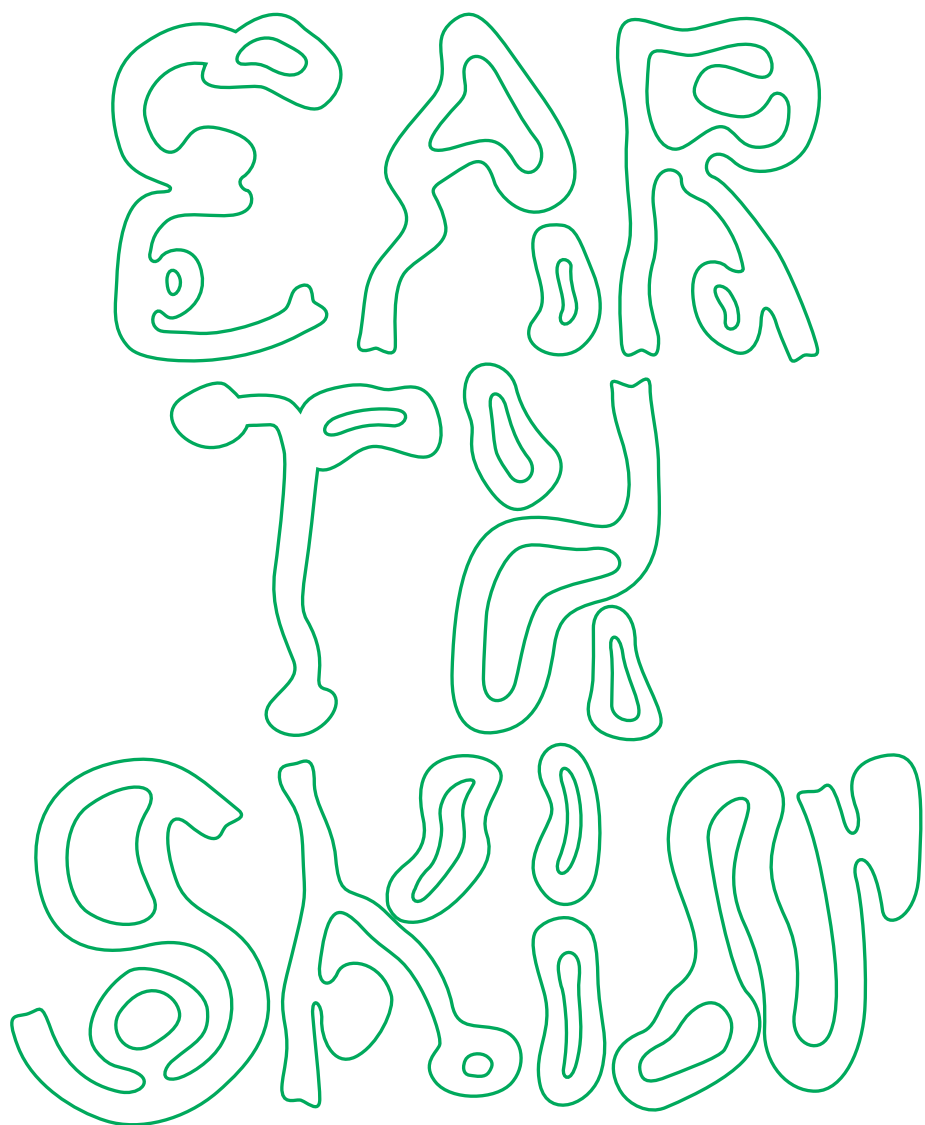




IVANA TKALČIĆ — EARTH SKIN



Let us imagine soil as the skin of the planet: porous, flexible, and sensitive, with scars and memories. EarthSkin uses this analogy to frame soil as a living organ and cultural medium vital to community life. The project's main message is that soil is not merely a resource, but central to community, culture, and learning. In May and June 2025 in Sisak, students, teachers, and collaborators came together to listen, touch, measure, and record the soil, transforming these actions into shared, collective insights.

This publication highlights how EarthSkin integrates artistic processes and the body to explore soil and map a place's emotional landscape. The project's main aim is to encourage attentive listening, community connection, and shared responsibility, turning the local landscape into a dynamic classroom and archive.

The process begins with aligning the group rhythm, grounding, and agreeing on the working language. Simple tasks follow that intensify sensory focus (for example: listening to the soil, feeling the grains, and naming the soil beyond the usual vocabulary). In the micro-lab, we take samples, run tests, record pH, smell, sound, and temperature. Observations are poured into sketches, notes, drawings, and short notes that capture a shift in attention.v

The body as instrument is the central principle: touch, smell, and sound become analytical methods of attention. Storytelling connects analysis and experience, making information sensorial and shareable. The artistic process here does not serve to decorate science but opens space for different ways of thinking.

Zamislmo tlo kao kožu planeta: poroznu, fleksibilnu i osjetljivu, s ožiljcima i sjećanjima. Iz te analogije polazi EarthSkin, projekt koji tlo promatra kao živi organ zajednice i kulturni medij, a ne samo resurs. U svibnju i lipnju 2025. u Sisku okupili smo učenike, nastavnike i suradnike kako bismo učili s tlom: slušali ga, dodirivali, mjerili, bilježili i pretvarali u zajedničke tragove pažnje u prostoru.

Ova publikacija naglašava umjetnički proces kroz susrete i tijelo kao instrument opažanja, promatranje tla te kolektivno mapiranje emocija mjesta. Fokus je na osluškivanju, zajedništvu i odgovornosti gdje lokalni krajolik postaje učionica, atelje i arhiv sjećanja.

Proces započinje usklađivanjem grupnog ritma, uzemljenjem i dogovorom o jeziku rada. Slijede jednostavni zadaci koji pojačavaju osjetilni fokus (primjerice: slušanje tla, opipavanje zrnaca i imenovanje tla izvan uobičajenog rječnika). U mikro-labu uzimamo uzorke, radimo testove, bilježimo pH, miris, zvuk i temperaturu. Opažanja se pretaču u skice, bilješke, crteže i kratke crtice koje hvataju pomak pažnje.

