



**TEUTA GATOLIN**

**portfolio 2025**

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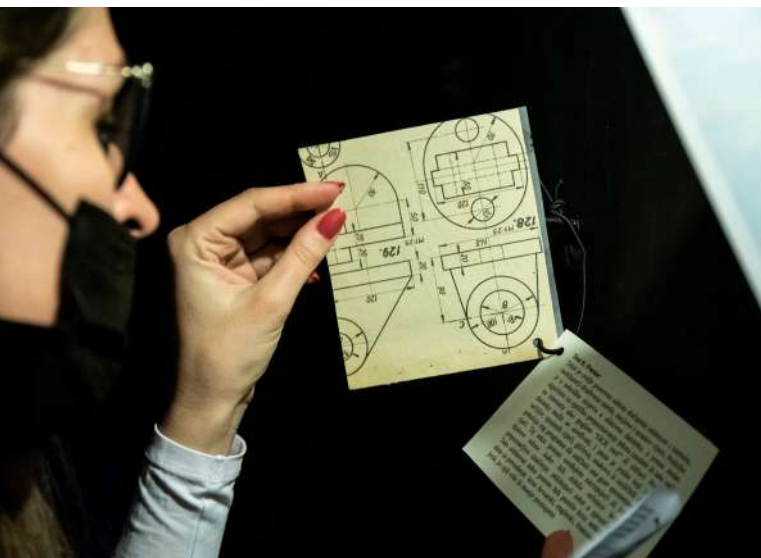


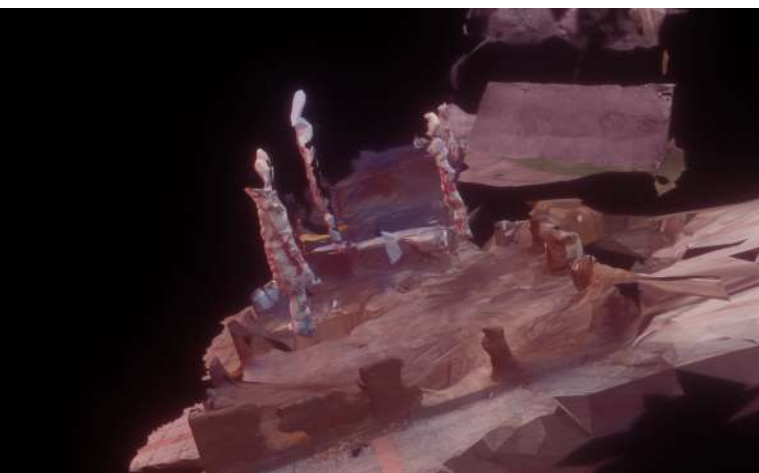
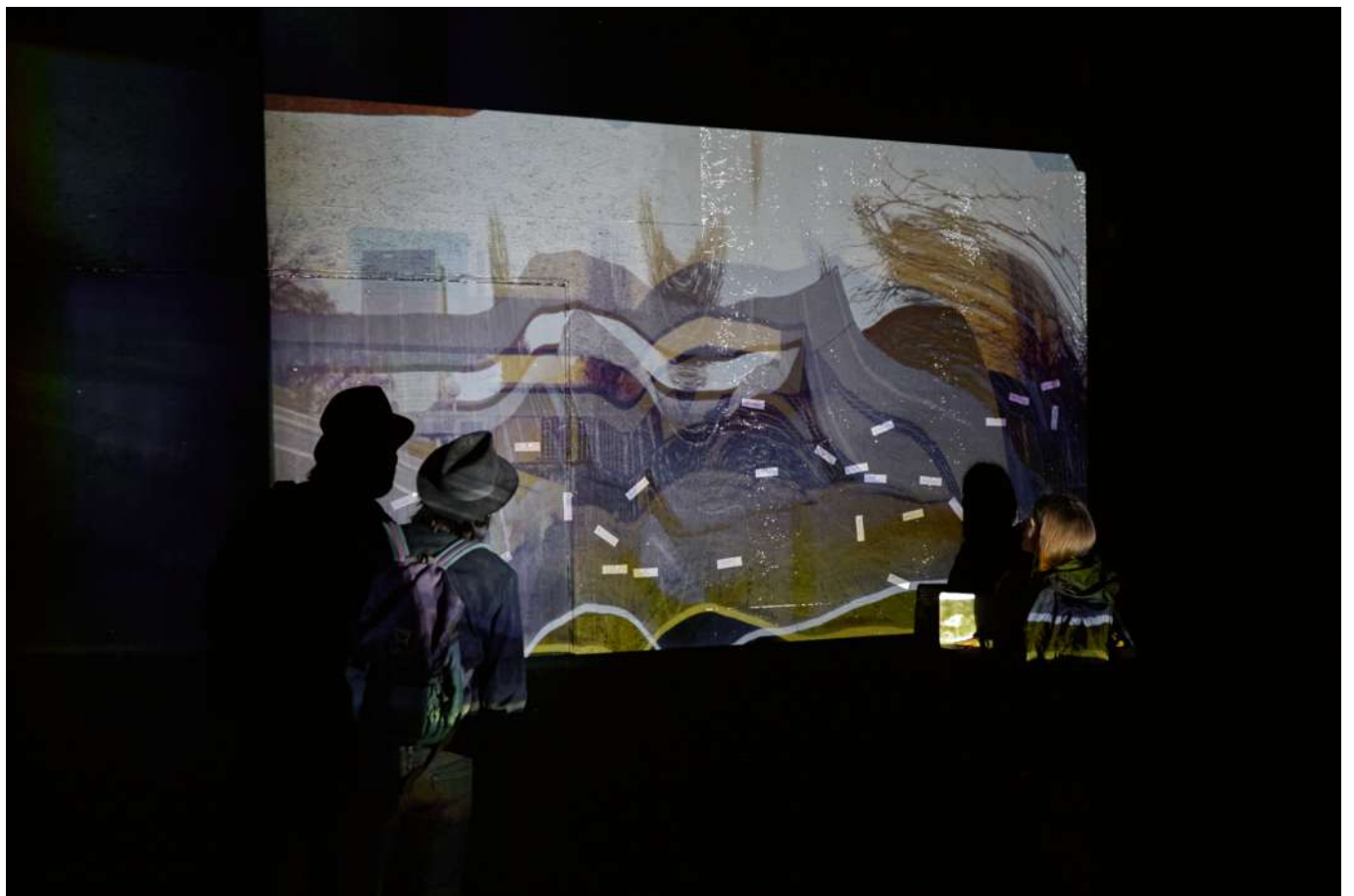
# Warmth, 2022 -

