

|| LOVE 16 — 20 JULY 2016 PROJECTIONS @ 10 PM @ OPEN AIR CINEMA BOL AND @ TEATRIN "2 FERALA" DA YS ||

DAYS IN BETWEEN
VIDEO ART AND FILM
IN BOL ON THE ISLAND OF BRAČ, CROATIA

www.lovelydaysbol.com
www.facebook.com/lovelydaysbol
Image credit: Adrian Paci, *Per Speculum* film on 35mm, courtesy of the artist,
Kaufmann Repetto Milan/New York and Peter Kilchmann

PRODUCED BY: REA
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TAVERNA BOL stina adria



Partenza, video installation 9 min loop, photo credit: Dinka Radonić, courtesy Renata Poljak, 2016.

PRE-OPENING / UVERTIRA

15.07 @ 2130
GALERIJA DEŠKOVIĆ /
GALERIJA DEŠKOVIĆ
15.07 - 02.08

EXHIBITION / IZLOŽBA

RENATA POLJAK — PARTENZA

The exhibition develops around a central project *Partenza*, (filmed in Bol) and the theme of migration connecting artist's personal life and family history with socio-political phenomenon that in recent years deconstructs concept and principles of the human foundations of the contemporary European community and its world views.

Renata Poljak is a visual artist, director and founder of *Lovely Days in Bol*. Her body of work is composed of different medias: video, film, drawing, collages, installations and photography. In the spring of 2010, her films were shown in *Cinéma 1*, (Prospectif Cinéma) in *Centre Georges Pompidou*, Paris. In *Palais de Tokyo* Renata Poljak's film and video works were screened during November 2012. and in 2013, her solo show *Uncertain Memories* in NYC was selected as best in show by *The Village Voice*.

Izložba Renate Poljak razvija se oko središnjeg projekta *Partenza* (nastalog u Bolu) i teme migracije povezujući umjetničin osobni život, obiteljsku povijest i društveno-politički fenomen koji posljednjih godina dekonstruira koncepciju i principe humanih temelja suvremenog europskog zajedništva i svjetonazora.

Renata Poljak, organizatorica i idejna začetnica *Lovely Days / Video dana*, rođena je u Splitu 1974. Njezino stvaralaštvo obuhvaća različite medije: video, film, crtež, instalaciju i fotografiju. 2010. selekcija njenog video stvaralaštva prikazana je u *Centru G. Pompidou* u Parizu, kao i u *Palais de Tokyo* 2012., dok kulturni časopis *The Village Voice* izdvojila njenu samostalnu izložbu u galeriji Stoyanov na Lower East Sideu kao jednu od 3 najbolje za New Yorku u veljači 2013.



Adrian Paci, *The Column*, 2013, HD video, courtesy of the artist, Kaufmann Repetto Milan/New York and Peter Kilchmann

OPENING / OTVORENJE 16.07 / CINEMA "BOL" / KINO "BOL"

ADRIAN PACI — A STATE OF TEMPORARY PERMANENCE ADRIAN PACI — STANJE PRIVREMENE TRAJNOSTI

CURATED BY VANINA SARACINO

In 1997, Adrian Paci escaped the Albanian civil war to take refuge in Italy. His biographical experience of exile is the starting point of his work.

In his films, he stages stories that call upon us to reflect on pressing contemporary issues from our societies, such as immigration, perpetual transit and the loss of roots.

Vanina Saracino (Italy, 1984) is a Berlin-based independent curator. Since 2013 she curates the contemporary art program on the experimental, non-narrative TV channel *ikonoTV*; in 2014, she co-founded the curatorial project *OLHO* video art cinema in Brasil.

Godine 1997., Adrian Paci pobjegao je od albanskog građanskog rata i pronašao utočište u Italiji. Njegovo biografski iskustvo egzila je polazna točka za njegov rad.

U svojim filmovima on inscenira priče koje nas pozivaju na razmišljanje o suvremenim pitanjima našeg društva, kao što su imigracija, vječni tranzit te gubitak korijena.

Vanina Saracino rođena je u Italiji 1984. godine, danas živi i radi u Berlinu kao nezavisna kustosica. Od 2013. programira suvremeni video program za televizijski kanal *Ikono TV*. 2014. suosniva kustoski projekt *OLHO*, video art kina u Brazilu.