Tijelo kao instrument središnje je načelo: dodir, miris i zvuk postaju analitičke metode pažnje. Pripovijedanje spaja analizu i iskustvo te čini informacije osjetilnima i dijeljivima. Umjetnički proces ovdje ne služi dekoraciji znanosti, nego otvara prostor za drukčije mišljenje.

U svojoj ulozi djelujem kao fasilitator, medijator i sukreator: postavljam okvire, raspoređujem pažnju, držim tempo i etiku procesa. Rad nastaje iz prakse i odnosa te se ko-kreira s grupom. Materijali i sadržaji radionica prilagođavaju

In my role, I act as facilitator, mediator, and co-creator: I set frameworks, distribute attention, and maintain the tempo and ethics of the process. Workshop materials and contents are adapted to participants' feedback. DIY tools are refined through ongoing feedback. Public workshops invite the wider community, introducing eco-social and embodied knowledge, fostering systems thinking and climate literacy.

The starting point is storytelling about soil as a living, cultural, and ecological medium that carries the memories of a place and the rhythm of the community. Alongside soil analysis, participants connect personal stories, so curiosity about data naturally continues into experiences from yards, gardens, walks, and the school environment. Through this combination, students reconnect with the landscape and reflect on more sustainable habits.

The material instrumentarium is deliberately simple and accessible: a micro-lab, observation of texture, measuring pH and moisture, recording smell, temperature, and sound. pH serves as an entry point, a measurable signal that opens conversation. Layers of data are overlaid with memories and micro-stories, so next to the numbers appear records of colors, feelings, and the habits of the place.

From that process, the project's aesthetic language emerges: restrained, tactile, and oriented toward listening. Gestures remain discreet, unobtrusive paths of attention, quiet dwelling with a sample, agreed movement that allows the soil to speak at its own pace. The artistic work is not an

se povratnim informacijama sudionika. DIY alati i radni listovi rafinirani su kroz iteracije uz podršku VOICE zajednice. Radionica u javnom prostoru otvara mogućnost sudjelovanja šire zajednice i uvodi eko-socijalna, relacijska i utjelovljena znanja koja u formalnom kurikulumu često izostaju. Tako se stvara prostor za sustavno mišljenje, emocionalni angažman i klimatsku pismenost.

Polazište je pripovijedanje o tlu kao živom, kulturnom i ekološkom mediju koji nosi sjećanja mjesta i ritam zajednice. Uz analizu tla sudionici povezuju osobne priče pa se znatiželja o podacima prirodno nastavlja na iskustva iz dvorišta, vrtova, šetnji i školskog okruženja. Učenici se kroz taj spoj ponovno povezuju s krajolikom i promišljaju održivije navike.

Materijalni instrumentarij namjerno je jednostavan i pristupačan: mikro-lab, promatranje teksture, mjerenje pH-a i vlage, bilježenje mirisa, temperature i zvuka. pH služi kao ulazna točka, mjerljiv signal koji otvara razgovor. Slojevi podataka preslojavaju se sa sjećanjima i mikro-pričama, pa se pokraj brojki pojavljuju zapisi o bojama, osjećajima i navikama mjesta.

Iz tog procesa izvire estetski jezik projekta: suzdržan, taktilan i usmjeren na slušanje. Geste ostaju diskretne, neupadljive staze pažnje, tihi boravak uz uzorak, dogovoreno kretanje koje omogućuje da tlo progovori vlastitim tempom. Umjetnički rad nije ilustracija znanosti, nego način mišljenja koji podatke čini osjetljivima, dijeljivima i društveno relevantnima.

Metoda je fleksibilna i responsivna: format ostaje otvoren za pitanja i improvizacije, a sadržaj se iterativno prilagođava povratnim informacijama i

illustration of science, but a way of thinking that makes data sensorial, shareable, and socially relevant.

The method is flexible and responsive: the format remains open to questions and improvisations, and the content is iteratively adapted to feedback and the conditions of the space. At the center is the embodiment of soil; complex eco-social themes become comprehensible only when they pass through the body. Touch and insight into pH turn abstract notions into experience.

The artistic process is a framework for encounters with soil, a medium for dialogue, care, and regeneration. In this way, systems thinking, emotional involvement, and climate literacy are encouraged, where one's own experience becomes the starting point and its echoes cross the boundaries of place.

Technology was used as support, not domination: guided notes and short texts, photographic and video documentation, and digital mapping and visualization of ideas. The focus remains on embodied, low-tech, and relational methods. Technology helps with visibility and feedback, but does not determine the experience of working with soil.

Aesthetic decisions are at the same time ethical: we choose materials that can be reused, reduce waste, and avoid gestures that drown out the soil and the community. Instead of heavy production apparatus, we rely on light, modular, and regenerative procedures. What we bring is easy to set up, repurpose, and return to circulation.

uvjetima prostora. U središtu je utjelovljenje tla, složene eko-socijalne teme postaju shvatljive tek kad prođu kroz tijelo. Dodir i uvid u pH pretvaraju apstraktne pojmove u iskustvo.

Umjetnički proces je okvir susreta s tlom, medij za dijalog, brigu i regeneraciju. Na taj način potiče se sustavno mišljenje, emocionalna uključenost i klimatska pismenost, gdje vlastito iskustvo postaje polazište, a njegovi odjeci prelaze granice mjesta.

Tehnologija je korištena kao podrška, ne dominacija: vođene bilješke i kratki tekstovi, fotografska i video dokumentacija, te digitalno mapiranje i vizualizacija ideja. Fokus ostaje na utjelovljenim, low-tech i relacijskim metodama. Tehnologija pomaže vidljivosti i povratnoj sprezi, ali ne određuje iskustvo rada s tlom.

Estetske odluke istodobno su i etičke: biramo materijale koji se mogu ponovno upotrijebiti, smanjujemo otpad i izbjegavamo geste koje nadglasavaju tlo i zajednicu. Umjesto teškog produkcijskog aparata oslanjamo se na lagane, modularne i regenerativne postupke. Ono što donosimo lako je postaviti, prenamijeniti i vratiti u opticaj.