photogrammetry, virtual  
space, 3D models, digital  
print, textile, scanography,  
stop-motion animation

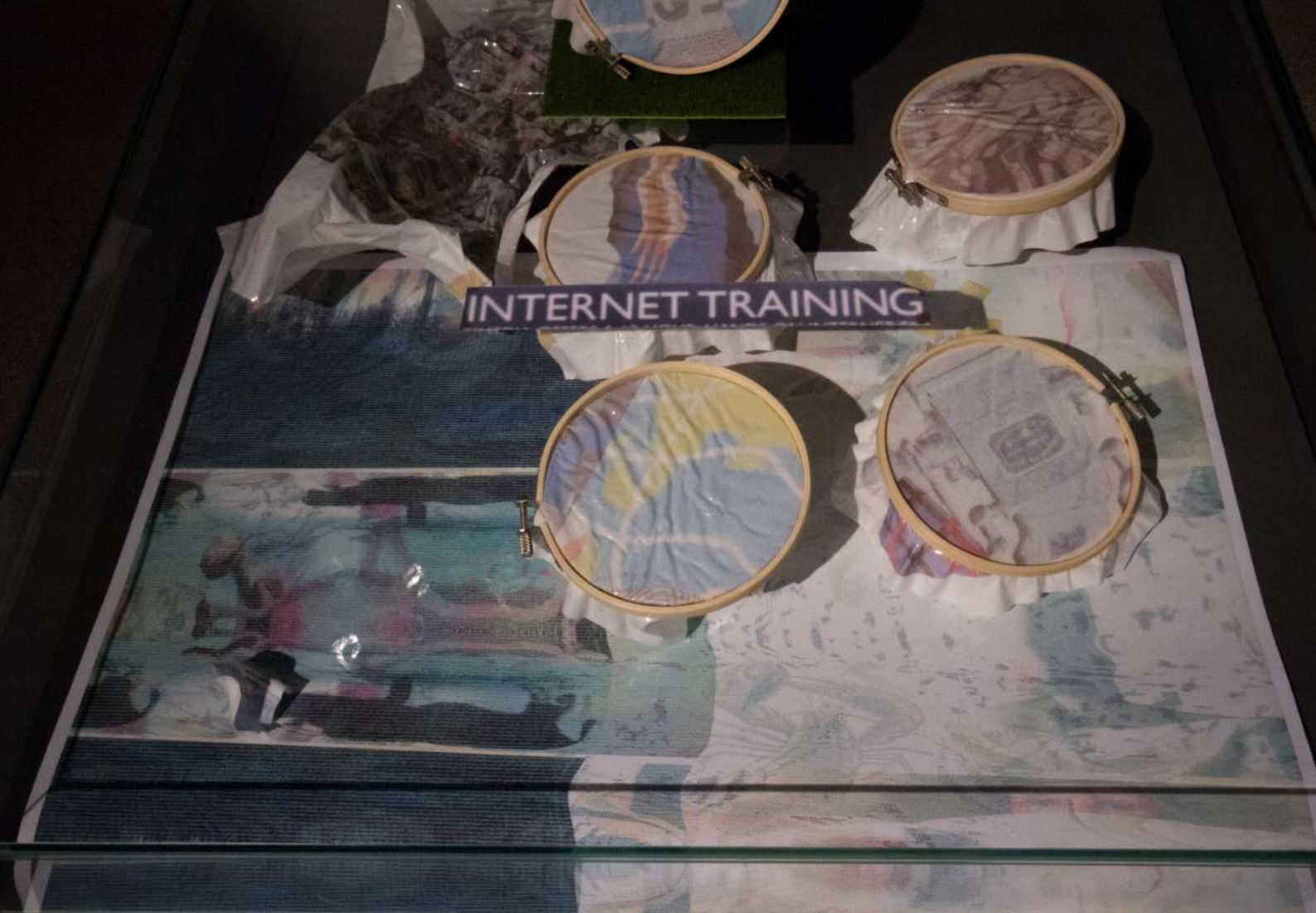
Warmth is about a 200m tall chimney of the thermal power plant EL-TO, built in the 80s and situated in Trešnjevka, one of Zagreb's neighbourhoods that, during Yugoslavia, used to be an industrial zone whose residential buildings housed the majority of factory workers employed in the area. With the industry closing after the fall of Yugoslavia, the neighbourhood has first been neglected for a while, then started to develop as an IT centre in recent years, but is also slowly and steadily becoming gentrified. The power plant is surrounded by a large sports centre, a stretch of lawn, abandoned factories, a railway and many residential houses, both old and new. From the author's kitchen the chimney is clearly visible, very close, very huge, very haunted by futures lost in the transition, and the potential of losing yet unknown futures. "Home" is negotiated and searched for. The research is a work-in-progress presented through animated video, 3d landscape and textiles embroidered with photographs and left outside to weather for various amounts of time.











