RIJEKA 2020
EUROPEAN
CAPITAL OF
CULTURE
PROGRAMME

2nd expanded edition, January 2020
RIJEKA 2020
EUROPEAN CAPITAL OF CULTURE PROGRAMME
— PORT OF DIVERSITY

2nd expanded edition, January 2020

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Port of Diversity

EUROPEAN CAPITAL OF CULTURE
RIJEKA 2020
EUROPEAN CAPITAL OF CULTURE
PORT OF DIVERSITY

Programme
1st February 2020 — 31st January 2021

Rijeka 2020
European Capital of Culture

Holder of the title
The City of Rijeka

Operational leader
RIJEKA 2020 LLC

Strategic partners
Government of the Republic of Croatia
Primorje-Gorski Kotar County
University of Rijeka
Rijeka Tourist Board

PROGRAMME BROCHURE 2020
Second expanded edition, January 2020

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WELCOME TO RIJEKA!
RIJEKA — PORT OF DIVERSITY

Rijeka is a city of the unobtrusive existence of diversity, a symbol of inclusivity and openness, at the heart of the natural and cultural diversity of Kvarner and Gorski Kotar. A city whose citizens on the whole nurture the original human impulse of tolerance, acceptance and connection. It was selected as a European Capital of Culture for 2020 because it offered a superb artistic and cultural programme in which Europe can find a different expression.

Rijeka, the centre of the blue-green Primorje-Gorski Kotar County and the largest Croatian port, is a vibrant blend of the harshness of the port and industry and the magnificent splendour of fine architecture, the influence of Austria, Hungary, Italy and Yugoslav modernism. Its power of acceptance has developed over a turbulent history — in the last one hundred years, this city and the people who make it have lived in as many as seven different countries, therefore, few in the world can compare to Rijeka. On that same track, the future was never taken for granted, but always done dialogically, carefully, and with the questioning of every intention, even in the case of the best of intentions.

Today’s Rijeka has grown into a true port of diversity. And it is inexhaustible, just as is inscribed in its name and on its coat of arms.
Rijeka, the first Croatian city to receive the title of European Capital of Culture, wants to imprint the stamp of openness, acceptance, freedom and courage into the richness of diversity of the old continent in 2020. Rijeka is a modern, freethinking environment, a city in which it is almost impossible to feel foreign, therefore, to all our visitors in 2020, our temporary fellow citizens, Rijeka is proud to open its doors and offer a cultural and artistic programme that features many events.

The citizens of this city and the region will be the Croatian hosts to visitors from Europe and the world and I am convinced that our openness, solidarity and acceptance of diversity in the Port of Diversity will leave a strong impression on everyone. I would like to see these values taken to the European cultural audience in the new era of an open and free Europe.

Culture is the area that has the most subtle and at the same time the most powerful influence on the society in which we live, in the broadest sense of the word. This is why the power of culture is immensely great, and its accountability is as such - even greater. Rijeka views its position as the European Capital of Culture precisely through this prism and therefore offers much more to the public who follows the cultural and artistic programmes in 2020 than just fine arts. Rijeka offers a lively experience of the Port of Diversity.

I invite you to enjoy the European Capital of Culture programme with an open heart and allow its culture to enchant you, to change you, and to awaken the noblest of thoughts in you.

To all culture lovers, artists, guests and friends of Rijeka, I wish you a sincere welcome to Rijeka — the European Capital of Culture. I’d also like to take this opportunity to thank all the citizens of Rijeka and all the inhabitants of the wider Rijeka region for their responsible and proud approach to taking on the role of being ambassadors of Croatia to the European cultural audience.

Vojko Obersnel, the Mayor of Rijeka

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Primorje-Gorski Kotar County is an area of extremely rich cultural and historical heritage, which was deeply woven into the identity of this region and the people who settled here a long time ago, as well as into all of us who live in this area today. We are a region with a unique combination of sea, mountains and islands in a small area with diverse stories and strong emotions.

Along with all of this, we are also an open and tolerant multicultural environment, we’re a space inhabited by many nationalities who share mutual respect and appreciation for each other. It is this diversity that is our uniqueness which enriches us, makes us rise above our limited geographical space and links us with the European circle of culture and civilisation to which this region has always belonged.

At the very moment when Rijeka was proclaimed as the first Croatian city to be a European Capital of Culture for the year 2020, we were given a unique opportunity to summarise and present everything that makes us special and different, all our cultural heritage, centuries-old tradition woven into this modern and technologically advanced century through a variety of events, cultural and artistic programmes, and offer it all as a unique experience to each of you dear friends, guests, or just casual passers-by. All of us, as genuine and good hosts, will welcome you as friends, believing that there are countless reasons that will arouse your curiosity to come at least for a day or two. Whatever direction you come from and wherever you go in our county, you will find these people, events and places that tell the story of our history, culture, customs, framed in the unique richness of the nature of our green and blue homeland.

This is what prompted us in the county to showcase, through the 27 Neighbourhoods programme, all the beauty of our diversity by creating an informal network of cultural actors in our local communities. We also wanted to highlight our “blue component”, the sea that we have always lived alongside and from. Through the Lungomare Art programme, we will present you our maritime heritage, our traditional boats and everything that makes the lives of the sailors and the islanders special, challenging, and different.

Dear friends, I’d like to invite you to come and visit us, to get to know us better, to make yourself and us richer for a new experience. An experience that will bring us all closer and more open to more and different things in this common European and global area of the “Port of Diversity.”

Zlatko Komadina, the Prefect of Primorje-Gorski Kotar County
The Rijeka 2020 — European Capital of Culture project is of utmost importance for the entire Republic of Croatia because it offers an opportunity to create and promote a positive image of Croatia in a global context. It involves all sections of society, with culture becoming a kind of impulse to encourage conversation, networking and collaboration. The Government of the Republic of Croatia, therefore, expressed its support for the idea of making a Croatian city the European Capital of Culture long before the opportunity was even opened by participating in the adopting of the Decision of the European Parliament and Council of the European Union in 2014. The process of selecting a Croatian city for the European Capital of Culture was coordinated by the Ministry of Culture, and the Government of the Republic of Croatia provided adequate support for the project at the national level in logistical, financial and political terms.

When we talk about Rijeka 2020, we are not just talking about one year. This programme book presents a programme that reflects the many years of work and effort that have been woven into its creation and opens new perspectives on the future. I am pleased to say that I was part of the process of creating it and witnessed the layered communication among all stakeholders that helped to produce this tangible result. Rijeka 2020 means the experience of dialogue between creative and innovative practices, an entry into the space of mutual exchange and learning, which becomes a continuous and uninterrupted experience for all involved.

The fact that the Republic of Croatia presides over the Council of the European Union in the same year makes Rijeka 2020 even more special on the European map of events. Croatia will truly show hospitality to all of Europe next year, so I would like to congratulate all those from Rijeka on their achievements and say to the whole world welcome to the Port of Diversity, whose sea reflects Europe and the whole of Croatia in 2020.

Nina Obuljen Koržinek, the Minister of Culture of the Republic of Croatia

The year 2020 is a special one for Croatia, the youngest member of the European Union. With Rijeka, Croatia will host the European Capital of Culture title for the very first time, and during the first half of the year, Croatia holds its first-ever EU Presidency. This is more than just a pleasant coincidence: it highlights how much our European project is a cultural project, having a direct and positive impact on all our daily lives.

During 2020, Rijeka and its surrounding region will be transformed into a “Port of Diversity”, showcasing the richness of our various cultures. People from across Europe, including hundreds of artists, will be able to meet and enjoy the extraordinary cultural diversity of our continent and embody the shared values our Union stands for: the respect for human rights, tolerance and openness, democracy and the freedom of expression. In today’s challenging times, this message is more relevant than ever. Our shared cultural heritage can serve as an anchor in an increasingly unpredictable world.

A successful European Capital of Culture is also inclusive and meaningful to its citizens. It is open to the world, illustrating our Union’s willingness to promote culture as a driver for peace and mutual understanding worldwide. It also brings long-lasting socio-economic benefits to the region.

This is why it is so encouraging to see how Rijeka has already been using its title as the European Capital of Culture to develop important infrastructure projects as a long-term legacy of this year, for example, the new Benčić cultural district with a new Museum of Modern and Contemporary Art and the soon to come Children’s House. Moreover, it is interesting to see how local communities were invited to participate in shaping and implementing the Capital of Culture project.

I also find it important that the programme reaches out to the rest of the Western Balkan region. For instance, I am particularly happy to see that authors from various countries of this region will shed light on its richness of literature and connect it further to European audiences.

I would like to thank the many people who have already contributed to the Rijeka 2020 project and those who will continue to work tirelessly throughout the year. I am confident that the programme of activities will live up to all expectations.

All the best to Rijeka 2020!

Mariya Gabriel, EU Commissioner for Innovation, Research, Culture, Education and Youth
In the preparation for the European Capital of Culture programme, we were led by courage and ambition, the thought of art which is unusual and new, which surprises us and brings the unexpected, which awakens us and by which we are truly alive. We were also guided by the thought of community, and so the programme that we have prepared is the fruit of numerous collaborations, partnerships, of extensive involvements and connections.

In 2020, almost 300 cultural programmes, with over 600 individual events, will be illuminated in Rijeka by the light of European spotlights. It is a great responsibility, as well as a great honour to lead such a great year-long cultural event, the largest in the city, the largest in the country and, along with our friends from Galway — the largest in Europe.

Therefore in the programme, we have built in a broad approach and ensured that almost every individual, who wants to be part of our audience in 2020, feels that they can find something of interest in the rich programme. We have also taken a significant step outside of this by including in the organisation of a large part of the programme the residents themselves of Rijeka and its wider surroundings. In this sense we have made culture completely open, we have given it the power to filter down amongst the people so that the people are a full part of it.

Therefore in 2020, we have a wide range of cultural events — from top artistic performances by European stars to programmes in small communities which thematise seemingly small, but in fact exceptionally important subjects.

I wish a sincere welcome to all the visitors, artists and guests coming to Rijeka and the region with a superb experience in following the cultural-arts programme that we have prepared for 2020, the year in which Rijeka holds the title of European Capital of Culture. I invite you to feel like an integral part of the Port of Diversity in 2020 and in doing so a permanent integral part of European cultural diversity.

Emina Višnić, the director of RIJEKA 2020, the company established for the implementation of the project
THE EUROPEAN CAPITAL OF CULTURE

The European Capital of Culture is one of the most prestigious and respected cultural initiatives in Europe, and Rijeka is the first Croatian city to join the family of over sixty European cities that proudly hold this title.

The idea for launching this cultural initiative was proposed by the famous Greek actress and Minister of Culture Melina Mercouri, who wanted to foster cultural and economic ties between European cities, highlight European cultural diversity, variety and mélange, and the potential that culture has for the development of urban areas and Europe as a whole. The first city to hold this prestigious title was Athens in 1985.

In addition to the supreme cultural and artistic value of the programme, which is the main objective of this project, the European Capital of Culture also promotes the socio-economic development of the city and the region. Its key contribution is to build a positive image not only of cities and regions but also of the country and the whole of Europe, as an attractive and creative area open to the cultures of the world. It is also an opportunity for cities to start the process of regeneration, to launch their innovative and creative potential, and develop more sustainable forms of tourism. At the same time, by involving the population of cities and regions in cultural and social activities, this project promotes social and territorial cohesion.

RIJEKA

Rijeka has approached the European Capital of Culture project by considering, right from its very candidacy, its physical transformation, as much as its cultural and artistic programme, and the context of the future cultural offer in the city, that is, the people who will continue to develop culture beyond 2020.

With its programme, Rijeka 2020 — European Capital of Culture is joining in the celebration of European cultural diversity. The programme has been developed within a framework that sets out three main themes: water, work and migrations that relate to Rijeka’s identity, as well as being relevant in the wider European environment. The topics are intertwined, creating a “port of diversity”, while courage, unusualness, progressiveness and ambition are the values woven into the programme’s concept.

The Cultural and Arts Programme of Rijeka 2020 — European Capital of Culture begins on 1st February 2020, with a ceremonial and a specially designed Opening Programme at the Port of Rijeka, and continues with valuable and interesting content until the end of January 2021. Rijeka, along with numerous places in the surrounding area, becomes a hub of music, theatre, fine arts and film, as well as innovative content that connects art and new technologies, local traditions and contemporary art. In familiar but also unexpected places, visitors experience unique, often magical experiences. Top craftsmen, artists and performers bring an endless river and a wide sea of sounds, colours, shapes, movements, words, flavours and aromas. Rijeka and European cultural institutions and organisations, as well as many citizens of Rijeka and the county, and people from numerous cities from all over Europe who have joined in with the project through their programmes invite all those interested to join and participate in this unique experience.

With this project, the City of Rijeka, as the titleholder, in cooperation with its partners and with the support of European Structural Funds, invests in the development of cultural infrastructure. Thus, as a legacy for the citizens of Rijeka and all its visitors, the new cultural district in the former industrial complex, the former Rikard Benčić factory, with two museums, a large library and a space specifically designed for children, and a new cultural and tourist attraction, the Galeb (Seagull) ship which is being restored and turned into a museum. At the same time, with the restoration of the Frankopans’ castles, Primorje-Gorski Kotar County is creating a new cultural-tourist attraction – the Routes of the Frankopans. A number of works of art are associated with this as a lasting legacy, notably the eleven permanent open-air installations and sculptures, on the coast and on the islands of Kvarner.

GALWAY

After many years of preparation and a demanding application process, in March 2016, Rijeka was selected as the city to hold this distinguished title for 2020. Simultaneously with Rijeka, the title of European Capital of Culture is also being held by the Irish city of Galway.

Located on the west coast of Ireland, Galway is located on the Wild Atlantic Way and is known for its cosmopolitan atmosphere, the extraordinary kindness of its inhabitants and its status as the country’s cultural centre. An exciting pan-European programme for this year brings events to unexpected places across the city and region, islands, remote villages, wetlands, fields, mountains and beaches. From food, music, dance, literature and the visual arts to poetry, theatre, sport and a grand spectacle, visitors to Galway can enjoy an entertaining and unique experience.
THE PROGRAMME’S CONCEPTION

In 2020, over 300 cultural programmes with more than 600 individual events are being held in Rijeka. Nearly 350 partner organisations are involved in the programme, and partners and artists are coming from more than 55 countries in Europe and around the world.

The cultural programme presents Rijeka and its specificities to Europe, and at the same time brings current European cultural and social issues under the spotlight. The three main programmatic topics were chosen as the symbols of the intertwining of the identity of Rijeka and contemporary Europe: water, work and migrations. These topics appear in a variety of ways in the programme — in exhibitions, plays, operas, conferences, concerts, festivals, guest appearances by international and Croatian artists, local NGO projects, landscaping, sculpture placement, book presentations, meetings and the socialising of the citizens of Rijeka, the region, Croatia and Europe.

WATER

Rijeka is a city marked by water and named after water (“rijeka” means “river”). The city that flows. And whoever drinks the water of Rijeka, straight from the tap and full of great taste, will return to Rijeka. Water in Rijeka is plentiful when falling from the sky as well. Quite frequently, Rijeka occupies first place among the rainiest places in the world. Water in the Rijeka 2020 — European Capital of Culture programme addresses both biodiversity and broader environmental issues. How is it to live on the water and by the sea? What needs to be changed in order to preserve the natural environment for the future? What are all new economies developing in and around the sea? What does sustainable tourism mean today?

WORK

Work is a basic human right. New forms of work in an age of new technologies and industries are important questions for the future of Europe. What is post-industrial work and what are the job prospects in the future? Will man still, despite existing technology, work eight hours a day, five days a week, or is it time for a change? What new forms of work do new global economies produce? What is intangible work and how is it present in cultural and creative industries? Where are the boundaries between human labour and the work that robots and artificial intelligence are increasingly doing instead of humans, and for whose benefit?

MIGRATIONS

Migrations refer, in its historical and current context, to large population migrations, but also to mobility in general, nomadism, and global exchange and cooperation. Rijeka is a city of migrations. A city of arrivals and departures. A city of intertwined cultures, and yet also a city of tolerance. The future of Europe, as well as of Rijeka, is marked by a huge change in the population due to greater mobility and the need for environmental change for various reasons. How much are we really prepared to accept others who are different from us? How do we deal with different identities? Do we know how to appreciate the richness of diversity?
THE MAIN PROGRAMME

The main programme of Rijeka 2020 — European Capital of Culture is divided into seven thematically defined flagships or parts that are interconnected. Each flagship includes a number of separate programmes and events and has been developed with the cooperation of numerous local and foreign partners. In addition to this, a number of important special events and projects have been defined which bring together a diversity of topics or represent the finest European art, as an added value to the main programme.

THE KITCHEN OF DIVERSITY

The Kitchen of Diversity is dedicated to migration and minorities, unusual blends of music, cuisine, arts and activism. It creates a space for sharing ideas, habits and prejudices. It opens up themes of migration, brings together those who have come, those who have stayed and those who have left. It is also thematically focused on minorities and includes and celebrates various minority cultures and subcultures: national, ethnic, religious, gender, minorities by physical or mental diversity, age or lifestyle. The Kitchen of Diversity consists of programmes designed to include. There is room in the Kitchen of Diversity for everyone. The Kitchen of Diversity creates a place for everyone.

Among other things, the programme includes Porto Etno — the Festival of World Music and Gastronomy, the football-cultural project One City: One Goal, the European Short Story Festival and the Hay Festival with the special programme Europa28: Visions of the Future.

DOPOLAVORO

Through exhibitions, theatre and opera, as well as entertainment spectacles, which a rich publishing programme follows, Dopolavoro speaks about work with new technologies. Will technological progress one day lead to a world where machines do everything and people enjoy abundance and leisure? The Dopolavoro (after work) flagship deals with new forms of work that did not exist or were not widespread until about ten years ago. The nature of work is constantly changing under the influence of new technologies. Work-related topics also include topics related to non-work, free time and laziness, and are handled in collaboration with international artists in the fields of visual, performing and new media arts.