Projekt je ukorijenjen u Sisku i razvijen u suradnji s Gradskom galerijom Striegl, te školama OŠ „22. lipanj” i Gimnazija Sisak, uz kustosku potporu Alme Trauber, nastavnice Snježane Zuber i profesorice Marine Kase. Sudjelovalo je 49 učenika, no radionice su bile otvorene i za slučajne prolaznike i posjetitelje galerije. Svaki susret zatvara se krugom refleksije koji ulazi u živi arhiv projekta.

The project is rooted in Sisak and developed in collaboration with the Striegl City Gallery, the Primary School “22 Lipanj”, and Gimnazija Sisak high school, with curatorial support from Alma Trauber, teacher Snježana Zuber, and professor Marina Kasa. Forty-nine students participated, but the workshops were also open to passersby and gallery visitors. Each meeting closes with a circle of reflection that enters the living archive of the project.

The project's goals are aligned with the United Nations Sustainable Development Goals by 2030: Goal 11 *Sustainable Cities and Communities* strengthens the community and civic literacy through collaboration between schools and the gallery; Goal 12 *Responsible Consumption and Production* is implemented through the use of local and reusable materials with minimal printing and systematic recycling; Goal 13 *Climate Action* raises awareness of soil health as an element of climate resilience; Goal 17 *Partnerships for the Goals* is developed through collaboration among schools, the gallery, mentors, and local experts.

The project is also aligned with European reference tools such as GreenComp and the Erasmus+ framework, thereby strategically positioning itself for future expansion and cross-sector dialogue. In the dissemination phase, institutions that did not participate in the implementation will also be included through targeted, strategic interventions.

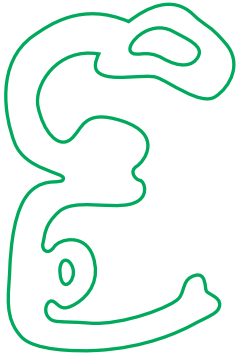
EarthSkin has shown that culture — as a way of acting and learning together — is the real infrastructure of a place. The artistic practice activated the environment, slowed down the tempo, sharpened attention, and

Ciljevi projekta usklađeni su s Ciljevima održivog razvoja Ujedinjenih naroda do 2030.: cilj 11 „Održivi gradovi i zajednice” jača zajednicu i građansku pismenost kroz suradnju škola i galerije; cilj 12 „Odgovorna potrošnja i proizvodnja” provodi se uporabom lokalnih i višekratnih materijala uz minimalan tisak i sustavno recikliranje; cilj 13 „Klimatska akcija” podiže svijest o zdravlju tla kao elementu klimatske otpornosti; cilj 17 „Partnerstva za ciljeve” razvija se kroz suradnju škola, galerije, mentora i lokalnih stručnjaka.

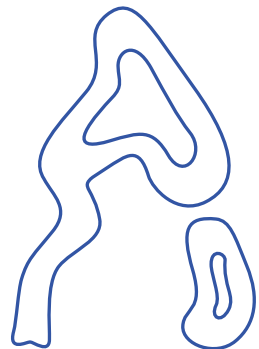
Projekt se usklađuje i s europskim referentnim alatima poput GreenComp-a i okvira Erasmus+, čime se strateški pozicionira za buduće širenje i međusektorski dijalog. U fazi diseminacije uključit će se i institucije koje nisu sudjelovale u provedbi, kroz ciljne, strateške intervencije.

EarthSkin je pokazao da je kultura — kao način zajedničkog djelovanja i učenja — stvarna infrastruktura prostora. Umjetnička praksa aktivirala je okoliš, usporila ritam, izoštrila pažnju i otvorila prostor za etičke odluke koje se donose tijelom, gestom i odnosom. Učenje se odvijalo kroz iskustvo, a zajednica se pritom ojačala. Škola, Gradska galerija Striegl i stručni suradnici povezali su se u pouzdanu mrežu, a galerija se potvrdila kao siguran i otvoren prostor za eksperiment i dijalog. Vidljivost procesa osigurana je nenametljivom dokumentacijom (tekst, fotografija, kratki video), koja čini jezgru ove publikacije kao živog arhiva otvorenog novim mapama opažaja. Pokazalo se i da se visok pedagoški učinak može postići low-tech pristupom koji ne opterećuje okoliš ni sudionike. Briga o tlu u konačnici je briga o zajednici.

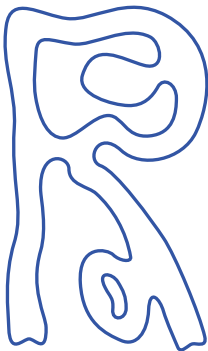
opened space for ethical decisions made through the body, gesture, and relationship. Learning took place through experience, and the community was strengthened in the process. The school, the Striegl City Gallery, and expert collaborators formed a reliable network, and the gallery proved itself as a safe and open space for experiment and dialogue. The visibility of the process was ensured by unobtrusive documentation (text, photography, short video), which forms the core of this publication as a living archive open to new maps of perception. It also turned out that a high pedagogical effect can be achieved with a low-tech approach that does not burden the environment or the participants. Caring for soil is, ultimately, caring for the community.

