in their further work, but we have decided to note this transcultural confrontation of six young artists from five different countries. This exhibition also means a great opportunity to show the other view of our own habitat, to show an external perception of an inside situation, to intertwine other cultures. Because, according to Epstein, **“we acquire transculture (...) at the crossroads with other cultures through the risky experience of our own cultural wanderings and transgressions.”**

These young artists work in different media and each one of them has her or his own expressive language. Here, this incoherent group is connected on an associative level with a general theme, but put on a greater level – beyond tactile, even beyond visible, one might say, even beyond comprehensible on a first sight. One work from each one of them was exhibited. Not only do they show us the influence that Zagreb, Croatia, Croatian people or their language in general have on them, and associations they evoke in the artists, , but also a mixture of influences brought from their own countries and their personal preoccupations. Therefore, our goal is to see and to represent, to be a part of transient wandering.

This exhibition is a product of cooperation between two non-profit student associations, Erasmus Student Network (ESN Zagreb) and Art History Students Association of the Faculty of Humanities and Social Sciences in Zagreb (KSPUFF), with the aim of promoting cultural diversity and exchange, international cooperation and diversity of artistic expression. (Marijana Jurčević)

**John A.
Castro Ospina**
(1992; Madrid,
Spain)



Visiting a new country implies discovering unknown places, as well as meeting local people, their tradition and culture. The opinions we have formed and the prejudice that we came with influence the impression about to be made. On the other hand, it is also a chance to verify, loosen or refute our own expectations. John Castro, a Spanish artist of Colombian descent, was told many things about Croatia and Croatian people; some of those being that they are conservative, racist, homophobic, catholic, cold and unwilling to help. His expectations were partially confirmed by the results of the referendum about gay marriage rights which took place during his stay in Zagreb. However, the people he has met and with whom he has spent time, have proven the opposite, urging him to unravel the tangle of previously formed attitudes.

If the artist wanted to embody the moral baggage of Spain, he would have used the head of a bull. When it comes to Croatia, he chooses the head of a deer, which by its placement suggests haunting memorabilia that are proudly exhibited inside private homes. What he wants to emphasize are not only the negative aspects of society, but also the hope for change. The animal struggling its way out of the deer's mouth is a black raven representing the truth, the possibility of change and the slow, yet hopefully imminent, process of getting accustomed to new ideas and views. In front of the deer's head there is a hanging wall of pigeons representing the society that surrounds us. It is the wall of the inherited set of religious, moral and political beliefs, which we all accept up to some point. Pigeons, which are in fact not the most favoured of animals, are often used as a symbol of peace, divine love, Holy Spirit and understanding. Presumably, incorporating them with the intention mentioned above may be interpreted as hypocrisy, but also as ambivalence and the announcement of a possible shift in opinion. The so-called wall is actually quite pervious, its mobility breaking the stability of thinking. There are as many possible points of view as there are various perspectives of this art piece.

The object is made of simple materials, such as paper, which is easy to shape and alter, reflecting the artist's intention to make neither a satanic, nor a cute version of the deer, but a somewhat unfinished structure, a neutral standard that can change for better. **(Kora Girin)**



WHAT THEY SAY WHAT I SEE (2013)

cardboard, paper, wood (branches); 60 x 95 x 50 cm

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| Education | 3 October 2011 – now / Academy of Fine Arts at the University Complutense of Madrid |
| | 10 October 2013 – now / Academy of Fine Arts, Zagreb (ERASMUS) |
| Exhibitions | 2012 / "Arranques" (Startings) San Carlos Hospital, Madrid, Spain |
| | 2013 / "Expo de una Noche Verano" (A Midsummer Night's Expo), La casa Franca, Madrid, Spain |

**Marie-Clare
Duncan**
(1991; Derry,
Northern Ireland)



If you have ever visited Croatia, you will know its national currency called kuna. It might sound like crown, but it has nothing to do with it. Kuna is a Croatian word for a rather strange animal, a marten. You will find a tiny little relief of this animal on one-, two-, and five-kuna coins.