The central programme of Dopolavoro is the large international exhibition The Sea is Glowing, dedicated to new economies and new forms of work connected to the sea. Linked to it are a series of individual exhibitions, performances and events such as the robotic opera ReCallas Medea, a concert by the band Compressorhead composed of robots and the attractive interactive robot installation by the American artist Christian Ristow, icons of the legendary Burning Man desert festival.

TIMES OF POWER

The Times of Power programme is inspired by Rijeka as a laboratory of European history and speaks about different forms and relations of power — from destructive to creative power, from violence and oppression to the fragility of life, from political games to human rights. In the last 100 years, Rijeka has changed seven states, survived occupations, liberations, monarchies, the collapse of empires, socio-political revolutions and crashes. Times of Power, therefore, starts from the local situation and explores the historical changes and current manifestations of power. Rijeka and its situation are at the starting point, but they do not limit the scope and intentions of this flagship. The experience of division has shaped the identity of Rijeka, but also of many cities, and not just European ones. While barbed wires mark borders across Europe, and while we are rebuilding walls between countries, Rijeka’s history becomes an ominous and warning mirror of modern Europe, and not only of Europe.

The programme is made up of numerous and diverse events that thematise power in various aspects from spoken to silenced personalities and stories. Times of Power features a new contemporary ballet by top Greek choreographer Andonis Foniadakis, a festival by the Needcompany group, one of the most important representatives of contemporary European theatre, an audiovisual installation, the Anachronic Bath-House by one of the world’s foremost contemporary music authors, Heiner Goebbels, a series of exhibitions of modern and contemporary art presenting Rijeka and European history, including the permanent exhibitions of the new museum spaces of the City Museum at the Sugar Palace and the Galeb ship.
**SWEET & SALT**

The Sweet & Salt flagship activates the area where the river Rječina ("sweet" as freshwater is called in Croatian) and the sea, the Bay of Rijeka ("salt") merge. This eternally transitional space of the border, currently filled with industrial and port infrastructure, is where the city and nature meet. Once on the border of a divided city — Rijeka and Sušak, today on the border of the city and the port, this is the perfect place for a fresh start for Rijeka. Sweet & Salt in 2020 shows the various forms of possible (co)existence in this area through the initiation of changes and the realisation of the programme.

The large Exportdrvo warehouse in this zone is well on its way to becoming a centre of culture and entertainment, a sun deck and a playground for children on Molo Longo is being revived next to the Uragan boat, and the construction of a pavilion is beginning in the Delta area, designed by Nikola Bašić, in the former Hartera paper factory an unusual pop-up social centre is being organised, and Rijeka may also be getting the longest urban zip line in all of Europe. Programmes designed for these and other new locations include the great Fiume Fantastika exhibition, which focuses on 150 years of Rijeka’s development, the quirky invention The Sound Carburettor, which produces salt sculptures from sound and water, the European Spring Forward contemporary dance festival, a play for children and young people, Children of the Port, based on the book Rijeka Rock Anthems, the experimental Afterparty event, mural street painting and a series of collaborative programmes. The Delta Ivex building also becomes a gathering place for professionals, students, artists and citizens from all over Europe. The programme offers a glimpse into the possible futures of Rijeka, and the flagship Sweet & Salt becomes both a mirror of the present and a window into the future.

**LUNGOMARE ART**

A series of ten permanent installations of contemporary art inspired by Kvarner, set in nine locations along the Kvarner coast and on the islands, represents contemporary art emerging from museums and meeting local communities. The installations, by renowned artists, designers and architects from Croatia, Europe, Japan and Chile, selected by Czech curator Michal Koleček, are reminiscent of traditions and stories important to particular local communities. Along with the aesthetic value, they also have functional value — some of them becoming new resting places, playgrounds, places to talk and learn.

Lungomare Art reveals stories that cannot be found in the usual travel brochures, and any location can be chosen as a starting point for their exploration. On the coast: at the entrance to Brseč, on the hiking trail near Lovranska Draga, on land and under the sea in Volosko, in the fish market in Rijeka, on Grčevno beach at Rijeka’s Pećine and on Svežanj beach at Žurkovo in Kostrena. Or on the islands: in the park in Lopar on Rab, above Baška on Krk and on Vela Riva in Mali Lošinj. The tour begins in the spring of 2020. The authors of the work are well-known artists such as Liam Gillick, Jiří Kovanda, Numen/for Use, Harumi Yukutake and Smiljan Radić.

**THE CHILDREN’S HOUSE**

The Children’s House is intended for children and everyone who feels that way, and it puts the creativity of children at the forefront.

The Children’s House encourages imagination and daydreaming, inviting play and laughter. It was created to share the most creative ideas and fun, with something new to learn. The Children’s House programmes are designed for all the little wizards with restless artistic spirits and for anyone who is about to become one. One thing to keep in mind: they are small but big, and when they really grow up, they will build a society of active and self-aware citizens. This programme starts from the belief that children growing up in a creative environment can be the builders of a better world in which everyone wants to live. Each brick of the Children’s House creates a framework in which children have the right to develop their potential and to express themselves. “With them, not just for them”, is the catchphrase that guides the shaping of the programmes of this flagship.

The Children’s House is being built through a children’s creativity festival, one specially designed interactive exhibition, a children’s magazine called Brickzine, and numerous other programmes such as puppet shows, film, literary and art programmes. From this rich programme, the Tobogan Festival stands out with its series of workshops and spectacular outdoor events, a series of programmes dedicated to the character and work of the legendary Professor Balthazar, such as a large interactive exhibition and the artistic intervention at the Uragan boat. The programme brings a number of puppet shows, such as the cabaret of Bombonier variete!, film workshops and the Month of Good Children’s Books Festival.

**27 NEIGHBOURHOODS**

The flagship 27 Neighbourhoods brings together neighbourhoods from throughout Primorje-Gorski Kotar County and connects each of them with a neighbourhood from one of the 27 EU member states. 27 Neighbourhoods connects the people of the islands, coasts, hinterlands, highlands and the city of Rijeka. These are: Lovran, Opatija, Matulji, Kastav, Pehlin, Drenova, Škurlinje, Turnić and Mlaka, the university campus at Trsat, Jelenje, Čavle, Praputnjak, Kostrena, Crikvenica, Novi Vinodolski, the island of Rab, the
island of Unije, the town of Cres, the town of Krk, Malinska, Vrbnik, Gomirje, Mrkopalj, Fužine, Delnice, Brod na Kupi and Gornji Kuti. This flagship offers many opportunities for the exchange of practices that extend across Europe, creating informal networks of cultural activities that continue beyond 2020. The 27 Neighbourhoods flagship creates a platform for collaboration and the empowerment of local communities in remote urban and rural areas, and thus it is also doing the most important thing: developing good interpersonal relationships and creating an atmosphere of the enjoyment of diversity. Throughout 2020, visitors get to know the culture and life of neighbourhoods by visiting their lounge areas or one of the 27 neighbourhood events. This rich programme of events begins with one of the most important traditions of this region, Carnival, with a specially designed Bell-ringers Symphony in Čavle. The university campus offers a year-round science-education programme and a horticultural arts intervention called I’m not a Robot by multimedia artist Darko Fritz. There will be dancing in various places, including the Tancaj 2020 Festival on Krk and the Gomirje Accordion Mundial Festival. The island of Unije celebrates the wind with a kite flying festival, and a special entertainment programme dedicated to displaced people around the world. The Drenova border district connects culture, nature and digital technologies. A series of documentary film programmes is also being held through the Network of cinema in exotic locations.

PROGRAMME PLUS

Programme Plus is made up of a series of special events and projects that bring together the diversity of the themes of Rijeka 2020 — European Capital of Culture or that have been carefully selected to showcase the diversity of European cultures and superb artistic quality.

The programme includes, among other things, the event of the opening of Rijeka 2020 — the European Capital of Culture, as well as the International Carnival Parade in Rijeka, which brings together carnival groups from different European cities. Among the representative art programmes are several gala concerts at the Rijeka Theatre, such as performances by opera stars Karita Mattila and Elina Garanča, an exhibition of the great Croatian contemporary artist David Maljković at the Museum of Modern and Contemporary Art, and the exhibition Unknown Klimt: Love, Death, Ecstasy held at the City Museum of Rijeka.

ADDITIONAL PROGRAMME

The Rijeka 2020 — European Capital of Culture project, with its central cultural and artistic programme, also emphasises the empowerment of cultural organisations and the initiatives of citizens of the wider local community and international networking. Their participation in the project is one of the goals which, among other things, is achieved through small socio-cultural actions or raising the awareness of ecology in the broadest sense. This raises the quality of life of the community and provides an opportunity for the active inclusion of everyone who wants to contribute through their involvement.

CULTURAL DIPLOMACY

Cultural Diplomacy of Rijeka 2020 — European Capital of Culture has several important goals. It contributes to the international visibility of the city and county and creates strategic international partnerships. It promotes Rijeka and Primorje-Gorski Kotar County as a relevant regional centre for cultural policies and cultural management. In addition to this, it contributes to the linking of experts in the fields of arts and culture, cultural and creative industries and other cultural-related sectors, primarily through its key activities: the organising of international conferences in Rijeka and presentations abroad.

In 2020, numerous international conferences are being held in Rijeka, such as ‘The role of cultural heritage in socio-economic development and the preservation of democratic values’ conference, and conferences of international associations such as NEMO Network of European Museums.
THE CLASSROOM

The Classroom programme focuses on people and the development of their capacities in different areas of cultural management, especially regarding audience development, organisational development and production. Through its activities, the Classroom project has also empowered local and regional cultural institutions, and a significant part of the selected themes has covered the needs of the Rijeka project as the future European Capital of Culture. It is worth noting that over sixty organised Classroom activities have been attended by over a thousand participants.

Some of the seminar highlights include Community Involvement, the Organisation of cultural events, and the Business2Culture pre-conference programme, the international Branding of Culture conference, the continuing educational programmes Production in Culture, the Development of Organisations, Technical Production and Applause Please! linked to the theme of the development of the audience, and a full range of workshops, summer schools, working practices, exchange programmes and international collaborations.

RIHUB PROGRAMMES

RiHub is a new cultural centre in Rijeka that includes an information point where all the information related to the Rijeka 2020 — European Capital of Culture project can be obtained. This is also a space for temporary and periodic work (coworking), as well as a meeting place for citizens regarding the programmes in which citizens participate. RiHub also hosts various public programmes, from workshops and lectures to dances and performances. And finally, RiHub is a place to develop ideas and projects, a place to network with other professionals, a place to socialise and have fun.

The special Retox programme presents innovative civic, environmental and entrepreneurial initiatives and do-it-yourself workshops. In 2020, RiHub features the Culture Lab Europe programme, a workshop of solidarity and participatory programmes bringing together European and local-regional communities. As part of the Retox talks, it features a panel discussion on Climate Changes that brings together international and local experts, as well as discussions on waste management and the ban on plastics.

PROGRAMMES IN COOPERATION WITH CITIZENS

The Civic Initiative, Green Wave and Citizens’ Council programmes are intended to activate individuals and groups of citizens who wish to be part of the European Capital of Culture project and to contribute to the quality of life in the city by implementing social, cultural and environmental projects.

The programmes involve citizens as active participants in the creation and implementation of projects, which encourages active citizenship, solidarity and cooperation, and the system of financial support enables the realisation of the proposed ideas and projects of citizens. Also extremely important are informal education and mentorship which develop new skills amongst the citizens, they connect them with the competent bodies and the foundations are created for new ideas and alliances between the public and civil sector.

These citizens’ programmes have been partly implemented in the last preparatory year and continue to be implemented in 2020.

VOLUNTEERS

The noble and proud energy of the volunteers is an important cog of the organisation of any major event or major project. The European Capital of Culture project in Croatia is happening for the first time, so the experience of volunteering in this project is unique and unusual.

Success rests on the togetherness and active impulse that each volunteer carries in their heart. The help, knowledge, skills and positive energy of volunteers in this project are intertwined with the same values that are embedded into the European Capital of Culture programme. Due to the breadth of the project and everything that the European Capital of Culture involves, volunteers have the opportunity to attend large shows, concerts, exhibitions and many other events taking place in Rijeka during 2020, and they are also the first to open the doors to new spaces of cultural institutions in Rijeka that are being built in the Benčić complex, the new art district in Rijeka. With this project, volunteers get to know new people, programme participants and Rijeka’s guests, they collaborate with producers and artists, organisers and stars. The European Capital of Culture project hereby launches a systematic cultural volunteering programme that introduces volunteers, as well as the organisations that bring them together, to the specifics of volunteering in this region. Volunteers in the European Capital of Culture project are gathered by the cultural institution Croatian Cultural Centre in Sušak.
RIJEKA 2020 — EUROPEAN CAPITAL OF CULTURE PROGRAMME
THE START AT CARNIVAL TIME

The Rijeka Carnival is one of the oldest and largest cultural events in the Rijeka region and belongs amongst some of the largest carnivals in the world. Carnival time starts with the ceremonial handing over of the key of the city to the Carnival Master and with the Rijeka Carnival Queen Pageant (17th January). In a series of traditional events, from the masked Pariz-Bakar car rally, via events such as the Carnival Snowboard Session and the Carnival DJ Session all the way to the Children’s Parade (8th February) and the International Carnival Parade (23rd February), there is also the programme of the Opening of the European Capital of Culture (1st February). Besides the opening programme, enhanced international collaborations, guest appearances by carnival groups and DJs from Galway and other cities from Europe and around the world also add a special atmosphere to Carnival 2020.

The traditional and indigenous bell-ringer (zvončari) carnival customs of the Rijeka area are presented separately via the 27 Neighbourhoods flagship. From 7th — 9th February in the Čavle neighbourhood, along with the Bell-ringer Review which gathers groups from all over Europe and the masquerade event on Platač, the Bell-ringer Symphony, a previously unseen combination of music, rhythm and the ringing of the Dondolaši bell-ringers. Towards the end of the carnival period (21st — 25th February) the neighbourhood of Matulji, with the Bells and Nothing else! programme, introduce visitors to the magical rite of the bell-ringers’ procession.
OPENING OF THE EUROPEAN CAPITAL OF CULTURE — OPERA INDUSTRIALE IN RIJEKA’S PORT

In the opening programme Rijeka pays tribute to the workers, to the avant-garde and to the tradition of the region which surrounds it and at the same time recalls the fundamental social values on which modern Europe was built.

The opening ceremony takes place in Rijeka’s port, the space that represents the strong identity of the city of Rijeka. In the history and present-day of the city, the port is a symbol of the modern and open Rijeka, and the values of the Port of Diversity are reflected in a harmony which is only possible in the port that accepts sails of all colours.

In the central artistic programme of the opening, Rijeka thematically gathers the important points of its identity in the Opera Industriale, created according to the musical original of the artistic duo JMZM — Josip Maršić (HR) and Zoran Medved (HR) from Rijeka, in an orchestration by the composer, maestro Fran Đurović (HR). On a large stage, located on the De Franceschi quayside in Rijeka’s port, more than a hundred performers perform, also including a large part of the audience.

With the sounds of industry and the sparks of welders, Rijeka symbolically and proudly expresses respect for the strength of the workers who have built and made it a modern city. With quotations that represent a homage to Janko Polić Kamov, the Rijeka’s greatest poet, an uncompromising artist who heralded the arrival of the European avant-garde, Rijeka seals his relevant European position. Also highlighted in the opening ceremony is the historical anti-fascist position of Rijeka, which reminds Europe of the basic social values on which it was built in the modern period, with the end of the last historical pan-European suffering. The powerful sound of electric guitars introduces the propulsive energy of Rijeka’s punk and rock scenes which in their heyday presented a rebellious and brave Rijeka. The programme is rounded off by the most powerful sound which since prehistoric times has driven away the winter — the bell-ringers with a huge noise announce a new period in which Rijeka, on 1st February 2020, enters as a European Capital of Culture.

The Opera Industriale, which develops laid down themes, live and with the help of a master track is performed by a mass of performers by combining the sounds of the city, industry and noise, performed on classical instruments, by choral singing, bell-ringer bells and with the active audible involvement of the audience. The sound, music and noise, effects that are created with the combination of light and darkness, the powerful symbols of Rijeka and Europe — are the essence of the attractive opening programme in Rijeka’s port.

In the programme DB Indoš — House of Extreme Music Theatre, with The Rumorists as the performers, performs on specific instruments — schachtophones and with musicians on two pianos, guitars, bass, drums and saxophone. Also taking part in the performance is the particularly attractive Finnish choir of men who scream, rattle and shout — Mieskuoro Huutajat (FI). On the large stage, an additional mixed choir Jeka Primorja also performs under the leadership of Igor Vlajnić (HR) and an orchestra of string and wind instrument players on cellos, double basses, clarinets, trumpets and trombones. Also included in the performance is an ensemble of 25 Rijeka guitarists and a workers’ orchestra of grinders, welders and sparks. Part of the audience also participates by ringing, cheering, creating noise and light making them a living instrument that represents the people — the most powerful part of the identity of the city.

1ST FEBRUARY 2020

Rijeka port
INTERNATIONAL
CARNIVAL PARADE 2020

A special version of the International Carnival Parade brings carnival groups to Rijeka from other cities — the European Capitals of Culture.

With their local customs and imaginativeness numerous foreign carnival groups, especially those from European capitals of culture enrich the International Carnival Parade, as the jewel in the crown of the carnival celebrations in Kvarner in 2020.

The International Carnival Parade is the crown of the carnival celebrations in Kvarner, and beyond. A competition in imagination, humour and originality, a firework of colours and shapes, results in a parade of hundreds of allegorical floats, thousands of masks and countless numbers of spectators from home and abroad. The parade is a review of traditional and urban carnival groups, who with their masks attempt to give an overview of current social events.

Nowhere in the world is it possible to experience such a distinctive European people’s carnival based on historical and cultural customs and elements of folklore and mythology. The slogan of this long-standing event is: “Be what you want to be, come to the Rijeka Carnival!”

23RD FEBRUARY 2020

Centre of Rijeka
An exhibition which transforms the Museum of Modern and Contemporary Art into a living collective body by exposing it to numerous interactions, with people and events.