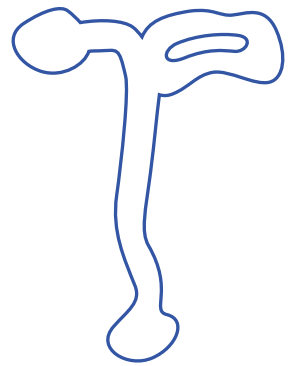


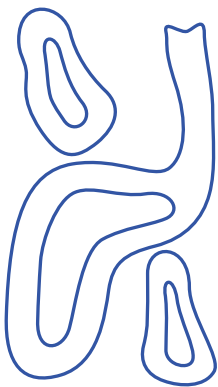










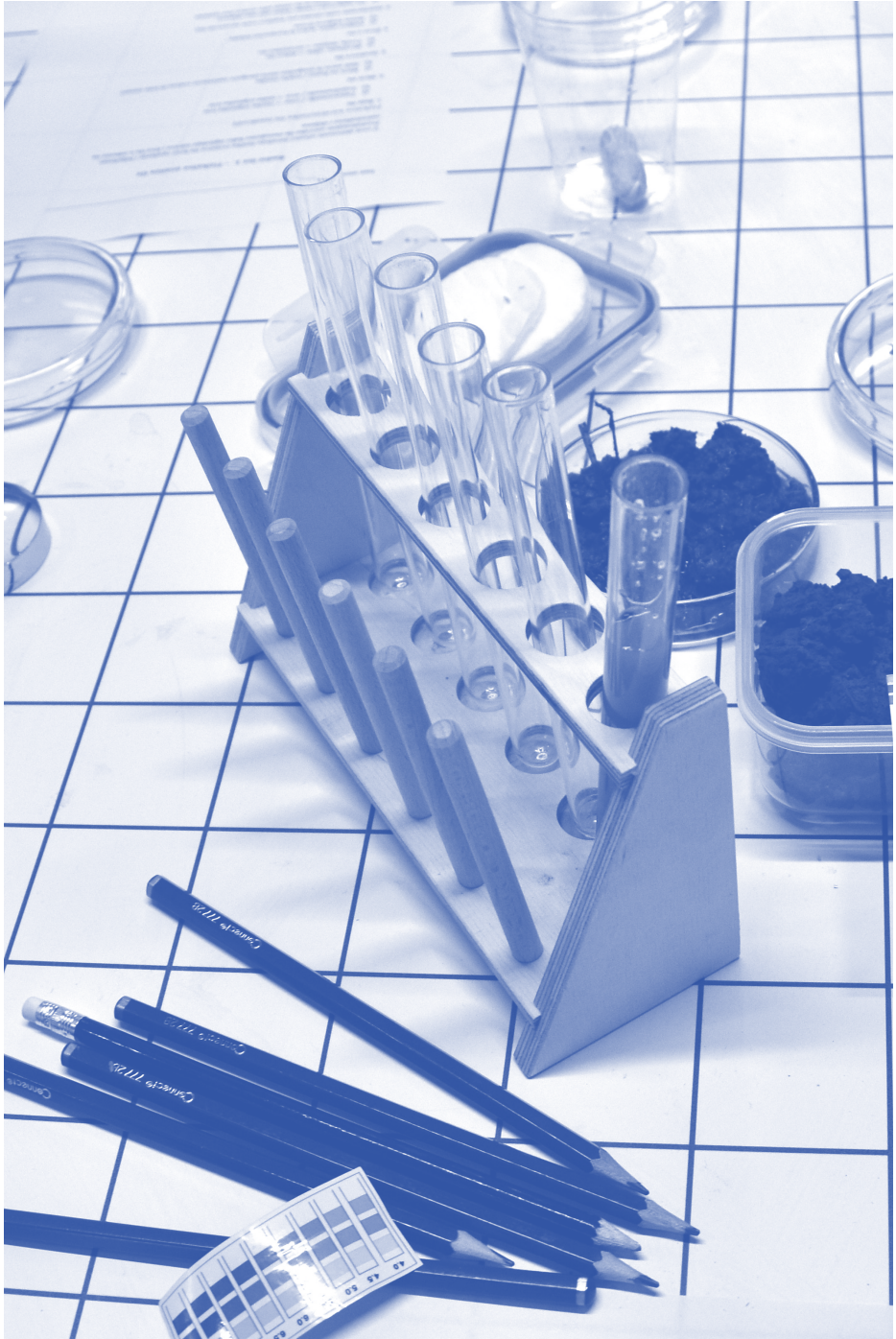


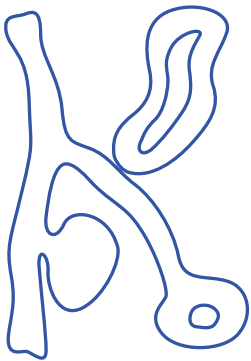




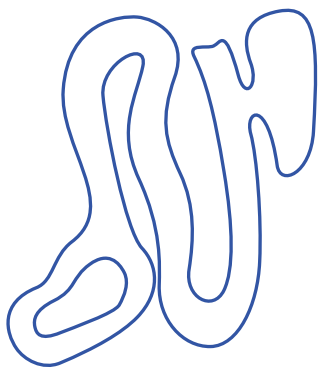








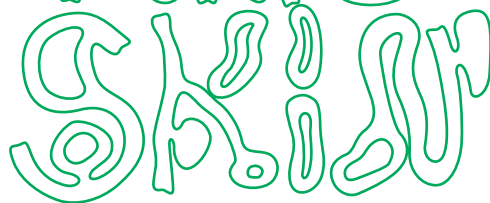






Planetary Skin:
A Contribution to the Unwritten
Archives of Care and the
Micropolitics of Sensation

Art, Soil, and Community in the
Practice of the EarthSkin Project



Planetarna koža:
prilog neispisanim arhivima brige
i mikropolitikama osjeta

Umjetnost, tlo i zajednica u praksi
projekta EarthSkin



There is the skin of the world, invisible and spread everywhere. It is not just the ground beneath our feet, but an endless membrane where memories and forgettings, wounds and renewals, ashes and seeds accumulate*. The Earth is not a passive backdrop to our lives, but a vulnerable body that carries us—a porous skin through which the world breathes and remembers. That skin pulses beneath our feet, as fragile and sensitive as human skin. Art, in this context, emerges as a gesture of approaching that skin:

as listening, as touch, as an effort to discern what escapes language but is present in matter. Its nature is not reflected in monumentality but in fragility. Here, the artistic act arises in the space of tension between fragility and permanence, between matter that erodes and meaning that persistently returns. The soil, like skin, does not erase its scars. Every wound continues to speak; every layer carries memory. It is both archive and promise, past and future. To stand over it is to accept our own fragility and

- * The paper wrapper on which our booklet is printed carries within it both a seed and a question of choice. Will it remain in the reader's hands as a trace, or will it be lent to the earth to sprout into new life? The booklet opens up the possibility of a choice, so that it doesn't end with the act of reading. That small act becomes a gesture of activism, a decision for the text to transcend its boundaries and continue to exist as a living being through our interaction with the soil and the earth.

