

61. ANNALE  
BOGU KRASTI  
DANE

61<sup>ST</sup> ANNALE  
HOLY BUREAUCRACY,  
WHERE ARE YOU  
TAKING US?

ISTARSKA  
SABORNICA,  
POREČ

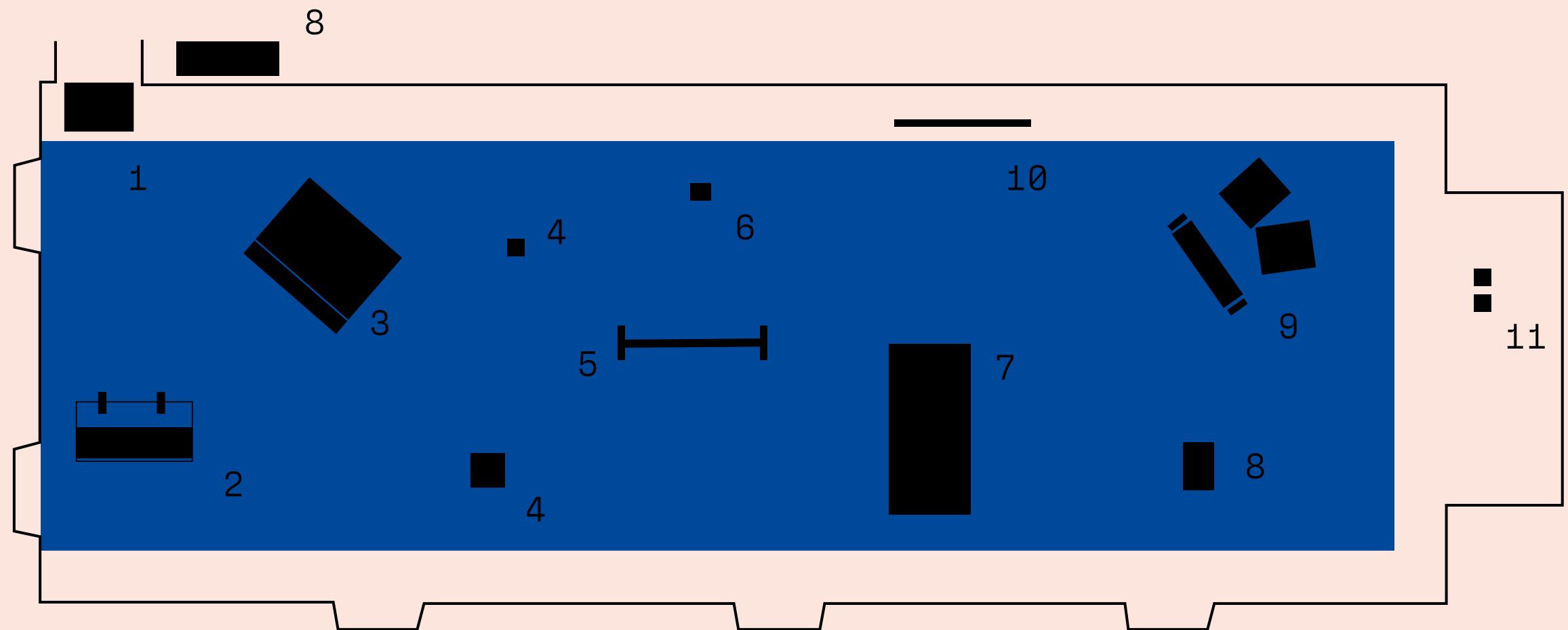
61.

BOGU

ANNALE

KRASTI

DANE



10 – 11

1 JANEZ JANŠA, JANEZ JANŠA,  
JANEZ JANŠA  
2 NADIJA MUSTAPIĆ  
3 GORGONA  
4 GORAN PETERCOL  
5 IVA ĆURIĆ  
6 BOJAN MUCKO  
7 IGOR EŠKINJA  
8 TONI MEŠTROVIĆ  
9 MERİÇ ALGÜN  
10 NASTASJA ŠPILJI,  
PASKO BURĐELEZ  
11 IVANA PEGAN BAĆE

12 – 13

14 – 17

18 – 19

20 – 21

22 – 23

24 – 25

26 – 27

28 – 29

30 – 31

32 – 33

triptih / triptych,  
foto / photo: Andrej  
Peunik, ljubaznošču /  
courtesy: Aksioma -  
Institute for Contemporary  
Art, Ljubljana



2 i 2  
/ 2 and 2

2017.

2

NADIJA MUSTAPIĆ



video/audio instalacija /  
video/audio installation  
(6'7", 8'30"), 70 x 100 x  
180 cm



# Kolektivna legitimacija / Collective ID Card

1961.

3

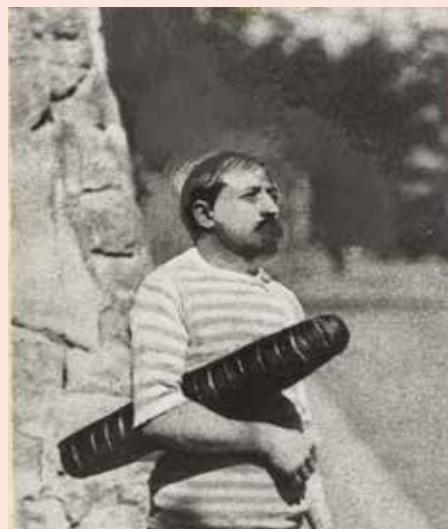
GORGONA

Kolekcija Marinko Sudac /  
Muzej avangarde / Marinko  
Sudac Collection / Museum  
of Avant-Garde

A JOSIP VANIŠTA  
11 x c/b fotografija /  
b/w photograph, platno  
/ canvas, 9.7 x 87.9 cm

B ĐURO SEDER  
Kolektivna peticija  
/ Collective Petition,  
1963. tiposkript, papir  
/ typed text, paper,  
29.3 x 21 cm

A collective petition to  
the authorities.  
This long ago submitted  
idea should be accomplit-  
shed as such:



After the reasons to pre-  
sent the petition matured  
with the members, after  
the members co-confirmed  
a great helplessness in  
solving many problems,  
after the aware- ness of  
a certain hard penury,  
yearning already beca-  
me completely clear, the  
collective petition must  
be sent to the authori-  
ties without delay.

The petition holds tens  
points, which should en-  
compass all our needs.  
Every point starts with a  
PLEASE.  
We, of course, cannot  
know what we are asking  
for, as we do not get to  
know this. Our needs far

surpass our knowledge.  
So behind every word  
PLEASE there is no furt-  
her text. The petition  
does not have an address,  
as we also do not know  
the authorities' address.  
It is placed in an archi-  
ve and is considered to  
be sent.

B

Kolektivna peticija nadležnim.  
Ovu već davnje predočenu ideju treba ostvariti  
na slijededi način:  
nakon što su među članovima sagreli raslovi za  
podnošenje peticije, nakon što je među članovima  
potvrđena velika bespomoćnost u rješavanju mnogih  
problema, nakon što je svijest o izvješnjem teškom  
neimanju, nedostajanju postala već petjune jasna,  
nadejedive je poslati nadležnim kolektivnu peticiju.  
Peticija sadrži deset točaka, koje treba da obuhvate  
sve naše potrebe.  
Svaka točka počinje sa MOLIM.  
Mi, naravno, ne možemo znati što molimo, jer nam nije  
dano da te snađemo. Naše potrebe daleko prelaze naše  
znanje.  
Stoga iza svake riječi MOLIM nema nikakvog daljnje  
teksta.  
Peticija nema adresu, jer nam adresa nadležnih  
također nije poznata.  
Postavlja se u arhiv i smatra se otpošljenom.

Does doing good means  
bring peace or a sense  
of acrimony  
Do you believe that the  
moments of nobleness are  
of the same kind as vices  
Do you think that man  
has something to make do  
in his life besides his

existence presence  
Tolstoy wrote "God, give  
me simplicity of style."  
Write lapidarium mortem.  
How do you spend many  
hours a day do you spend  
existing?  
How many hours a day do  
you do what you think of  
as your calling?  
How many hours off you  
have daily what to com-  
pletely abuse  
If doubt is a sign of in-  
telligence what is faith,  
does that term exist for

you?  
Mark 1 - 10 the signifi-  
cance of friendship for  
you  
- II - carnal pleasures  
- II -

D GORGONA  
Izvolute prisustvovati  
- pozivnica za izložbu u  
Studiju G / Please Atten-  
- an invitation to an  
exhibition in Studio G,  
1962., tisak, papir  
/ print, paper, 8.9 x  
13.5 cm

Ja če živiti, dobro ~~z~~ donosi mi  
či organizacij pačima

Jals ujerejete ja m momenti plenarne forte  
i mreži mreže kar i povez.

