
BORROWORROB: In Search of Symmetry

UMJETNICI / ARTIST

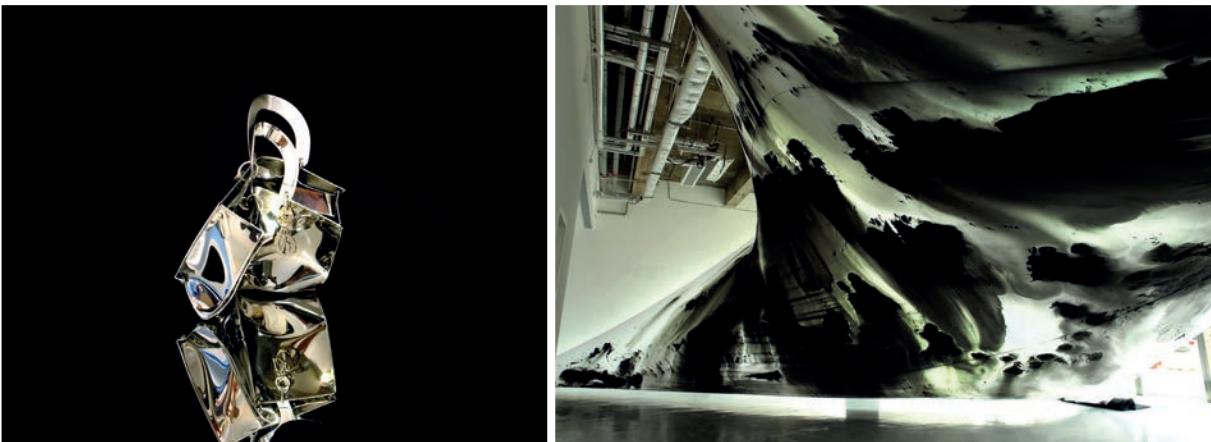
**PETER MACAPIA, VITO ACCONCI, PAOLO CIRIO, EINAT AMIR,
TONČI ANTUNOVIĆ, IVAN ARGOTE, FAYÇAL BAGHRICHE,
MLADEN STILINOVIĆ, ANTE BABAJA, ANA HUŠMAN,
LUCIANA LAMOTHE, PETER ROSTOVSKY, MARY JEYS**

Otvorenje izložbe održati će se 05. ožujka 2014. u 19 sati | Opening of the exhibition on 5th of March 2014 at 7 pm

Galerija Bačva, Galerija Prsten i Galerija PM | 05. ožujka - 27. ožujka 2014.

Barrel Gallery, Ring Gallery, PM Gallery | March 5 - March 27, 2014





□ Macapia, *E of separation, F Dior*, 2011; Macapia, *Legendary Psychasthenia*, Hong Kong, 2012

Između maske i bubnja

Udvostručenje prostora

Ponavljanje i udvostručenje; sile su koje proizvode prostor putem mehanizma produženja. Iz druge pozicije, možda unutrašnje, ali ipak djelomično vanjske, možemo reći da je sav prostor, poput novca, na neki način zaposjednut, budući da može biti oduzet, vraćen, posuđen, ukraden i udvostručen. Udvostručenje je funkcija koja stvara prostor iz ničega, osim što ga presavija i rezultanta je asimetrije sila. To je isto kao i reći da objekt može saviti prostor, a prostor može sklopiti objekte u drugim odnosima. Sila nije ništa osim tog potencijala za oprostorenjem. No, ono što stvara tu silu?

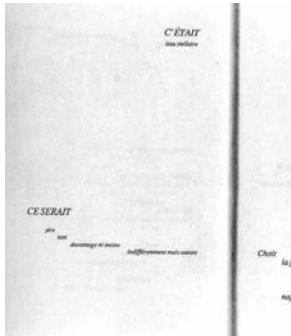
Ovo analitičko pitanje možda je organiziralo svaku disciplinu od 19. stoljeća, pojavljujući se u obliku "biologije", "Ekonomije", "lingvistike", ali i "arhitekture" i "umjetnosti". Bez sumnje u 19. stoljeću vidimo i politizaciju bića u smislu snage, po prvi puta. Savijanje Rorschachovih uzoraka i razvijanje kliničke dijagnostičke, dva usko vezana prostora, odrazit će se kasnije u Foucaultovom radu, što će pružiti veliki uvid u panoptički režim, koji je kao funkcija funkcije, šalje ovu silu na tu funkciju i da funkciju na tu silu; dijagram za toliko drugih oblika distribucije. Ti uvidi će kasnije prijeći u njegovu studiju o moći i seksualnosti. Negdje u sredini, on je istraživao odnose koji vežu instituciju novca i onu suvereniteta, Nomos, i istinu još iz stare Grčke. Snaga, moć, raspodjela. To nikada nije bio posao umjetnosti, govoriti na ovaj način, jer u najboljem slučaju to mora biti usmjereni na dvije publike istodobno s, kao što smo rekli, rašljastim jezikom.