Postoji koža svijeta, nevidljiva i svuda razastrta. Nije to tek tlo pod nogama, nego beskrajna membrana u kojoj se talože sjećanja i zaboravi, rane i obnova, pepeo i sjeme.* Zemlja nije pasivna podloga naših života, već ranjivo tijelo koje nas nosi, porozna koža kroz koju svijet diše i pamti. Ta koža pulsira pod našim koracima, jednako lomljiva i osjetljiva kao ljudska.

Umjetnost se u tom horizontu pojavljuje kao gesta približavanja toj koži: kao osluškivanje, kao dodir, kao napor da se razazna ono što izmiče jeziku, ali je

prisutno u materiji. Njezina se priroda ne ogleda u monumentalnosti, nego u krhkosti. Ovdje umjetnički čin nastaje u prostoru napetosti između krhkosti i trajnosti, između materije koja se troši i značenja koje se uporno vraća. Tlo, poput kože, ne briše svoje ožiljke. Svaka rana nastavlja govoriti, svaka naslaga nosi sjećanje. Ono je i arhiv i obećanje, i prošlost i budućnost. Stajati nad njim znači prihvatiti vlastitu lomljivost i vlastitu mogućnost pripadanja. To nije čitanje koje daje odgovore, već tiho bivanje s tlom, dopuštanje da ono uđe u nas jednako kao što smo mi već u njega upisani.

- * Papir omota na kojem je naša knjižica otisnuta nosi u sebi sjeme, ali i pitanje izbora. Hoće li ostati u rukama čitatelja kao trag ili će biti posuđen zemlji da nikne u novi život. Knjižica otvara mogućnost izbora da ne završi sve činom čitanja. Taj mali čin postaje gesta aktivizma, odluka da tekst nadraste svoje granice i nastavi postojati u obliku živog bića kroz našu interakciju sa tlom i zemljom.

the possibility of belonging. This is not a reading that provides answers, but a quiet being-with-the-soil, allowing it to enter us just as we are already inscribed within it.

The Earth is the skin of the world, and art, in our view, is its reading. But this reading is not a translation; it is a soft and temporary trace, an inscription—a vulnerable yet unyielding gesture that shows the skin of the world is not mute, but ready for dialogue with anyone who approaches it carefully, openly, patiently.

The fusion of two words—Earth and Skin—in the name of this artistically rooted project creates a layered and multifaceted semantic field. Each word

carries its own weight and associative network, and together they form a new, hybrid metaphor encapsulated by Ivana Tkalčić in the assertion: “Caring for the soil is ultimately caring for the community“. Ivana tells us that “care“ is the invisible but firm bond—care is the condition that allows us to feel and experience the soil as the skin of the planet. EarthSkin is not inert matter. We are invited to understand and experience this term as a living membrane that both covers and shelters, while recording everything that happens upon it. We may feel more intimately connected to the idea of skin, but also more vulnerable. Connecting these two concepts invites responsibility, so this statement can also be understood to mean that

Zemlja je koža svijeta, a umjetnost je u ovom našem gledanju, njezino čitanje. No, to čitanje nije prijevod, ono je meki i privremeni trag, zapis, ranjiva, ali i nepokolebljiva gesta koja pokazuje da koža svijeta nije nijema, nego spremna na dijalog sa svakim tko joj pristupi pažljivo, otvoreno, strpljivo.

Spoj dviju riječi, Earth i Skin, tj. tla i kože, u nazivu ovog projekta utemeljenog u umjetničkom procesu, donosi dvoslojnu i višeznačnu semantiku. To je spoj dviju riječi od kojih svaka nosi vlastitu težinu i asocijativno polje, a zajedno stvaraju novu i hibridnu metaforu koju Ivana Tkalčić zaokružuje u tvrdnji: *Briga o tlu je u konačnici briga o zajednici*. Ivana nam želi reći da je

“briga“ taj nevidljivi i čvrsti spoj i da je briga uvjet da tlo osjetimo i doživimo kao kožu planeta. EarthSkin nije neka inertna materija. Pozvani smo da taj pojam shvatimo i doživimo kao živu membranu koja prekriva i štiti, ali u kojoj je zabilježeno sve što se na njoj događa. S terminom kože smo možda još intimniji, ali i ranjiviji. Povezivanje ova dva pojma poziva na odgovornost, pa ovu tvrdnju možemo shvatiti kao i da brinuti o tlu/zemlji/planetu znači brinuti o vlastitoj i svima zajedničkoj “koži“ koja nas sve pokriva.

Spojeni izraz EarthSkin može se razumjeti kao filozofski koncept i metafora koji povezuje niz teorijskih uporišta i referenci: Heideggerovu zemlju kao

caring for the soil/earth/planet means caring for our own and everyone's shared skin that envelops us all.

The compound EarthSkin can be understood as a philosophical concept and a metaphor, connecting various theoretical foundations and references: Heidegger's idea of the earth as concealment and revelation, Merleau-Ponty and Nancy's concept of skin as a zone of touch, Deleuze and Guattari's rhizomatic multiplicity, and Walter Benjamin's palimpsest of history. This metaphor also opens space for what Félix Guattari calls ecosophy—a triple ecology of environment, community, and subjectivity. Caring for the soil is not separate from

caring for society, nor from caring for the inner landscapes of perception and feeling. The soil is thus an ethical zone of relations.

Within this horizon, EarthSkin takes on a hermeneutic dimension. The soil is treated as a text—an archive written in layers of natural, historical, industrial, and identity-based signs. Touching, smelling, or measuring the soil are not neutral empirical actions, but interpretative processes. They open what Hans-Georg Gadamer calls the hermeneutic circle—every fragment gains meaning in relation to the whole, while the whole is constantly rewritten through its fragments. Paul Ricoeur would say that a narrative

skrivanje i otkrivanje, Merleau-Ponty-jevu i Nancyjevu kožu kao zonu dodira, Deleuzeovo i Guattarijevo rizomatsko mnoštvo, Benjaminov palimpsest povijesti. Ta metafora otvara i prostor za ono što Félix Guattari naziva ekozofijom – trostruku ekologiju okoliša, zajednice i subjektivnosti. Briga za tlo nije odvojena od brige za društvo, niti od brige za unutarnje pejzaže percepcije i osjećaja. Tlo je prema tome etička zona odnosa.