Visual artist David Maljković establishes a dialogue with the collection of the Museum of Modern and Contemporary Art. Besides the artist and the collection, many invited collaborators are also included in building this relationship in which works from the collection become more than ordinary artefacts. Rearranged in Maljković’s way, but within the existing architectural-infrastructural, programmatic and symbolic framework of the museum, they gain new meaning which underlines their new actual and social relevance. The rearrangement occurs with the departure from the established museological systems of presentation and communication of artistic work, and in a material and symbolic sense.

During the process of open construction of the relationship between the artist and the collection, the exhibition transforms the Museum of Modern and Contemporary Art into a living body, encouraging a myriad of interactions in the exhibition space and around it. Besides the expected interactions such as conversational, workshop and performance programmes, Maljković and his collaborators, numerous artists of different expressions and generations, are also preparing the unexpected, such as pop-up bars and wondrous artistic interventions.

Participants in the exhibition are: Dora Budor (US), Nikola Mihaljević (HR), Nora Turato (NL), Petra Mrša (HR), Radio Roža (Rijeka), Damir Čargonja Čarli (HR), Branko Cerovac (HR), Klas Grdić (HR), Igor Rukavina (HR), Žarko Violić (HR), Theodor de Canziani (HR), WHW Akademija (HR), Werkplaats Typografie (Arnhem, NL) and students of the Academy of Applied Arts (Rijeka).

31st January → 20th April 2020

MMSU
A visual identity is also created in a dialogue with the collection established by the students of the master programme of graphic design at Werkplaats Typografie from the Dutch city of Arnhem. From 22nd to 29th March, they will organise an international student workshop together with the WHW Academy in Zagreb and the Academy of Applied Arts in Rijeka, with the collection as their starting point.

David Maljković was born in 1973 in Rijeka. He lives and works in Zagreb. His recent solo exhibitions include The Renaissance Society in Chicago, Palais de Tokyo in Paris, the Kunstmuseum in St Gallen, the BALTIC Centre for Contemporary Art in Gateshead, the Kunsthalle in Basel, Van Abbenmuseum in Eindhoven, and Secession in Vienna. He has exhibited at the 11th Gwangju Biennale, 56th Venice Biennale, 29th Biennale in São Paulo, 9th and 11th Istanbul Biennale and more, and his works are part of the collections of many international museums, which include the Georges Pompidou Centre in Paris, MUMOK in Vienna, Museo Reina Sofia in Madrid, MoMA in New York, the Stedelijk Museum in Amsterdam and the Tate collection in London.

The curator of the exhibition is Ivana Meštrov (HR). The assistant curator is Katerina Jovanović (HR).
Selected female authors examining the actual role of photography in the articulation of the female experience.

The photography exhibition Engaged, Active, Aware — Women’s Perspectives Today represents the works of female photographers from Europe and the rest of the world who critically examine the role of photography in the representation and articulation of the female experience. The exhibition unites, as well as opposes various generational and cultural perspectives and examines how digital culture transforms the female view of an image in a critical way.

The authors were selected by a six-member international jury of global leading photographers, curators and theoreticians, and the curators of the exhibition are Lovro Japundžić (HR), Marina Paulenka (HR) and Lea Vene (HR). An edition of the exhibition presented in Zagreb in 2018 was awarded at the prestigious Lucie Awards in New York.

The selected authors are Nausicaa Giulia Bianchi (IT), Cemre Yesil (TR) and Alice Caracciolo (IT), Gloria Oyarzabal (ES), Catrine Val (DE) and Ilona Szwarc (PL, US).

The exhibition explores how we are facing a situation in which the long-since acquired women’s rights have to be fought over again and again in times of global turbulences, technological progress, religious insistence and the illusion of a democratic society in the 21st century. The exhibition poses a number of questions. Why and in which way do women protest and accentuate the changes? Who are the heroines of our time? In which way are the social roles and patterns of behaviour of girls and women formed? How are girls represented in social networks and how can we think of the new so-called Instagram generation of female artists? The programme also includes regular guided tours through the exhibition in collaboration with the art history students from Rijeka.

4TH → 15TH FEBRUARY 2020
Croatian Cultural Centre — Kortil Gallery

RED SCHOOL
DUBRAVKA UGREŠIĆ (HR)

With an exhibition inspired by a collection of spelling books the well-known writer also introduces herself as an artist in a different genre to the wider public.

At the beginning of the war in Yugoslavia in 1991, Dubravka Ugrešić accidentally ran across a spelling book from 1957, which, by the year of publication, could well have been her own. In her words: “Suddenly I had two new worlds emerging in front of me: a remote, forgotten world of the spelling book promising a happy future, and another, real, present world that was brutally denying that future.”

The episode was an introduction into her collecting of spelling books which in turn resulted with an essay published in her book The Culture of Lying, and also with a series of visual works presented at this exhibition. There are scenes from school life presented by little figures and drawings inspired by spelling books. The exhibition also shows the original alphabet and spelling books that she collected over the years, mainly from Eastern Europe and Yugoslavia. The exhibition presents this brilliant writer as an artist in a different genre and medium, not just as polygons for repetition of the themes already mastered, but as spaces in which she draws attention to some new motives in a playful and tender way.

26TH MARCH → 13TH APRIL 2020
Filodrammatica Gallery
**3RD SHIFT**

MILIJANA BABIĆ (HR)

AND CENTRE FOR WOMEN’S STUDIES AT THE FACULTY OF HUMANITIES AND SOCIAL SCIENCES IN RIJEKA

Multimedia exhibition: work and a woman’s appearance.

The traditional two shifts of woman’s work, paid and unpaid, are to a great extent still recognisable models of the functioning of women in the context of the phenomenon of work. In the project, the syntagm “third shift” is used as a name for the repairing of the female body, with the work on herself so that a woman brings herself to the ideal beautiful one according to society’s imposed image of being female. 3rd shift refers to two segments of women’s work and connects the idea of work and that of free time, but more important than that, in its seemingly frivolous role to the specific methods it influences the working aspects of women’s lives. Within the project, several months of field research were conducted in Rijeka beauty salons where about 60 salon users were interviewed. On the basis of the collected material, a multimedia exhibition is created of which an integral part is a publication that simulates a women’s magazine.

A roundtable deals with the consideration of concrete artistic interventions of the 3rd shift project and the relationship of the concepts body, work, beauty and woman. Guests: Mirjana Adamović (Institute for Social Research in Zagreb), Marija Geiger Zeman (Institute of Social Sciences Ivo Pilar, Zagreb), Leonida Kovač (University of Zagreb, Academy of Fine Arts). Moderator: Brígita Miloš (Centre for Women’s Studies at the Faculty of Humanities and Social Sciences at University of Rijeka).

26TH MARCH → 13TH APRIL 2020

27TH MARCH 2020 roundtable

Croatian Cultural Centre — Kortil Gallery

**DO PLANTS HAVE DREAMS ABOUT THE FUTURE?**

IGOR EŠKINJA (HR)

The artist transformed the samples of plants from abandoned industrial spaces into design patterns to create a new space, telling a story about the plants that live in manmade spaces made possible for life by his absence.

The modern world lies on the categories which make it possible to classify the world we know into sorts, classes and groups. The two elementary categories are the category of the nature and the category of culture, separating the natural world from the world created by human intervention. Yet, the world around us often tends to escape our categories, organisms and phenomena sometimes show up somewhere in between, pertaining to some other other class. One such escape also occurs in the spaces created by the humans, which the natural world is simply reconquering. It does so, however, not by pretending that a human intervention never happened as the intervention itself actually provided the life of certain organisms.

The artist Igor Eškinja wondered what kind of vegetation inhabits the abandoned industrial spaces at Mlaka, Brajdica, Marganovo, and Delta. He transformed the samples of the plants living in these venues into design patterns to use for a new space. The new space tells us a story about the plants that continue to live in the spaces created by man and then his absence. The vegetation inhabiting these spaces differs from the one we encounter in the fields and groves in the surrounding areas, some species unknown to us we classify as weeds, as something we cannot make any use of. The metaphor of a weed can be extended equally to these spaces which, abandoned and out of function, escape classification and with which we cannot build any relationships as in reality we do not know them.

27TH MARCH → 24TH MAY 2020

Ivex — DeltaLab 001
THE LABOUR OF MAKING LABOUR DISAPPEAR

SANELA JAHIĆ

The exhibition whose curator is a computer algorithm raises the extremely topical questions about the relationship between humans and machines.

Starting from the claim that today the increasingly present automation and the lightning-fast development of technology of prediction are drastically changing and reorganising all forms of work, the artist presents an exhibition whose curator is — a computer algorithm.

By investigating the relationships between humans and machines, with the emphasis on the possibility of a machine-designed exhibition, she poses a number of interesting questions. What would happen if its artistic creation was automated? If an algorithm were developed with the ability of prediction on the basis of the database of its own works, research and interests, and all for the purpose of determining the content and aesthetics of its next artistic work — would the algorithm then turn on itself and thus be trapped in a defined loop?

Since it is based on its artistic works and working methods, this prediction technology would become more and more advanced and complex with each growth in the amount of data in its own database. In that case, it could also make something surprising, something which exceeds our expectations something that could be (mis)interpreted as the machine’s own creativity. If, in collaboration with the algorithm she works in parallel on the creation of some work, would the audience be able to distinguish which part the machine designed, and which part she herself made? Finally, considering that her artistic practice includes the production of technological supported kinetic objects, doesn’t it mean that the algorithm — which is a machine itself — would produce artistic works which are also machines?

The work consists of two segments. The first segment presents the works which the algorithm chooses whilst the other presents the method in which the algorithm works.

THE SEA IS GLOWING

An international group exhibition which deals with the invisible economics linked to the sea.

In the geographical sense, Europe is a maritime continent, and the sea has always fundamentally shaped its entire development. For Rijeka, the port, as well as the sea, is not only a place of the loading and unloading or the arrivals and departures of boats. The port is the heart of the city and symbolically important for the identity of the city. This is why the sea, i.e. new forms of work and economy which are connected to the sea, is extremely important for both Rijeka and Europe.

The Sea is Glowing exhibition focuses primarily on new invisible economies that are inextricably linked to the sea, such as the exploration of oil and ores in the depths of the sea, the establishment of offshore tax havens on the coasts and the launch of libertarian start-ups in self-sufficient colonies which float in international waters. All of the mentioned activities are part of the new economies which include new forms of work (such as care and welfare) or new forms of capital circulation (such as free ports). Considering the (occasional) specificity of their tax models, port cities such as Rijeka are very important for such types of economies. The exhibition brings together the works of artists who investigate unusual Amazon shops, the increasingly present outsourcing of healthcare, “the black chimneys” and deep-sea mining, the hidden offshore havens, the dark empires of amateur pornography and other golden coasts.

The curator of the exhibition is Inke Arns PhD (DE), famous for her work in media art. She is the artistic director of the Dortmund Hartware MedienKunstVerein (HMKV) organisation and the curator of numerous international exhibitions that have been shown around Europe and the world.

The exhibition presents the works of many European and global artists and groups, such as: Ursula Biemann (CH), DISNOVATION.ORG (FR/PL), Lauren Huret (FR/CH), Lawrence Lek (GB), Rebecca Moss (GB), Elisa Giardina Papa (IT), Lisa Rave (DE), Marie Reinert (FR), Tabita Rezaire (FR), RYBN (FR), Hito Steyerl (DE) Jacob Hurwitz-Goodman / Daniel Keller (US) and others.

Giardina Papa (IT), Lisa Rave (DE), Marie Reinert (FR), Tabita Rezaire (FR), RYBN (FR), Hito Steyerl (DE) Jacob Hurwitz-Goodman / Daniel Keller (US), Jenny Odell (US) and others.

23RD APRIL → 12TH JULY 2020

Exportdrvo 1st floor

Organisers: Drugo More (Rijeka)
Partner: Goethe-Institut Kroatien (Zagreb)

Partners: University of Ljubljana, Faculty of Computer and Information Science (Ljubljana, SI), Loka Museum (Škofja Loka, SI)

ART EXHIBITIONS
GHOSTING THE GHOST
SILVIO LORUSSO (IT) / SEBASTIAN SCHMIEG (DE)

An exhibition about the critique of work from the perspective of workers from the field of the so-called creative industries. Do they have the possibility of refusing work?

This multimedia exhibition of the Italian artist and designer Silvio Lorusso and German artist Sebastian Schmieg deals with the criticism of work, by highlighting its limitations considering the pay which it offers in return, the increasing shortage of business, as well as the feelings of dullness and horror which it frequently provokes.

The exhibition emanates from the book by David Frayne The Refusal of Work: The Theory and Practice of Resistance to Work (2015) which contains an overview of the theoretical perspectives that criticise work, as well as interviews with paid workers who because of the dissatisfaction of their routine and often meaningless and repetitive jobs find practical methods of resisting a coloniser’s power of work. However, Lorusso’s project goes one step further and wonders about all those workers who do not have the opportunity to experience a routine, for example, designers and writers who have no boss, office or a constant income. What strategies can they develop for a critical reckoning with work?

Therefore the exhibition primarily presents the possibility of refusing work from the perspective of independent workers from the field of the so-called creative industries, whether they are freelancers, the underemployed, part-time workers or those who have just entered the job market from college. The presented works were made in collaboration with a group of such workers, who in their making have used special skills (design, writing, recording and editing etc.) and expressed their attitudes about work. The ultimate aim of the project is to create a material ethnography about the rejection of work by the “non-working, non-class”, as the philosopher, André Gorz called it.

24TH APRIL → 15TH MAY 2020
Filodrammatica Gallery

TERRA EFFLUVIENS
NIKOLA BOJIĆ (HR)

An exhibition created as a result of a joint investigation by architects, scientists, hackers and artists shows how forgotten research from 1971 which with Rijeka represents a predecessor of the idea of the Anthropocene can be applied as a tool for the prediction of the future of work and production in a space.

The exhibition project Terra Effluviens of designer and art historian Nikola Bojić. Almost fifty years after the creation of the original study ‘Systematisation of the Phenomenon of the Human Environment’ by Croatian architect Branko Petrović published in 1971 brings the original diagram from the study back to life, and to a very specific place, to Rijeka. The study was published in Yugoslavia amidst the Cold War tensions, of numerous technological and futuristic visions of the time and growing environmental problems, and then remained forgotten and hidden.

In the study were presented thirty or so diagrams which offered an insight into the entwinement of human, technological and natural systems. In the study Petrović connected technological predictions, new understandings of time and space and their relationships with the future dynamic of the planetary ecosystem, which from a contemporary perspective seems like an analytical vision of the crisis of the ecosystem which we find ourselves in today.

Due to its specific industrial history which has not only irreversibly redefined the natural environment but also the collective consciousness of people that has been created by work over the years, Rijeka appears like a perfect “zone” for the critical pondering of work which surpasses the current assumptions of exploitation, production and exponential...

24TH APRIL → 15TH MAY 2020
Croatian Cultural Centre — Kortil Gallery
growth. With its coastal and river ecological systems, networked with dense industrial infrastructure, Rijeka has served as an operational model for the study of the term "terra effluviens" (loosely translated as "land of toxic flow"), which was the central theme of the research.

The project connects students, theorists, scientists, hackers, architects and artists in a series of field experiments, speculative designer practices, discussions and the manufacture of prototypes, with the aim of the production of information and new knowledge which give an insight into the environmental condition of this space. By connecting such a forgotten study from 1971 with contemporary theoretical, artistic and designer research, the exhibition offers a new insight into the influence of humanity on the Earth that is so strong that the need for the proclamation a new epoch called the Anthropocene has emerged.

The project is completed by a new publication which brings together the results of the workshops, artistic works and theoretical texts written for this occasion, organised in relation to Petrović’s original, also re-published, texts and diagrams.

HYSTERICAL MACHINES
BILL VORN (CA)

Robotic installations which behave just like living beings, they react to the visitors and provoke powerful sensations.

The Hysterical Machines exhibition by Canadian artist and musician Bill Vorn is part of his research programme of Aesthetics of Artificial Behaviour and consists of robotic installations which by their behaviour resemble living beings. Although just a pile of metal triggered by a system of hydraulics at moments when sensors react to the presence of human beings in the room, the placed robots evoke powerful sensations. The installations attempt to incite the viewer to question the nature of artificial life and the fundamental philosophical and sociological questions about the relationship of people and machines, the natural and artificial feelings of empathy towards beings whose behaviour is dysfunctional, absurd and deviant.
90s: SCARS

An exhibition about the echoes of social changes and turmoil in Eastern European countries in the 1990s.

90s: Scars curated by Janka Vukmir (HR) is an exhibition about art of the final decade of the past century, i.e. the 1990s in Eastern European countries. All the displayed works represent a historical moment in a specific geographical and cultural-political space and reflect the tectonic social changes at the end of the 20th century, the consequences of which are the permanent and deep scars on their transitional societies. Some of the artists whose works are on display are Alban Hajdinaj (AL), Alexandr Roitburd (UA), Antun Maračić (HR), Arsen Savadov (UA), Dan Perjovschi (RO), Emese Benczúr (HU), Gentian Shkyrti (AL), Gyula Várnai (HU), Ivan Faktor (HR), Jiri Černicky (CZ), Kiril Prashkov (BG), Luchezar Boyadiev (BG), Lukáš Jasanský & Martin Polák (CZ), Nenad Poetry (BA), RIGUSRS — Alenka Pirman, Vuk Ćosić (SI), Irena Woelle (SI), Slaven Tolj (HR), Škart (RS), Tadej Pogačar (SI), Vlasta Delimar (HR) and others.

Thirty years after the most consequential political, social, economic and information technology changes of our time, and an attempt at integration of previously separated European societies, we are not only forced to cope with consequences of those changes but we are also confronted with a number of new global political, economic, ideological and migratory quakes.

90s: Scars presents the described situation from the perspective of Croatia where this period has not been systematically interpreted and, due to the war and its consequences, it has never received a complete and professional elaboration. The accompanying programmes and expert symposium offer an opportunity for a meeting of protagonists of the 90s and the new generation of scientists who are investigating this period.

14TH MAY → 12TH JULY 2020

Museum of Modern and Contemporary Art

THE SCHEME OF THINGS

JENNIFER LYN MORONE (US)

An interactive and multichannel video installation which examines the theme of the future of work and business, imagining what a desirable post-work world might look like. The emphasis is not on imagining some distant future, but on an alternative present which is based on that which is already possible today.

