

BILJEŽENJE SVAKODNEVNICE I ČUDESNI OBRATI

Prvi sam se put sumjetničkim i istraživačkim radom Josipe Škrapić upoznao u sklopu projekta *Zenit 21/21*, 2021. godine. Studentice i studenti Akademije likovnih umjetnosti u Zagrebu tematizirali su tada novonastalim umjetničkim radovima stotu obljetnicu časopisa *Zenit* koji je na jedinstven način u diktatorskoj, ruralnoj i patrijarhalnoj zemlji (Kraljevini Jugoslaviji) kreirao novu kulturnu vrijednost. Josipa Škrapić je unutar projekta kreirala svoj umjetnički rad *Škrapa* (videorad i knjiga umjetnice). Na temelju postavljenih istraživačkih pitanja umjetnica je dekonstruirala pojam barbarogenija koristeći se etnografskom metodologijom. Škrapić navodi kako je pratila tatu, njegova ponašanja i dane na promatrački način, ali i s toplinom i intimom, snimajući ga i zapisujući izjave i razgovore. Putem etnografskog dnevnika, kasnije preoblikovanog sitotiskom u format knjige umjetnice (odnosno grafičke mape ili bibliofilskog izdanja) umjetnica je pratila što otac govori, bilo da su to prisjećanja iz mladosti ili trenuci koji inače ostaju nezapaženi.

Umjetnica zaključuje kako su neki od zabilježenih trenutaka „bizarni, neki prosti, neki prosto jednostavni i bez političke korektnosti, ali u svojoj jednostavnosti prikazuju realitet ideje i života, zato je i film ostavljen u sirovom izdanju, bez suviše montaže”.¹ Videorad, kao i knjiga, prati svakodnevicu autoričinog oca, bilježeći gotovo etnografski gole događaje bez ikakve interpretacije, naknadnih tumačenja i dodatnih analiza. Autorica prati jedan tipični Škrapin dan, od ribarenja ujutro, ručka, rezanja kivija popodne do noćnog pušenja na terasi; gotovo u formi kratkih priča ona na taj način ispisuje paradigmatične situacije vezane uz selo Peruški. Ono što umjetničin rad čini još fascinantnijim jest suvereno vladanje zakonima medija, tako da se video sastoji od sekvenci u kojima kamera objektivizirajuće bilježi radnje glavnog lika Škrape montiranih u sirovom repetirajućem ritmu, a listovi knjige umjetnice odgolog teksta oblikovanog fontom koji podsjeća na stare pisače mašine, otisnutog na bezličnom bijelom papiru. Na taj je način umjetnica ujednačila medij videa i medij grafike pretvarajući ih u faktografiju, običan etnografski zapis.

Izložbenim projektom *Janjci su lagani, njih je lako nositi* realiziranim unutar programa Galerije Karas 2022. godine, Josipa Škrapić odlazi korak dalje u etnografiranju svakodnevnice i stvaranju osobne mitologije u odnosu s ocem. Autorica video i knjigu umjetnice nadograđuje listovima papira (kuvertama pisama) koje sadrže poruke nastale između autorice i tate, kao i osobne Škrapine predmete koji na neki način nadopunjuju etnografski materijal prikupljen u svakodnevicu. Odabrani predmeti, poruke, zapisi i snimljeni materijal nisu naravno samo građa, oni su i osobna umjetničina reprezentacija osobnosti vlastitog oca, ali i sve kompleksnosti odnosa kćeri i oca. I upravo je ta reprezentacija sve samo ne stvarna i objektivna, koliko god kadar ili tekst djelovali neutralno; ona je poetska, nekad gotovo nadrealna i prije svega mediteranska. Od svjetla mora ujutro, preko nogometaša prezimena Peruški iz sela Peruški koji ne igra u NK Peruški, pa do bezlične tame viđene s terase kuće u preizgrađenom i komodificiranom dijelu Medulina. Josipa Škrapić svojim nam radom otvara nove prostore svakodnevnice, toliko realne i dovoljno čudesne da istovremeno mogu nadograditi ali i poništiti jedni druge. Ono što ćemo vidjeti u umjetničnim prostorima jest slika, zvuk i riječ, meditativni baš kao i spleen jednog Škrapinog dana, ali i stvarni baš kao i broj riba izvađenih iz mreže.