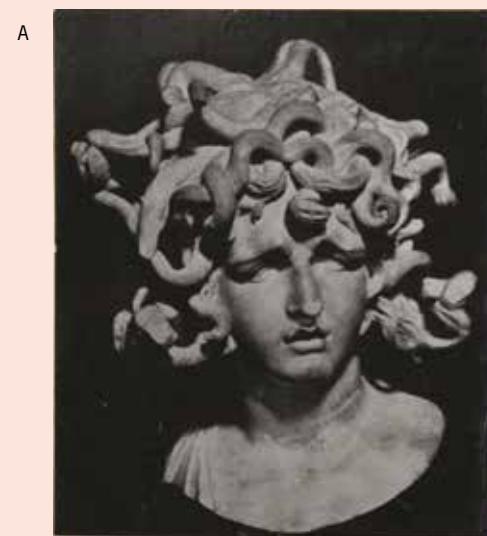
Da li misliš da dosegak imao nesto ~~za~~  
zadovoljstvo i sjećanje ovim svoje ~~za~~ potrošnjacu?

Toltoq je napisao "Budi sasvim jednostavost  
stila" napisite lapidarium na fr.

Koliko ~~sati~~ dnevno ma utroite 5<sup>a</sup>  
efizijeniji? Koliko sati dnevno raditi  
ono ito pravljati vopiu pozorn.  
Kolikovati dnevno ~~je~~ ~~je~~ ~~je~~

Ako je sumnja znak i u akciji, to je ujeno,  
doktaj pogam za vas pozorji;

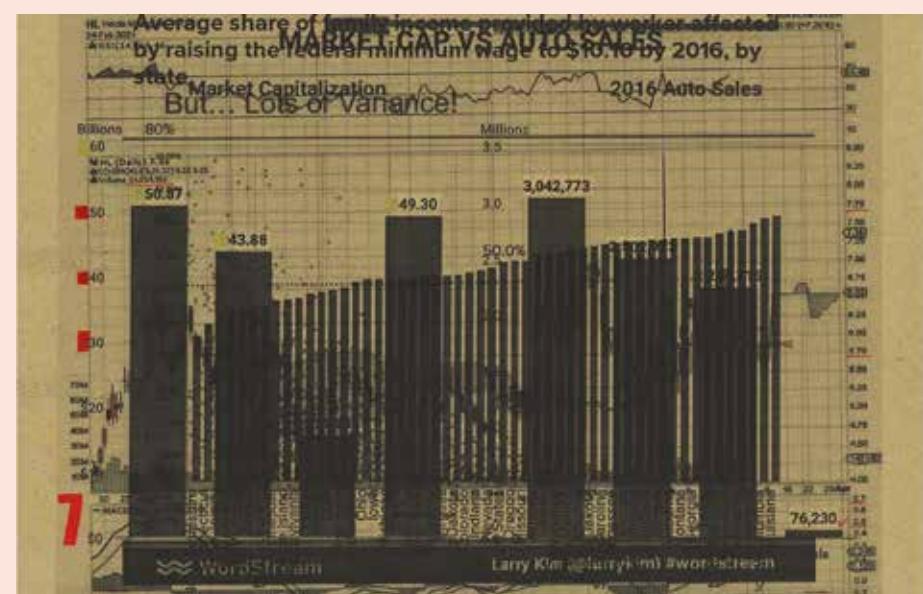
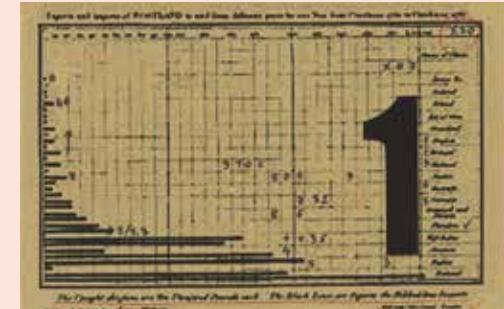
13-ndite od 1-70 smadecie prieletyma ja vys.  
" "



Šalica na tri postamenta  
/ A cup on three pedestals

drvo, boja, samoljepiva folija, svjetlo / wood, paint, self-adhesive foil, light, 50 x 25 x 25 cm      drvo, boja, porculan / wood, paint, porcelain, 159 x 50 x 50 cm





instalacija, dimenzije  
varijabilne / installati-  
on, dimensions variable



dokumentacija performansa  
/ documentation of  
performance, 8'