Between the mask and the drum

Doubling Space

Repetition and doubling; these are the forces which produce space through the mechanism of extension. From another position, and maybe more interior, but still on the outside, we can say that space, all space, like money, is in some sense possessed because it can be taken, returned, borrowed, stolen, and also doubled. Doubling is a function that produces space out of nothing other than folding and the resultant asymmetry of forces. Which is the same as saying that an object can fold space, and a space can folds objects into other relations. Force is nothing other than this potential to spatialize. But what produces force?

This analytic question has perhaps organized each discipline since the 19th century emerging in the form of "biology," "economics," "linguistics", but also "architecture" and "art." And it is no doubt in the 19th century that we see the politicization of being in terms of force for the first time. The fold of the Rorschach inkblot and the unfolding of the clinical diagnostic, two intimately related spaces, resurface later in Foucault's work to become a major insight into the Panoptic regime, which stood as the function of a function, sending this force to that function and that function to this force; a diagram for so many other forms of distribution. Those insights would later traverse his study of power and sexuality. Somewhere in the middle, he explored the relations that tie the institution of money to that of sovereignty, nomos, and truth in ancient Greece. Power, force, distribution. It has never been the job of art to speak in this way since at best it must address two audiences at once with, as we say, a forked tongue.



Top 10 Lots Sold in Post-War and Contemporary Sales in May 2013^a

Rank	Artist	Title	Auction House	Sale Price
1	Jackson Pollock	<i>Number 19*</i>	Christie's New York	\$58,363,750
2	Roy Lichtenstein	<i>Woman with Flowered Hat*</i>	Christie's New York	\$56,123,750
3	Jean-Michel Basquiat	<i>Dustheads*</i>	Christie's New York	\$48,843,750
4	Barnett Newman	<i>Onement VI*</i>	Sotheby's New York	\$43,845,000
5	Andy Warhol	<i>Four Marilyns**</i>	Phillips New York	\$38,245,000
6	Gerhard Richter	<i>Domplatz, Mailand*</i>	Sotheby's New York	\$37,125,000
7	Mark Rothko	<i>Untitled (Black on Maroon)**</i>	Christie's New York	\$27,003,750
8	Philip Guston	<i>To Fellini*</i>	Christie's New York	\$25,883,750
9	Roy Lichtenstein	<i>Nude with Yellow Flower**</i>	Christie's New York	\$23,643,750
10	Yves Klein	<i>Sculpture éponge bleue SE 168**</i>	Sotheby's New York	\$22,005,000

*New record for the artist at auction
**Top 10 price achieved by the artist at auction
As of May 20, 2013

□ Stéphane Mallarmé, Un coup de des, 1899; Top auctions lots for Modern and Contemporary Art, 2013.