Josip Zanki

¹ Marija Stojadinović, „Nakon stotinu godina Zenit opet spojio Zagreb i Beograd”, p-portal.net, pristup 2. veljače 2022. <https://p-portal.net/en/after-a-hundred-years-zenit-connects-zagreb-and-belgrade-again/>

RECORDING EVERYDAY LIFE AND MIRACULOUS TWISTS

I first came in contact with Josipa Škrapić's artistic and research work within the project *Zenit 21/21* in 2021. Within this project, the students of the Academy of Fine Arts in Zagreb created works on the topic of the 100th anniversary of Zenith magazine, which had been creating a new cultural value in a dictatorial, rural and patriarchal country (Kingdom of Yugoslavia) in a unique way. On this occasion, Josipa Škrapić created her artwork *Škrapa* (video work and artist's book). Based on the defined research questions, the artist deconstructed the concept of *barbarogenius* using the ethnographic methodology. Škrapić states that she followed her dad, his behaviour and the way he spent his days, in an observational way but with warmth and intimacy, recording him and writing down his words and conversations. In a kind of ethnographic diary, later transformed into the artist's book using screen printing (i.e. a graphic map or bibliographic edition), the artist recorded her father's words, be it reminiscences from his youth or moments that would otherwise go unnoticed. The artist concludes that "some of these moments are bizarre, some are crude, some simply simple and without political correctness, but, in their simplicity, they show the reality of the idea and life. That is why the movie is left in a raw state, without too much editing".¹ The video work, as well as the book, follows the everyday life of the artist's father, recording events almost ethnographically, without any interpretation, follow-ups and additional analyses. The artist followed a typical Škrapa's day, from fishing in the morning, lunch, pruning kiwi in the afternoon to night smoking on the terrace; this way, almost in the form of short stories, she depicted paradigmatic situations related to the village of Peruški. What makes the artist's work even more fascinating is the sovereign mastery of the medium; the video is composed of sequences in which the camera objectifies the actions of the main character Škrapa, edited in a raw repetitive rhythm, whereas the pages of the artist's book are composed

of bare text written in a font that reminds of old typewriters, printed on drab white paper. This way the artist unified the medium of video with the medium of graphics, turning them into factography, an ordinary ethnographic record. With the exhibition project *Janjci su lagani, njih je lako nositi* (Lambs Are Light, They Are Easy to Carry) realised within the Karas Gallery programme in 2022, Josipa Škrapić goes a step further in ethnographing everyday life and creating personal mythology in the relationship with her father. The artist upgrades the video and artist's book with sheets of paper (letter envelopes) containing messages exchanged between the artist and her dad, as well as Škrapa's personal items that in a way complement the ethnographic material collected from everyday life. The selected items, messages, records and recorded material are not, of course, just the exhibition material, they are also the artist's personal representation of her father's personality, as well as of all the complexities of a father-daughter relationship. And this representation is anything but real and objective, no matter how neutral the frame or text may seem; it is poetic, sometimes almost surreal, and above all Mediterranean. From the light of the sea in the morning and the football player with the last name Peruški from the village of Peruški who does not play in FC Peruški to the drab darkness seen from the terrace of the house in an overbuilt and commodified part of Medulin. In her work, Josipa Škrapić opens up new areas of everyday life, so realistic, and miraculous enough that they can both upgrade and annul each others simultaneously. What we will see within the artist's spaces is image, sound and word, just as meditative as the spleen of one of Škrapa's days, and just as real as the number of fish taken from the net.

Josip Zanki

¹ Marija Stojadinović, „Nakon stotinu godina Zenit opet spojio Zagreb i Beograd”, p-portal.net, pristup 2. veljače 2022. <https://p-portal.net/en/after-a-hundred-years-zenit-connects-zagreb-and-belgrade-again/>

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osobna iskustva i introspekciju koje uklapa u rad kroz razne medije.

JOSIPA ŠKRAPIĆ (1997.) completed her undergraduate studies at the
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digital arts and practices, at the Department of Contemporary Art Practices.
She graduated from the Academy of Fine Arts in Zagreb, majoring in new media
under the mentorship of Andreja Kulunčić. She is a member of the Society of Visual
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