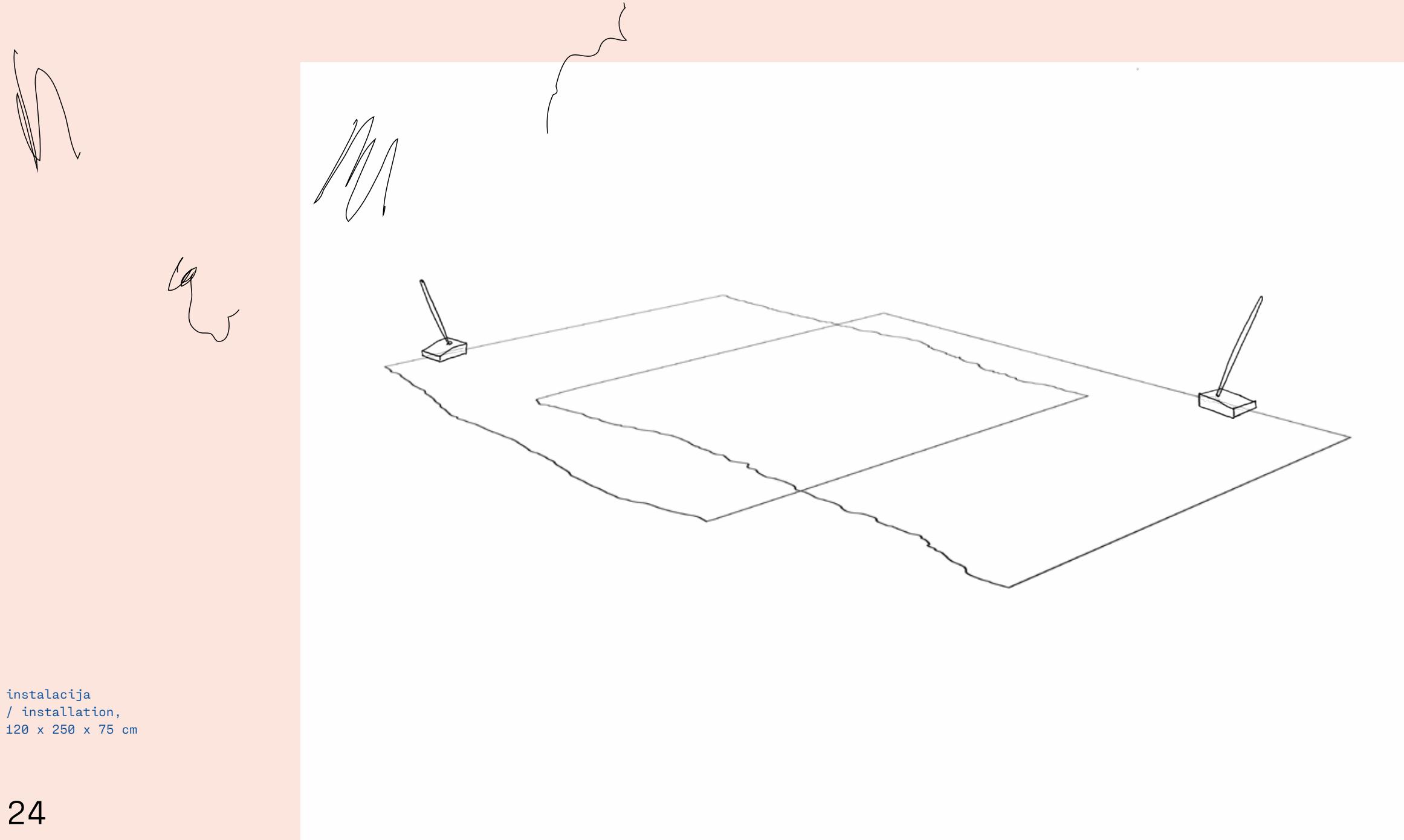
Apstrakcija s tri ruke

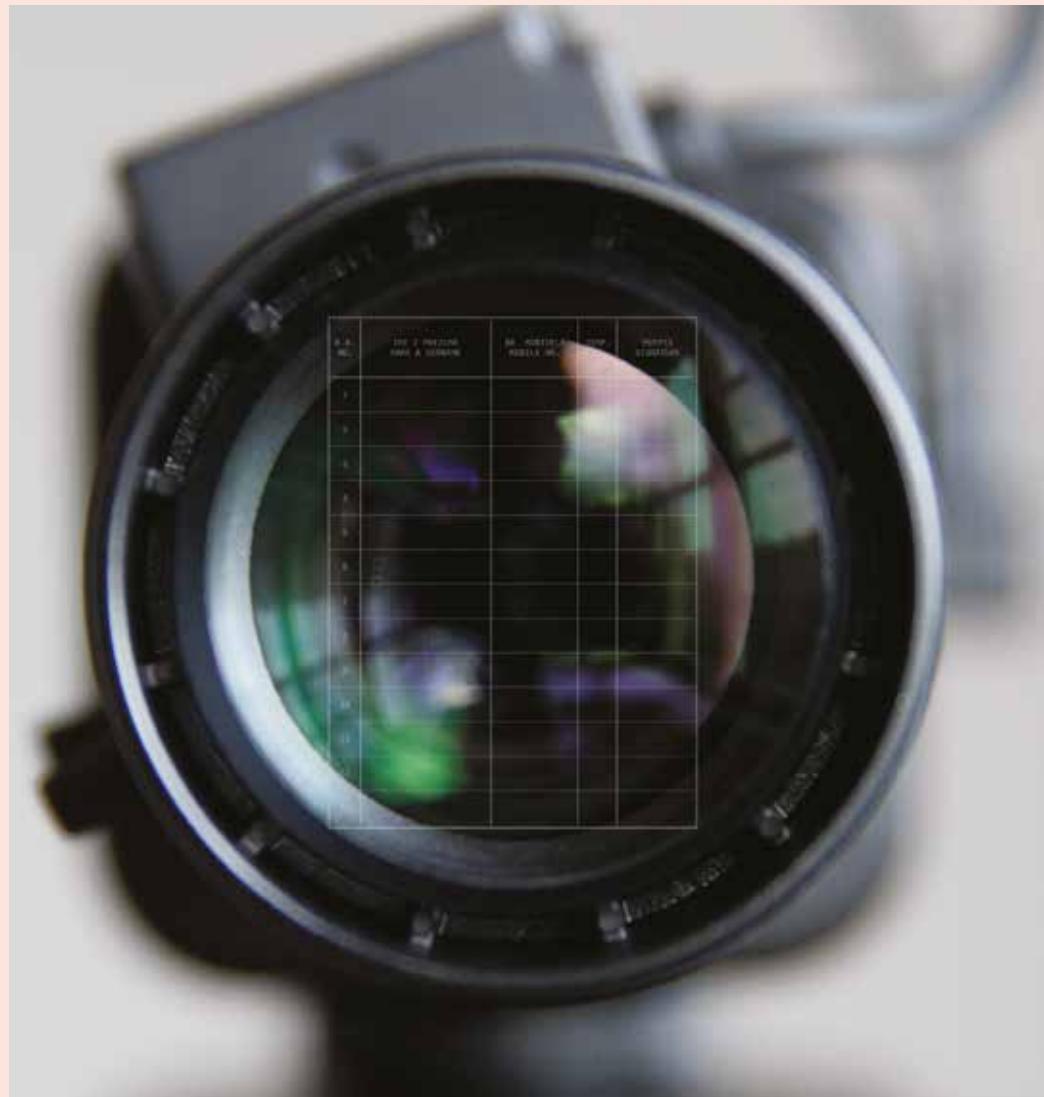
2021.

7

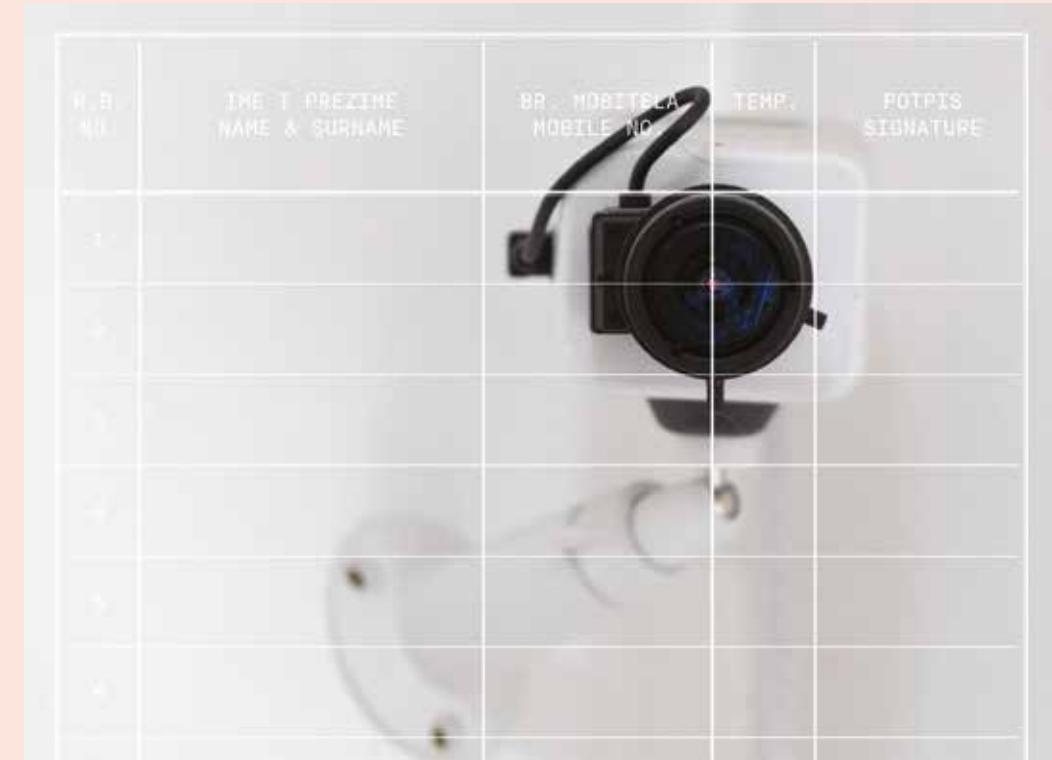
/ Abstraction with three hands

IGOR EŠKINJA





videoinstalacija  
/ videoinstallation  
dimenzije varijabilne  
/ dimensions variable





odricemo se autorstva

nad ovim radom

\*napomena:

izjava je napisana srpskim jezikom

tekstualni rad,  
dimenzije varijabilne  
/ text, dimensions  
variable

We renounce the ownership  
of this work  
\*Note: the statement is  
in Serbian language



svakog od tih dana vjerovali da bi trebao biti moguć.

audiorad  
/ sound work, 6'47''



Razgovor za koji nam je još prvog jutra nagoviješteno

36 – 43  
44 – 51  
52 – 58

Kustoski tekst  
/ Curatorial Text  
Biografije / Biography

**Veliki neprijatelj razumljivog jezika je dvoličnost.**

**GEORGE ORWELL**

Jezik uređa uobičajeno se gleda kao *artificijelan diskurs*, koji nedvosmislenost gradi na štetu ekspre-sivnosti, koji ustoličuje pravila zajednice i teži univerzalnoj razumljivosti koju osigurava poznavanje unaprijed zadanih jezičnih modela<sup>1</sup>. Dugovječan i sveprisutan, administrativni stil jedini je kojem nas uče od malih nogu kako bismo se snašli u službenim oblicima komunikacije, u kojima je i najrašireniji. Nailazimo ga i na izložbi, s podozriovošću, međutim, prema njegovim ustaljenim frazama i imperativnim oblicima koji su katkad implicitno, a katkad izravno artikulirani. Stil žalbi, prijava, dozvola, potvrda, pravilnika, izvještaja i inih formulara, koje, htjeli – ne htjeli, svakodnevno ispunjavamo u ulozi ‘dobrih građana’, reinterpretiran je u rado-vima jedanaestero umjetnika i umjetničkih grupa koji sežu od šezdesetih godina do danas.