In this installation the artist Jennifer Lyn Morone starts from the claim that the accelerated development of technology may have changed the nature of work for some, but has not cleared the way towards a better sustainable life, which a (utopian) promise announced saying that a technological advance would one day lead us to a world in which machines do everything, whilst humans enjoy an abundance of leisure time. The video installation was created on the basis of the conclusions of the artist’s conservations with experts from the field of technology, politics and science, as well as a collaboration with attendees of imagining workshops for the writing of stories and scenarios about the possible future, i.e. an alternative present of the world of work, which were held in Rijeka in June 2019. The audience is able to participate in the conversation via a live chat room and the exchange of content, whereby the project continues as an open space for the exchange of ideas.

The artist has been dealing with the problematic of the position of the individual in the contemporary world of work for many years. In order to try to provoke the ruling economic and legal system from within, in 2014 she registered herself as a corporation - Jennifer Lyn Morone™ Inc, of which she is the director, the shareholder and the basic product.

21ST MAY → 11TH JUNE 2020

Filodrammatica Gallery
In the form of an audiovisual installation, the exhibition deals with questions of how algorithms automatise people's work and what is revealed when errors occur in algorithmic automated systems, such as postal systems.

Continuing their investigations of how codes are defining the present, the authors Carmen Weisskopf (CH) and Domagoj Smoljo (HR), who make up !Mediengruppe Bitnik, are looking for methods in which algorithms are changing work. The exhibition primarily deals with the questions of control and the moments of the loss of control in the system which the algorithms dominate, when errors and short-term failures suddenly reveal the main structures which are based on the code.

Algorithms have become one of the most powerful forces in the shaping of the 20th century, however, in most cases, they are still only visible and accessible to a small number of people. Every aspect of modern life finds itself under the influence of algorithms in various ways. People give systems of the control of information more and more rights to enter their lives. Driven by personal data and the behaviour of users, the algorithms process and follow their every movement in order to offer them tailor-made services for their everyday needs. At the same time users have no idea at all of the logic and decisions on the basis of which they were created.

Companies such as Uber, Deliveroo and Amazon, which deal in the business of transport, the delivery of food and online shopping, have adopted algorithms for the purpose of directing, monitoring and evaluating the success of a large number of temporary workers who are their employees, in order to quickly, seamlessly and in a standardised way deal with the requested service. Those who employ and advocate for such methods of management claim that by this they are creating new employment possibilities, new and cheaper services, transparency and fairness. This is the so-called "gig economy" which is dominated by short-term contracts or part-time work, opposed to permanent jobs.

As an example, one of the first work disputes within the economy of part-time business occurred in the summer of 2016, when a large number of couriers gathered in protest in front of the headquarters of Uber Eats in London. It concerned freelance workers who protested against the latest update of an application. Workers who had never met organised themselves in a way that they themselves, as couriers, ordered food via the application and persuaded arriving couriers to join them in the protest.

The algorithmic management encountered an algorithmic rebellion.
An exhibition and discussions dedicated to the today often criminalised practices of “care”, the caring for one another, and “piracy” as an act of guardianship in the digital domain.

Pirate Care is a research project which, through an exhibition programme and series of accompanying talks, presents the increasingly present forms of the interweaving of “care” and “piracy”, which in new and interesting ways is trying to overcome some of the most important challenges of our time.

The project primarily considers the assumption that we live in a time in which care, as a political and collective possibility of society, is becoming increasingly criminalised. This trend is changing the approach towards practices which are linked to care, whereby tactics increasingly began to be adopted which are considerably reminiscent of experiments in the field of pirate networks which originated in the early stages of the appearance of the Internet. Examples of this can be found in the recent criminalisation of rescue missions throughout the Mediterranean Sea, in the phenomenon of the NGO Women on Waves which deliver contraceptive pills over borders with pilotless aircraft, or in the initiative Open Source Pharma which devises alternative methods of producing drugs.

On the other hand, the project also deals with the reverse phenomenon, in which piracy, most often connected to hacking and similar procedures in the digital sphere, is linked with themes related to the field of care.

Therefore, it is necessary to consider piracy again in the light of everything that has happened to the Internet in the last decades: procedures which transfer a political fight and alternative views into the domain of the Internet and the digital, can be increasingly described as acts of “guardianship”, and less as a gesture of the input of confusion and disruption of systems. Examples of this can be found in the phenomenon of online pirate libraries, in the emergence of collective assurances which enable free transport, and in the digital registers which enable safe havens to activist initiatives.

Considering that international networks of hackers and digital pirates are deliberating their own field of activity, in this sense it is important to understand the Internet as a battlefield of the repeated appropriation not only as the means of production but also the means of social reproduction.

17TH JUNE → 8TH JULY 2020

Croatian Cultural Centre — Kortil Gallery
OPEN PORTS — GLOBAL PORT AUTHORITY

For this occasion this exhibition installation is composed of a devised card game of Open Ports — a game of invocation and the accompanying visual and textual materials with the help of which ports, connectivity and collaboration are spoken about.

This installation by the Global Ports Authority group made up of Max Haiven (CA), Cassie Thornton (US) and Oliver Lerone Schultz (DE), places ports, port cities and nations throughout the world at the centre of attention. For this occasion the exhibition installation is composed of a designed card game of Open Ports — a game of invocation and the accompanying visual and textual material.

With a series of events and public interventions, the Global Ports Authority presents these cards as a means of discovery, celebration, acceleration, beautifying and the telling of stories about the connectivity which have always characterised ports such as Rijeka.

In this sense the port here is considered in the broader meaning — not only within the standard frameworks of maritime ports and airports, but more generally, in the sense of transitional, mutually connected and temporary zones, architecture and institutions which include the migration of people and the transportation of goods, and areas between import and export, the internal and external, the local and the foreign.

Games such as chess, checkers, go or backgammon are taken seriously, like a portal into a different reality, through which for thousands of years — via ports — the culture of connectivity and sociability, illicit forms of solidarity and hidden messages or meanings have spread throughout the world. The Global Ports Authority has developed a game which emphasises the importance of openness and offers solutions for a world which has flown off the path.

17TH JUNE → 10TH JULY 2020

Filodrammatica Gallery
revolution would become one of the most celebrated painters of all time, who would at the head of a group of artists, lead to the most significant turning point in the recent history of art.

For the first time, the public are able to see up close all nine of the paintings created for Rijeka as well as preparatory drawings and colour studies otherwise scattered in museums, galleries and private collections from New York to Vienna to Bucharest. Thanks to the collaboration with a large number of museums and other institutions, visitors can also view other early works of this trio of painters mostly linked to theatre commissions.

Considering that today Gustav Klimt is still primarily known for his later opus, visitors can also view forty or so of his drawings created at the time of the appearance of Secession until near the end of his life, i.e. until 1918, with the emphasis on women as the main inspiration which characterised his work in every phase.

The exhibition is placed on three floors of the museum, in the atmosphere of a theatre ambience with the use of modern technology such as interactive projections.

All the works borrowed from Austrian and Romanian museums can be viewed until 14th November 2020, and from then until 31st January 2021 the Rijeka opus and multimedia contents are on display.

Working on the set up of the exhibition were: project director Ervin Dubrović (HR), author and project leader Deborah Pustišek Antić (HR) and Klaudio Cetina (HR) as the creative director.

Lenders: Albertina (Vienna, AT), Austrian Belvedere Gallery (Vienna, AT), the Graphics Collection of the Academy of Fine Arts Vienna (AT), Gustav Klimt | Wien 1900 – Private Foundation (AT), University of Applied Arts (AT), Oberösterreichisches Landesmuseum (Linz, AT), Muzeul Național Peleş (Sinaia, RO), The National Museum of Art of Romania (Bucharest, RO), Museum of Arts and Crafts (Zagreb)
TIMES OF POWER AND DOPOLAVORO

3rd Industrial Art Biennial — Ride into the Sun


The Industrial Art Biennial (IAB), an international exhibition of contemporary art, is conceived as an experimental laboratory that uses the industrial topography of Istria and Rijeka as its starting point, and reflects the phenomena which shaped the social and cultural landscape of the region, concentrating on the specific context of three cities: Labin, Pula and Rijeka, also including towns in their immediate vicinity: Raša, Vodnjan and Opatija.

In thirty-odd works by contemporary Croatian and international artists, some of which have been created especially for this exhibition, the 3rd Industrial Art Biennial, titled Ride into the Sun, questions the relationship between art and society, with focuses tethered to the specifics of the aforementioned locations. In Labin, these are the idea of an underground town, the possibility of a concrete utopia and deindustrialisation, in Pula the theme of film as an apparatus of power, ancient legacy and deindustrialisation, whilst in Rijeka the relationship of work and non-work and the radical concept of a world of post-work which abandons the currently dominant ideology of work.

In this sense, the 3rd Industrial Art Biennial also touches upon the issues of artistic and cultural production, cinematography as a social and ideological apparatus, questions of the relationship between power, politics and aesthetics, the (im)potence of images... The gaze is focused on the condition of failed production infrastructure, it is interested in the consequences of deindustrialisation, it relies on the perspectives of solidarity and feminism, considers the themes of work, consequences of the development of tourism, the disappearance of industrial production, it re-examines conditions of tensions and collapse, the possibilities of social imagination and their utopian potential.

The exhibition is curated by an international team of curators: Gerald Matt (AT), Branka Benčić (HR), Christian Oxenius (DE/IT), Ksenija Orelj (HR), under the leadership of the president and artistic leader of Labin Art Express XXI Dean Zahtila (HR) and Damir Stojnić (HR).

31st July → 4th October 2020

Labin, Raša, Pula, Vodnjan, Opatija and Museum of Modern and Contemporary Art, Rijeka
A retrospective exhibition dedicated to the neo-avant-garde artist Nan Hoover and her pioneer work in the field of new media art.

Ten-odd years after her death, the Museum of Modern and Contemporary Art dedicates a retrospective exhibition, titled *The Moving Image is Alive*, to Nan Hoover (NL/USA, 1931 – 2008), the neo-avant-garde artist who has forever been inscribed in history thanks to her pioneering contribution to the development of new media art in the second half of the 20th century.

In the early 1970s, Nan Hoover transitioned from painting to performance art and video, which were completely new media at that time, and she moved from the USA to the Netherlands. There she came into contact with the camera and so began her exploration with the new tool. Her experiments with the moving image, performance, photography and light installations are connected through the perception of space, presence and application of light, creation of shadows and beauty of pure colour. These are minimalistic works of poetic dimensions that examine the intimacy and existence of the artist herself and leave a deep impression on the visitors. This exhibition reveals a new cognitive experience of time, media and space.

The curator of the exhibition is Sabina Salamon (HR).

The exhibition of one of the most prominent contemporary Croatian artists on the international art scene today is the final event of the year of Rijeka 2020 — European Capital of Culture at the Museum of Modern and Contemporary Art.

A current and critical reading of Sanja Iveković’s work in the context of wider artistic and social events.

The exhibition intersects the views of curator Ivana Bago (HR) and collaborators of various generations and research interests, about the powerful, socially relevant, media-diverse and continuous artistic work of Sanja Iveković from the 1970s. Taking Sanja Iveković’s anthology exhibition *Documents 1949 – 1976* (Gallery of Contemporary Art, Zagreb) as a starting point, as well as the author’s private documents and archive, the curatorial team proposes an up-to-date and critically oriented reading of Sanja Iveković’s work in the context of broader artistic and social developments as well as feminist interventions in the field of art history.
A presentation of Sanja Iveković’s unrealized projects, as well as a retrospective view of the artist’s video and film production, are planned as part of the exhibition.

ART EXHIBITIONS

DAVID MALJKOVIĆ: WITH THE COLLECTION
31ST JANUARY → 20TH APRIL 2020

ENGAGED, ACTIVE, AWARE
— WOMEN'S PERSPECTIVES NOW
4TH → 15TH FEBRUARY 2020

DUBRAVKA UGREŠIĆ: RED SCHOOL
26TH MARCH → 13TH APRIL 2020

MILJANA BABIĆ AND CENTRE FOR WOMEN'S STUDIES AT THE FACULTY OF HUMANITIES AND SOCIAL SCIENCES IN RIJEKA: 3RD SHIFT
26TH MARCH → 13TH APRIL 2020

IGOR EŠKINJA: DO PLANTS HAVE DREAMS ABOUT THE FUTURE?
27TH MARCH → 24TH MAY 2020

THE SEA IS GLOWING
23RD APRIL → 12TH JULY 2020

SANELA JAHĪĆ: THE LABOUR OF MAKING LABOUR DISAPPEAR
24TH APRIL → 15TH MAY 2020

SILVIO LORUSSO, SEBASTIAN SCHMIEG: GHOSTING THE GHOST
24TH APRIL → 15TH MAY 2020

NIKOLA BOJIĆ: TERRA EFFLUVIENS
24TH APRIL → 15TH MAY 2020

BILL VORN: HYSTERICAL MACHINES
25TH APRIL → 16TH MAY 2020

90S: SCARS
14TH MAY → 12TH JULY 2020

!MEDIENGRUPPE BITNIK:
WORK HARD. HAVE FUN. MAKE HISTORY.
22ND MAY → 11TH JUNE 2020

JENNIFER LYN MORONE:
THE SCHEME OF THINGS
21ST MAY → 11TH JUNE 2020

VALERIA GRAZIANO, TOMISLAV MEDAK, MARCELL MARS: PIRATE CARE
17TH JUNE → 8TH JULY 2020

OPEN PORTS — GLOBAL PORT AUTHORITY
17TH JUNE → 10TH JULY 2020

UNKNOWN KLIMT — LOVE, DEATH, ECSTASY
14TH JULY 2020 → 14TH OCTOBER 2020

3rd INDUSTRIAL ART BIENNIAL
— RIDE INTO THE SUN
31ST JULY → 4TH OCTOBER 2020

NAN HOOVER: THE MOVING IMAGE IS ALIVE
15TH OCTOBER → 20TH DECEMBER 2020

SANJA IVEKOVIĆ:
MEETING POINTS: DOCUMENTS IN THE MAKING
JANUARY → APRIL 2021
THEMATIC EXHIBITIONS

D’ANNUNZIO’S MARTYR — L’OLOCAUSTA DI D’ANNUNZIO

The exhibition thematises the centenary of D’Annunzio’s occupation of Rijeka from the perspective of the women who lived in Rijeka and became his victims, just as the city itself became a victim of the extreme nationalism of that time — predominately Italian.

As part of the introductory programme to the exhibition Borders — Between Order and Chaos, this exhibition thematises the centenary of D’Annunzio’s occupation of Rijeka: “Citta olocausta” or simply “Martyr” as he often called Rijeka. The exhibition presents the perspective of several women who lived in Rijeka at the time, whether they were born in the city like Zora Blažić and Nicolina Fabris, or if they arrived because of D’Annunzio, like Luis Baccara, a legionnaire and wife of a legionnaire.

In the pictorial representations of the time, Rijeka was often personified as a woman — a girl martyr, which is also presented in this exhibition by referring primarily to the works of the Italian futurists. Finally, also to be focused on is D’Annunzio’s relationship with the women with whom he had romantic links, and who at the end, after the breakdown of their relationships, were “physically and emotionally exhausted”, just as the city of Rijeka itself was.

The exhibition’s curators are Tea Perinčić (HR) and Ana-Maria Milčić (HR), and the designers are Sanjin Kunić (HR) and Nikolina Radić Štivić (HR).

12TH SEPTEMBER 2019 → 31ST JANUARY 2021

Organiser: Maritime and History Museum of the Croatian Littoral Rijeka

Maritime and History Museum of the Croatian Littoral — The Governor’s Palace
This exhibition marks the 150th anniversary of the birth of Dr Franjo Kresnik, a citizen of Europe, a man above borders, one of the greatest experts of Cremona lutherie (violin making). In his honour, Stradivarius and Guarneri violins are on display.

As part of the introductory programme to the exhibition Borders — Between Order and Chaos, the 150th anniversary of the birth of Dr Franjo Kresnik, one of the greatest experts of the day in Cremona lutherie and a master craftsman in the building of string instruments, is marked. For more than 40 years Kresnik dedicated himself to the study of string instruments, particularly those created in the workshops of Stradivari and Guarneri. In his honour, instruments of these two masters of lutherie are on display in the Maritime and History Museum of the Croatian Littoral Rijeka from 6th December 2019 until 8th March 2020.

Kresnik’s passion, the study of Italian, especially classical Cremona violins, and later the manufacture in his own workshop, went beyond the borders that politics had drawn over the region in which he lived. He was a key person in the establishment of the International School of Violin Making in Cremona and they called him an associate director of the school.

The musical heritage and Kresnik’s work are viewed in the context of the economic, political and social characteristics of the time. Belgrade’s Politika and Cremona’s Il Regime Fascista wrote about his work in the same positive tone. At the same time, he was a member of the Academy — the Society of Croatian Intellectuals and a representative of the Italian Association of Craftsmen, he treated D’Annunzio’s Arditi troops and volunteered in the Banovina hospital in Sušak. Contemporaries referred to him as a native of Vienna, who settled in Yugoslavia, but who was an Italian at heart.

Franjo Kresnik was a citizen of Europe who with his actions went beyond political borders.

The team that created the exhibition consists of Tamara Mataija (HR), Fausto Cacciatori (IT) and Tea Perinčić (HR), and the exhibition’s designers are Sanjin Kunić (HR) and Nikolina Radić Štivić (HR).

As part of the exhibition, two concerts using Kresnik’s violins are being held in the Marble Hall of the Museum: on 24th January 2020 the young violinists from Rijeka Matej Mijalić (HR) and Ivan Graziani (HR) perform with piano accompaniment from Jelena Barbarić Mijalić (HR), whilst the renowned German violinist Gernot Süßmuth (DE) performs on 22nd February 2020. On 14th February in the Croatian National Theatre Ivan pl. Zajc the Italian violinist Giuliano Carmignola (IT) holds a concert on a Stradivarius violin, accompanied by the famous Venice Baroque Orchestra (IT).
SUGAR PALACE

With a grand ceremony in the renovated baroque palace of the former sugar factory administrative building, the permanent display opens of the City Museum of Rijeka which covers the economic and social history of Rijeka from the 18th to the 21st centuries.