U tom horizontu EarthSkin poprima i jasnu hermeneutičku dimenziju. Tlo se tretira kao tekst, arhiv ispisan slojevima prirodnih, povijesnih, industrijskih te različitih identitetskih znakova. Dodirivanje, mirisanje ili mjerenje tla nisu

neutralne empirijske radnje, već interpretativni postupci. Oni otvaraju ono što Hans-Georg Gadamer naziva hermeneutičkim krugom. Svaki fragment dobiva smisao tek u odnosu na cjelinu, dok se cjelina neprestano ispisuje kroz fragmente. Paul Ricoeur bi rekao da se u tom procesu oblikuje narativni identitet zajednice; interpretirajući tlo, sudionici istodobno interpretiraju i sami sebe. Hermeneutika ovdje ne znači traženje jedinstvenog značenja, nego dijalog, između sudionika i tla, između podataka i priča, između osobnog i kolektivnog.

Umjetničke prakse poput projekta EarthSkin Ivane Tkalčić pripadaju području kritičkih, ekoloških i relacijskih umjetnosti koje se razvijaju od kraja 20.

identity of the community is shaped in this process; by interpreting the soil, participants simultaneously interpret themselves. Hermeneutics here does not mean seeking a single meaning, but creating a dialogue between participants and soil, between data and stories, between the personal and the collective.

Artistic practices such as Ivana Tkalčić's *EarthSkin* belong to the domain of critical, ecological, and relational art developed from the late 20th and early 21st centuries. These are practices that step outside traditional aesthetic forms and disciplinary media, shifting toward process, situation, and community. They do not produce artworks as closed objects but shape

open structures of events, experiences, relationships, and different forms of learning. Such artistic experience is based on a shift in focus—from representation to interaction, from display to performance, from object to event. In this sense, *EarthSkin* does not offer a representation of soil as nature, but creates a network of experiential and cognitive relations to the soil—as a medium of memory, sensory perception, and coexistence. Art becomes a methodology of thinking through feeling, through tactile and olfactory sensations, and different types of laboratory experiments that connect the scientific, aesthetic, and social. In a broader theoretical framework, these practices relate to Nicolas Bourriaud's concept of relation-

i početka 21. stoljeća. Riječ je o praksama koje izlaze iz okvira klasičnih estetskih formi i disciplinarnih medija te se usmjeravaju prema procesualnosti, situaciji i zajednici. One ne proizvode umjetničko djelo kao zatvoreni objekt, već oblikuju otvorene strukture događaja, iskustava, odnosa te specifičnih i drugačijih oblika učenja. Takvo iskustvo umjetničkog procesa zasniva se na premještanju fokusa s reprezentacije na interakciju, s prikazivanja na izvođenje, s objekta na događaj. U tom smislu, *EarthSkin* ne nudi "sliku tla" kao reprezentacije prirode, nego proizvodi mrežu iskustvenih i kognitivnih odnosa prema tlu, kao mediju sjećanja, osjetilne percepcije i suživota. Umjetnost postaje metodologija mišljenja osjećajem,

taktilnim i olfaktivnim senzacijama, različitih oblika laboratorijskih eksperimenata koja povezuje znanstveno, estetsko i društveno. U širem teorijskom okviru, ovakve prakse moguće je povezati s onim što Nicolas Bourriaud definira kao relacijsku estetiku, a što Miško Šuvaković, u svojim analizama suvremene umjetnosti, interpretira kao umjetnost zajedničkog događanja i društvenog konstruiranja prostora značenja. One se, nadalje, nadovezuju na koncept ekologije umjetnosti. Umjetnost se ne shvaća kao autonomni sustav, već kao paradoksalna, intermedijalna i interdisciplinarna praksa koja intervenira u polja prirodnog, društvenog i simboličkog. Šuvakovićevim pojmovnikom rečeno, *EarthSkin* se može razumjeti

al aesthetics and Miško Šuvaković's interpretation of art as a collective event and the social construction of meaning. They also connect to the ecology of art concept, where art is not understood as an autonomous system, but as a paradoxical, intermedial, and interdisciplinary practice that intervenes in the natural, social, and symbolic fields. Using Šuvaković's terminology, EarthSkin can be seen as a micropolitics of the artistic event. Through minimal gestures (listening to soil, touching grains, measuring pH, naming soils, subjectivizing and personalizing relationships to soil), an aesthetic and ethical experience is generated—one that can foster climate literacy, environmental sensitivity, and changes in social behavior. The artistic process

becomes a method of learning how to shape critical thinking and action.

In the context of Sisak, a city marked by complex industrial heritage, environmental and economic burdens, and the trauma of the 2020 earthquake, the soil becomes a layered medium and a symbol for identification and analysis. What Pierre Nora calls *lieux de mémoire*—sites of memory—materialize here in the soil itself. This becomes a way for workshop participants to understand the medium. Sisak is a city where historical, industrial, and traumatic layers literally settle into the ground: from archaeological sites, industrial traces, to ruins and cracks in the physical space. Soil becomes a palimpsest, an archive that preserves

kao mikropolitika umjetničkog događaja. Kroz minimalne geste (slušanje tla, dodirivanje zrnaca, mjerenje pH-a, imenovanje tla, subjektivizacija i poosobljenje vlastitih odnosa spram tla) generira se estetsko i etičko iskustvo koje može potaknuti klimatsku pismenost, osjetljivost za okoliš i promjenu društvenih navika. Umjetnički proces postaje način i jedna od mogućih metoda učenja o tome kako oblikovati kritičko mišljenje i djelovanje.