Na udaru je suhoparnost službenog jezika, upotreba klišeiziranih izraza kojima se pojednostavljuju društveni odnosi i generira shematisiran izraz, osjetan i u drugim, izvanbirokratskim domenama, put jezika medija, ali i umjetničkog diskursa<sup>2</sup>. Upravo to grananje administracije izvan njenih užih domena, upravnih i javnih službi, udara u umjetnički živac. Izaziva otpor, najčešće u vidu humorističnih diverzija koje se podsmjehuju nepristupačnosti i bezličnosti administrativnog aparata čije se održavanje temelji na složenom sustavu nadzora i represije<sup>3</sup>. Prekomjernost administracije u svakodnevici i njezin ograničavajući karakter tematizira video BOJANA MUCKA. Dokumentira dugotrajnu akciju nošenja teških registratora raznim urbanim lokacijama, izazivajući u prolaznicima čuđenje i nelagodu, ali i empatiju i spremnost na pomoć. Našoj svakodnevnoj izloženosti administraciji iz pozicije umjetnika prilaze PASKO BURĐELEZ & NASTASJA ŠPILJ. Javno se odriču autorstva nad svojim radom, kako bi uputili na

bezobzirno administrativno postupanje kakvo je uobičajeno u inim formularima dokazivanja vlasništva nad umjetninom i ovjeravanja originalnih primjera.

Izvrtanje birokratskih procedura koje dovodi pod pitanje njihovu svrhovitost i samorazumljivost, karakterizira i druge radove na izložbi. NADIJA MUSTAPIĆ boksa se s nevidljivim antagonistom, dok glas u pozadini iščitava ulomke distopiskske literature (Huxleyev *Vrli novi svijet*, Orwellova 1984., Zamjatinov roman *Mi i Zapisi iz podzemlja Dostojevskoga*) koji se baziraju na oprečnim sintagmama o zbroju dva i dva. Simbolička dimenzija papirologije koja se prelama u svakodnevna psihološka stanja, od nelagode i dezorientacije do nužnosti pobune, prepoznatljiva je i u radu IVANE PEGAN BAĆE. Njezin audio nastaje kao pokušaj dijaloga s impersonalnim i nedodirljivim potrekom. Nedoglednim ponavljanjem prenosi omamljenost individue u sustavu koji ne odgovara na individualne upite i potrebe. U birokratskim se zavrzelamama i pratećim komedijama zabune možemo lako prepoznati, što me i navelo na ovakav populistički izbor teme za ovogodišnji anal.

Forma koja počesto ostaje sama sebi svrhom, neprohodni protokoli administriranja te prolongiranje konačnog rješenja, pojedine su sekvence izložbe koja se smješta na granici zbilje i fikcije, baš kao što svakodnevno obavljanje birokratskih zadataka graniči s mogućim. Uz umjetničko naslijede blisko post-konceptualnoj praksi, njezino idejno polazište čini književno djelo NIKOLAJA VASILJEVIČA GOGOLJA. Drama *Revizor* pripada fantastičnom realizmu, a otkriva ono bizarno i nadrealno u svakodnevnom i naoko normalnom. Opisuje pojavu blefера Hlestakova kojeg mještani zbog straha i opće nervoze zamjenjuju za državnog revizora. U *Revizoru* prvi put ulogu glavnoga lika preuzima fantazmagorična osoba hineći

službenu funkciju radi njome stečenih privilegija. Pomenja koju navodno ovlašteni revizor izaziva navodi nas na pitanje o manipulativnom karakteru današnje birokracije, kao i o suvremenim birokratskim mentalitetima koje sve više osjećamo na vlastitoj koži. Kako kaže Gogolj, *ukratko, rijetko tko ne bude Hlestakov barem jednom u životu – radi se samo o tome da njegov trag lukavo mijenja smjer, pa izgleda kao da i nije njegov.*

Čini se da, skoro dvjesto godina nakon *Revizora*, i u današnjoj administraciji teško možemo odvojiti stvarno od utvornog, nužno od iluzornog i izlišnog. Konvencijama u poimanju stvarnosti, granicama na kojima se muti odnos između istinitog i lažnog, realnog i izmišljenog, a koje dubinski karakteriziraju birokratski način upravljanja, bavi se GORAN PETERCOL. Njegovi postament-objekti sa svjetлом i dodanim predmetima poigravaju se autoritarnim odnosima gdje svaki element ima svoje predodređeno i fiksno mjesto. Djeluju poput podvala u uobičajeni poredak stvari, kako bi nas omeli u prihvaćenim, normaliziranim hijerarhijama o čijim se značenjima zbog nesvesnog automatizma više i ne pitamo. Na tom je tragu istraživanja jezičnih ograničenja i mogućnosti samozražavanja, unatoč restrikcijama, i film MERIÇ ALGÜN. A *World of Blind Chance* temelji se na monološkim improvizacijama glumca koji interpretira tekst u potpunosti sastavljen iz fraza oksfordskog engleskog rječnika. Ova gusta mreža rečenica, sačinjena iz primjera ispravnog korištenja riječi, razotkriva tanku granicu između slobodnog izbora i kontrole, izražavanja individualnosti i ograničenja jezičnih kodova i struktura moći unutar kojih postojimo; *Jezik je aspekt čovjekova osjećaja za samoga sebe / naša percepcija vlastitih ograničenja / svaki jezik mora naći mjesta novim konceptima.*

Na izložbi *Bogu krasti dane birokraciju* susrećemo kao hijerarhijski sistem upravljanja koji se kao neophodan, ali počesto danguban vid organizacije poslovnih i društvenih odnosa proteže modernim svijetom, bez obzira na tip političkog uređenja ili vrstu posla koju obavljamo. Od svojeg uspona u 19. stoljeću zamišljena kao najracionalniji oblik upravljanja, birokracija teško postoji mimo bezličnosti i krutosti, inzistiranja na formalnostima, odugovlačenja s rješenjima, koje ju pod atributom *knjigovodstva duše* prate i danas. Zahvaljujući digitalnom kodu, knjigovodstvo duše dobiva novu razinu pa se vladavina pisaćeg stola smjenjuje vladavinom računala. Sveprisutan sustav kvantifikacije i obrade podataka djeluje i nedogledan i nedodirljiv. Bez njega ne možemo jer bismo bili izbrisani, a pod njim strahujemo da ćemo postati jedan od podataka za manipulaciju, racionalizirajući vlastiti život prema birokratskim standardima.

Navodni kraj birokracije pokazuje se kao tehnološki podržano poopćavanje, posredovano umreženom informacijskom tehnologijom o čijoj je širini i potencijalu kontrole stara birokracija mogla samo sanjati.<sup>4</sup> Otkrivanje standardiziranoga koda birokratskog sustava karakteristika je instalacije IGORA EŠKINJE. Instalacija u prividnom redu i neutralnosti ‘šalterskog namještaja’ daje naslutiti dvojbenu racionalnost pozadinskog sustava, kao i njegovu rado propagiranu, ali neopipljivu učinkovitost. Eškinjin se rad naslanja na apsurdistički duh konceptualne umjetnosti koji je na domaćoj sceni inauguriran radom grupe GORGONA, također zastupljene na izložbi. Gorgonaška kritika hiperbirokratiziranog aparata, prisutna u njihovim humorističnim zapisima, protokolima, anketama i manipuliranim fotografijama, iako nastala u socijalizmu, i u naše vrijeme djeluje aktualno, osobito po iskanjivanju ograničavajućeg karaktera administrativnog jezika koji uniformnost nameće onom osobnom i teško izrecivom.