In the renovated baroque palace of the former sugar factory administrative building which was built in the mid-18th century, the permanent display opens of the City Museum of Rijeka which has been created by Ervin Dubrović (HR) and designer Nikolina Jelavić Mitrović (HR).

The largest baroque business palace in the Habsburg Empire opens its doors again after many decades and shows off all of its grandeur. The museum display in the palace shows the history of the city from when it became a free port to this day, from 1719 to 2020. Part of the display is dedicated to the largest company of that period in the Monarchy, with European and overseas business affairs and the routes of Rijeka sugar.

The exhibition describes the economic and social history of Rijeka in the European context, in close connection with Vienna and Antwerp as well as with Budapest and other European and overseas cities and ports.

The Rijeka Trading Company (Riječko trgovačko društvo), which was directed by merchants from Antwerp, and which was overseen by the Chamber of Commerce from Vienna, has a special place in the exhibition. The story of sugar is reminiscent of the colonial trade of that time and of the importance that the Company held for communication with Europe and the world.

In the set-up of the Sugar Palace the production of sugar, the paper factory, the invention and production of the torpedo, the verification of the breaking of the sound barrier are all presented by original items, replicas and multimedia projections as the main points of the scientific, economic and social development of Rijeka. Also shown are the development of Rijeka’s port and the mass emigrations to America.

PERMANENT FROM APRIL 2020

The Sugar Palace — the new building of the City Museum of Rijeka

AFTER THE GREAT WAR. A NEW EUROPE 1918 — 1923

An outdoor travelling exhibition with more than 200 archive and multimedia materials such as photographs, maps and films about Europe reshaped by the First World War.

The open-air exhibition, prepared by in cooperation with historians from more than a dozen countries, is an attempt to synthesize the turbulent beginning of the interwar period in Central and Eastern Europe.

From political changes and economic consequences to social transformations, struggles for identity and contemporary remembrance, the display depicts this fascinating time from a multitude of perspectives. With the use of archival and multimedia materials — more than 200 photographs, maps, music and original films from the 1920s, together with the individual stories told by eyewitnesses — it offers a comprehensive and coherent picture of the New Europe established in the central and eastern part of the continent.

15TH APRIL → 12TH MAY 2020

Trg 111. brigade Hrvatske vojske
FIUME FANTASTIKA: PHENOMENA OF THE CITY

The multimedia Fiume Fantastika exhibition interprets the modern history of the dramatic urban development of Rijeka and the region by following the overlapping of social and architectural projects. Based on many years of research, the exhibition follows 150 years of the urban history of Rijeka during which the city has experienced radical growth and become a respectable and globally connected transport and industrial centre.

The multimedia Fiume Fantastika exhibition interprets the modern history of the dramatic urban development of Rijeka and the region by following the overlapping of social and architectural projects. Based on many years of research, the exhibition follows 150 years of the urban history of Rijeka during which the city has experienced radical growth and become a respectable and globally connected transport and industrial centre. During its recent turbulent history, Rijeka has gone through various territorial-state structures, however, the focus of urban development has always been on the technological and economic effect. In such circumstances, a specific urban culture emerged which surpasses the question of style, language or aesthetics and which generates its own, locally specific and autonomous ecology. By freely combining the problematic themes and exhibition genres, the exhibition distinguishes and explains the urban phenomena on the overlaps of social and architectural projects. Radical transformations of the topography, the unexpected adaptations of buildings, the brutal collisions of nature and industry are just some of the elements of the complex mosaic of the as yet untold story of the urban lessons of Rijeka.

Organiser: DeltaLab – Centre for urban transition, architecture and urbanism (University of Rijeka)

Exportdrvo

The exhibition in 10 pavilions, each of which thematises one phenomenon of Rijeka, takes places on the ground floor of Exportdrvo and is accompanied by an extensive book in both Croatian and English. The exhibition and contents of the book have been put together by: Idis Turato (HR), Vedran Mimica (US), Morana Matković (HR), Renato Stanković (HR), Deyan Sudjic (UK), Maroje Mrduljaš (HR), Ida Križaj Leko (HR), Jana Horvat (HR), Ema Makarun (HR), Luka Skansi (IT), Federico Carlo Simonelli (IT), Velid Đekić (HR), Moja Smode Cvitanović (HR), Marina Smokvina (HR), Alojza Pužar (HR), Tvrtko Jakovina (HR), Kristian Benić (HR), Marino Krstačić-Furić (HR), Ana Tomić (HR) and Igor Bezinović (HR).
BORDERS — BETWEEN ORDER AND CHAOS

Starting from Rijeka and the borders which have drawn and redrawn it throughout history, the exhibition induces visitors to reflect upon borders as personal, social, political and also economic, which are imposed on us or which we set ourselves; how and how much they affect our everyday life and how they are reflected in personal freedom and human rights.

Rijeka, through whose hinterland the routes of current migrations pass, has in its history witnessed frequent border changes that have shaped the identities of the people who live here and their collective memory. When talking about Rijeka, we also talk about “fortress Europe” and the contemporary experience of man and his relationship with borders which are simultaneously a tool of the protection of the interests and rights of the associated communities and a mechanism of endangering the rights and interests of those who are excluded.

The aim of the exhibition is, by presenting local experiences, to generate a universal experience and a meaning of personal, social, political and economic borders, borders which are imposed on us or which we place on ourselves and to prompt visitors to reflect how and how much they affect our everyday life and how they are reflected in personal freedom and human rights.

The Borders — Between Order and Chaos exhibition is the central exhibition of the programme of the Maritime and History Museum of the Croatian Littoral Rijeka. It is combined with the presentation of the exhibited thematic series about borders, the exhibitions D’Annunzio’s Martyr and The Violin beyond Borders / Stradivari in Rijeka — Kresnik and Cremona. A team of curators from the Museum have worked on the exhibition: Marko Badurina (HR), Margita Cvijetinović (HR), Ana Golja (HR), Vana Gović (HR), Tamara Mataja (HR), Nikša Mendeš (HR), Ivo Mileusnić (HR), Tea Perinčić (HR), Ranko Starac (HR), Ivana Šarić Žic (HR) and Jasna Ujčić Grudenić (HR) whilst the exhibition’s designers are Sanjin Kunić (HR) and Nikolina Radić Štivić (HR).

MAY 2020 → JANUARY 31ST 2021

TIMES OF POWER

THE PERMANENT EXHIBITION OF THE GALEB SHIP

A permanent exhibition on the Galeb ship – the revived ship is a symbol and witness of the political and social history of the 20th century.

The former military training ship, which gained worldview fame as the floating residence of the Yugoslav President Josip Broz Tito during his state trips, is undergoing a thorough reconstruction and becoming the first Croatian ship-museum.

The museum set-up extends through the five decks of this 117m-long ship, offering visitors various features: from a tour of the residential areas in which Tito hosted numerous world statesmen, to a viewing of the wheelhouse, the ship’s cabins and the engine room which houses the original Fiat ship’s engines from 1938. The basic themes of the permanent exhibition are portrayed by original items, photographs and multimedia content. One of them is the story about the creation of the Non-Aligned Movement and the importance of the idea that Galeb carried on its “voyages of peace” to the countries of Europe, Africa and Asia; whilst within the thematic connection the history of the ship is intertwined with the turbulent history of Rijeka during the 20th century. In the former sleeping quarters, visitors can find out how life was organised on the military ship, whilst an interview with the former seamen and officers of Galeb reply to questions of what it meant to be a part of the crew of the “ship of peace.”

The creators of the permanent display are Nataša Babić (HR) and Ema Makarun (HR) of the City Museum of Rijeka. The award-winning director Mila Turajlić (RS) is responsible for the production of the video material. The design of the display was overseen by Nikolina Jelavić Mitrović (HR).

PERMANENT FROM DECEMBER 2020

Galeb ship (Molo longo)
### THEMATIC EXHIBITIONS

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ARTISTIC INTERVENTIONS IN PUBLIC SPACE

THE TURNED OUT POCKET

During 2020 the Museum of Modern and Contemporary Art is running a project called The Turned Out Pocket — Artistic Interventions in Public Space within two flagships of Rijeka 2020 — Sweet & Salt and Times of Power. Invited artists and curators transform urban locations, integrating art into the everyday routine, focusing attention on the material attributes of the space, whilst with the goal of connecting abandoned post-industrial zones with the wider surroundings (Sweet & Salt), in other words, the sensibilisation of the citizens to the micro-history of the city (Times of Power). Playing with the metaphor of a turned out pocket, we scratch the surface of the image of Rijeka as a welcoming, multicultural community, at the moment when the threshold of tolerance and hospitality is breaking throughout Europe. With this year’s programme, we are examining the material and emotional resources of hospitality, and we invite artists, curators and the public to cross over from the position of guests to the position of hosts. With artistic interventions, we try to emphasise how “culture has never been a bumper of urban identity, how a usual topos reads, but its constant subversive; culture could defend and guard identity only if it has constantly undermined and questioned it” (Mario Kopić, O Gradu i identitetu, Dubrovniknet, 18th January 2015). In the search for more free space for the movement of conflicting diversity, the interventions achieve an impact on the traumatic core where political projects, culture, art and urbanity have been intertwined in the whole of Rijeka’s history. The artistic works, therefore, endeavour to introduce various triggers, memories, associations and provocations into the fabric of the city, with the intention to test the idea of Rijeka as a tolerant community, to raise the question of the contemporary definition of a “civic/urban identity” which rests on the unbreakable connection with nostalgic image of the city as it once was and as it is today.

The team of curators behind The Turned Out Pocket are: Kora Girin (HR), Nataša Šuković (HR), Slaven Tolj (HR) and invited associate curators Saša Bogojev (HR), Katerina Jovanović (HR), Ivana Meštrov (HR) and Evelina Turković (HR).
A temporary hay sculpture near Korzo as a symbolic start of the harvest in the year of the European Capital of Culture.

Ivan Kožarić’s installation of a Haystack from 1996, after Dubrovnik and Zagreb, finds its place in Rijeka at the very beginning of 2020, as a symbolic start to the harvest of artistic creation in a year rich in cultural events.

Displaced from its natural environment, the area of the suburban surroundings of Rijeka, and the time in which it is otherwise gathered, the hay compiled around the post in its centre appears as an astonishing totem in the public space of the square of 128th Brigade of the Croatian Army, as a hint of rurality alongside the main symbol of urbanity — Rijeka’s Korzo. In the time after Advent and during the Carnival, Kožarić creates a temporary sculpture out of unconventional material, an artistic situation that transforms the ordinary into something valuable with an almost alchemic principle. In contrast to the motionless, hard materials of the surrounding area, Kožarić introduces the texture and therefore the smell of hay in the middle of winter, its permeability and transience, confirming his unmistakable sense of space and the playfulness with city points and symbols.

Placed in the centre of a square which bears a symbolic name, the haystack is devoid of its useful purpose and becomes the city’s “acupuncture point”, a place where the cyclical restoration of nature, including life, is implied. The minimalism and conciseness of expression paired with modest material and a simple form is Kožarić’s longstanding recipe for transmitting a maximum visual and multi-layered artistic message. Since the reactions of passers-by form an integral part of Kožarić’s work, it remains to be seen how the people of Rijeka accept this unusual guest.

Organiser: Museum of Modern and Contemporary Art (Rijeka), with the support of the Kožarić family
Partner: Čistoća d.o.o. public utilities company (Rijeka)

**8TH JANUARY → 3RD FEBRUARY 2020**

Trg 128. brigade Hrvatske vojske

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All birds are welcome, regardless of species and marital status.

As an antithesis to prominent Rijeka structures — the Vulkan skyscraper, the empty glass shell of the Tower Center and the chimney in the Vulkan settlement, Belgrade multimedia artist Vladimir Perić Talent constructs an 11-metre tall wood and metal sculpture containing 160 “apartments” for birds.

The construction of a skyscraper for birds, which reflects the type of construction that many of Rijeka’s residents live in, takes place within the “Yoga in everyday life” Cultural Centre complex and the Dharma Hostel. It uses materials from local artisans who, after the factory collapsed, settled in the Vulkan settlement area. Self-sustainability is also reflected in the selected micro-location — birds and bees that left the area in large numbers during the active work of the factory are now returning once again because of the persistent work to maintain green spaces around the Dharma complex. The spontaneous migration of birds takes place outside of the written and unwritten laws and conditions of hospitality, and time, as one of Perić’s favourite materials, plays an important role in the metamorphosis of the sculpture.

Organiser: Museum of Modern and Contemporary Art (Rijeka)

**PERMANENT FROM 29TH FEBRUARY 2020**

Hostel Dharma
The exercise of remembering political experiences and the visual legacy of the collective past.

The Yugo Yoga performance invites citizens and passers-by to join in a choreography in which the poses of partisan heroes taken from public monuments alternate with the physical movements, such as yoga postures and similar exercises. Everyday practices focused on the body and the spirit of the individual fit into group exercise, an exercise in which the body recalls the political experiences and visual legacy of our collective past. Flipping through our biographical memory, from the experience of rallies during socialism, to the fall of the Berlin Wall, the collapse of communism and the war that followed in the Balkans, the artist appropriates the symbolic language of the private and public domain in order to indicate the visual manifestations that are at the heart of the negotiation of the individual in the collective. With the sounds of revolutionary songs and political slogans, the audience and the performers gradually merge into a collective body in a physical confrontation with the past and the present.

Organiser: Museum of Modern and Contemporary Art (Rijeka)

18th April 2020

Klobučarićev trg

ARTISTIC INTERVENTIONS IN PUBLIC SPACE

YUGO YOGA — THE PATH TOWARDS SOCIALIST SELF-REALISATION
LARA RITOŠA ROBERTS (HR/UK)

RIJEKA OF MURALS
ERON (IT)

Aim: to embody the spirit of the place

During his many years of artistic creation, one of the most famous Italian graffiti artists of today, Eron, developed a unique, original and distinctive style that placed him high on the world’s muralist rankings. The strength of his works comes from the encounter of the present moment and the past of the place in which he’s intervening, and the tension of the visible and the invisible is further accentuated by the frequent optical effects or depictions of figures with fuzzy outlines, reminiscent of faded photographs. Eron’s mural is located near the hospital (formerly the Naval Academy), the fire brigade (with the historic lazaretto of St. Charles Borromeo) and the new Benčić Cultural Quarter (which was a factory complex until 1995).

The unusual stylistic exchange of traditional painting and street art techniques paired with content that artistically approaches what is documented encourages passers-by to engage in reflection that does not stop only at the aesthetic experience.

The team of curators is made up of Kora Girin (HR), Nataša Šuković (HR), Slaven Tolj (HR) and external curator Saša Bogojev (HR).

Organiser: Museum of Modern and Contemporary Art (Rijeka)

Partner: the Public Fire Brigade of the City of Rijeka

PERMANENT FROM APRIL 2020

Health Centre, Krešimirova ulica 42

ARTISTIC INTERVENTIONS IN PUBLIC SPACE
RIJEKA OF MURALS

ESCIF (ES)

The social and economic texture of the city is sealed in Rijeka’s urban fabric.

An anonymous Spanish street art artist known as Escif has been present on the world street art scene for more than two decades already. From the spring of 2020, his work is be permanently on show on the façade of Rijeka’s industrial past, on which his style sits brilliant: the deceptive simplicity, that is, the use of minimal and elegant forms and lines that convey complex messages of powerful effects to the viewers. Escif transforms wall surfaces into vertical or horizontal canvases — from small cracks in walls to larger fragments of architecture. His art is direct: he focuses his work on concepts that imply the transgression of public spaces and diversion versus monopolising the streets with market policies. The artist comments on aspects of capitalism, politics, economics and other sensitive social issues that are challenging for contemporary cities.

Escif’s murals are here to suggest a different use of public space. Each of his works is a reflection, an exercise in thinking about the city, which is accomplished by interacting with random passers-by. As he himself states, artistic interventions make sense not because the artist is behind the work, but because the viewer is in front of it.

The team of curators is made up of Kora Girin (HR), Nataša Šuković (HR), Slaven Tolj (HR) and external curator Saša Bogojev (HR).

PERMANENT FROM APRIL 2020

Central Rijeka
THE MONUMENT TO RED RIJEKA — THE SELF-DEFENSIVE MONUMENT
NEMANJA CVIJANOVIĆ (HR)

Across the thorns to the stars — a monument to memory and the crisis of memory.

Aware of the trend of the selective but systematic abandonment of historical monuments to oblivion and destruction, Rijeka artist Nemanja Cvijanovic erects The Monument to Red Rijeka — a self-defence monument at the top of the Rijeka skyscraper. It is a sculpture-object made of reinforced concrete and iron construction in the form of the large, discarded and forgotten five-pointed partisan star. Glass shattered into 2,800 pieces immersed in the face of the five-pointed star prevents any anticipated vandalism in which the star could potentially be damaged, while pointing to a structure that endures and the monument’s ability to defend itself against the danger of destruction or being abandoned to oblivion. In the artist’s words, the 2,800 shards of glass may also be reminiscent of the 2,800 fallen fighters in the Battle of Rijeka, though the primary symbolism of the monument is expressed precisely through the paradox of the now rejected but still dangerous anti-fascist, revolutionary legacy.

The monument placed on top of the Rijeka skyscraper recalls the red star, which was erected in 1945 in the very same place. Out of reach and facing skyward, the Self-Defensive Monument opens the question of inviting an (un)desired guest into the fabric of the city, defensiveness as an eternal companion of an attack, and the vicious circle that such dynamics create. Is it possible to accept a crooked and chipped symbol as part of our cultural heritage that, regardless of the attitude we attach to it, remains part of what constitutes the identity of this city?

3RD MAY → 31ST JANUARY 2021

The top of the Rijeka skyscraper
Marine polyphony in the Port of Rijeka.