The exact story of how this rare animal ended up on the national coinage is a mystery, even for the vast majority of Croatians.

Back in the Medieval Times, as the story goes, marten's fur was a mean of tax payment in three large Croatian provinces: Slavonia, Primorje and Dalmatia.

It is surprising that an old Croatian word for this odd medium of exchange - 'marturina' has the same etymology as the English word marten.

If you flip the Croatian kuna coin, find on the other side you will the reliefs of three other animals characteristic for Croatia. On the one-kuna coin there is a nightingale, on the two-kuna coin a tuna, whereas on the five-kuna there is a brown bear.

Works presented in this mini-series offer us a personal approach to the subject matter. Traditional painting techniques like hand drawing are combined with contemporary ones, primarily digital painting. Forms of the animals presented are wittingly simplified and reduced to mosaic-like fragments. The contrasts between the fractured areas are accentuated by the usage of monochrome tonal scaling.

If you take a look at the picture of the bear, you will instantly notice big differences between light and dark areas of its face, resulting with the kind of chiaroscuro effect. This makes the bear look so fierce and forceful. In the works, hues of only four different colours are used: blue, green, orange and violet. Each colour speaks of the unique character of the animal it presents, all based on the artist's feeling about it.

The high quality of the works is even more accentuated when they come together, standing one next to each other, as the case is here.

Pause for a moment and take a look at the artist's personal take, full of vividness, on a rather common theme. (**Bartol Fabijanić**)



BEAR / NIGHTINGALE / TUNA / MARTEN (2013)

line drawing by hand with digital painting; 29.7 x 42 cm each

Education 2008 – 2011 / North West Regional College: BTEC National Diploma in Art & Design: Triple Distinction; BTEC Foundation Diploma in Art & Design: Distinction

2011 – now / University of Ulster, BDes Hons in Design for Creative Practice (Graphic Design)

October – February 2013 / Academy of Fine Arts in Zagreb

Exhibitions 2010 and 2011 / End of the year group exhibition art department, North West Regional College

**Ewa
Fellmann**
(1993; Poznan,
Poland)



We could start this review with the 'once upon a time' phrase, because this young artist takes us to a somewhat different world, a world of the past and the present, of mythology and legends. The artist seeks and discovers a story numerous times repeated in the human history. Inspired by Polish and Celtic myths, the artist materialises these creatures by putting them on a paper or – human body, seeing as they are tattoo sketches, too. In Zagreb, the artist got familiar with the South-Slavic mythology and left her personal contribution to depicting a few national bogeymen, often unknown even to the local population.

The artist interpreted and depicted crème-de-la-crème of Croatian and Polish bogeymen. The first two are Jure Grando – the first European vampire from the Istrian village of Kringa – and Drekavac (The Yeller), a horrific creature of many forms, born when an unbaptized baby dies. If one examines the world's myths and legends, they can notice the similarity between them, and that is by no means a coincidence. An example of interference on a European scale can be seen in correlation of Baba Yaga – an old witch, whose name was derived from Proto-Slavic language and Russian tradition, but incorporated in the folklore of all Slavic nations – and Baba Roga, a Croatian variety of that odious creature.

Linearity, sharp contrasts, thick and precise brush strokes characterize all four works. Graphically solved and restricted to the correlation of black and white, these illustrations radiate vividness and verisimilitude. The same approach which, so to say, deprives them of the third dimension is used in the making of sculptures. A turn from sculpture at the expense of illustration occurred somewhat earlier, and the stay in Zagreb represents a new sequence in the artist's own development in the medium of drawing.
(Marijana Jurčević)



VICINITY; BABA ROGA / DREKAVAC / BABA JAGA / JURE GRANDO (2013)
black ink on paper; 21 x 29.7 cm each

Education 2010 / L'Institution Saint Louis à Saumur

1 October 2012 – now / Sculpture and Visual Arts, University of Arts
in Poznan, Poland;
Korean Philology, University of Adam Mickiewicz, Poznan, Poland