U kontekstu Siska, grada obilježenog složenim industrijskim naslijeđem, ekološkim i ekonomskim opterećenjima te traumom potresa 2020. godine, tlo postaje višeslojni medij i simbol poistovjećivanja i analiziranja. Ono što

Pierre Nora naziva „*lieux de mémoire*“, mjestima pamćenja, ovdje se materijalizira u samoj zemlji i to je jedan od načina kojima se svim sudionicima radioničkih programa približava shvaćanje medija. Sisak je grad u kojem se povijesni, industrijski i traumatski slojevi doslovno talože u tlu: od arheoloških nalazišta, industrijskih tragova do ruševina i pukotina u realnom fizičkom prostoru. Tlo postaje palimpsest, arhiv u kojem su sačuvani znakovi prošlih i sadašnjih događaja, ali i prostor u kojem zajednica može ponovno čitati i reinterpretirati vlastitu povijest. Cathy Caruth u svojim razmatranjima traume naglašava da trauma nije potpuno dostupna iskustvu u trenutku kada se događa, već se vraća kroz fragmente, sjećanja i pon-

signs of past and present events, but also a space where the community can re-read and reinterpret its own history. Cathy Caruth, in her trauma studies, emphasizes that trauma is not fully accessible at the moment it happens—it returns through fragments, memories, and repetitions. Sisak embodies such traumatic temporality. The cracks in architecture and landscape are also cracks in the social and emotional fabric of the community. The artistic process of EarthSkin—in which the soil is listened to, touched, and mapped—can be read as a micro-performative healing, a gesture that enables confrontation with trauma.

Sanja Potkonjak, in her ethnological and cultural anthropological analy-

avljanja. Sisak utjelovljuje upravo takvu traumatsku temporalnost. Pukotine u arhitekturi i krajoliku istodobno su pukotine u društvenom i emocionalnom tkivu zajednice. Umjetnički proces projekta EarthSkin, u kojem se tlo osluškuje, dodiruje i mapira, može se čitati kao mikro-performativno iscjeljenje, gesta koja omogućuje suočavanje s traumama.

Sanja Potkonjak u svojim etnološkim i kulturnoantropološkim analizama, pokazuje kako industrijska i postsocijalistička baština oblikuju identitet i memoriju zajednica. Sisak je u tom smislu za nju paradigmatički slučaj: industrijski grad u kojem su slojevi modernizacije, deindustrijalizacije i tranzicijskih kriza ostavili duboke tragove u svakod-

ses, has shown how industrial and post-socialist heritage shape the identity and memory of communities. Sisak, for her, is a paradigmatic case: an industrial city where layers of modernization, deindustrialization, and transitional crises have left deep marks on everyday life. By outlining moments of crisis in the community—visible physically, sensorially, and affectively—she also points to the possibilities of overcoming those crises through civic initiatives, culture, art, education, and new learning programs.

EarthSkin, in this context, can be read as a critical practice of heritage-making in the form of artistic initiative rather than monumentalization of industrial

nevići. Ocrtavajući trenutke krize u zajednici, koja je vidljiva fizički, vidljivo i osjetilno, ali i afektivno, ukazuje se i na mogućnosti prevladavanje tih istih kriza upravo kroz građanske inicijative, kroz kulturu i umjetničke inicijative te uz ostalo, kroz obrazovanje i nove programe učenja.

EarthSkin se u tom kontekstu može čitati kao kritička praksa baštinjenja u obliku umjetničke inicijative umjesto monumentalizacije industrijskog i traumatskog nasljeđa. Projekt zadire u mikro-razine gdje se baština prepoznaje kao osjetilno i iskustveno polje u kojem zajednica pronalazi načine regeneracije. U tom spoju teorijskih perspektiva, Sisak nije samo pozadina

and traumatic legacy. The project operates at micro-levels where heritage is recognized as a sensory and experiential field in which the community finds ways to regenerate. In this convergence of theoretical perspectives, Sisak is not merely a backdrop but an active interlocutor. Its soil becomes a site of memory in Nora's sense, a site of trauma in Caruth's sense, but also a space of regeneration where fragments of history and indelible traces of all social "quakes" reappear. Simultaneously, through the practice of listening and care, Sisak opens as a place of potential healing, in line with an understanding of industrial heritage as a cultural resource for new forms of community. The project does not avoid local complexity—it uses it

as a foundation for opening a broader dialogue on the relationship between community and environment. Through work with an equally sensitive group within the community—primary and secondary school students—the project engaged with the soil, through the soil, and on the soil, addressing a medium that is at once familiar and intimate, yet planetary, sensory, social, vulnerable, and sustainable.

In times of ecological uncertainty, accelerated climate change, and growing distance between humans and the complex systems we are part of, the project *EarthSkin: The Ground as Human Skin* by artist Ivana Tkalčić represents a thoughtful and situational interven-

ili kulisa projekta, nego aktivni sugovornik. Njegovo tlo postaje „mjesto pamćenja“ u Norinom smislu, mjesto traume u Caruthinom smislu, ali i prostor regeneracije gdje se fragmenti povijesti i nesvodivi tragovi svih društvenih „potresa“ ponovno pojavljuju. Istodobno, kroz praksu osluškivanja i brige, Sisak se otvara kao mjesto mogućeg iscjeljenja, u skladu s čitanjem industrijske baštine kao kulturnog resursa za nove oblike zajedništva.

Projekt ne izbjegava lokalnu kompleksnost, već je koristi kao temelj za otvaranje šireg dijaloga o odnosu zajednice i okoliša. Kroz rad s jednako osjetljivom skupinom unutar te zajednice, a to su učenici osnovnih i srednjih

škola, o tlu, s tlom, na tlu se progovaralo o mediju koji je svima blizak, intiman, ali i planetaran, osjetilan ali i društven, ranjiv i održiv.