- Adrian Paci, *The Column*, 2013, 27 min.
- Adrian Paci, *Centro di Permanenza Temporanea*, 2007, 4 min.
- Adrian Paci, *Per Speculum*, 2006 6 min.
- Adrian Paci, *Piktori*, 2002, 4 min.



Project Cancer, film about Ulay, produced by Vertigo, 2013.

17.07 CINEMA "BOL" / KINO "BOL"

PROJECT CANCER / PROJEKT RAK

CURATED BY ALENKA GREGORIČ

Ulay was one of pioneers of body art, performance art and polaroid art; he was a transvestite, a half man - half woman, a social activist... but he is most famous for his long year collaboration with Marina Abramović and their performances that have achieved iconic status. The camera follows Ulay, a conceptual artist from Amsterdam, for a whole year. The first scenes were shot in November 2011 at the Ljubljana Institute of Oncology, where Ulay was undergoing chemotherapy treatment. When his health slightly improved, he decided to visit his friends around the world and the camera followed him on this so-called farewell journey.

Alenka Gregorič is an art historian, curator and writer. Since July 2003 till 2009 she worked as artistic director of Škuc Gallery, Ljubljana and from 2009 she has been the artistic director and curator at City Art Gallery Ljubljana and CC Tobacco 001.

Ulay je bio jedan od pionira body arta, izvedbene umjetnosti te je koristio polaroid kao formu umjetnosti; on je bio transvestit, pola čovjek – pola

žena, socijalni aktivist..., ali je najpoznatiji po svojoj dugogodišnjoj suradnji s Marinom Abramović i njihovim performansima koji su postigli kulturni status. Kamera prati Ulaya, konceptualnog umjetnika iz Amsterdama tokom cijele godine. Prve scene snimljene su u studenom u Ljubljani, na Institutu za onkologiju, gdje se Ulay podvrgava liječenju kemoterapijom. Nakon što mu se zdravlje poboljšalo, odlučio je posjetiti svoje prijatelje po cijelom svijetu, a kamera ga je slijedila na ovom tzv. oproštajnom putovanju.

Alenka Gregorič je povjesničarka umjetnosti, kustosica i spisateljica. Od 2003. do 2009. radi kao umjetnička direktorica ŠKUC galerije u Ljubljani, a od 2009. postaje umjetnička ravnateljica i kustosica Gradske galerije u Ljubljani i Kulturnog centra Tobačna 001.

Project Cancer / Projekt rak, dokumentarni / dokumentarni film, 91min, 2013. Director / redatelj: Damjan Kozole with / s Ulay & Marina Abramović



