

## Nika Radić - At Home

For the interventions in the museum's permanent exhibition, we chose authors whose work we recognize as engaged in the way art affects real or constructed surroundings, authors who react to the context of art as communication and who understand the viewer as an active participant within the artistic process. Such combined strategies of *working on the context* and *working with the context* that evolve out of an interest in the modalities of human communication, visual and verbal personal and social, are notable characteristics of the international artist Nika Radić.

However, there is a link to the museum's permanent exhibition in her oeuvre in itself, regardless of the exhibition and unaffected by any need to find something in common with it. This link is the topic of living, which the museum exhibition generically displays, in parallel to a stylistic overview. Nika Radić, in order to deny the neutrality of the gallery space, is more or less explicitly using it, exposing it and actually never losing sight of it at all during past several years (the exhibitions *Private View*, Berlin, 2015; *Other people's space*, Milano, 2008; *Biografija*, Galerija Waldinger, 2009; *Out of Place*, Galerie Traversée, München, 2010, video installations with the topic *Prozori*, 2006-2008; video installation *Getting Up*, 2005/6 shown several times in gallery and public spaces in Croatia and abroad).

Within the topic of living, and one should mention that one lives also in a language, the author's two main interests emerge. The question of how we use space and things around us, in general encompasses the idea of the shaping of privacy, hence the control of the space not only in the sense of defining the environment, but also in conducting daily practices - rituals of self preservation. Paradoxically, this living also concerns itself with the mechanisms of isolation and protection that we use to shield ourselves from public activities, in need of personal freedom. We thus arrive at the question of human communication as a process whose interactivity reveals itself through the overlapping of private settings with the public sphere. The actuality of Nika Radić's approach lies in the fact that the omnipresent digital technology enables the social networks to establish themselves as forums where the private becomes public. Due to the popularity of the television concept of reality shows, the spheres of the public and private fall to pieces with numerous private rituals that place the roles of communication within the realm of exhibitionism and voyeurism. This is where the author's reaching for digital technology and video installations comes from, as she aims to modify the public space into a place of privacy and vice versa, and as she transforms the physical into a virtual communication space. At the centre of the critical examining of the borders between the public and private communication, there are two connected questions: how does a space determine behaviour and the possibilities of communication or rather how does one create a relationship in order to work with the audience.

The series of works that the author is exhibiting at the Museum of Applied Arts tackles the question of both private and public life and in so doing reveals several points: the interference of the private daily life of the individual and wider social movements, circumstances outside that have resulted in the fact that those objects are now to be found in the museum. It is clear that Nika Radić's spatial installations fall on fertile ground as a museum exhibition in itself is a construction of collective memory built with fragments - chosen objects, originally unrelated, that come from different contexts. A similar unhealed, stitched construction is to be found in some of the author's earlier works that allow an insight into potential black holes of misunderstandings that we fall into when we miss any of the experience levels that make up our multichannel audiovisual communication (*Vernissage, For Cocteau...*). The museum exhibition that presents visual arts culture through the culture of how living space is furnished, under the imperative of artistic style and typology criteria, misses exactly the transfer of experience that is beyond the sphere of a visual appropriation of similarities and differences between the exhibited objects. This is why Nika Radić constructs an audiovisual experience of everyday life within the museum, by showing the daily routines of existence through a series of intimate scenes/situations like getting up, washing, getting dressed, eating or resting. In certain rooms between the Renaissance and Design we see Nika's life size photographic self-portraits which enable her to use museum exhibits as props in her daily tasks while envisaging an environment of double spatiality - the real and the virtual. This exposes the virtual dimension itself as the domain of the homely subject that rules over things, making them intimate. The author thus visually gives the objects a function in their original role whilst also employing audio and thus letting the sound of civil disorder from the streets reach into this intimate shelter. Allowing for political demonstrations and war associations, she messes with the levels of not only public life in general, but also those of contemporary consensus reality. The borderline constructed situation emerges due to being stuck between the reality and the possibility. We are intrigued by the possibility that it could be realized and this feeling is disturbed by the intactness of a museum world that cuts into the skin, protecting the objects in the museum from people and the exhibition itself from changes in life. Isolation is a museum convention that all others come from, thus Nika Radić uses her approach to examine the flexibility of preset borders - from restrictions placed upon how visitors may behave, to the questions of how time and static space are suspended.

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