Raspodjela

Umjetnost je jedan od najuspješnijih i najstabilnijih tržišta od početka stoljeća, no tek u posljednjih nekoliko godina je suvremena umjetnost postala dominantan sektor. Umjetnost je valuta, šalje ovu funkciju za drugu funkciju - neznatni pokloni i porezne olakšice, transformacija komercijalnih bankarskih usluga, socijalni protokol za visoke neto vrijednosti pojedinaca, lijepi investicijski fond, urbanih kapitalnih projekata razvijenih za turizam i obnovu, povećanje imovine kako bi se nadoknadiла volatilnost investicija. Štednja je opsežna; spektakl uljepšavanja, u kojem se transformira grad, globalizacija sajmova i satelita, stvaranje autohtonih zona iz kojih će nastati galerije, aukcijske kuće, i sve više rastući srednji sloj ljudi, poznatih kao kustosi, savjetnici, konzultanti, stratezi. Korelirajući s financijalizacijom umjetnosti je profesionalizacija, zajedno s dvije nove obrazovne osi, kritičkom i ekonomskom. Jedna specijalizirana za protu-taktike, institucionalna i neo-liberalnih kritičara, ali djeluje na istim međunarodnim sajmovima, provodeći protuargumente tržišta i suprotne diskurse. Druga kombinira povijest umjetnosti i uvažavanje umjetnosti, uz upravljanje i ulaganje umjetnosti. Ne postoji "izvan", osim kada umjetnost odbija raditi posao, odbija ustati ujutro, što govori da umjetnik nije umjetnik ako ne govori engleski, na engleskom jeziku. To je udvostručenje izjave koja pokazuje da problem nije rad. To je prostor. Prikazuje asimetriju prostora, uvijek u djelu u kojem se čini kao neutralni teritorij. Takvo povećanje financijalizacije umjetnosti proporcionalno je njezinoj sve većoj disperziji u svim medijima, vremenima i mjestima koja traže utočište u drugim prostorima, savijajući i razvijajući ih cijelo vrijeme, nakuplja se na površinama koje mogu biti izdvojene, obnovljene i prodane. No, ovdje nije pitanje što je novo - ako ništa - ovdje se radi o pitanju zasićenosti.

Distributions

Art is one of the most successful and stable markets since the turn of the century, but only in recent years has Contemporary art become the dominant sector. Art is a currency, now sending this function to that function – fractional gifts and tax deductions, transformation of commercial banking services, social protocol for high net worth individuals, niche investment funds, urban capital projects developed for tourism and renewal, increase in treasure assets to offset the volatility of investments. The economizing is extensive; spectacle of gentrification in which it transforms cities, globalization of fairs and satellites, the creation of indigenous zones to be mined by galleries, auction houses, and an increasing class of middleman known as curators, advisors, consultants, strategists. Correlate to the financialization of art is its professionalization along two new educational axes, the critical and the economic. One specializing in counter-tactics, institutional, and neo-liberal critiques, but operating at the same international fairs conducting counter-markets and counter discourses. The other combining art history and art appreciation along with art management and investment. There is no "outside," except where art refuses to do work, refuses to get up in the morning, which says an artist is not an artist that doesn't speak English, in English. It is the doubling of that statement which shows the problem is not the work. It is the space. It shows the asymmetry of space always at work in what seems like a neutral territory. Thus the increasing financialization of art is proportional to its increasing dispersion across all media, times, and places seeking refuge in other spaces, folding and unfolding them all the while accumulating on surfaces that can be extracted, restored, and sold. But it's not a question of what is new here – for none of it is – it is a question of saturation.



□ Macapia, Mexamerican Border Currency, 2011; Mladen Stilinović, Mobile, 1997

U tom će se trenutku sile udvostručiti i proizvesti novi prostor, jednostavno kao funkciju pritiska. "Dakle, dok se atom oslobađa iz svoje relativne egzistencije, u ravnoj liniji, odvajajući se od nje, skrećući daleko od nje; tako da se cijela epikurejska filozofija odvaja od restriktivnog načina bivanja, gdje god koncept apstraktne individualnosti, samo-dostatnost i negacije svih odnosa u odnosu na druge stvari, mora biti zastupljen u svom postojanju." Dakle „, kada povežem sam sebe sa sobom kao nečim drugaćijim, onda je moj odnos materijalan. To je najekstremniji stupanj stvarnosti koji može biti koncipiran“ (Karl Mark, Differenz der Demokratischen und epikureischen Naturphilosophie 1941, Doktorski rad). Nietzsche je proširio taj problem prostora i sile i u smislu Heraklita, bivanje je jedinstvena razlika između sila. To je sukob. To je razlog zašto, kada uzmemo u obzir rad Courbeta i Maneta, možemo prepoznati, s pojavom moderne umjetnosti, da su ta pitanja bila na mnogo načina izvučena na površinu kao pitanje raspodjele - Courbetove mlade dame iz sela i Manetova Olimpija, lišava gledatelja fantazije o priležnici ili klasi dobrostivosti, a donosi ekonomsku i političku činjenicu o gospodarskom odnosu s klijentom u bordelju, ili u sprezi grada i mode u banalnom selu, strogo unutar materijalnosti površine. Grad je smješten centralno s obzirom na sve ovo, kao što se dva realizma natječu pitanjem: što su nesvedive funkcije tih distribucija, socijalne ili materijalne? I jasno da je u tom smislu i jedno i drugo.