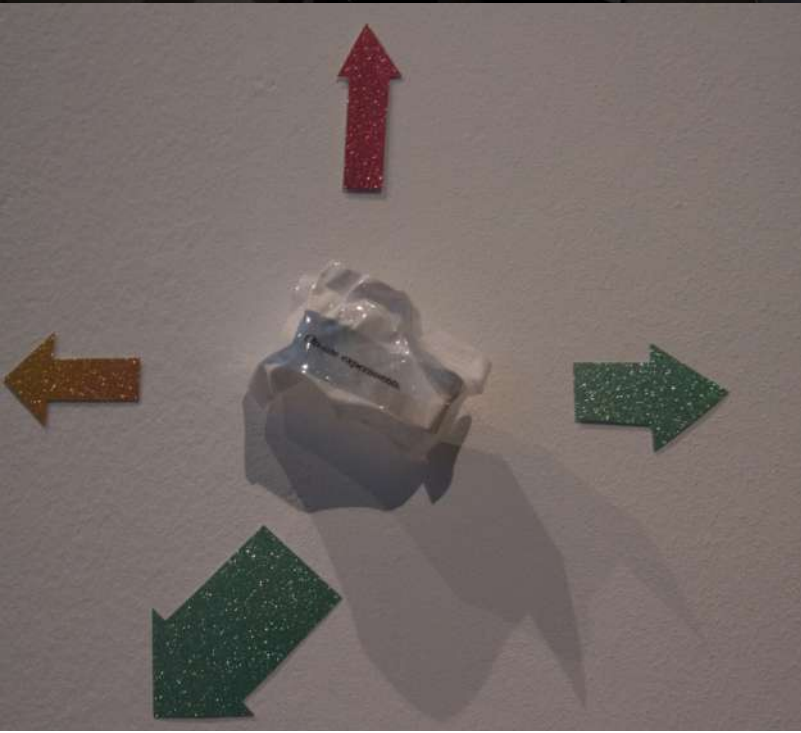
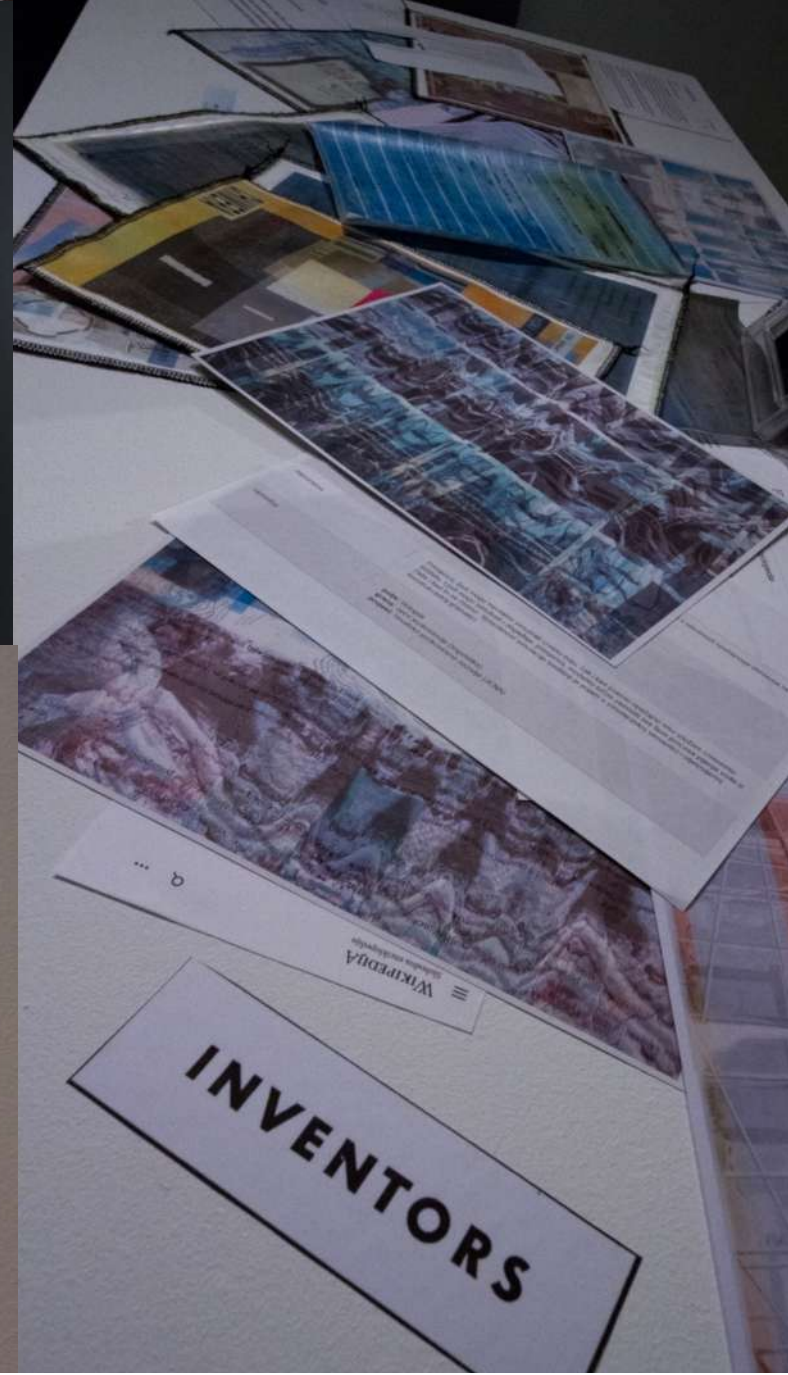