22 September 2013 – now / Academy of Fine Arts, Zagreb (ERASMUS)

Exhibitions 2013 / Exhibition of the Art Humanitatis Foundation, Warsaw;
Student exhibition in the Corridor Gallery, Opcja Club, Poznan;
Exhibition in the Post-Office Gallery, Theme: "Old Castle / New
Castle", Poznan;
The Wrong – New Digital Art Biennale, Sao Paulo, Brazil

**Lea-Louna
Fronteau**
(1992; Avignon,
France)



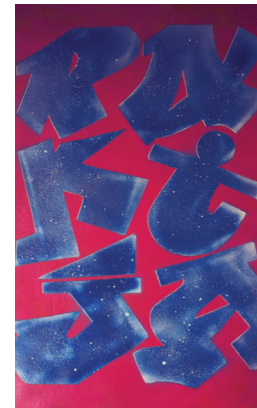
Coming here from a completely different academic area (Agronomy), this young self-taught artist is occupied with techniques like calligraphy, graffiti art and photography, and she continued working with them during her stay in Zagreb. They can all be summarized to having their origins in the graffiti art and popular street culture.

For this exhibition, the artist succeeded in combining the expressive vocabulary of graffiti art with scenes of everyday life in Croatia, which does vary from the scenes of recent Croatian history to the popular culture motifs.

The two works presented here at first sight have completely different themes and approaches.

The first one, Balkan Express, offers a personal view of the still actual topic in the local public discourse – the Homeland war. We can see the outlines of Croatia's geographical territory, with an extract from the book Balkan Express by Slavenka Drakulić written inside of it. Deeply touched by the storyline, which is based on actual events, the artist expresses her own feelings and empathy for the people who suffered during the recent war, and for those who are permanently scarred by its tragic events. By this act, the artist showed us clearly how human empathy is a transcultural phenomenon, in the full sense of the word. The work consists of two colours: black (pen) and white (cardboard). The red flecks of blood in the left corner of the picture give the scene a completely new dimension, while referring to the bloody events that took place in the Balkans in the 1990s. The words "inside the Croatia's territory" are inscribed with calligraphy pen, whereas the title joining the scene is written in the graffiti manner. The contrast between the two can be seen as just another contrast added to the whole range of them, existing in the local realities of the war years.

The second work, Rakija, is a true graffiti artwork per se. Executed by using stencils and aerosol paint-bombs over the cardboard, the whole result is a psychedelic piece of art, with jazzy colours which make it obvious what the word rakija means. Big in its dimensions, this work can be seen as an advertisement calling for a drink maybe inside one of the numerous Zagreb pubs, or like it has been written by an unknown artist on one of the many walls of the city's underpasses. (**Bartol Fabijanić**)

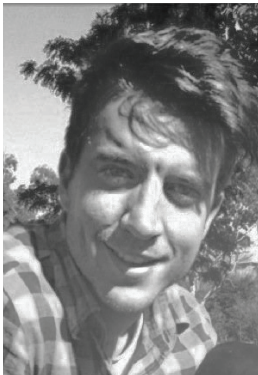


RAKIJA / BALKAN EXPRESS (2013)

stencil with aerosol bomb / pen-writing on cardboard; 70 x 100 / 100 x 70 cm

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| Education | September 2012 – now / Agronomy Engineering School Esitpa in Rouen, France |
| | 1 October 2013 – now / University of Zagreb, Faculty of Agriculture (ERASMUS) |

**Nathan
Jokovich**
(1982; Mackay,
Australia)



There are three components that define this work: the color green, landscape and nostalgia, longing for – sometimes almost forgotten – pieces of past times.

The colour green is defined by the modern world. The idea of the landscape as a genre is influenced by the artist's country of birth. The third component lies somewhere in-between these polarities.