Stoga je pitanje grada, u kojem smo vidjeli samo tanki film koji odvaja rano 21. stoljeće od one u 19 stoljeća. I na mnogo načina, to ukazuje na pitanje udvostručenja prostora ne samo u galerije ili jezika, nego i povijesti, do točke na kojoj sila vremena mora biti udvostručena i proširena: u kojem trenutku će umjetnost našeg doba zaraditi svoje mjesto između maske i bubnja? Kojoj će heterotopiji ova umjetnost pripasti, budući da od buduće povijesti, sasvim je moguće da bude vidljiva kao ništa manje ili više od svjetovne magije, ljekovite prakse za društvene i gospodarske bolesti? Kako sve ove stvari s vremenom čine takve dosljedne rituale?

At which point forces double themselves to produce a new space simply as a function of pressure. "Thus, while the atom frees itself from its relative existence, the straight line, by abstracting from it, by swerving away from it; so the entire Epicurean philosophy swerves away from the restrictive mode of being wherever the concept of abstract individuality, self-sufficiency and negation of all relation to other things must be represented in its existence." Thus "when I relate myself to myself as to something which is directly another, then my relationship is a material one. This is the most extreme degree of externality that can be conceived" (Karl Mark, Differenz der demokratischen und epikureischen Naturphilosophie, 1941, Doctoral dissertation). Nietzsche extended this problem of space and force also in terms of Heraclitus; Being is only the unique difference between forces. It is strife. This is why when we consider the work of Courbet and Manet, we can recognize with the emergence of modern art that these question were in many ways drawn up to the surface as a question of distribution – Courbet's Young Ladies of the Village and Manet's Olympia, divesting the viewer of the fantasy of the concubine or class charitability, and lodging the economic, and political fact of the economic relationship with the customer at a brothel, or the inflection of the city and fashion in the banal countryside strictly within the materiality of the surface. The city is just as much central to all of this as the two Realisms compete to ask *What are the irreducible functions of these distributions, the social or the material?* And clearly in a sense it is both.

Hence the question of the city, in which we see but a thin film separating the early 21st century from that of the 19th. And in many ways, this suggests the question of doubling the space not just of the gallery, or language, but also history, to the point at which the force of time must be doubled and extended: at what point will the art of our era earn its place between the mask and the drum? To which heterotopia will this artwork belong, since from a future history it is quite possible they are seen as nothing less or more than secular magic, medicinal practices for social and economic illness? How did all of this stuff eventually constitute such consistent rituals?



□ Peter Macapia, Vito Acconci, Ivan Argote, *Pastoral Lot*, performance 2011; Peter Macapia, *Distributions*, 1 of 21 installations, Paris, 2011.

Savijanje

Svaki od umjetnika odabranih za ovu izložbu na neki način se bavi problemom simetrije i asimetrije, prostora i distribucije: Paolo Cirio i kapilarni efekti skrivenih financija kroz hakiranje; Stilinović i praksa sebe kao anti-ulaganja; Lamothe i privatizacija prostora; Baghrich i Amir i teritorijalnost granica; Hušman i suptilne gradacije oprostorenja kroz jezik, tržište i džepove interakcije; Argote i spektakl u gomili, Antunović i slučajne sile koje oprostoruju čovjeka u gomili, Rostovsky i dijagram ekonomskih odnosa; Acconci i savijanje prostora kroz tijelo. Svaki od ovih umjetnika sudjeluje u istom problemu atomizma, proizvodeći kroz protusile druge turbulencije, druge funkcije, obraćajući se na nekoj razini na najvećem stupanju stvarnosti unutar sebe, kao prakse, kao istraživanja, kao asimetrije, kao pitanja. Film Ante Babaje Nesporazum (1958) sažima ovo kao učeće sreće i snage u oprostorenje društvenih odnosa prema slučajnoj distribuciji, a opet smo između radnika i umjetnika. Buster Keaton i Charlie Chaplin pokazat će nešto dalje u tom trenutku, kada klasne razlike i stalna borba za prostor nisu ništa drugo nego žongliranje sila, prava, ekonomije i prostora kao imovine.