U vremenu ekološke nesigurnosti, ubrzanih klimatskih promjena i sve veće distance između ljudskih i kompleksnih sustava kojima pripadamo, projekt *EarthSkin: The Ground as Human Skin* umjetnice Ivane Tkalčić predstavlja promišljenu i situacijsku intervenciju u kulturni, edukacijski i ekološki krajolik grada Siska. Ovo "preispitivanje" od tematskog polazišta ulazi u sve slojeve osjetljivog participativnog rada u zajednici i sa zajednicom: metodološki, edukacijski i infrastrukturno. U središtu projekta nalazi se metafora

tion into the cultural, educational, and ecological landscape of the city of Sisak. This “re-examination,” starting from its thematic foundation, permeates all layers of sensitive, participatory work in and with the community: methodologically, educationally, and infrastructurally. At the heart of the project is the metaphor of soil as the skin of the planet—a surface that preserves traces, wounds, and possibilities for regeneration. This poetic, yet deeply rooted metaphor connects the physical properties of soil with individual and collective experiences, using art not only as a medium of expression, but also of connection, listening, and shared learning. At the same time, the image of “soil as the skin of the planet” reveals a fundamen-

tal shift: soil is no longer a resource or a neutral ground, but a living medium and interlocutor. The workshops, developed in collaboration with schools, the gallery, and the local community, opened a space where the body of the participant became an instrument of perception, and experiences of touch, smell, and sound were transformed into analytical tools. If Claire Bishop examines participatory art through the tension between aesthetic experience and social benefit, EarthSkin situates itself precisely in that interstice. The workshops in Sisak produced not only material artifacts made from local soil but also immaterial forms of shared knowledge and experience. However, a question remains: How much aesthetic

tla kao kože planeta koja čuva tragove, povrede i mogućnosti regeneracije. Ova poetizirana, ali duboko ukorijenjena metafora povezuje fizikalna svojstva tla s individualnim i kolektivnim iskustvima, koristeći umjetnost kao medij ne samo izražavanja, nego i povezivanja, osluškivanja i zajedničkog učenja. S druge strane, u toj slici “tla kao kože planeta” krije se temeljna odluka: tlo nije više resurs ili neutralna podloga, nego živi medij i sugovornik. Radionice koje su se odvijale u suradnji sa školama, galerijom i lokalnom zajednicom otvorile su prostor gdje je tijelo sudionika postalo instrument opažanja, a iskustvo dodira, mirisa i zvuka pretvoreno je u analitički alat. Ako Claire Bishop sudioničku umjetnost razmatra kroz

napetost između estetskog iskustva i društvene koristi, EarthSkin se smješta upravo u tu pukotinu. Radionice u Sisku proizvode ne samo materijalne artefakte od lokalne zemlje, već i nematerijalne forme zajedničkog znanja i iskustva. No, pitanje koje ostaje jest koliko je estetska autonomija ovih procesa u odnosu na njihovu društveno-edukativnu funkciju? Krauss bi to prepoznala kao problem „ekspanzije polja“, tj. trenutak u kojem umjetnost napušta tradicionalne medijske granice i ulazi u sferu znanosti, ekologije i zajednice, riskirajući da postane tek ilustracija političkih ili aktivističkih ciljeva.

S druge strane, tehnološka komponenta projekta kao što je upotreba analognih

autonomy do these processes retain in relation to their socio-educational function? Rosalind Krauss would describe this as the problem of the "expanded field"—the moment when art leaves behind traditional media boundaries and enters the realms of science, ecology, and community, risking becoming merely an illustration of political or activist goals.

On the other hand, the technological component of the project—such as the use of analog and simple laboratory tools for soil analysis and visualization—opens a dimension that Lev Manovich refers to as the aesthetics of data. In EarthSkin, scientific data is not left as neutral but is transformed

into narrative and visual structures that function as a platform between science and subjective experience. From an art-historical perspective, the project can be connected to the legacy of 1970s ecological art, but also to new media art practices that, since the 1990s, have explored community interaction. However, Ivana Tkalčić articulates this inherited repertoire through the local context of Sisak—an industrial city whose social and ecological memory becomes an integral part of the artistic process. In doing so, EarthSkin produces what Bishop describes as a "delegated performance of the community", where the artist becomes a facilitator, and the aesthetic experience arises from horizontal exchanges among participants.

i jednostavnih laboratorijskih alata za analizu i vizualizaciju tla otvara dimenziju koju Manovich naziva estetikom podataka. U EarthSkin-u znanstveni podaci ne ostaju neutralni, već se transformiraju u narativne i vizualne strukture koje funkcioniraju kao platforma između znanosti i subjektivnog iskustva. Povijesno-umjetnički, projekt se može povezati s nasljeđem ekološke umjetnosti 1970-ih, ali i s praksama novomedijske umjetnosti koje od 1990-ih istražuju interaktivnost sa zajednicom. Međutim, Ivana Tkalčić ovaj naslijeđeni repertoar artikulira kroz lokalni kontekst Sisaka, industrijskog grada čija društvena i ekološka memorija postaje integralni dio umjetničkog procesa. Time EarthSkin proizvodi ono što Bishop opisuje

kao „delegirani performans zajednice“, u kojem umjetnik postaje facilitator, a estetsko iskustvo proizlazi iz horizontalne razmjene među sudionicima.

Kritički, može se reći da projekt riskira reduciranje umjetničkog na proces edukacije i senzibilizacije. No, upravo u napetosti između estetskog i pragmatičnog leži njegova produktivnost. EarthSkin nije samo didaktički alat, već pokušaj da se u doba klimatske krize pronađe nova estetika zajedništva, ukorijenjena u materijalnosti tla i simbolici kože.

Drugim riječima, rad Ivane Tkalčić destabilizira binarne opozicije između umjetnosti i znanosti, lokalnog i

Critically speaking, one could argue that the project risks reducing art to a process of education and sensitization. Yet, it is precisely in the tension between the aesthetic and the pragmatic that its productivity lies. EarthSkin is not merely a didactic tool, but an attempt to discover a new aesthetics of togetherness in the age of climate crisis—rooted in the materiality of soil and the symbolism of skin.

In other words, Ivana Tkalčić's work destabilizes binary oppositions between art and science, local and global, data and narrative. This is where its historical and theoretical significance lies. EarthSkin is an example of how contemporary art, following the path of Krauss's "expanded field", articulates a new kind of "ecological intermediality"—one that transcends disciplinary boundaries and opens new fields for artistic engagement in and with the community.

globalnog, podataka i narativa. U tome se očituje njegova povijesna i teorijska važnost. EarthSkin je primjer kako suvremena umjetnost, slijedeći trag Kraussine ekspanzije polja artikulira novu vrstu „ekološke intermedijalnosti“ koja nadilazi disciplinarne granice i otvara nova polja umjetničkog djelovanja u zajednici i sa zajednicom.

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PROJECT TITLE

/ NAZIV PROJEKTA:

EarthSkin: The Ground as Human Skin

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