Postavljajući pitanja o vlasništvu nad osobnim podacima, IVA ĆURIĆ informacijske kodove koristi kao glavni sadržaj rada. Umjetnica dijagramima i grafonima kreira *papirnate diskove za prikupljanje podataka*, muteći granicu između vjerodostojnih i manipuliranih, između povjerljivih i javno dostupnih podataka (poput datuma rođenja ili identifikacijskih brojeva bankovnih kartica). Pomalo hakerskim pristupom kojim prepravljam postojeće podatke stvarajući namjerne pogreške unutar istih, propitujem granice točnosti sustava i kreiram novu vizualnu postavku već uvriježenih funkcija sistema s kojima svakodnevno komuniciramo. Ovakvim pristupom stvaram otklon od mišljena, vjerovanja ili prihvatanja sustava kao nepogrešivog sistema koji nam statistikama, brojkama, tablicama daje dojam točnosti, stabilnosti i ponekad proturječno nelagodne sigurnosti.

Na algoritamski ubrzanu kakofoniju informacija u kojoj je nejasno koje su od njih pouzdane i kako one zastupaju naše identitete, osvrće se i objekt trojca JANEZ JANŠA, JANEZ JANŠA, JANEZ JANŠA. *Wallet* s osobnim kartama iste osobe, a dvojnih imena (Žiga Kariž / Janez Janša), testira mogućnosti konstrukcije osobnosti unutar legalno definiranih okvira, mrešći račune sustava kojeg iskazuje s mogućnostima greške i krivotvorine. (Auto)ironičan stav spram birokratizacije karakterizira i rad TONIJA MEŠTROVIĆA. Jednostavnim činom dvostruke slike (listom za evidenciju posjetitelja te njezinim videoprijenosom u realnom vremenu unutar galerije), Meštrović prikazuje kako neometano pristajemo biti verificirani, što je tipično za kvantificirano društvo u kojem su digitalne tehnologije praćenja osobnih navika i podataka ugrađene u svakodnevni sustav nadzora. A što nužno ne garantira razboritost upravljanja podacima.

I drugi radovi sugeriraju zamršenu strukturu birokratskog sustava i njegov upitno demokratičan karakter koji se vodi nejasnim protokolima, prema klijentima se odnoseći kao prema neživom svijetu. Tako je obećanje manje papirologije često tek prividno, a upotreba podataka upitno funkcionalna i racionalna, zasnovana više na prinudi nego na slobodnom izboru.

*Trenutno, pišemo i kodiramo ove stvari (algoritme) koje nismo u stanju da čitamo. Sami smo kreirali svet koji više ne možemo razumjeti i u kojem polako gubimo uvid u to šta se zapravo događa.<sup>5</sup>*

S radovima u raznolikim medijima, što starijim, što novim produkcijama, izložba Bogu krasti dane nastoji uzdrmati temelje smutnje što ih stvara nabujala birokracija te proniknuti u posvemašnju kontrolu i automatizaciju individualnog djelovanja, koje u konični dovode do suzbijanja inovacija i pomanjkanja inicijative pojedinca. Pitamo se o umještosti savladavanja administrativnih prepreka – koliko uspješno administrimo vlastite živote? Je li nam se činovnički jezik potiho uvukao pod kožu, kao kamuflirani oblik nasilja koji se održava kao knjigovodstvo duše?

1  
Kovačević, M., Badurina, L. (2001.), *Raslojavanje jezične stvarnosti*. Izdavački centar Rijeka, 27.

2  
Lind, M. (2014.), „The power of bureaucracy“, <https://artreview.com/may-2014-opinion-maria-lind/>

3  
Graeber, D. (2015.), *The Utopia of Rules*. NY, London: Melville House, 26., 57.

4  
Wolf, H. (2016.), „Bürokratische Zone“, u: *Zonen der Selbstoptimierung*. Berlin: Matthes & Seitz, 130.

5  
Slavin, K. (2011.), “How algorithms shape our world”, [ted.com/talks/kevin\\_slavin\\_how\\_algorithms\\_shape\\_our\\_world?language=en#t-250856](https://ted.com/talks/kevin_slavin_how_algorithms_shape_our_world?language=en#t-250856)

Great enemy of clear language  
is insincerity.

GEORGE ORWELL

Bureaucratic language is commonly viewed as *artificial discourse that builds its unambiguity at the expense of expressiveness and establishes community rules, aiming at universal comprehension which is ensured by pre-set language models*<sup>1</sup>. Enduring and omnipresent, administrative style is something we learn since tender age, to be able to get by in official forms of communication, where it is also the most widespread one. We find it at the exhibition as well, with reservations, however, about its set phrases and imperative forms that are sometimes implicitly and sometimes explicitly articulated. Language style of complaints, applications, permits, certificates, and all other forms that we, as “good citizens”, inescapably fill in daily, has been re-interpreted in the works of eleven artists and art groups, spanning the last sixty years.

The exhibition criticizes the dullness of bureaucratic language, with its clichéd expressions that simplify social relations and generate schematic discourses. Such language can be seen in other non-bureaucratic areas as well, in the media, for example, but also in artistic expression.<sup>2</sup> Such spreading of administrative apparatus beyond its specific domains of administrative and public services is what touches the artistic nerve. It provokes defiance, mostly through humorous diversions that mock the inapproachability and formality of the red-tape, whose sustenance is based on a complex system of supervision and repression<sup>3</sup>. A video by BOJAN MUCKO tackles the problem of red-tape and the resulting limitations in everyday life. It documents a lengthy action of carrying heavy file folders around various urban locations, causing surprise and discomfort in passers-by, but also evoking empathy and readiness to help. PASKO BURĐELEZ & NASTASJA ŠPILJ approach our daily exposure to red-tape from the position of an artist.

They publicly waive the right to the authorship of their work, in order to indicate the heartless administrative procedures characteristic of the forms for verifying the ownership of an artwork.

The acts of mocking the red-tape procedures and questioning of their purposefulness and clarity characterizes the other exhibits as well. NADIJA MUSTAPIĆ is in a boxing match with an invisible opponent, while the voice in the background recites excerpts from dystopian literature (Huxley's *Brave New World*, Orwell's *1984*, Zamyatin's novel *We*, *Notes from Underground* by Dostoevsky) that contain contradictory syntagms about the sum of two plus two. The symbolic dimension of paperwork reflected into everyday psychological states, from discomfort and disorientation to the need to rebel, is evident in the work of IVANA PEGAN BAĆE. Her audio is an attempt at a dialogue with an invisible and inaccessible order of things. She conveys, through incessant repetitions, the numbness of an individual within a system that does not respond to specific questions and needs. One can easily see oneself in such red-tape entanglements and accompanying comedies of error, which is why I decided on this somewhat populist choice of a theme for this year's exhibition.

The form, which often becomes an end in itself, impenetrable administrative protocols and the delays of the final solution are some of the sequences of the exhibition that places itself in-between reality and fiction, just like everyday execution of red-tape tasks borders with the possible. With an artistic legacy close to the post-conceptual practice, its starting point is *The Government Inspector*, a play by NIKOLAI VASILYEVICH GOGOL. *The Government Inspector* belongs to the realm of fantastic realism, revealing the bizarre and surreal in the seemingly normal

day-to-day routine. It describes the appearance of Khlestakov, a bluffer whom the locals, out of fear and nervousness, mistake for a government inspector. In *The Government Inspector*, for the first time, the main protagonist is a phantasmagorical character who pretends to be a government official, in order to gain benefits from this capacity. The commotion caused by the self-proclaimed government inspector makes us raise a question about the manipulative character of today's bureaucracy and current bureaucratic mentality, all of which has an increasing impact on us. In Gogol's words: *More often than not, each one of us becomes Khlestakov, at least once in a lifetime – the thing is that his tracks cunningly change direction, so it seems that they are not his.*

It seems that even after almost two hundred years from *The Government Inspector*, it is difficult to distinguish in the current red-tape between what is real and what is phantasmagorical; it is difficult to separate the necessary from the illusory or redundant. GORAN PETERCOL explores the conventions that rule our understanding of reality, the blurry boundaries between true and false, real and fictional, which truly define the manner in which red-tape works. His pedestal-objects with light and additional objects play with authoritarian structures where every element has its pre-set and fixed place. They mess about with the usual order of things to thwart us from accepting the undisputed hierarchies that we automatically comply with, without asking ourselves about their significance. A *World of Blind Chance*, a film by MERİÇ ALGÜN, follows along these lines, exploring the language limitations and possibilities of self-expression in spite of restrictions. It is based on monologue improvisations of an actor who interprets a text consisting entirely out of phrases from the Oxford English Dictionary. The dense

texture of sentences contains examples of correct usage of words and reveals the thin line between free choice and control, between expression of individuality and restrictions of language codes and power structures within which we exist; *Language is an aspect of individual's feeling for themselves/ a perception of our own limitations/ every language must find room for new concepts.*