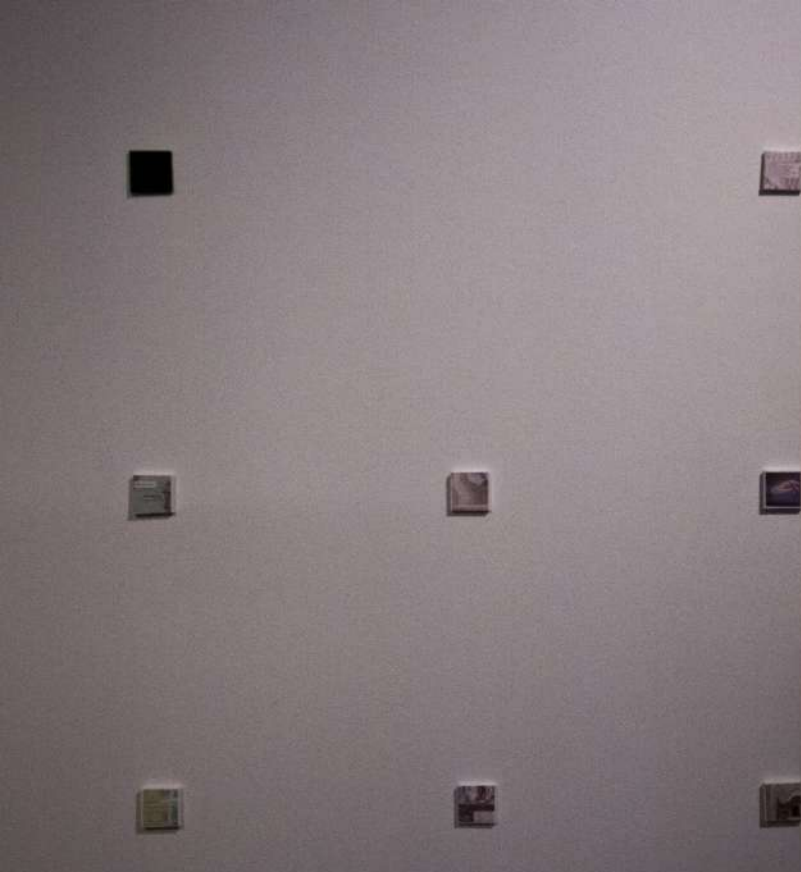
## Stuck in a tub to watch the future develop in this way, 2022 -