Savijanje, dakle, nije ni akcija prisilno uvjetovana stvarima ili prostorom, to je jaz unutar prostora koji je uveo novu funkciju distribucije. Uvijek je proizvedena u graničnom prostoru, u kojem je ranije bila misao i snijenoj kao ne-prostor, pod galerije pod kojim umjetnik masturbira, odnosno balkon stana u državnom vlasništvu, gdje bi se moglo učiniti isto što i u povorci koja prolazi. Dakle galerija, koja proizvodi privatnu intimu i muzej, koji proizvodi društvenu intimnost, pojačani su sustavi distribucije; u nekom trenutku, vrijedna umjetnost, kao što je novac, bit će u vlasništvu svih i nikoga posebno. No, u putanji od jedan do drugoga - i to je povjesno novija vrsta rada - cijeli svijet finansijskih odnosa je stvorio rijeku prema kojoj se slijeva. Razgovarati o toj rijeci, zapravo je funkcija koja se nalazi na samom ušću, aukcijska kuća. Aukcijska kuća je nulta točka kulturnog i gospodarskog križištu umjetnosti. Istina je da su aukcijske kuće su institucije. No, s obzirom na njihovo podrijetlo, one su čista funkcija, kao što je Federal Reserve banaka. Zato je aukcija prostor najintenzivnije finansijalizacije umjetnosti, ali s najmanje iskustva u javnosti, i u nju je najteže probiti baš zbog njezine očitosti. Dražba je više ili manje kao A , Z , E , R, T na tipkovnici. Aukcija predstavlja umjetnička djela u najčišćem radikalnom obliku vožnje, sam život gospodarskih i institucionalnih distribucija umjetnosti.

Folding

The artists selected for this exhibition deal each in some manner with the problem of symmetry and asymmetry, space and distribution: Paolo Cirio and the capillary effects of hidden finance through hacking; Stilinović and the practice of the self as an anti-investment; Lamothe and the privatization of space; Baghrich and Amir and the territoriality of the fringe; Hušman and the subtle gradients of spatialization through language, market, and the pockets of interaction; Argote and the spectacle of the crowd; Antunović and the random forces that spatialize the man of the crowd; Rostovsky and the diagram of economic relations; Acconci and the folding of space through the body. Each of these artist participate in the same problem of atomism, producing through counterforces other turbulences, other functions, addressing on some level the greatest degree of externality within oneself as practice, as research, as asymmetry, as question. Ante Babaja's Nesporazum (1958) sums this up as the confluence of chance and force in the spatialization of social relations according a random distribution, and once again we are between the worker and the art expert. Buster Keaton and Charlie Chaplin emerge somewhat further back in that moment when class difference and the constant struggle for space was nothing other than the juggling of forces; law, economy, and space as property.

Folding is therefore neither an action forced upon a thing or a space, it is gap within the space introduced by a new function of distribution. It is always produced in a liminal space in which it had previously been thought and discounted as a non-space; the floor of the gallery under which the artist masturbates, or the state-owned apartment balcony, where one might do the same as the motorcade passes by. Hence the gallery, which produces private intimacy and the museum, which produces social intimacy are reinforcing systems of distribution; at some point, really valuable art, like money, will be owned by all and no one in particular. But in the trajectory from one to the other - and it is a historically recent type of operation -- an entire world of financial relationships has created the river upon which it flows. The converse of that river, is in fact the function that lies at its very mouth; the auction house. The auction house is the zero-point of the cultural and economic intersection of art. It's true that auction houses are institutions. But at their point of origin, they are pure functions, like Federal Reserve banks. That is why the auction is the space of the most intense of art's financialization, but also the least publicly experienced, and the hardest to penetrate because it is the most obvious. An auction is more or less like the A, Z, E, R, T on the keyboard. The auction repeats the artwork in the most pure radical way driving the very life of economic and institutional distributions of art.



□ Fayçal Baghrich, Point, ligne, particules, video, 2010 ; Einat Amir, Border Love, 2009.



□ Ante Babaja, Nesporazum, 1958; Paolo Cirio, Street Ghost, 2013.