In the *Holy Bureaucracy, Where Are You Taking Us?* we encounter bureaucracy as a hierarchical management system, which is indispensable but very often time-wasting form of business organization and social relations. It is all-prevailing throughout the modern world, regardless of political system or the kind of work we do. Since its rise in the 19<sup>th</sup> century, it has been envisaged as the most rational system of management; however, it hardly functions outside the framework of impersonality and rigidity, insistence on formalities and stalling with results, all of which, termed as *soul accounting*, accompany it to this day. Thanks to digital code, soul accounting rises to a new level, so the rule of the desk gets replaced with the rule of the computer. The ubiquitous system of quantification and data processing operates continuously and remains untouched. We cannot do without it, otherwise we would be deleted. Yet, at the same time, we fear that we might turn into data ourselves and become susceptible to manipulation if we rationalize our life in accordance with bureaucratic standards. The alleged end of bureaucracy is seen as a technologically supported generalization, mediated through World Wide Web technology, of whose potential of control the old bureaucracy could only dream about.<sup>4</sup> The installation of IGOR EŠKINJA reveals the standardized code of bureaucratic system. In an apparent order and neutrality of "office furniture", the in-

stallation hints at the doubtful rationality of the background system as well as its happily advertised but elusive efficiency. Eškinja's work leans on the absurdist spirit of the conceptual art, inaugurated in Croatia by the work of GORGONA group, which can also be seen at the exhibition. Gorgona-style critique of hyper-bureaucratized apparatus is evident in their humorous notes, protocols, surveys and manipulated photographs. Although created during socialist times, it seems spot on even today, especially by displaying the limiting character of administrative language that imposes uniformity on that which is personal and not easily expressed.

IVA ĆURIĆ uses information codes as the main subject of her work by posing questions about the ownership rights over personal data. The artist creates *paper discs for data collection* with diagrams and charts, thus blurring the dividing line between credible and manipulated, between confidential and publicly accessible data (such as dates of birth, or credit card PIN numbers). By employing a somewhat hacker-like approach, I alter the existing data by making deliberate mistakes and investigate the accuracy of the system. At the same time, I create new visual settings of the already established system functions with which we communicate daily. This approach enables me to depart from the ingrained view, belief or acceptance of the system as nonfallible, the system which, with its statistics, numbers and tables, gives impression of accuracy, stability and sometimes even of an awkward contradictory feeling of security.

The object of three authors, JANEZ JANŠA, JANEZ JANŠA and JANEZ JANŠA, refers to the algorithmically accelerated cacophony of information where it is unclear which information is reliable and how they represent our identities. *Wallet* uses ID cards of

one and the same person with two names (Žiga Kariž/Janez Janša) and tests possibilities of creating a personality within legally defined framework, thus sabotaging the system, revealing its potential fallibility and showing how much room there is for falsification. (Auto) ironical attitude towards bureaucratization features in the work of TONI MEŠTROVIĆ as well. With a simple act of double image (visitor's log sheet and its video projection in real time inside the gallery), Meštrović demonstrates how easily and willingly we agree to be verified, which is typical for a quantified society where digital technologies that monitor personal habits and data are inbuilt in everyday surveillance system. However, it does not necessarily guarantee discretion in data management. Other works also suggest the tangled structure of bureaucratic system and its doubtfully democratic character streamlined by unclear protocols, which treats its clients as inanimate objects. And so, the promise of reduced paperwork is often just make-believe, while the use of data is questionably functional and rational, based on coercion rather than free choice. *Currently, we write and code those things (algorithms) that we are not able to read. We ourselves have created the world that we cannot understand anymore and in which we slowly lose insight into what is really happening.*<sup>5</sup>

The exhibition *Holy Bureaucracy, Where Are You Taking Us?*, with its works executed in a variety of media, some of them older and some recent, attempts to dispel the confusion created by the swelling bureaucracy. It aims to comprehend the total control and automatization of individual functioning, which suppresses innovations and hinders individual incentive. We wonder about our skills of overcoming the administrative obstacles – how successfully do we manage our own lives? Has the bureaucratic language

covertly got under our skin as a camouflaged form of violence that keeps itself alive under the mask of soul accountancy?

1

Kovačević, M., Badurina, L. (2001), *Raslojavanje jezične stvarnosti*. Rijeka: Izdavački centar Rijeka, 27.

2

Lind, M. (2014), „The power of bureaucracy“, <https://artreview.com/may-2014-opinion-maria-lind/>

3

Graeber, D. (2015), *The Utopia of Rules*. NY, London: Melville House, 26, 57.

4

Wolf, H. (2016), „Bürokratische Zone“, in: *Zonen der Selbstoptimierung*. Berlin: Matthes & Seitz, 130.

5

Slavin, K. (2011), “How algorithms shape our world”, [ted.com/talks/kevin\\_slavin\\_how\\_algorithms\\_shape\\_our\\_world?language=en#t-250856](https://ted.com/talks/kevin_slavin_how_algorithms_shape_our_world?language=en#t-250856)

Godine 2007. trojica umjetnika, nekoć znani kao Davide Grassi, Emil Hrvatin i Žiga Kariž, pridružili su se konzervativnoj Slovenskoj demokratskoj stranci (SDS) i službeno promijenili svoja osobna imena u JANEZ JANŠA, JANEZ JANŠA i JANEZ JANŠA, prema predsjedniku te stranke i premjeru, Janezu Janši. Umjetnici postaju službeni članovi stranke, simbolično preuzevši njezin slogan: *što nas je više, to ćemo prije doći do cilja*. Iako su promijenili imena iz osobnih razloga, granice između njihovog života i umjetnosti počele su se ispreplitati na različite i nevidene načine. Definirana kao umjetnička gesta, ova promjena imena izazvala je čitav niz interpretacija u slovenskim i stranim umjetničkim krugovima, kao i u medijima i općoj javnosti.

In 2007 three artists, formerly known as Davide Grassi, Emil Hrvatin and Žiga Kariž, joined the conservative Slovenian Democratic Party (SDS) and officially changed their names to that of the leader of that party, the Prime Minister of Slovenia, Janez Janša. As they changed their names,

JANEZ JANŠA, JANEZ JANŠA and JANEZ JANŠA simultaneously became party members, symbolically taking over the party slogan: *The more we are, the faster we will reach the goal*. While they renamed themselves for personal reasons, the boundaries between their lives and their art began to merge in numerous and unforeseen ways. Signified as an artistic gesture, this particular name change provoked a wide range of interpretations in art circles both in Slovenia and abroad, as well as among journalists and the general public.

## 2

NADIJA MUSTAPIĆ (Rijeka, 1976) djeluje u polju audio-vizualnih i likovnih umjetnosti istražujući višedimenzionalne odnose prostora i njegove reprezentacije, subjektivnosti, kontingenčnosti, političnosti. Pristup bazira na audio-vizualnom dokumentarizmu proširujući pritom definiciju dokumentarizma. Izlagala je samostalno (Hippolyte Gallery, Helsinki, MMSU Rijeka, Cecile R. Hunt, St.Louis, MKC Split, HDLU Zagreb) i skupno (Si:n Festival o video art & performan-

ce Ramallah, Faulconer Gallery Grinnell, TH-T nagrada Zagreb, Directors Lounge Berlin, Instants Video Marseilles, Contemporary Art Ruhr Media Art Fair Essen...). Dobitnica je stipendija i nagrada (Saari Residency/ Konnen Foundation, Headlands Center for the Arts, Capital City Arts Initiative, Scuola Internazionale di Grafica, Peggy Guggenheim Museum Internship...). Diplomski studij završila je 1999. godine na Odsjeku likovnih umjetnosti pri Filozofskom fakultetu u Rijeci. Poslijediplomske studije (MA 2004., MFA-Terminal Degree, 2005.) završila je na Sveučilištu u Iowi. Od 2006. živi u Rijeci, na Akademiji primjenjenih umjetnosti predaje u zvanju izvanredne profesorice.