text, collage, textile, found objects, scanography, digital print

Stuck... is an art research interested in all kinds of illusions that permeate the contemporary cultural and social landscape, hauntologies of the internet and consumer technology, nostalgias and the "crisis of imagination" arising from of the conditions of late capitalism. Stuck... consists of several modules focused on specific elements and points of view around these topics, aiming to manifest ways to trick the internalised limit of imagination and poke pores through which something else might be gleamed.







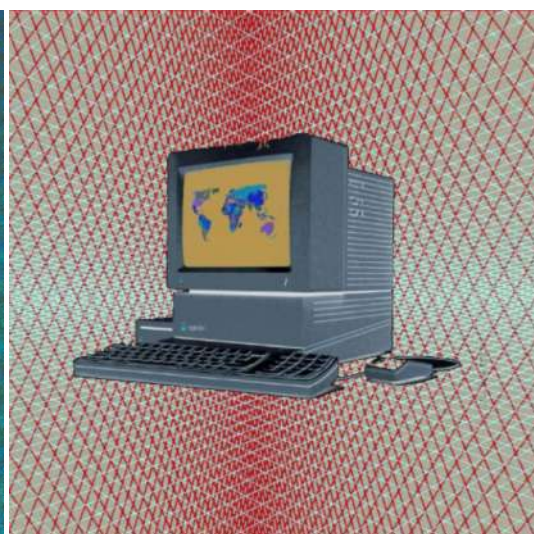
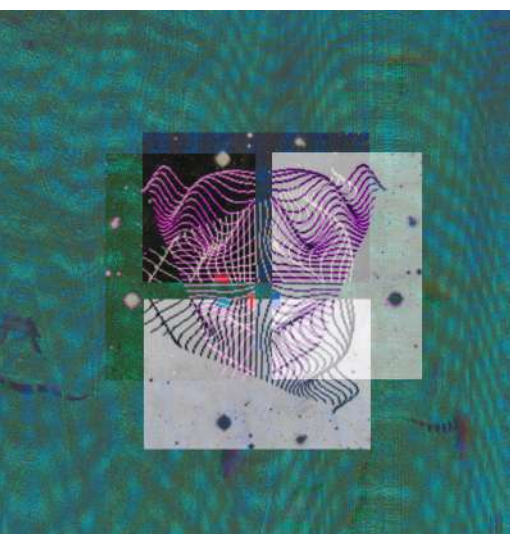
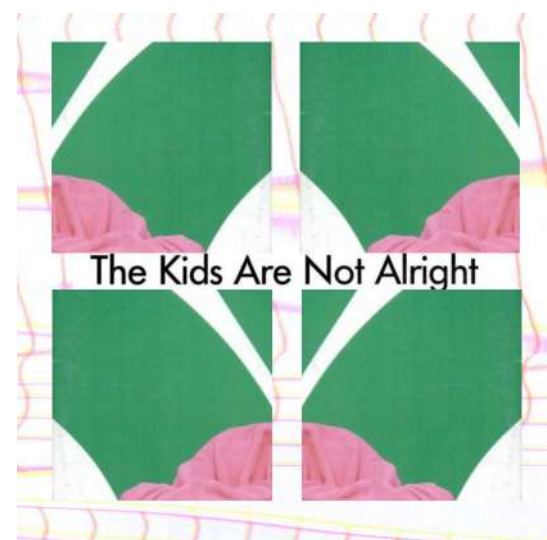




# Archive of illusions, 2023 -

digital collage,  
thermal print on canvas

'An archive of illusion' consists of about a 1000 small digital collages printed and transferred onto 7x7cm canvases. Imagining the entire internet as a "raw material" and an amalgam of collective emotions, thoughts and traces of everyday life, the collages are created by manipulating imagery found online and in public domain archives of digitized magazines, advertisements, newspapers and other ephemeral print. This work mulls the practical illusions of pixels on our screens and devices as our extensions, our social performances in digital space, trying to wrap the fluid of visual language out of itself (or just simply having fun until it softens). Formed as a module under the main research line of 'Stuck inside a tub to watch the future develop in this way'.