As part of the Fiumanka sailing regatta, the artist, in collaboration with the owners of ships anchored in the port of Rijeka, realises a polyphony of sounds — from the ships’ horns to the sounds of sea engines of various boats, trailers, sailboats and fishing boats. While evoking the now bygone times of prosperity on the one hand, as well as the ships’ murmur of the once busy and fast-paced Rijeka Port, on the other hand, it is a reminder of the sounds of ships’ horns announcing the search for vessels carrying refugees across the Mediterranean. The artist will transform these negative associative triggers into a symphony through a collective performance, considering the power of the human mind to forget even the greatest tragedy in a split second and turn it into a wonderful event.

Organiser: Museum of Modern and Contemporary Art (Rijeka)
Partners: 2. Mjesto – Fiumanka (Rijeka), Rijeka Port Authority

13TH JUNE 2020
Port of Rijeka

Audio art in a public place.

Evelina Turković (HR), the editor of the programme Picture of Sound on the Third Programme of Croatian Radio, presents a selection of works by contemporary visual artists created for this show from 2015 to 2018. The production of this show is a kind of gallery of works by visual artists who use sound as a constitutive element in their works, in accordance with similar conceptual artistic practices and in a wide range of themes and design methods. By setting up audio works created for a radio programme in a specific tunnel space, the curator shapes the possibility for a whole new experience of sound: the visitors, as listening subjects, by passing through the tunnel can actively associate audio sensations with the experience of space and time.

Organisers: Museum of Modern and Contemporary Art (Rijeka), Croatian Radiotelevision, Drama Department of Croatian Radiotelevision (Zagreb), Partner: Croatian Radiotelevision (Zagreb)

26TH JUNE → 10TH JULY 2020
Rijeka tunnel
Barriers which don’t allow you to get to the end. Will we succeed in passing?

Even after the dissolution of political regimes and the renunciation of ideologies, some thought patterns, obscure instincts, and destructive urges sometimes continue to smoulder in the background. What should be done with an intangible ghost sneaking out from the shadows? 

What shape is it and by what gestures do we recognise it? Do we recognise it in our own defence mechanisms, conformism, self-censorship? Or do we notice it in bureaucratic brakes, on the posters on city façades? Can it appear in the form of an obstacle in a public space?

The prominent Italian artist Giovanni Morbin walked in the centre of Rijeka in 2014 with his right hand in a plaster cast, suspiciously immobilised “upwards”. This time we find similar angles with the trajectory of the barriers for pedestrians which, on their way up stop at 70 degrees, let us take our first step, but hamper our very second step. We can try to bypass ten such barriers; meandering can help us to avoid obstacles that slow our movement, but — are we really allowed to pass?

Central Rijeka

Organiser: Museum of Modern and Contemporary Art (Rijeka)
Financial supporters of the programme: Lorenzo Lomonaco, TAU Srl (Sandrigo, IT)
SEPTEMBER 2020

Ulica Marina Držića

Organiser: Museum of Modern and Contemporary Art (Rijeka)
Financial supporters of the programme: Lorenzo Lomonaco, TAU Srl (Sandrigo, IT)
SEPTEMBER 2020

Casa = house; Barricata = barricade; Barricasa = barricade-house

At a frequented location in the centre of the city there is a vacant apartment which somewhat retains its function — connected by pipes and cables to the apartment which has been relocated out into the street, it supplies it like blood vessels and provides it with electricity and water.

The installation, inspired by a postcard from 1920 (during the regency of Gabriele D’Annunzio) depicting a barricade made of furniture at the beginning of today’s Victims of Fascism Street (then Via XX Settembre) in Rijeka, is blocking the passage, but at the same time, it invites us to relax in comfortable armchairs and wait for lunch to be prepared. The host is not the person to whom the displaced apartment belongs, but an Italian artist who, in his role as the guest of the European Capital of Culture, and as the guest of the true owner of the apartment, becomes the host. Parasitising for 24 hours on the original host, whose apartment he turns out like a pocket onto the street, Giovanni Morbin provides those who happen to pass by with the hospitality of a pleasant conversation, coffee and a meal, or simply a break from the day. Morbin blocks passers-by to urge them to step into an unusual barricade. Something that is at first suspicious, inconvenient and potentially frustrating, soon turns into a fun, interesting and relaxing experience.
A walk through someone else’s memories.

The audio-guide through Vodovodna and Ružić Streets explores the history and current state of the city’s former industrial zone. On one hand, the guide combines the personal memories of the residents of these streets and factual information, while on the other hand, it functions as a choreographed guided exercise of careful listening and observation, recording the most obvious spatial details. The tour’s participants, guided by the narrator’s voice, gain an insight into the lives of residents they don’t know, they capture their points of view, and look at things through their eyes, being included for a moment in the invisible network of relationships within the street. In this way, the street becomes a scene that enables those involved to have a kind of semi-perspective documentary-fictional reflection on the locations involved, in which views from different spatial and temporal points overlap. The interweaving of the stories thus opens up the space for revising the past, for a better understanding of the present, and the possibility of imagining a future, preferably a better, social moment.

25TH → 27TH SEPTEMBER 2020

Vodovodna ulica i Ružićeva ulica

FORTH YEARS OF THE LOVE OF ART

VLASTA DELIMAR (HR)

The Priestess of Croatian performance on tour with her art-life.

Vlasta Delimar is undoubtedly the high priestess of Croatian performance who uses the body (living form) deftly and without reservation as a language of artistic communication. The specificity of Vlasta’s works is recognised in the hidden subversion by which the artist skilfully plays. This subversion exists in her artistic logic, which remains firmly tied to the constant use of her own identity. Considering the character and the work of Vlasta Delimar, the only consistency in the 40 years of her artistic life are the representations of her body, which in most cases are revealed through a variety of exhibiting practices.

As part of the programme of marking forty years of her own artistic activity, the author has through the Rijeka 2020 - European Capital of Culture project, initiated a mini art tour around the post-Yugoslav art space and the cities that have marked her artistic activity.

Vlasta Delimar showed a special interest in the artistic prism of the 1970s and 1980s in the area of the former Yugoslavia, especially considering that it was a period of mutual reciprocity, and more so since Yugoslav art never lagged behind global trends. The contribution that Vlasta borrows from the Croatian art scene is defined, among other things, by gallery spaces that affirm Vlasta’s artistic habitus, but also mark the history of contemporary art in those spaces - ŠKUC Ljubljana, SC Gallery Zagreb, SKC Belgrade, Modern Gallery Rijeka (Mali Salon), the Skenderija Youth House in Sarajevo...

Thus, Rijeka — a city that remembers the first artistic performances and actions of Vlasta Delimar, and the Museum of Modern and Contemporary...
ARTISTIC INTERVENTIONS IN PUBLIC SPACE

Art, which through the Biennale of Young Artists gave a framework to some of her works, once again becomes the scene of Vlasta’s artistic interventions and performances in public spaces. Tactile communication, Direct — Indirect communication are just some of the motivating titles, which even today, with their participatory character, become an opportunity to tell some untold stories. With the activities that mark 40 years of her artistic creations, the author has decided to offer a live, new reading of her own practices. The Rijeka tour begins with a multimedia performance by Vlasta Delimar and Neven Paleček Papagen at the Croatian National Theatre Ivan pl. Zajc. This is followed by an exhibition at the railway station. With the active participation of those involved, we also remember Vlasta’s beginnings in Rijeka during the 1980s through performances in public spaces. Taking into account Vlasta’s presence in the activities of the Group of Six Artists and her contribution to the creation of the Maj 75 art magazine, a screen printing workshop for the general public will be held at Rijeka railway station. The authorial team of the project is: Ivana Meštrov (HR), Katerina Jovanović (HR)
LUNGOMARE ART

A series of ten permanent installations of contemporary art inspired by Kvarner, set in nine locations along the Kvarner coast and on the islands, represents contemporary art emerging from museums and meeting local communities. Lungomare Art reveals stories that cannot be found in the usual travel brochures, and any location can be chosen as a starting point for their exploration.

LOVRANSKA DRAGA — BY THE MILL

DAVOR SANVINCENTI (HR)

An artistic intervention — a pavilion of local materials on the trail that connects the sea and the mountain.

Located high in the Učka mountain chain, the little settlement of Lovranska Draga due to its geographical position nurtures a strong connection between man and nature. One of the key reasons that this place was settled is the abundance and quality of the natural source of water. The need for communication and trade with the town of Lovran and other settlements on the coast led to a network of various paths in this region — from wide stone ones down which pack animals passed, to mountain trails to pasture, to little drystone bridges which were built due to the frequent torrents.

Davor Sanvincenti’s concept is based on the idea of the creation of a space which, through the processes of integration in the already existing Lovranska Draga environment, becomes a place to meet and rest as well as a place to learn about the specifics of this area.

The project is realised through the construction of a pavilion located on the hiking trail in Lovranska Draga, which stretches from the coast to the peak of Mount Učka, and it is built from the natural materials from the immediate surroundings — from chestnut wood, known as “marun”, and the local stone. Using the phenomenology of the relationship between man and nature, the concept of the structure materialises an idea about a place of rest and refreshment, i.e. a natural shelter that offers the possibility to meet passers-by and the local people. Its importance is contained in the reflections and exchange of social and ecological themes which are important for the area of Lovranska Draga and its inhabitants.

PERMANENT FROM 24TH APRIL 2020
24TH AND 25TH APRIL 2020 OPENING PROGRAMME

The foundations of a former mill along the Medveja — Vojak trail
Digital images and a sound composition flow, like the waves of the sea, over the voices of sellers and buyers.

The impressive fish market building in the very centre of Rijeka was built in 1916 according to the design of Carlo Pergoli, whilst the sculptural elements were shaped by Urbano Bottasso in a style similar to Vienna Secession. The building, along with the two neighbouring pavilions in the marketplace, is a symbol of the city. But above all, this is a place of everyday life where personal stories and the character of the local community which has been connected to the sea for centuries entwine.

Pavel Mrkus directs his interest beneath the high ceiling vault of Rijeka’s fish market, on the internal balconies of the building, where he places his installation. It consists of projected digital images and a sound composition in order to form a story which, like the waves of the nearby sea, flows above the heads of the sellers and buyers. Their voices, the shouts of special deals and discussions about the best choices and the greetings of neighbours and stories rise up and blend naturally with the artist’s audiovisual composition. With his visual gesture, the artist enriches the current look of the place and enhances the fresh catches of fish and other marine inhabitants, as well as the buying of those who look upwards.

The artist’s intervention in Rijeka’s everyday life where the locals, along with the sale of fish and buying of ingredients for lunch or dinner, meet and interact with each other, offers an experience which enables the observation of this place from a different, enriched perspective. It could be that just such an experience is able to strengthen the responsibility towards public space as a place of coexistence and a communal cultural identity.

**PERMANENT FROM 17TH APRIL 2020**

Rijeka fish market — gallery

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**LUNGOMARE ART REVEAL**

**RIJeka FISH MARKET**

**— MASTERS**

**PAVEL MRKUS (CZ)**

**LUNGOMARE ART GRČEVO**

**— BALTHAZARTOWN**

**BEACH**

**IGOR EŠKINJA (HR)**

**AND STUDENTS OF THE ACADEMY OF APPLIED ARTS**

Grčevo beach is turning into the bathing site of Balthazartown!

Grčevo beach, better known as Pajol or Šestica, is situated on the southern edge of the city right next to the Viktor Lenac Shipyard. Within reach of the ships that are being renovated there is a community for whom this location is not just a place for bathing. Grčevo, like the other beaches in Rijeka, is a public space and a gathering place, a forum for discussions and cultural events, a café and spot for sports — a place where individual relationships and the community are built and their presence in the place is strengthened. This location was selected for a project which is based on a strategy of communal collaboration, to which the Academy of Applied Arts of the University of Rijeka was invited.

Students are taking part in this project within a course specifically designed for this occasion during the 2019-2020 academic year and under the leadership of the experienced artist and professor Igor Eškinja. Their ideas are focused on the planning and creation of an artistic work which becomes an integral part of Grčevo beach, along with the improvement of its functionality and symbolic quality.

The artistic process has been inspired by the theme of Balthazar, the world-famous and award-winning animated series, in which Rijeka is the main inspiration for the scenographer in the creation of Balthazartown.

The installations are being developed in collaboration with the Children’s House flagship.

**PERMANENT FROM 28TH MAY 2020**

Grčevo beach
A design for the beach, for the young and old.

The Žurkovo area is famous for its coastal path which passes alongside various beaches. According to some, the most beautiful of them, Svežanj beach, has undergone a designer intervention.

The town is characterised by the typical Adriatic landscape, with rocky coves and pebbly shorelines at the bottom of the bay, surrounded by dense macchia. Although the cove is located between a large dry dock shipyard on the west and an oil finery on the east, this place is dominated by a primaeval Mediterranean serenity. Here the cove is not flooded with tourists, but it offers a refuge for the local people, workers, students and pensioners and obliges the designers to take a particularly careful approach based on detailed analysis and collaborative strategies.

The designed concept includes two layers of intervention, on one hand it is focused on the protection of the area and a functional reorganisation, and on the other the recognition and definition of the essential functional objects, their design and layout in harmony with the needs and wishes of the current and potential future users of the beach. One of the most acknowledged art-design collectives in the region, Numen/For Use, which is made up of Sven Jonke (DE), Christoph Katzler (AT) and Nikola Radeljković (HR) is producing a proposal for the reorganisation of the beach and a site-specific design of urban furniture for the beach. One example of such designed furniture (a prototype) is to be placed permanently in Kostrena, in the area of Žurkovo, on the beach and around Svežanj beach.

Lungomare Art — Argonaut
Harumi Yukutake
An installation of local materials and glass in the park located near the ferry port.

Lopar only recently gained municipality status in 2006. This village and its everyday life are significantly influenced by nature and the tourism industry, as it is a popular tourist destination, especially amongst families with children.

The invited prominent Japanese artist Harumi Yukutake, present on the Japanese and international scene, most often works in the medium of glass, and in Lopar she decided to create an artistic intervention in Kapić Park, which is located near the ferry port. In her research process the artist was inspired by the local materials, particularly sand and stone. According to a local oral legend, in the past sand from Lopar was transported to Venice and used for the production of glass because of the quality of its composition.

With her work the artist alludes to the specific quality of the local nature and landscape, and the result of the artistic approach is a simple architectural space which becomes an integral part of the park.

Permanent from 12th June 2020

The beach and around the beach Svežanj

Permanent from 24th June 2020

Kapić Park, Lopar, island of Rab
LUNGOMARE ART

VOLOSKO — 1857

Jiří Kovanda (CZ) and Lautus — Nika Laginja (HR)

At the start of the Lungomare and under the sea in the waters of Volosko.

Volosko is a place of a long and rich history in which the influences of nature and the specific character of the local community meet. The dialogue between nature, the sea and people who live on the coast creates a metaphorical setting for the collaboration of two artists invited to participate in the project.

Nika Laginja, a young artist from nearby Opatija, is focused on the creation of an artistic underwater structure made up of mosses, shells, sea sponges and other organisms which act as cleaners of the sea. This permanent installation contributes to the restoration of the biodiversity of the underwater world. The project does not intend to achieve change on a global level, but to focus on the engagement of the individual and the taking on of responsibility for the world in which we live.

Jiří Kovanda, a world-renowned artist, responds to the underwater project of Nika Laginja by focussing on ecology and the social context. In the centre of the Volosko community, he presents his minimalistic installation inspired by the local nature and its history, more precisely the prominent Croatian scientist, born in Volosko, Andrija Mohorovičić.

The beauty of the place and the creative potential of this local community are shown by a combination of two works by the representatives of different generations — Nika Laginja and Jiří Kovanda and their powerful call for a new interpretation of the responsibility to nature and the quality of interpersonal relationships.

PERMANENT FROM JUNE 2020

At the start of the Lungomare and under the sea in the waters of Volosko

LUNGOMARE ART

BRSEČ — STROKES AND INCISIONS

Sofie Thorsen (DK/AT)

An artistic intervention in the form of stone structure which becomes a gathering place in the small park next to the bocce court.

Brseč is a little town with a mediaeval core located on the cliff high above the sea from where there extends a magnificent view of the whole of the Rijeka bay. In 2018 the small local community had to accept that after more than 175 years of work the primary school in Brseč had to close due to the lack of children. The school building in the old heart of the town is now empty. The place that used to be the centre of social life and the children’s play has lost its meaning.

With this project Sofie Thorsen connects two locations — the currently unused primary school building and the small park next to the bocce court at the very entrance into the historic core of Brseč. In this park she is preparing stone structures on which she writes abstract texts and shapes which relate to local stories. These structures can also serve as a bench where the local people can relax and socialise. Apart from the educational function of the primary school building, with her work, Sofie Thorsen also recalls the famous Croatian literary figure Eugen Kumičić who was born in Brseč in 1850 and who often stayed here.

PERMANENT FROM 27TH JUNE 2020

The park next to the bocce court at the entrance to Brseč
LUNGOMARE ART
MALI LOŠINJ — A STAR PATHFINDER, 2020
LIAM GILLICK (UK)

An artistic installation inspired by maritime heritage and algorithms.

The town of Mali Lošinj is a place where one can observe the impact of tourism on the towns of Kvarner, as well as its rich tradition linked to maritime affairs and shipbuilding. Several metres from the centre of the town there is an active shipyard.

The attention of internationally recognised artist Liam Gillick is focused on the very start of the waterfront in Mali Lošinj. His realisation of an artistic work of an impressive structure outlines the questions connected to maritime affairs and an emphasis of the importance of the town of Mali Lošinj as one of the essential places of the maritime routes in the Kvarner Bay.

In his work the artist refers to the computer algorithm A* (A star) which is used to find the fastest and most optimal way between two points by using nodes. In maritime transport such an algorithm is used on ships to calculate the best and fastest way from a departure point to a destination by using existing routes. In this way Gillick simultaneously recognises as well as honours Mali Lošinj as a historically important point within the charted routes over the Adriatic Sea.

The artist’s installation, using industrial materials, refers to the development of modern and, above all, postmodern art, and complements the atmosphere of the place and its openness towards the history of the local community and its cultural development.