Jonathan Livingston, François Curlet, 2013, courtesy Air de Paris, Paris

18.07 CINEMA "BOL" / KINO "BOL"

POCKETS OF RESISTANCE / DŽEPOVI OTPORA

CURATED BY VICTOIRE DUBRUEL AND ÉRIC FOUCAULT, ETERNAL NETWORK

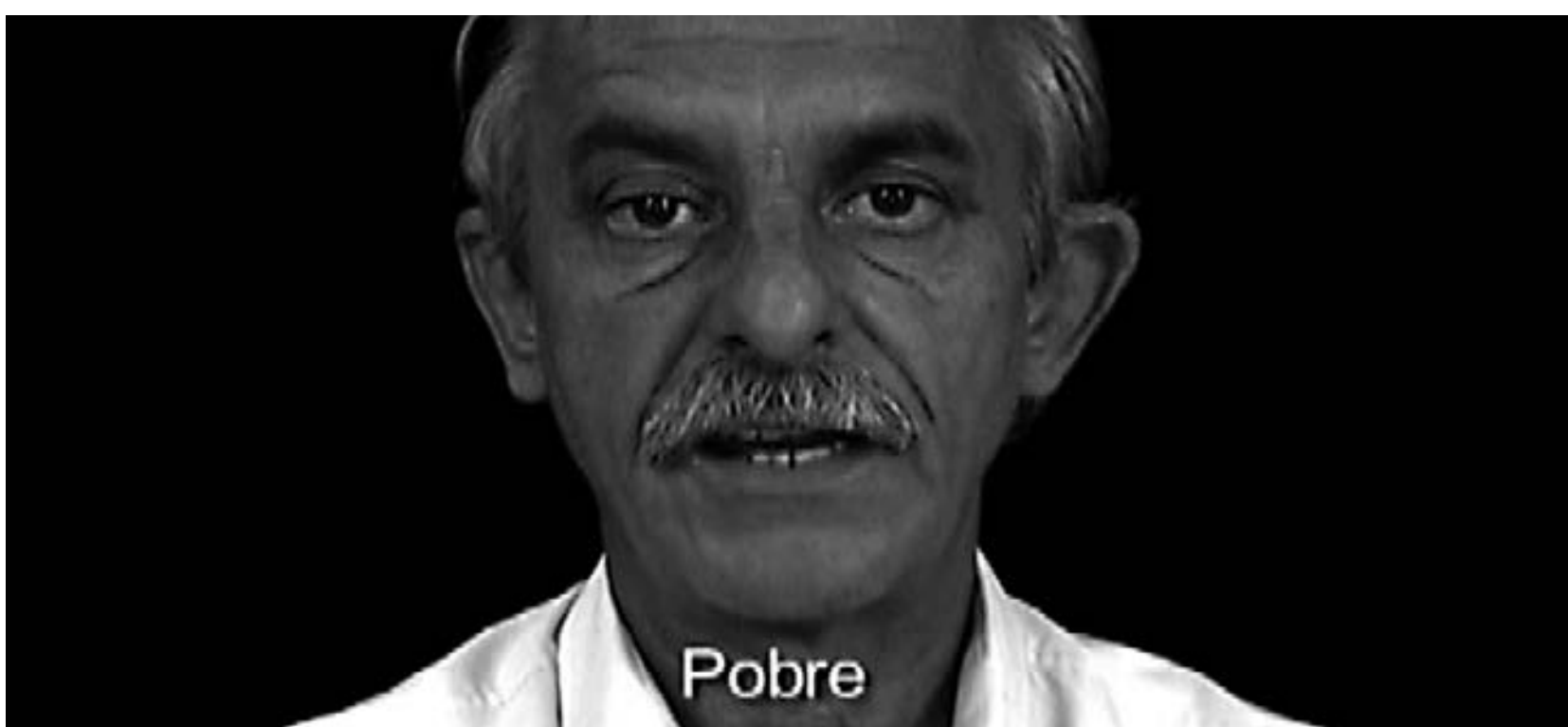
This programme brings together a selection of works staging situations in which people or objects manifest a form of resistance. These films also share a particular sense of the absurd, a position on the edge between documentary and fiction, and a making with limited means.

Eternal Network runs a non profit gallery space and is involved in the production of public art projects dealing with community issues.

Program objedinjuje izbor radova koji insceniraju situacije u kojima ljudi ili predmeti manifestiraju formu otpora. Ovi filmovi također imaju zajedničke elemente kao što su osjećaj za absurd te poziciju na rubu između dokumentarca i fikcije.

Eternal Network je neprofitni galerijski prostor koji producira umjetničke projekte u javnim prostorima, najčešće one koji se bave pitanjima zajednice.

- Bertille Bak, *Faire le mur*, 2008, Vidéo, 4/3, stereo, color, 17', Production Le Fresnoy, Studio National des Arts Contemporains, Tourcoing; Courtesy: Galerie Xippas.
- François Curlet, *Jonathan Livingston*, 2013, Film HD, 8', color, sound. Courtesy Air de Paris, Paris.
- Franz Höfner, Harry Sachs, *Club Ibis / Bienvenue dans une nouvelle expérience*, 2001, Vidéo 9'22". Courtesy Bandits-Mages, Bourges.
- Olive Martin, Patrick Bernier, *Manmuswak*, 2005, Vidéo 4/3, color, 16', Production le GREC, Groupe de recherches et d'essais cinématographiques, avec le soutien de la DAP – fonds Images/Mouvement, FASILD, Région Pays de la Loire, Le Fresnoy, Galerie Maisonneuve. Courtesy of the artists.
- Delphine Reist, *Averse*, 2007, Vidéo 16/9, color, 4'30". Courtesy of the Fonds municipal d'art contemporain de la Ville de Genève.