# Tender buttons & threads, 2024

soundscape, textile sculptures, mini video game

link to audio files: [https://drive.google.com/drive/folders/1x6YHi9EYTFC6nAbZiSifnV0dPZvzMQ6e?usp=drive\\_link](https://drive.google.com/drive/folders/1x6YHi9EYTFC6nAbZiSifnV0dPZvzMQ6e?usp=drive_link)

Another module of the 'Stuck...' research line, this work uses recordings of sounds made by old electronic devices, machines and other obsolete technology as audio samples that are then modified to form a new atmospheric soundscape that functions as something of a soundtrack for the soft textile sculptures made from recycled fabric, a mini video game, and other objects present in the room. The sample sounds are taken from online public domain archives, and their assigned MIDI files are converted from text files containing remix poetry collaged from snippets of texts found on the internet, and further manipulated by causing glitches to the files themselves or repeatedly running them through OCR software and various textual language translators.







## Era of spiders molting, 2019 - 2023

'Era of spiders molting' is an art research interested in storytelling ecology and finding ways of "staying with the trouble" and living in an era of looming and unfolding climate crisis. 'Spiders' are interested in the entanglements of human and non-human entities, making connections in deep time, nature mythologies as they developed throughout history, and infusing ourselves with "other creature's stories" in order to recognize the complexities of our environment better. 'Spiders' consist of several smaller modular works that focus on specific topics in this constellation, and can be exhibited together or separately, depending on the conditions in the exhibition space.







# Foundations, 2021 -

7 artist books, digital print, textile, poetry

As part of the wider 'Spiders' art research, this work is a growing collection of poetry-based artist books gathered around the idea of remixing and revisiting the knowledge foundations we have inherited from the previous centuries, especially in regards to how they influence today's ideas of ecological sustainability that are often closely tied to how we view science and technology in relation to the environment. Considering language as a sort of connecting tissue of human time, currently altered books include James Hutton's 1788 geology study 'Theory of the Earth', Nikola Tesla's 1892. lecture on electric discharges, and Galileo Galilei's 1632 'Dialogue'. The books consist of poetry generated by altering original texts through removing letters or words, changing their relation to other parts of the sentence, phonemic or graphemic repetition, choreographing the page, and other methods. This altered text of an original or official English translation is then translated into Croatian. If illustrations are present in the original text, they are remixed with other visuals from 'Spiders' in the medium of scannography or digital collage, and presented as illustrations in the artist books and digital prints on canvases.





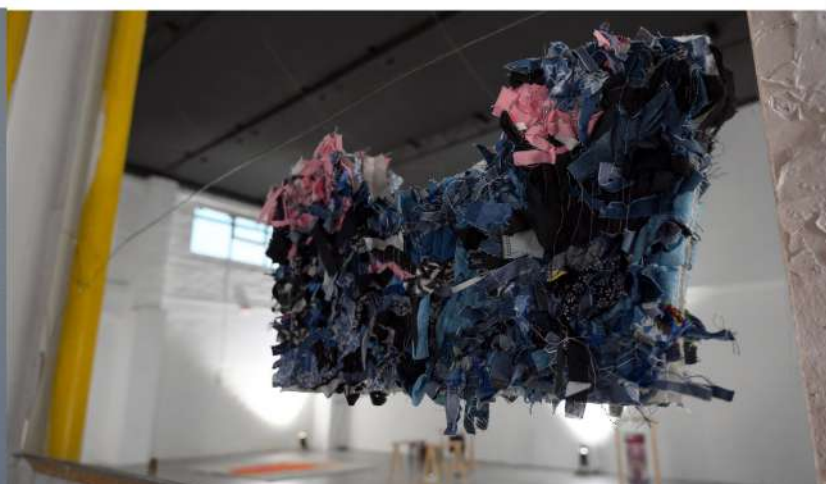






# Objects of care, 2021 – 2024

This work considers textile as a soft, common and pliable material through which various ideas of community and care can be explored, through through or visited. The first stage of this work consists of four woollen blankets knitted during the Covid19 lockdowns which the artist had spent with her grandmother in an apartment in Zagreb. The process of knitting in such a context became a tool for conversations around inter-generational solidarity, connection, community of care, anthropocene, and how to think environmental changes enveloping this planet and the influence human activity has on them. After the first lockdowns, the work continued the exploration of ideas of communal care in the form of knitting workshops and site-specific installation at the Memorial Centre Lipa Remembers, a museum commemorating the killing of 269 civilians by the German military, together with Italian and Chetnik collaborationist forces, in April 1944 in the village of Lipa, Croatia. The third stage of the work was interested in textile recycling, deadstock, waste fabric and the environmental impact of textile production. The work consists of about 20m fabric piece (resembling a fabric roll one might find in textile shops or factories) made by sewing together scraps of waste fabric reused from old clothes and home textiles collected from neighbours, family and friends. Out of this large fabric piece several wearable garments were made, some of which the visitors are invited to wear in the exhibition space on top of their regular clothing. Part of the 'Era of Spiders Molting' research.