PERMANENT FROM JULY 2020

Vela Riva on Riva Lošinjskih Kapetana

LUNGOMARE ART
BAŠKA — DROPS
SMILJAN RADIĆ AND MARCELA CORREA (CL)

A charismatic place where outstanding anonymous works of old architecture (sheepfolds - mrgari) come to life with a contemporary artistic intervention.

The wind and sun have shaped the nature and life on the high and rounded ridges above Baška for centuries. In order to some extent tame this wild environment people have built a sophisticated system of seemingly endless walls and fences which limit the movement of flocks and protect the cultivated plants from the harsh weather conditions. Just above Baška and its magical beach Vela plaža there is the place known as Ljubimer from where there stretches a magnificent view. Ljubimer is one of the characteristic stone structures of this area which are called “mrgari.” It is a primitive, however, at the same time, sophisticated system of walls which is reminiscent of megalithic monuments. These mrgari are sheepfolds used for the collecting of sheep, which are otherwise free to roam, in order to be sorted according to their owners.

The Chilean architect of Croatian origin Smiljan Radić and his partner Marcela Correa, a Chilean sculptor, are creating a unique artistic project for this charismatic place. The author of prestigious international status describes its future character like this: “Sometimes we find anonymous pieces that have been manufactured in strategically chosen places – and later abandoned — by others. They are naturally primitive, part of a lost memory... like the long drystone wall in Baška. In these cases, the reality of the object is as important as discovering it by surprise, as if we were the first explorers to come across it. We consider it as an anonymous work purposefully left on the hill, and after that, the decisions are about fragility: of material and size.”

PERMANENT FROM 17TH OCTOBER 2020

Mrgari Ljubimer sheepfolds above Baška
The works of selected artists, who after a visit to the camp on Goli Otok produced their artistic works as a reaction to what they had seen, are presented on large posters throughout Primorje-Gorski Kotar County.

The project consists of the works made by fifty or so artists as a reaction to what they saw after visiting the camp on the island of Goli Otok in the period from 2016 to 2019. With their works, performances and installations in situ the artists send a message saying that the places where crimes were committed should remain places of remembrance, education and memory.

The artistic production of the project manager Darko Bavoljak (HR), curator Jasmina Bavoljak (HR) and designer Igor Kuduz (HR) is focused on large posters of artistic works adapted to transmit messages to the greatest number of observers as possible.

Twenty-five of the best visual designs are displayed at various locations in Primorje-Gorski Kotar County throughout the official Rijeka 2020 - European Capital of Culture programme.
AKOUSMAFLORE — SENSITIVE AND INTERACTIVE MUSICAL PLANTS
SCENOCOSME: GRÉGORY LASSERRE (FR) AND ANAÏS MET DEN ANCXT (FR)

A small garden featuring live music plants that react to a tender touch.

Akousmaflore is an interactive installation, a small garden of live musical plants that react to a tender touch. Each plant reacts to contact in its own way and produces its own sound. A plant “language” or a song is created by the touch and the proximity of the spectator.

PULSATIONS — PUT YOUR EAR TO THE TREE!
SCENOCOSME: GRÉGORY LASSERRE (FR) AND ANAÏS MET DEN ANCXT (FR)

Contact with a tree trunk lets visitors hear and feel the sounds and vibrations of their heartbeats.

Pulsations implies a sonorous installation work of art with a real tree. The visitors can hear and feel the sounds and vibrations of their heartbeats when touching its trunk. Its roots and tall branches present a peculiar link between the sky and the Earth.

The tree is also a symbol of the body, by its bark it is also its own body. It is like a mirror of the body. When laying their ear or body against the trunk, the visitors hear and feel the sonorous vibrations. The whole tree resonates with the human heartbeat. The sound creates a sensory relationship between the tree and a human body.
The author gives away numbered and signed copies of his work to all the citizens of Rijeka and organises a joint performance to mark Labour Day.

Joint Manifesto of the Communist Party of the United Citizenry of Rijeka is a project in which the author gives away numbered and signed copies of his work to all the citizens of Rijeka and organises a joint performance to mark Labour Day. The programme aims to raise the awareness of the local community about workers' fundamental rights and class relations in society, as well as about the strategies of resistance and the fight for workers' rights through active participation in the development of a network of an informed citizenry. Through this network, the citizens present their views and defend their rights in the physical and virtual, public and media space by using the printed letters from the text of the Communist Manifesto that has been turned into thousands of authentic artworks for the citizens of Rijeka. The artist, in the form of a Labour Day performance in Tito's square, and in collaboration with volunteers and citizens of Rijeka, tries to collect the artworks in a joint book as the foundation for the development of future associations and activism.

Each year on 1st May the intention is to invite the citizens of Rijeka to unite in the celebration of Labour Day through reading, composing and redistributing of our joint revolutionary book.

The project’s author is Nemanja Cvijanović. The design is by Mario Aničić (HR). The RIJEKA 2020 volunteering team and citizens of Rijeka participate in the implementation of the performative part of the project.

1ST MAY 2020

Titov trg — bridge
THE BODY AS A BORDER BETWEEN THE PRIVATE AND THE PUBLIC

Artistic, practical and theoretical intervention on the topic of physicality, sexuality, sensuality, vulnerability and power.

The Body as a Border Between the Private and the Public is an artistic, practical and theoretical intervention taking on the forms of a photography exhibition, workshop about the body, sexuality and eros and performances by artists and activists from the USA, Argentina, Denmark, France and Croatia that strongly speaks about physicality, sexuality, sensuality, vulnerability and power. The programme touches upon the topics and ways in which we use, exploit, sell, neglect, but also nourish and emancipate our bodies. On the one hand, the project addresses the notion of under-explored “erotic capital”, which is gaining increasing importance in today’s sexualised post-capitalist society and everyday relationships. On the other side of the same spectrum is a special segment of the programme dedicated to sex work. Namely, it has been estimated that per ten thousand inhabitants in Croatia there are twice as many sex workers than doctors. A society that secretly enjoys and exploits sex work, while at the same time moralising it, positions prostitution in a complex structure that intertwines economy, sex and gender, power, class and “choice.”

The programme brings together a range of perspectives united by the idea of liberating the often neglected (forbidden, repressed) capital hidden within us — at the border of the private and the public. Annie Sprinkle (US) and Beth Stephens (US) organise a Sex Clinic, Nataša Rajković (HR) gives a lecture-performance titled Eros on Stage, Pichon Reyna (AR) holds a workshop titled The Reflexive Power of Pleasure or What We Do With Our Bodies, Vesna Kesić (HR) hosts a series of talks on body manipulation in the public and media space, and guest artists and activists from Denmark, France and the USA give performances and perform public interventions.

18TH, 19TH, 20TH, 22ND AND 23RD MAY 2020

Croatian Cultural Centre

SOUND CARBURETTOR

DAMIR MARTINOVIĆ MRLE AND IVANKA MAZURKIJEVIC (HR)

The Sound Carburettor is a strange invention, a project which has been devised by a group of creators who with the help of sound and water create a sculpture of salt.

The Sound Carburettor is a strange invention, a project devised by a group of creators who with the help of sound and water create sculptures of salt. It is an integral part of a unique project by Damir Martinović Mrle and Ivanka Mazurkijević with the help of collaborators Vanja Travš (HR), Andrej Škedel (HR), Zdravko Lenac (HR) and Ariana Suša (HR), in which music encompasses the central mission — the materialisation of the sounds of the city. The project of recording began with the recording of the sounds of the city from Trsat Castle which were recorded and processed and used for the control of a dispersion whereby a living sculpture of salt forms — an installation which grows and creates a new space under the influence of sounds. The installation is a publicly displayed artefact of the living, materialised sound of the city, a unique attraction with accompanying features.

“Every city has its own identity. Every city has its own sound, a frequency at which it pulsates every day, it shows its characteristic, distinctive signs of life. And what does Rijeka sound like? Captured in one its most recognisable points — the Trsat Castle, this identifying sound of Rijeka is combined with the unique sound structure that sucks in and disperses seawater. And all in order to return again in a new identity — a sculpture of salt. Materialised and unique, just like a sailor” says Damir Martinovic Mrle about his work.

The promotion of the Sound Carburettor will be held during July 2020 in front of Exportdrvo and is an integral part of the Sailor Sweet & Salt Music Festival.

JULY → SEPTEMBER 2020

The space in front of Exportdrvo — Groblnička Riva
WORKERS’ SONGS OF EMERGING WORLDS
TOMOKO MOMIYAMA (JP)

The project deals with workers’ songs and songs which were sung during work.

Music has always been part of work: the songs of fishermen who go to the sea together; the song of people who extract salt from the seawater, melodies of shepherds to communicate with their flock; the call of a villager to persuade a bison to plough the land with him. People sang and played music to work together, as well as with animals. However, as the nature of work and way of life in society are changing so is the role of music. How to imagine music as an integral today when people move faster around the planet, communicate freely in virtual spaces, actively collaborate with robots and artificial intelligence and face unprecedented environmental challenges? Or, on the contrary, how can we imagine methods of work and living which could be an integral part of music?

In Rijeka, which during its history has experienced various political and social and economic systems, including fascism, socialism, and now the challenging capitalism, the Japanese composer Tomoko Momiyama is collaborating closely with a group of young people of various abilities in considering the alternative meanings of work and the creation of music that could be needed for all living creatures on Earth to work together.

A series of philosophical and musical dialogues results in interdisciplinary performances to which the audience are also invited to collectively imagine the work songs of coming times.

The composer and director Tomoko Momiyama is the author of the concept and project designer, alongside her, as author of the philosophical dialogues and leader of the workshops is Naho Homma (Center for the Study of CO Design, Osaka University, JP), students and workers of the Centre for Care and Education from Rijeka, collaborators of the Association of sopile pipe players of the island of Krk, the Children’s choir Kap, Mila Čuljak (HR), Nataša Antulov (HR), Nebojša Zelić (HR) and local producer Mara Anjoli Vujić (HR).

12TH → 13TH JUNE 2020

Outdoor locations in Rijeka

EBRIPHON
CHRISTINE HINTERKÖRNER AND PATRIK HUBER (AT)

A sound installation is placed on Molo Longo and delivers a symphony which was previously recorded and performed in Bakar.

A sound installation is placed on Molo Longo and delivers a symphony which was previously recorded and performed in Bakar in May 2020, according to the concept by creators Christine Hinterkörner and Patrik Huber. The symphony is based on the sounds of the bulk cargo terminal in Bakar within the Ebriphon project. The original sounds of the terminal were recorded with a microphone and then processed and turned into an electro-acoustic symphony which during the summer of 2020 the people of Rijeka and visitors can be heard via headphones placed on Rijeka’s breakwater.

JULY → AUGUST 2020

Molo longo
"YOU BETRAYED THE PARTY JUST WHEN YOU SHOULD HAVE HELPED IT"
ANDREJA KULUNČIĆ (HR)

Installations and performance as a form of confrontation with a place of dehumanisation and the establishment of women’s memory, created through the research of the fates of women imprisoned on the islands of Goli Otok and Sveti Grgur.

Apart from the established concentration camp methods, Tito’s idea that Informbiro supporters should be broken rather than killed introduces us to a series of Goli Otok peculiarities, especially with regard to women. Therefore, Andreja Kulunčić’s artistic production is focused on the research, planning and making of a project which deals with the fate of the women interned on the islands of Goli Otok and Sveti Grgur from 1949 to 1956. The intention is to open a new form of confrontation with the place of dehumanisation by the research and establishing of the women’s memory of the traumatic past via a site-specific artistic intervention. Collaborators in the project are Dubravka Stijačić (HR) and Renata Jambrešić Kirin (HR), and co-authors of the performance are Zrinka Užbinec (HR), Jasna Jovičević (RS) and Annette Giesriegl (AT).

The intervention consists of two parts — a visual punctuation of 10 points of the women’s memory/trauma on the island and a live performance at the junction of space, of movement, of instrumental and vocal articulation. The coordinator of the project is Maja Marković (HR).
TIMES OF POWER

THE ANACHRONIC BATH-HOUSE
HEINER GOEBBELS (DE)

An artistic audiovisual installation about time, about nature and historical changes, at the old pools of Školjić.

The artistic audio-visual installation *The Anachronic Bath-House* by the German artist Heiner Goebbels is conceived as a kind of conversation through time, thoughtfully referring to natural and historical changes.

Located at the old pools in Školjić, Goebbels’ installation brings new life to this significant, yet abandoned space, revealing its “multiple temporalities” and changes through time. The problem of change is thematically synchronised with the flagship of *Times of Power* that explores the exact dynamic of historical changes and the relationships of power that coordinate other social transformations.

Goebbels gives the pools a new, poetic life, depicting them as a place of communication and confrontation, of technological and invisible forces that people cannot control.

Composer and director Heiner Goebbels is one of the most important representatives of the contemporary music and theatre scene. His compositions for ensembles and major orchestras that are published by Ricordi Berlin, as well as several of his musical theatrical works and concerts, are currently being performed around the world. He has created various sound and video installations which have been shown at important European institutions such as Artangel, London, MAC, Lyon, Mathildenhöhe Darmstadt Museum and Staatliche Kunstsammlungen Dresden. René Liebert (DE) is a video collaborator.

*The Anachronic Bath-House* programme is part of the Professor Georg Büchner project at the centre for media and interactivity at the Justus Liebig University in Giessen.

15TH AUGUST → 15TH OCTOBER 2020

Školjić swimming pool

ORGANISER: RIJEKA 2020
PARTNER: Autotrolej d.o.o. public utilities company, Centre for Media and Interactivity (Giessen, DE)
FINANCIAL SUPPORTER OF THE PROGRAMME: Justus Liebig University (Giessen, DE)

RECOGNISING THE ABSENCE — ARTISTIC PROJECTS IN THE PUBLIC SPACE OF LIPA

An arts programme which commemorates the historical suffering of Lipa through various aspects of contemporary art and raises awareness of its symbolic potential in the contemporary processes of peace-building.

The programme is dedicated to the commemoration of the suffering in Lipa which took place on 30th April 1944 when Nazis and Fascists killed 269 local people, mostly women, children and the elderly and then set fire to the entire place. In addition to the developing of a culture of remembrance on a national and international level, the programme is aimed at communicating an anti-war message and the spread of a universal appeal of conscience.

How to depict the emptiness which followed the suffering? How to make the absence of the murdered people of Lipa part of our existence today? How to conceive the inconceivable and show what cannot be shown? Are just some of the questions whose answers we find in the setting of a series of artistic interventions in the public space of Lipa — within the very topography of war.

Included in the programme are works which affirm experimental and intermedia artistic practices and they explore the scope of the social impact which contemporary art practice today possesses — particularly in relation to the comprehension of difficult to conceive categories (trauma, suffering, genocide) and in relation to the awareness and advocating of desired forms of behaviour. A social impact is also achieved with a direct approach, through artistic projects based on social inclusion (community art) and in collaboration with the local community. The curator and leader of the project is Vana Gović (HR).

1ST → 15TH OCTOBER 2020

Memorial Centre — Lipa Remembers

ORGANISER: Maritime and History Museum of the Croatian Littoral Rijeka
PARTNER: Museum of Modern and Contemporary Art (Rijeka), RIJEKA 2020
### Artistic Interventions in Public Space

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GREEN PAVILIONS

A green-urban intervention over city surfaces.

The wooden pavilions, which were built by participants of the EASA — European Architecture Students Assembly event which was held in 2018 within the Sweet & Salt pilot programme, begin their new life as therapeutic and fragrant points on the city streets of Rijeka. The green pavilions, solid structures bedecked with green with fragrant plants, become new hideouts for all of Rijeka’s generations.

PERMANENT FROM APRIL 2020

Various locations from the Brajda marketplace to Titov trg
Despite the context of the seemingly uninviting Mrtvi Kanal waterway and port infrastructure, a spatial intervention in the form of a temporary land-based bathing site has been designed on Grobnička Riva. In the centre of the city, the Delta Pool endeavours to bring the culture of bathing back to the people of Rijeka and all its guests.

Rijeka is getting a temporary bathing site right alongside the Mrtvi Kanal. The old Exportdrvo warehouse is one of the centres of the events in 2020, yet despite the context of the seemingly uninviting Mrtvi Kanal and port infrastructure, the architectural bureau SKROZ, according to the concept of Margita Grubiša, Marin Jelčić, Daniela Škarica and Ivana Žalac, has designed a spatial intervention in the form of a temporary land-based bathing site on Grobnička Riva. In the centre of the city the Delta Pool endeavours to bring back the culture of bathing to the people of Rijeka and all its guests, and the intervention itself, using containers as the base element of the installation, also thematises Rijeka’s everyday port life and opens a new perspective of the city — a pool as a new city space for gatherings where swimming and sunbathing are an everyday activity.

MAY → OCTOBER 2020

The space in front of Exportdrvo — Grobnička Riva

The experiment of sleeping in Exportdrvo for the people of Rijeka is nothing new — in conjunction with the preparations of the Sweet & Salt programme, more than 600 members of the European organisation of architecture students EASA (European Architecture Students’ Assembly) spent two weeks living, working and sleeping in this former warehouse. On the basis of this good experience, the experiment continues into 2020, however, in a somewhat different form. Short-term residencies for urban nomads allow them, as participants of this artistic installation, to be active factors of the cultural and entertainments programme in Exportdrvo and the rest of the Rijeka 2020 — European Capital of Culture programme, and an opportunity opens up for the people of Rijeka to exchange knowledge and experiences with young people from all over Europe.

The experiment of sleeping in Exportdrvo for the people of Rijeka is nothing new — in conjunction with the preparations of the Sweet & Salt programme, more than 600 members of the European organisation of architecture students EASA (European Architecture Students’ Assembly) spent two weeks living, working and sleeping in this former warehouse. On the basis of this good experience, the experiment continues into 2020, however, in a somewhat different form. Short-term residencies for urban nomads allow them, as participants of this artistic installation, to be active factors of the cultural and entertainments programme in Exportdrvo and the rest of the Rijeka 2020 — European Capital of Culture programme, and an opportunity opens up for the people of Rijeka to exchange knowledge and experiences with young people from all over Europe. Alongside the urban nomads, the installation also hosts the artistic work Oblomo for the people by artist Sašo Sedlaček (SI), which is realised in conjunction with the Dopolavoro flagship and which, in an area of increasingly-present automatisation of work and artificial intelligence, figuratively speaking values laziness, idleness and inactivity.
BALTHAZAR’S URAGAN BOAT

Benussi&theFish

We’re turning the old boat Uragan into a children’s playground with a view of Balthazartown!