Iván Candeo (Venezuela), Retrato Populista (Populist Portrait), 2009

19.07 TEATRIN '2 FERALA'

BEYOND THE TROPICS / IZNAD TROPA

CURATED BY IMMA PRIETO

Beyond The Tropics is the third and last phase of the project titles *Sobre paradoxes démocratiques* (On Democratic Paradoxes), and is the result of the work of 12 artists reflecting upon social differences caused by economic inequalities.

Imma Prieto is an art critic and independent curator from Barcelona. She teaches, curates exhibitions; nationally and internationally, writes regularly in newspapers and magazines and is the author of artists catalogs as well as of books on art theory and aesthetics.

Iznad tropa je treća i posljednja faza projekta naslova *Sobre paradoxes démocratiques* (o demokratskim paradoksima) te je rezultat rada 12 umjetnika koji promišljaju socijalne razlike uzrokovane ekonomskim nejednakostima.

Imma Prieto je likovna kritičarka i nezavisna kustosica iz Barcelone. Predaje na fakultetu, kustoski koncipira izložbe u zemlji i inozemstvu,

redovito piše u novinama i časopisima te je autorica više kataloga umjetnika, kao i knjiga o umjetnosti teorije i estetike.

- PSJM (Spain), *ANCAPS*, 2015
- Joaquín Segura (Mexico), *Casa Popolurui*, 2015
- Andrea Mármol (Guatemala), *Ri Kach' (The Gum)*, 2014
- Isabel Rocamora (UK, Spain), *BodyWar*, 2015
- Eugenio Ampudia (Spain), *Dónde dormir # 5-El Palau* (Where to Sleep # 5-El Palau), 2015
- Iván Candeo (Venezuela), *Retrato Populista* (Populist Portrait), 2009
- Jorge Garcia (Spain), *This is Not the End*, 2015
- Tomás Ochoa (Ecuador), *Indios medievales* (Medieval Indians), 2007
- Núria Güell (Spain), *Sweet Europe #1* (Support Swedish Culture), 2014
- Daniela Ortiz (Peru), *FDTD (Forcible Drugging to Deport)*, 2012
- Patricio Palomeque (Ecuador), *Cabezas* (Heads), 2015
- Avelino Sala (Spain), *The Letter* (Delfina), 2015



Zoran Popović, Joseph Beuys, 12 hour lecture, Edinburg 1973, courtesy of artist

20.07 CINEMA "BOL" / KINO "BOL"

SEVENTIES BODY IN FOCUS! SEDAMDESETE TIJELO U FOKUSU

CURATED BY UNA POPOVIĆ

Films and videos by three authors who are considered key participants in conceptual art in Serbia and former Yugoslavia, will be presented. These three authors belonged to the informal Belgrade group – Group of Six. The exhibited works show in their own way the different perspectives of narratives that the authors are employing, from biographical to analytical and theoretical, but from questioning body as resource and expression medium.

Una Popović is art historian and curator from Belgrade. Since 2006, she has been working as a curator in the Museum of Contemporary Art in Belgrade.

Predstavit će se filmovi i video radovi trojice autora, koji se smatraju za jedne od ključnih aktera konceptualne umjetnosti u Srbiji te na prostoru bivše Jugoslavije. Tri autora su pripadala nekadašnjoj neformalnoj beogradskoj grupi – Šestorica. Prikazani radovi govore o različitim narativima kod autora, od biografskih

do analitičkih i teorijskih, ali kroz poziciju tijela koje autori koriste kao izvor i medij izražavanja.

Una Popović je povjesničarka umjetnosti i kustosica iz Beograda. Od 2006. radi kao kustosica Muzeja suvremene umjetnosti u Beogradu.

- Neša Paripović, *N.P.* 1977, 8 mm film, 22', vlasništvo / courtesy: MSU Beograd / MoCA Belgrade
- Zoran Popović, *Document as an Work of Art: Joseph Beuys's Gestual Speech / Dokument kao umetnički rad: Gestualni govor Džozef Bojsa*, 1973, 8 mm film, 15', vlasništvo / courtesy by artist
- Raša Todosijević, *Was ist Kunst Marinela Koželj?* 1977, video, 11' 48", vlasništvo / courtesy: MSU Beograd / MoCA Belgrade