NADIJA MUSTAPIĆ (Rijeka, 1976) works in the field of audio-visual and fine arts. She explores multidimensional relationships between space and its representation, subjectivity, contingency, politicality. She approaches art in the form of audio-visual documentarianism, while expanding the definition of documentary. She had many solo exhibitions (Hippolyte Gallery, Helsinki, MMSU Rijeka, Cecile R. Hunt, St.Louis, MKC Split, HDLU Zagreb) and also participated in group exhibitions (Si:n Festival of Video Art & Performance Ramallah, Faulconer Gallery Grinnell, TH-T Award Zagreb Directors Lounge Berlin, Instants Video Marseilles, Contemporary Art Ruhr Media Art Fair Essen...). She has won scholarships and awards (Saari Residency/ Konnen Foundation, Headlands Center for the Arts, Capital City Arts Initiative, Scuola Internazionale di Grafica, Peggy Guggenheim Museum Internship...). She completed her master's degree in 1999 at the Department of Fine Arts at the Faculty of Humanities and Social Sciences in Rijeka. She completed her postgraduate studies (MA 2004, MFA-Terminal Degree, 2005) at the University of Iowa. She lives in Rijeka and works as at the Academy of Applied Arts as an associate professor.

MKC Split, HDLU Zagreb) and also participated in group exhibitions (Si:n Festival of Video Art & Performance Ramallah, Faulconer Gallery Grinnell, TH-T Award Zagreb Directors Lounge Berlin, Instants Video Marseilles, Contemporary Art Ruhr Media Art Fair Essen...). She has won scholarships and awards (Saari Residency/ Konnen Foundation, Headlands Center for the Arts, Capital City Arts Initiative, Scuola Internazionale di Grafica, Peggy Guggenheim Museum Internship...). She completed her master's degree in 1999 at the Department of Fine Arts at the Faculty of Humanities and Social Sciences in Rijeka. She completed her postgraduate studies (MA 2004, MFA-Terminal Degree, 2005) at the University of Iowa. She lives in Rijeka and works as at the Academy of Applied Arts as an associate professor.

## 3

GORGONA je jedinstvena pojava u povijesti suvremene umjetnosti (1959. - 1966./1968.). Gorgona je neformalna "tajno-javna ili javno-tajna" protokonceptualna grupa umjetnika i intelektu-

alaca snažnih osobnosti različitih vokacija koja je djelovala u Zagrebu nezavisno od tadašnjih dominantnih modernističkih tendencija, na margini jugoslavenskog socijalističkog političkog uređenja između Istočnog i Zapadnog bloka. Okupila je nekoliku utjecajnih umjetnika, povjesničara umjetnosti i kritičara – Josip Vaništa, Ivan Kožarić, Julije Knifer, Marijan Jevšovar, Đuro Seder, Miljenko Horvat, Radoslav Putar, Matko Meštrović, Dimitrije Bašičević-Mangelos. Each of the members suggested a name for the group. From multiple suggestions, they collectively, by the means of a Questionnaire, chose the name Gorgona. Gorgona was suggested by Dimitrije Bašičević. The name is mentioned in his poem (signed by the pseudonym Ivan Mandelos), published in the art-poetic map of Eulalia – the Witch of Grič by the naïve artist Matija Skurjeni (1959).

## 4

GORAN PETERCOL (Pula, 1949.) diplomirao je slikarstvo na Akademiji likovnih umjetnosti u Zagrebu, 1975. Godine 1979. završio je dvogodišnji diplomski studij u Majstorskoj radionici HAZU. Od 2007. do 2014. predavao je na Akademiji primjenjene umjetnosti u Rijeci. Izlagati zapo-

činje sredinom sedamdesetih referirajući se na koncepte primarnog slikarstva. Za njegove radove karakteristični su procesualnost, svijest o ograničenosti djelovanja i danih količina od kojih započinje rad. Za svoje instalacije od sredine 1985. koristi svjetlo. Autor je dvadesetak kazališnih scenografija. Bibliografija Gorana Petercola uključuje nekoliko tematskih i knjiga. Živi u Rijeci i Rovinju.

GORAN PETERCOL (Pula, 1949) graduated in painting from the Academy of Fine Arts in Zagreb in 1975. In 1979 he completed a two-year master's degree in the Hazu Master's Workshop. From 2007 to 2014 he taught at the Academy of Applied Arts in Rijeka. He began exhibiting in the mid-1970s, referring to the concepts of primary painting. His works are characterized by processuality, awareness of the limitation of action and the given quantities from which a work begins. He began using light in his art installations since 1985. He is the author of two dozen theatre sets. Goran Petercol's bibliography includes several thematic and books. He lives in Rijeka and Rovinj.

## 5

IVA ĆURIĆ (Zagreb, 1984.) diplomirala je na Nastavničkom odsjeku Akademije likovnih umjetnosti u Sveučilišta Zagrebu, smjer grafika u klasi prof. Ines Krasić, 2010. Godine 2006./2007. studira duboki tisak na Akademiji za likovno umetnost in oblikovanje u Ljubljani, u klasi prof. Lojza Logara. Aktivno sudjeluje na likovnoj umjetničkoj sceni u polju proširene grafike. Područje istraživanja u umjetnosti najčešće provodi u kolaboraciji s dijelom znanstveno-tehničkog područja koja se temelje na ispitivanju percepcije, odnosa vidljivosti i nevidljivosti, povezivanja tehnologije i umjetnosti što nerijetko uključuje prikazivanje jednostavnih svakodnevnih materija, primjenjivanih od konstrukcije do dekonstrukcije i obrnuto. Svoj rad izlagala je na izložbama u Hrvatskoj i inozemstvu. Članica je HDLU-a. Zaposljena je kao asistentica na ALU Zagreb.

IVA ĆURIĆ (Zagreb, 1984) graduated from the Academy of Fine Arts of the University of Zagreb, majoring in printmaking, in the class of Professor Ines Krasić, 2010. In 2006/2007 she studied

intaglio printing at the Academy of Fine Arts and Design in Ljubljana, in the class of Professor Lojz Logar. She is an active participant of the art scene, particularly in the field of expanded graphic art. Her artistic research often involves scientific and technical elements. It is based on the examination of perception, the relationship between visibility and invisibility and the connection between technology and art, and it often includes a presentation of simple everyday things. She presented her work at exhibitions in Croatia and abroad. She's a member of the Croatian Association of Artists. She works as a teaching assistant at the Zagreb Academy of Fine Arts.

## 6

BOJAN MUCKO diplomirao je filozofiju, etnologiju i kulturnu antropologiju na Filozofskom fakultetu te animirani film i nove medije na Likovnoj akademiji u Zagrebu. Interesiraju ga dodirna polja antropologije i socijalno angažirane suvremene umjetnosti. Kao samostalni multimedijski umjetnik izlagao je na raznim grupnim izložbama u Hrvat-

skoj i inozemstvu. Autor je i montažer 30-ak televizijskih priloga iz područja znanosti, umjetnosti i manjinskih pitanja. Od 2011. do 2019. radi kao selektor filmskog programa i moderator diskusija na međunarodnom festivalu etnografskog filma ETNOFILm. Od 2017. do 2019. godine voditelj je projekta Marginalnost / Točka komunikacije baziranog na radionicama građanskog osnaživanja stanovnika getoiziranih zagrebačkih romskih naselja umjetničkim i antropološkim alatima (Galerija GMK). Student je poslijediplomskog studija etnologije i antropologije Sveučilištu u Zadru. Od 2020. radi kao asistent na Institutu za etnologiju i folkloristiku na projektu Europski režim irregulariziranih migracija na periferiji: od etnografije do pojmovnika (ERIM).

