

ON METHOD

“It matters what matters we use to think other matters with; it matters what stories we tell to tell other stories with; it matters what knots knot knots, what thoughts think thoughts, what ties tie ties. It matters what stories make worlds, what worlds make stories.” — Donna Haraway, 2011.

I'm a visual artist that works mostly in the fields of Photography+Video+Scenography. My art practice is an extensive research of materials to be used and layered onto the architecture of my space of thought and expression.

This architecture that I'm working on is called *PROSTOST*

(in Croatian : SIMPLICITY, PLAINNESS, RUDNESS) , which is an anagram derived from the concepts of PAST, PRESENT and FUTURE. (in Croatian PROŠLOST, SADAŠNJOST, BUDUĆNOST)



The idea of forming this space for inquiry comes from the need of having a concrete place for gathering all the tools necessary for understanding my own multiple realities within the said concepts.

Some of the aims of this method are:

1. to keep moving and exploring, with a possibility of not reaching a conclusion.
2. to be gentle with the understanding of the need to produce work that is also experimental and unstable, in order to be able to perceive the potentially changing limits of it.
3. to be open for change and the deconstruction of the experience of failure / to use failure as a beginning

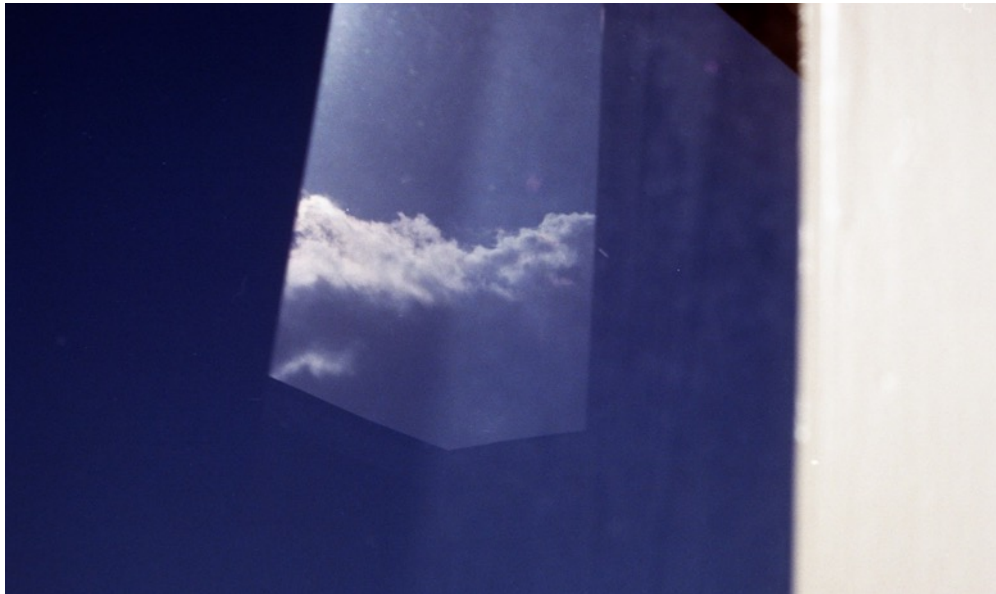
4. to help realise potentials of my own practice while/when sharing it with others

5. to stay simple



My current practice involves working on a couple of researches that eventually might flow into one body of layered work.

The research “*What is going to happen to the color blue*” is a continuous reaction on the idea of being at the edge of extinction.



Blue is the main theme of this research, as a symbol of the Sea's, and clearly its reflection – when you read it as a term.

Partly influenced by various texts speculating the multiple faces of Gaia and the multiple faces of the Athropocene, I produced a reaction in form of a 16mm self-destructing film.



It is an experiment that uses selected parts of a documentary material (on the biology of the ocean life) that will also put itself to the edge of extinction.

The material, by itself very fragile, is a manually transferred taped collage on a 16mm film. By continuous projecting it will be physically run down, changed and decayed. Finally, it will still continue to be, but each time in a slightly altered form.

Connected to larger a context to this research is the one I have started working on recently. This one is part of a residency project I applied to and was accepted for – but still working on completing its funding. It is an audio-visual research and expedition into the anthropological myths and preserved customs of the indigenous tribe of the Guna Yala Indians that live in the

area between Panama and Bogota. It is conceived as an audio-visual study and a paraphrasing of the rites of storytelling into a visual language of my own. It is inspired and influenced by the collective narratives of the Peoples of the Guna Yala that have been using the form of lullabies as means of preserving through generations their cultural past.

Bibliography

Jonas Mekas: As I was moving ahead Ocassionaly I saw Brisk glimpses of Beauty

Donna Haraway: Tentacular thinking: Anthropocene, Capitalocene, Chthulucene

Wikipedia+Google