# Of trees and forests, 2021

wood, photography, video, field audio recording, embroidery

As a part of a larger 'Spiders' art research, this work focuses on a micro-location in the forest of Žumberak by visiting the space multiple times thorough one year, and documenting changes it undergoes under the influence of natural seasons and tree logging. Aside from video and photographic documentation, the work gathers physical materials on the location - such as wood fragments leftover on tree stumps that have been cut by machinery, or dry bark intricately marked by previously present ivy roots - and creates small mourning and preserving rituals around them.



# Magical objects, 2020

scannography, workshops, postcards, stickers, posters

As a part of the wider 'Spiders' art research, Magical objects is focused on materiality of our technology and how to think materials we use to construct our machines (and other objects of everyday usage) as elements existing as part of "nature" in deep time, and as resources that we need to approach with ideas of sustainability. The work also considers the ideas of agency of materials in relation to our ocular culture focused on information shaped for the visual senses. This work is mainly presented in the shape of workshops (online and afk), using simple exercises in scannography as a way to create an alternative space for thinking about these topics. Some of the visuals are printed out as postcards, posters or stickers.







# "No" for various occasions, 2024

embroidery, recycled textile, scented wax, wire, clay

An interactive installation made out of about 50 small sculptures of a word "no", to be rearranged by the visitors and used to open up a space for conversation about all things that might be difficult to say no to due to societal pressures, internalised prejudice, fears of rejection or other anxieties that slip into minds unnoticed.