BOJAN MUCKO graduated in philosophy, ethnology and cultural anthropology from the Faculty of Humanities and Social Sciences, and animated film and new media from the Zagreb Academy of Fine Arts. He is interested in anthropology and socially engaged contemporary art. As a multimedia artist, he has exhibited at various group exhibitions in

Croatia and abroad. He is the author and editor of more than thirty TV features with the topic of science, art and minority issues. Since 2011 to 2019, he was a film selector and discussion moderator at the international ethnographic film festival ETNOFILm. From 2017 to 2019, he was the manager of project Marginality / Point of Communication, which included civic empowerment workshops of the residents of ghettoized Roma settlements in Zagreb (GALLERY GMK). He is a postgraduate student in ethnology and anthropology at the University of Zadar. In 2020, he became an assistant at the Institute of Ethnology and Folklore Studies, working on project European Regime of Irregularized Migrations on the Periphery: From Ethnography to Glossary (ERIM).

## 7

IGOR EŠKINJA (Rijeka, 1975.) živi i radi u Rijeci. Eškinja konstruira svoje arhitekture percepcije kao ansambl skromnosti i elegancije. Umjetnik "izvodi" objekte i situacije, obuhvaćajući ih u njihovoј intimoj i tijoh tranziciji

iz dvodimenzionalne u trodimenzionalnu formalnu pojavu. Koristeći jednostavne, jeftine materijale, poput samoljepljive trake ili električnih kabela te ih razlažući s ekstremnom preciznošću i matematičkom točnošću unutar striknih prostornih parametara, Eškinja definira kvalitetu koja seže dalje od fizičkih aspekata i ulazi u registre imaginarnog i van-perceptivnog. Eškinji radovi su uključeni u međunarodne izložbe: Manifesta 7, Rovereto, (2008.); Complicity, Rena Bransten gallery, San Francisco (2009.); 28 Grafični Biennale, Ljubljana, (2009.); Dirt, Wellcome foundation, London, (2011.); Ash and Gold - a world tour, Marta Herford, (2012.); 2<sup>nd</sup> Ural Industrial Biennale, Ekaterinburg, (2012.); 8 ways to overcome space and time, Muzej savremene umetnosti, Beograd, (2013.); Every time a ear di soun - Dokumenta 14 program, Savvy contemporary, Berlin (2017.). Izabrane sa-mostalne izložbe su: Project for unsuccessful gathering, Casino Luxembourg-Forum d'art contemporain, Luxembourg (2009.); Inhabitants of generic places, Kunstforum, Vienna, Museum of Contemporary Art-Zagreb (2011.); Quixote, MUWA,

Graz, (2014.), EXPOSURES, Kunsthalle Bratislava (2021.).

IGOR EŠKINJA (Rijeka, 1975.) lives and works in Rijeka, Croatia. Eškinja constructs his architecture of perception as ensembles of modesty and elegance. The artist "performs" the objects and situations, catching them in their intimate and silent transition from two-dimensional to three-dimensional formal appearance. Using simple, inexpensive materials, such as adhesive tape or electric cables and unraveling them with extreme precision and mathematical exactitude within strict spatial parameters, Eškinja defines another quality that goes beyond physical aspects and enters the registers of the imaginative and the imperceptible. Eškinja participated in various group exhibitions: *Manifesta 7*, Rovereto (2008); *Complicity*, Rena Bransten gallery, San Francisco (2009); *28 Grafični Biennale*, Ljubljana (2009); *Dirt*, Wellcome foundation, London, (2011), *Rear-view Mirror*, Power plant, Toronto, (2011); *Ash and Gold - a world tour*, Marta Herford, (2012); *2nd Ural Industrial Biennale*, Ekaterinburg, (2012); *8 ways to overcome space*

and time, Muzej savremene umetnosti, Belgrade, (2013), *T-HT nagrada*, MSU, Zagreb (2016), *Every time a ear di soun* - Documenta 14 program, Savvy contemporary, Berlin (2017). Selected solo exhibits are: *Project for unsuccessful gathering*, Casino Luxembourg-Forum d'art contemporain, Luxembourg (2009), *Inhabitants of generic places*, Kunstforum, Vienna, Museum of Contemporary Art-Zagreb (2011), *Quixote*, MUWA, Graz (2014), EXPOSURES, Kunsthalle Bratislava (2021).

## 8

TONI MEŠTROVIĆ (Split, 1973.) diplomirao je 1999. na Grafičkom odjelu Akademije likovnih umjetnosti u Zagrebu gdje se bavio grafikom, skulpturom i instalacijom (<https://macaknara.hr/>). Due to his interest in electronic audiovisual media, he studied Video/Digital Imaging at the International Summer Academy for Contemporary Art in Salzburg in 1997, and completed a two-year postgraduate diploma in Media Art at the Academy of Media Arts, Cologne in 2004. Video, sound and audiovisual installations produced during Meštrović's postgraduate studies explore his personal perception of the sea, and the island where he grew up. Upon his return to Croatia, his

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perception of the sea and the island where he grew up. Upon his return to Croatia, his

work deals with themes of cultural heritage, identity and the changes that have occurred in Dalmatia due to the period of transition. Since 1992, he has taken part in group and solo shows, as well as video festivals. He lives in Rijeka and Kaštela, and teaches at the Arts Academy University of Split, Department of Film and Video.

## 9

TONI MEŠTROVIĆ (Split, 1973) graduated with a Graphic Arts degree from the Academy of Fine Arts in Zagreb in 1999, where he produced graphic arts, sculpture and installation (<https://macaknara.hr/>). Due to his interest in electronic audiovisual media, he studied Video/Digital Imaging at the International Summer Academy for Contemporary Art in Salzburg in 1997, and completed a two-year postgraduate diploma in Media Art at the Academy of Media Arts, Cologne in 2004. Video, sound and audiovisual installations produced during Meštrović's postgraduate studies explore his personal perception of the sea, and the island where he grew up. Upon his return to Croatia, his

(2014.), 12<sup>th</sup> Istanbul Biennial (2011.).

MERİÇ ALGÜN, (Istanbul, 1983) currently lives and works in Stockholm, Sweden. Her multifaceted work concentrates on issues of identity, borders, bureaucracy, language and mobility through appropriated and "ready-made" texts, dictionaries and archives. Selected solo exhibitions include Spike Island, Bristol (2019); ARoS (2016); Kunstverein Freiburg (2015); Moderna Museet, Stockholm (2014); Contemporary Art Gallery, Vancouver (2013); Art in General, New York (2013) and Witte de With, Rotterdam (2012). She has participated in group shows such as 14<sup>th</sup> Istanbul Biennial (2015); 56<sup>th</sup> Venice Biennale (2015); 12<sup>th</sup> Cuenca Biennial (2014); 19<sup>th</sup> Biennale of Sydney (2014) and 12<sup>th</sup> Istanbul Biennial (2011).

## 10

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## 11

IVANA PEGAN BAĆE u svojem radu koristi jezik, pismo, govor i glas izražavajući se u medijima umjetničke knjige, poetskih objekata te audio i video radova. Kako kroz dnevničke zapise, fragmentarne tekstove, poeziju, kratke priče i gramatičke pitalice tako i kroz vizualne i zvučne radove (*spoken word*) vlastitim glasom ispituje načine na koje se subjekt konstituira, usredotočujući se na emocionalni, mentalni i glasovni potencijal prekoračivanja društvenih konvencija i

ustaljenih granica.  
Ivana Pegan Baće diplomirala je 1996. na kiparskom odsjeku Akademije likovnih umjetnosti u Zagrebu. Članica je HZSU, HDLUDU, ARL, Tkivo, Dubrovnik Art Forum. Od 1998. živi i radi u Dubrovniku.

IVANA PEGAN BAĆE creates art out of language, writing, speech and voice, working in the media of artist's book, poetic objects and audio and video recordings. Using journal entries, fragmented texts, poetry, short stories and grammar puzzles, but also visual and sound pieces (spoken word), Ivana employs her own voice to examine the ways of constituting the subject, focusing on emotional, mental and vocal potential of breaking with the conventions and traditional boundaries. Ivana Pegan Baće graduated in 1996 from the Zagreb Academy of Fine Arts, Department of Sculpting. She is a member of HZSU, HDLUDU, ARL, Tkivo and Dubrovnik Art Forum, and the director of Flora Gallery of the Association of Fine Artists Dubrovnik.

61. ANNALE  
BOGU KRASTI DANE

61<sup>ST</sup> ANNALE  
HOLY BUREAUCRACY,  
WHERE ARE YOU TAKING US?  
  
ISTARSKA SABORNICA  
Matka Laginje 6, Poreč  
15.07. - 12.09.2021.

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