Green, an omnipresent colour, is simultaneously natural and artificial. It represents pure nature, spring and re-birth. It is transcendent and calming; a colour of money, wealth, medicine and technology. Here it is connected with landscape painting as a genre, popular throughout art history, but particularly if one looks at Australia's historical fascination with landscape painting and photography in relation to the promotion of immigration during the 1940's. This is particularly relevant to Nathan Jokovich being the son of a Croatian father who immigrated to Australia during this time. The focus of interest, apart from the genre itself, is form (almost a perfect square) but also challenges the position and status quo of "traditional" painting in contemporary visual arts. This can be understood as a revival of endangered media exposed to experiment and consequently a personal rebellion against everything that green stands for.

The subject of this work shows confrontation between the new and the old, the living and the dead, the inherited culture of Australia and the one encountered in Zagreb. Old monuments and the architecture of Zagreb are witnesses of past times, and their coexistence within a modern city and new ways of living is an inspiration in itself. This abstract monochromatic landscape, a view of an old ruin cluttered with boxes as scattered pieces of broken monuments, represents the author's own world created on the basis of images from photography books. It's a captured moment in the infinity of time deconstructed within the author's imagination. (Marijana Jurčević)



MONUMENT (2013)

acrylic on canvas; 151 x 151 cm

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| Education | 2004 / Bachelor of Pharmacy, James Cook University, Townsville, Australia |
| | 2011 / Diploma in Visual Arts (Painting and Printmaking), North Melbourne Institute of Tafe, Melbourne, Australia |
| | - now entering third year of a Bachelor of Visual Art (Fine Art Majoring in Painting) at The Victorian College of Arts, Melbourne, Australia |
| Exhibitions | 2011 / The Toyota Undergraduate Art Prize (Finalist), Melbourne; Empty Every Night, Pigment Gallery, Melbourne; Black And White, Pigment Gallery, Melbourne; N.M.I.T Graduation Show, 69 Smith Street Gallery, Melbourne |
| | 2012 / Proud, Margaret Lawrence Gallery, Melbourne |
| Awards | 2011 / The Alliance Grant for Artistic Excellence, N.M.I.T. Melbourne |
| | 2012 / The Agnes Robertson Scholarship for Artistic Excellence, The Victorian College of Art, Melbourne |
| | 2013 / The John and Mary Kerley Studio Research Travelling Scholarship, Victorian College of Art, Melbourne |

**Marina
Tello Colado**
(1992; Madrid,
Spain)



For Marina Tello Colado, specializing in the field of classical animation and 3D animation was actually a logical compromise between the traditional medium of painting and the area of digitally derived new media art. Her desire to retain her own visual language, yet to embrace at the same time modern tools and ways of expression, can be accomplished through the art of animation.

The traditional animation requires a hand-drawn template that is later filmed, directed and edited in order to create the movement and to develop the story. It is therefore not surprising that she has chosen Zagreb as the destination for her student exchange destination during her formative years on the Academy of Fine Arts. What fascinates the author, but also reflects her own creative preoccupations, are those simple, geometrically shaped characters designed by protagonists of the Zagreb School of Animated Films that, despite their one-dimensional and abstract form, can create the feeling of being inserted in the three-dimensional space and are able to produce the maximum of expression with the minimum of complexity.

For the occasion of this exhibition, the artist has decided to use a technique that combines filmed record with subsequently added animation. The atmosphere of the city with its architecture of historicism and monuments dedicated to historical figures inspires the author to bring past eras to life. Instead of breathing life into her artwork using only the act of animation, she has decided to appropriate the space of Zagreb streets with a camera. As a consequence, it can be noticed how animation redefines its original role when related to the film(ed): it is no longer necessary to recreate the real world, but rather to estrange the registered reality.

The ghosts from the past distract the girls focused on the map they are following and direct their gaze towards the beauty of the city. (**Kora Girin**)



DON'T LOOK AT THE MAP (2013)

filmed record with animation; 2'32''

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|------------------|--|
| Education | 1 October 2010 – 2013 / Academy of Fine Arts at the University Complutense of Madrid |
| | 22 September 2013 – now / Academy of Fine Arts, Zagreb (ERASMUS) |
| Work | 1 November 2012 – now / Animation studio "12 Pinguinos", Madrid |