Za razliku od muzeja i galerija su biološke funkcije koje čini se, prirodno proizvode izložbene cikluse, sezone. Ritual aktivnosti. Kad se pojavio novac u staroj Grčkoj, kovanice su bile pohranjene u hramovima, a novac nije nastao kao sredstvo utvrđivanja jednakosti između stvari, nego kao sredstvo održavanja odnosa moć, nakon čega je uslijedio sljedeći učinak, da posjeduju ono što po pravu mogu dobiti bilo tko i svi, je da posjeduju ono što jamči udjela u protoku moći, baš kao što je uvođenje zakona proizveo novi režim istine u kojem svatko može postati "svjedok". To je razlog zašto prostor, poput novca, ne može biti u vlasništvu. On se može samo iznajmiti ili oduzeti. To postoji samo u sustavu distribucije, ali onome koji teče oko odnosa snaga koje su strogo održavane. Tako je u odgovoru na ono što daje snagu, to pitanje, koji posuđuje prostor od prostora koji propituje (jer mora biti unutar ili pokraj, ili u stanju to učiniti u vezi s tim prostorom (vezi koja je već prostorna)) i oduzimanje ili posuđivanje tog prostora iz svoga vlastitog prostora. U mnogočemu je svaki umjetnički rad je postavljen u odnosu na drugu snagu, aktivnost koja sama po sebi je već prostorna i oprostorenja.

By contrast the museum and gallery are biological functions that seem to naturally reproduce exhibitions in cycles, seasons. Ritual activities. When money emerged in the ancient Greece, coins were stored in temples, and money emerged not as the equivalence between things, but as a means of maintaining power relations while introducing the following effect; to possess that which by right can be earned by any and all, is to possess that which guarantees a stake in the flow of power, just as the introduction of law produced a new regime of truth to which anyone could become "witness." That is why space, like money, can't be owned. It can only be borrowed or robbed. It exists only as a system of distribution, but one which flows around the power relations that are strictly maintained. Thus in answer to what produces force, it is the question, which borrows space from the space that it questions (because it has to be within or next to, or capable of doing so in relation to that space (a relation which is already spatial)) and robbing or borrowing that space of its own space. In many ways every artistic work is posed in relation to another force, an activity which in and of itself is already spatial and spatializing.

financija, autorskih prava, demokracije, militarizma i zaštite okoliša. Rođen je u Torinu, Italija, 1979. godine, a trenutno živi u New Yorku. Cirjev rad bio je prezentiran i izložen u glavnim umjetničkim institucijama, uključujući Muzej suvremene umjetnosti, Sydney, 2010; ZKM, Karlsruhe, 2013., CCCB, Barcelona, 2013.

and environmentalism. He was born in Turin, Italy in 1979 and currently lives in NYC. Cirio's artworks have been presented and exhibited in major art institutions, including Museum of Contemporary Art, Sydney, 2013; ZKM, Karlsruhe, 2013; CCCB, Barcelona, 2013.



□ Gustave Courbet, *Young Ladies of the Village*, 1858. Édouard Manet, *Olympia*, 1865.

Ravnateljica HDLU-a Gaella Gottwald, producent izložbe Tonči Antunović i voditeljica galerija HDLU-a Sara Čičić, posebno se zahvaljuju: FACE Croatia, Gradskom uredu za obrazovanje, kulturu i sport Grada Zagreba, Ministarstvu kulture Republike Hrvatske, EPSON-u, Pozoru, Duluxu, Akademiji likovnih umjetnosti, Hotelu Sheraton, Agenciji Urban Stay Zagreb, Cateringu Zvona, Malom Placu na Tavanu, Tomislavu Bariću, Jonatanu Duvnjaku, Igoru Juraniću, Gregu Mulhollandu, Venu Mušinoviću, Mihaelu Pavloviću, Miji Orsag, Danici Selem, Zoranu Vukosavljeviću i Nebojši Vukoviću.

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Galerija Bačva , Galerija Pm, Galerija Prsten | Barrel Gallery, Ring Gallery, PM Gallery

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Radno vrijeme: srijeda - petak 11 - 19 h, subota i nedjelja 10 - 18 h; zatvoreno ponedjeljkom, utorkom i blagdanom.
Working hours: Wednesday - Friday 11 am - 7 pm, Saturday and Sunday 10 am - 6 pm; closed on Mondays, Tuesdays and holidays.



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