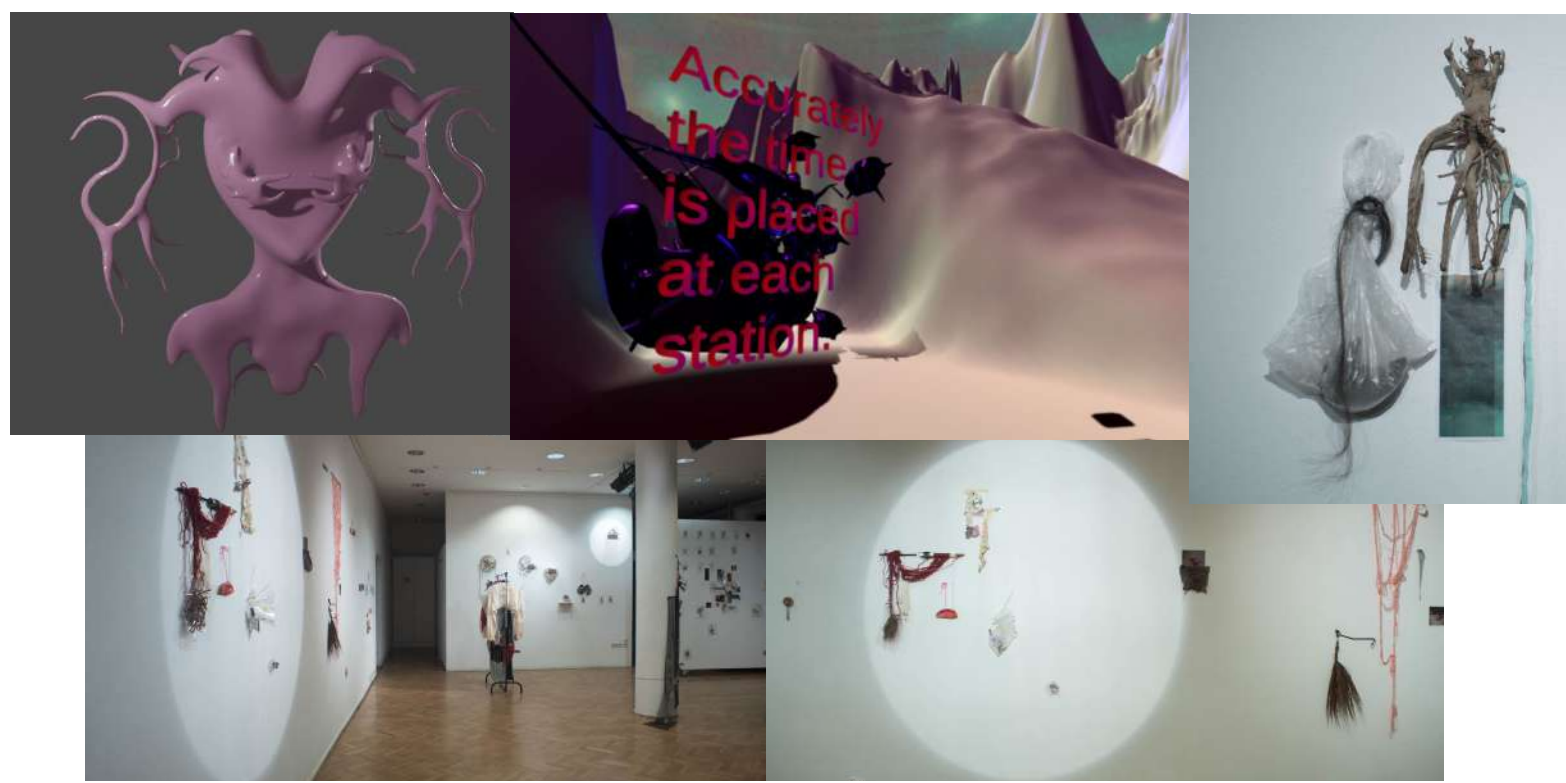




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costumes, masks, virtual landscape, found objects, photography, text

Lorem Ipsum is interested in how identity is performed through objects, language, rituals and materials. The work consists of "costumes", small sculptural fragments, 3D models and other elements that "belong" to a character of Lorem Ipsum, who moves incrementally but mercurially inside the liminal space between words, sigils and other outlines that define what something, or someone, is.





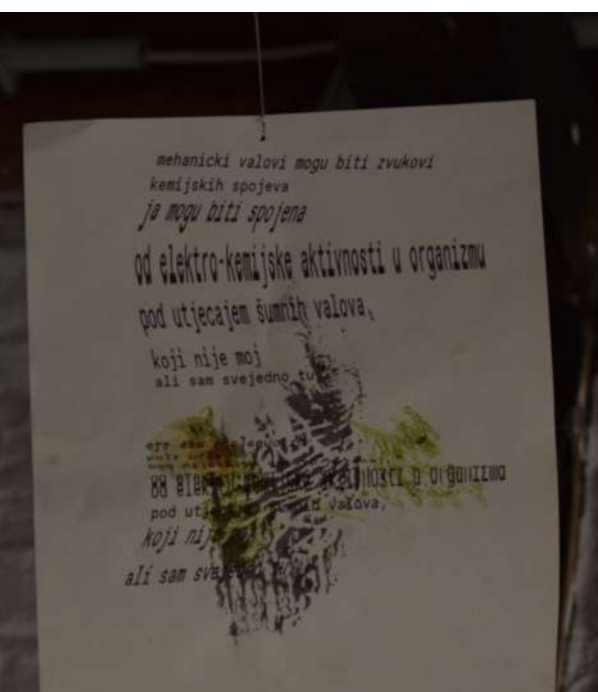


# Fermentations I., 2021

in collaboration with Valentina Butumović

artist books, field recordings, found objects, digital collage

'Fermentations' are a research into visualising the layers of deep time and nature changes that have shaped the city of Zagreb and its surrounding area, using the city's underground water reservoir as a starting point. The work is presented as a collage and an artist book that follow the tangled time of swamp areas becoming flower beds around the National Theatre, creeks turning into streets, fishing lakes turning into parks and cafés, fields of wheat becoming residential neighbourhoods, and other metamorphoses that have happened to this city or are still ongoing, their shape being fermented as time moves through their matter.







in developed in collaboration with Iva Korenčić

'Detuning/Phantasma' combines the interest into the agency of materials, community and spatiality, developed through the first volume of 'Detunings', with Korenčić's art research into somatic psychoanalytics, body and sculpture. The work consists of a series of sessions/workshops where participants are forming the work alongside the authors, through working with materials, found objects, drawing, movement, writing and setting the final spatial installation format.







# DOM/HOME, 2017/18

contemporary dance performance, live video projection

"HOME is an intermedia dance performance interested in the non hierarchical space of dialogue where one art medium creates its material by translating another - sound translates choreography instructions, choreography takes from the strategies of the video projection, the video transcribes the process of the costumes being made on stage, and the costumes translate the bodily experience of creating sound.

Interested in choreography as an intelligence of a community, the work questions the various meanings of what "home" could be - how can we be a home to our own bodies, how can we be a home to somebody else. What is a body as a home and a location of permanent discontinuities? What does it then mean, in this context, to share a part of one's identity (and work/medium) with another (artist)?" - excerpt from premiere booklet

concept & choreography: Sonja Pregrad

co-creators & performers: Laura Barić, Valerija Cerovec, Teuta Gatolin, Lana Hosni, Ema Kani, Vilte Svarplyte, Josipa Štulić

dramaturgy support: Iva Nerina Sibila

production: Četveroruka/Fourhanded

production support: OZAFIN ALU, dance centre Tala, Platforma.hr (project TASK