The old boat Uragan (which means “hurricane”) which after the destruction of the Second World War helped rebuild Rijeka’s port, now deservedly rests calmly next to the sea.

It is situated on a favourite Rijeka promenade, the Molo Longo breakwater, from where there extends a unique view of the city. Since the very look of Rijeka and the atmosphere of the port and the working city served as an inspiration for the animated film series Professor Balthazar, the wish is to draw the attention of walkers towards the vista of the city of Rijeka. A series of temporary, artistic interventions and their playful and interactive nature, turn the boat and the area around it into new place for play, socialising and relaxing, as well as place of intergenerational interaction on the port’s favourite port promenade, with a view of Balthazartown.

The interactive and playful nature of the artistic works fit into the value system of the Children’s House flagship, and the spatial intervention on the breakwater is naturally recognised as part of the Sweet & Salt flagship.

THE MOLO LONGO SUN DECK

A platform placed on the outer side of Molo Longo offers relaxation and a tactile encounter with the sea.

Molo Longo, the almost two-kilometre long narrow structure cut into the sea, was created to control the sea serving primarily the purposes of the port. Today it is a promenade that, however, has lost nothing of being both a real and symbolic impediment in the communication between the people and the open sea. The Molo Longo sun deck is situated close to the Uragan boat, in order to create a tactile encounter with the sea as a new site for relaxation, rest and sunbathing.
Therapeutic Park
Daniel Winterbottom (US)

A therapeutic park for the users of the Clinical Hospital Centre (KBC) Rijeka and the local population.

The main park of the Clinical Hospital Centre, in the very centre of the city of Rijeka, has been selected as a green area for the first therapeutic park in Rijeka. The project is being led under the artistic, architectural and landscaping leadership of Daniel Winterbottom.

This unique project enables the connecting and socialising of people who use the services of the hospital, the staff who work there and the wider community. The design and construction of the park brought together experts from urban planning, architects, volunteers, the users of the centre and people of Rijeka.

The therapeutic park is an indispensable green oasis, a place for socialising and an innovative point in which culture, the inclusion of the citizens, the improvement of the city, the care for the communal and valuable legacy of the Rijeka 2020 — European Capital of Culture project are combined.

Permanent from July 2020

Main park of Clinical Hospital Centre Rijeka

Rijeka Zip Line

This urban zip line that takes you down from Trsat Castle to Exportdrvo is an extraordinary and adrenaline-filled opportunity to experience Rijeka from a completely new bird’s-eye perspective.

The urban zip line that takes you down from Trsat Castle to the Exportdrvo building is envisaged as one of the major attractions of Rijeka 2020 — European Capital of Culture and a real challenge for the action-thirsty audience. This is the longest urban zip line in Europe, but it is primarily an extraordinary opportunity to experience Rijeka from a completely new bird’s-eye perspective. The Rijeka zip line plunges from the start base at Trsat Castle, passes over the Rječina canyon to the Katarina tunnel and the second base, from where it goes towards the Rječina and its Delta and ends by flying into the Exportdrvo warehouse. Apart from gaining a different perspective, the visitors also have an opportunity to pass through the stops designed by Mia Roth Čerina (HR) and Tonči Čerina (HR).

Permanent from Summer 2020

From Trsat Castle to Exportdrvo
A contemplative spiritual oasis for everyone opens its door in the centre of Rijeka.

A contemplative spiritual oasis for everyone opens its door in the centre of Rijeka, in the northern part of Delta. The pavilion, designed by the famous Croatian architect Nikola Bašić, is a place where all citizens can stop and find peace, regardless of their religious or other belief.

The spirituality of contemporary society is expressed in different forms of social rituals, from prayer to meditation, and nowadays the pursuit of spiritual experiences does not only appeal to believers, but also to atheists, whose spirituality has become a recent philosophical and cultural challenge. Living in today’s fast-paced world requires the possibility to occasionally disconnect from the hectic carousel of everyday life. For that reason, world urban environments are increasingly offering some isolated places where one can stop for a moment, disconnect, collect oneself, reset and engage in contemplative states. Nikola Bašić has designed his pavilion as a space in which we are able to direct our gaze and thoughts to the sight of infinity.

* The name CONTEMPLVM comes from Latin which is comprised of the words con — with and templum — temple. Originally referred to “a place for the observation and interpretation of divine revelations (symbols) from the flight of birds” (see contemplum, contempli). The letter “V” stands for “U” (CONTEMPLVM) because in the original Roman alphabet the letters “V”, “W” and “U” were not distinguished but were written “V”. The name has been chosen from the original Latin language because, apart from the fact that the expressions of contemplation and temple overlap, a characteristic of all religions of the world, it clearly indicates that the pavilion is located in Europe, on the Mediterranean, the place where the original Latin language comes from.

PERMANENT FROM AUTUMN 2020

Delta Park
GREEN PAVILIONS
SKROZ — MARGITA GRUBIŠA, MARIN JELČIĆ, DANIELA ŠKARICA AND IVANA ŽALAC:
DELTA POOL
PERMANENT FROM APRIL 2020
MAY → OCTOBER 2020

TENT FOR AN URBAN NOMAD
MAY → OCTOBER 2020

BENUSSI&THEFISH:
BALTHAZAR’S URAGAN BOAT
PERMANENT FROM MAY 2020

THE MOLO LONGO SUN DECK
JUNE → AUGUST 2020

DANIEL WINTERBOTTOM:
THERAPEUTIC PARK
PERMANENT FROM JULY 2020

RIJEKA ZIP LINE
PERMANENT FROM SUMMER 2020

CONTEMPLVM
PERMANENT FROM AUTUMN 2020
How to make a digital currency with laziness and inactivity?

Oblomo for the People is an installation by Slovenian multimedia artist Sašo Sedlaček which is being presented to the public for the first time. It is based on his project Oblomo, a blockchain platform for the evaluation of laziness in a time of the ever-increasing presence of the automatisation of work and artificial intelligence.

Located in the lounge area of Exportdrvo, the installation consists of loungers, various sensors and a system which uses computer vision and machine learning and pays visitors Oblomo Coins into their electronic wallets in exchange for their laziness and inactivity. Users are also able to produce this cryptocurrency in the comfort of their own home on their computer and telephones. The coins can be spent on the Oblomo Bay platform, an e-shop of advertising, campaigns and projects, where other products and services are also available like entertainment apps, promotional T-shirts and glasses for sleeping.

The project was named after the novel Oblomov by Russian writer Ivan Goncharov from 1859, in which the main character Ilya Ilich Oblomov is arguably the laziest hero in global literature. Although he spends most the time in bed, Oblomov is in fact not so lazy, he is lazy only in the physical sense, whilst in an intellectual sense, he is a real fireball of energy. Oblomov is a visionary representation of an individual of the 21st century, a period in which physical work will soon be done by artificial intelligence and robots. Considering the destructive impact of continuous human action on the environment, the project also carries an important message: laziness is organic, ecological and healthy.

25TH APRIL → 16TH MAY 2020

Exportdrvo 1st floor
**CHORUS**

**RAY LEE** *(UK)*

A monumental musical installation composed of kinetic sound sculptures.

Chorus is an impressive monumental musical installation by the British composer and sound artist **Ray Lee**, which consists of kinetic sound sculptures.

Above the audience rises a series of metal tripods on which are rotating arms. At the end of each arm, speakers emit finely tuned musical tones, creating a pulsating and harmonious hum and a hypnotic call to everyone present. The red lights at the end of the arms create an effect of a whirling swarm of fireflies or planets on the move, like enchanting orbits of colour.

The intersecting light creates circles above the heads of the audience, and the combined chorus of rotating sounds creates a cohesive harmonious whole, a syrupy flow which at the same time is inspiring and enchanting.

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**COMPRESSORHEAD**

The first rock band in the world in which robots play real instruments live!

**Compressorhead** is the first rock band in the world in which robots play real instruments live! Although their current home and headquarters are in Berlin, the robot members of the band were made on two different continents, partly from recycled metal parts.

**Stickboy** was made in 2007 and plays the drums with the help of four hands and two legs, and is recognisable by the unique metal Iroquois and little helper **Stickboy Junior** who is responsible for the movement of the pedal of the hi-hat cymbal. Their colleague **Fingers** was built in 2009 and with his two hands and seventy-six fingers he plays a Gibson Flying V guitar.

In 2012 the band was joined by the bassist **Bones** who moves around the stage with the help of caterpillar tracks whilst playing a Fender Precision bass guitar with his two hands and eight fingers.

After a number of joint concerts around the world, the band very quickly became famous for its instrumental covers of cult bands such as Motörhead, AC/DC, Ramones, Pantera and Rage Against The Machine.

In 2017 the band were joined by a 350 kg “singer” **Mega-Wattson**, made with the help of funds collected from a campaign on the platform Kickstarter. The lead vocal comes from Rob Wright from the legendary Canadian punk-rock band Nomeansno and the Hanson Brothers, who together with his brother John Wright, also a member of these bands, joined the Compressorhead team as musical director and composer in 2014.

In 2017 they issued their first album, **Party Machine**, on which amongst others, were the original songs **Compressorhead**, **Speed Walking Lady** and the instrumental version of **My Girlfriend is a Robot** which was originally performed by the Hanson Brothers.

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**DOPOLAVORO**

21ST → 28TH MAY 2020

Trg riječke rezolucije

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25TH MAY 2020

Courtyard of Energana (at the chimney)
An interactive sculpture that anyone can control and experience the feeling of crushing large objects with a large mechanical hand.

The Hand of Man is an interactive sculpture by the American artist Christian Ristow and consists of an eight-metre long, hydraulically controlled human hand and forearm, capable of lifting and crushing a car, and it is operated by the aid of a control device in the form of a glove. The audience is invited to put their hand in the control device and with the help of the modern hydraulic technology lift, crush and throw around huge objects, like a car with ease.

Many years of experience proved that using hydraulic machines for smashing up objects really is fun, but isn’t fair that only individual artists and operators of heavy machinery have so much fun: The Hand of Man democratizes the power of crushing!

The installation has so far been exhibited at music and arts festivals throughout the USA, including Burning Man, Coachella Valley Music and Arts Festival, the Voodoo Festival in New Orleans and Maker Faire Bay Area.

A large mechanical bird of stainless steel which is set in motion by man.

The interactive installation Fledging by the American artist Christian Ristow is a large mechanical bird which is set in motion by man. A person can climb into the bird by a staircase allocated in the tail of the bird, sit in its chest, and take the position of a cyclist who rides a recumbent bicycle. By pedalling, the visitor starts an intricate composition of chains, sprockets, cogs and levers which open and close the wings, curving them towards the body just like real birds.

The installation has so far been exhibited at music and arts festivals throughout the USA, including Burning Man, Coachella Valley Music and Arts Festival, the Voodoo Festival in New Orleans and Maker Faire Bay Area.
SAŠO SEDLAČEK:
OBLOMO FOR THE PEOPLE
25TH APRIL → 16TH MAY 2020

RAY LEE:
CHORUS
21ST → 28TH MAY 2020

COMPRESSORHEAD
25TH MAY 2020

CHRISTIAN RISTOW:
THE FLEDGING
18TH → 25TH JUNE 2020

CHRISTIAN RISTOW:
THE HAND OF MAN
19TH → 26TH JUNE 2020
FILM MUTATIONS: FESTIVAL OF INVISIBLE CINEMA — KINOCLASH! THE POWER OF CINEMA

The international Film Mutations festival symposium deals with the reinterpretation of the role of cinema, as well with its emancipatory potential; film as the eye of the century.

The premises of Art-kino Croatia become a central social location for the possible emancipation of the Power of Cinema that brings back the view of the film as the eye of the century: the viewpoint of power of our time. The Kinoclash programme platform reinterprets the role of cinema in the original sense of a cinema’s dispositif (film, cinema, camera, shooting and screening, cinematography) in the artistic, cultural and wider community of the city.

A collective of international and national curators, as well as film and visual artists, presents about thirty film programmes that connect the modes of the cinema of transgression in a wide range of types and genres with personal theorems of the emancipation of images. The festival opens with the programmes titled Visual Rebellions through which the film theorist and curator Nicole Brenez recreates the initiation into the revolutionary film of Pier Paolo Pasolini and Jean-Luc Godard, and it closes with films about the power of freedom, created by Albert Serra, Abel Ferrara, Vlado Kristl, as well as with James Benning’s new work that brings us back to the origin of the century of intolerance with the video installation The Birth of a Nation.

6TH → 9TH FEBRUARY 2020 / JANUARY 2021

Art-kino

Organisers: Film Protufilm (Zagreb) and Art-kino (Rijeka)
The festival enables students, artists and wider cultural community of the city of Rijeka to participate in a wide range of film experiences, from talks with artists and curators, through workshops titled Film or Power and Kinosynthesis film happenings, to the interdisciplinary symposium on the politics of the Cine-Eye that focuses on the transgressive loop of the anarchy of power in the expanded century of cinema. The activities of Film Mutations are accompanied by a series of programmatic publications and artist pamphlets, beginning with Godard’s Manifesto.

The Rijeka programme of the Film Mutations curatorial-art collective is prepared by Nicole Brenez (FR), Jonathan Rosenbaum (US), Albert Serra (ES), Abel Ferrara (US), James Benning (US), Naomi Kawase (JP), Béla Tarr (HU), Pedro Costa (PT), Alexander Horwath (AT), Raymond Bellour (FR), Siegfried Zielinski (DE), Eva Sangiorgi (AT), The Otolith Group (GB), Christa Blümlinger (AT), Laura Waddington (GB), Bette Gordon (US), Volker Pantenburg (DE), Bani Khoshnoudi (MX), Ehsan Khoshbakht (IT), Paul Grivas (GB), Branka Benčić (HR) and Tanja Vrvilo (HR).

RIJEKA FILM FESTIVAL

A new Rijeka film festival thematises the questions of totalitarianism, power and fear, with a focus on the conflict of the collective and the individual.

The film festival examines the world of totalitarian regimes, the structures of the power of fear. The programme consists of films which place the focus on relationship, i.e. the conflict of the collective and the individual, of films that question the falsity of the ruling narratives of various historical periods. These are films which dive into the systems of various regimes through the personal histories and fates and films that, eventually, enrich the film experience with their art of creating new realities, in whose foundations is man’s permanent aspiration and strength to produce the possibilities of liberation.

Included in the programme are titles which by their non-acceptance whether by artistic or social conventions bring into question all those narratives that attempt to impose official ideological mythologems into everyday life as the only possible reality. Films of different kinds and genres, as well as new and old titles, are shown so that with their thematic range they capture the broadest image possible of the present time.

Along with the films, the festival includes a rich accompanying programme with lectures, panels and talks, in which local and foreign guests of different artistic and intellectual backgrounds take part.

The makers of the films i.e. directors, actors, producers and others have been invited to the premiere screenings of the films in Rijeka.

25TH → 29TH MARCH 2020

Art-kino and other locations
MIGRANTS DAY

Migrants Day is dedicated to the theme of Afrofuturism as a political and cultural movement, and also deals with the issue of the current refugee crisis.

This multi-day cultural and artistic programme explores one of the three main themes of the European Capital of Culture programme - migrations, and a special emphasis is placed on the Global South and the subject of race. Migrants Day presents Afrofuturism as a cultural and political movement which has the most populous global diaspora — that of Africa — as its focus. The history and roots of the Afro-American community were systematically eradicated from white, slave-owning consciousness, and what began as the abduction of people from Africa between the 16th and 19th centuries, has developed into a post-colonial way of thinking about the contemporary world. Afrofuturism represents the need of the community to build myths about the origin, to reclaim its stolen past and reshape its future, and to be inspired by science fiction, music and technology.

The Afro-American arts collective Black Quantum Futurism (US) comprised of activists Rasheedah Phillips and Camae Ayewa presents an audio-visual performance. Camae Ayewa is known to the wider audience as the experimental musician and poet Moor Mother, and presents herself to Rijeka’s public with a musical performance dedicated to Afrofuturism.

With the setting up of a permanent installation at Delta, the Azerbaijani artist from Paris Babi Badalov deals with the subject of the recent refugee crisis, whilst Italian theorist and activist Franco Bifo Berardi gives a poetic performance about the tragedy of the “holocaust in the Mediterranean” in the context of Europe and its values.

16TH, 17TH, 24TH APRIL 2020

Ivex (rooftop), Palach Youth Cultural Centre (OKC), Opera (Teatro Fenice), Neboder Hotel

LIBERATED RIJEKA

A cultural programme to commemorate the 75th anniversary of Rijeka Liberation Day which celebrates the memory of one of the most difficult World War II liberation battles in this part of Europe.

The Liberated Rijeka programme commemorates the 75th anniversary of Rijeka Liberation Day (3rd May 1945) and keeps alive the memory of the sacrifice of Yugoslav Partisan fighters and one of the most difficult World War II liberation battles in this part of Europe.

This is an international cultural programme centred on the topic of anti-fascism — the fundamental international value of a united Europe. The programme begins with the opening of the exhibition of contemporary Croatian artists, Refreshing Memory, curated by Davorka Perić (HR). The exhibition deals with anti-fascist monuments and artistic and scientific practices of preserving their dignity with the aim to problematise revisionism and the normalisation of fascism in a crisis-stricken capitalist society. The concert of local, regional and international choirs once again brings to the fore the rich heritage of partisan, anti-fascist, revolutionary and libertarian songs, as well as different practices of activist self-organisation. The discursive programme reveals the forms and effects of modern fascism and provides strategies of resistance. All of this is spiced up with a public cooking event titled Working-Class Food for the Civic Palate.

27TH APRIL → 4TH MAY 2020

Titov trg and other locations
FESTIVALS AND EVENTS

SMOQUA — FESTIVAL OF QUEER AND FEMINIST CULTURE 2020: SEMO QUA*

The Smoqua is presented by a combination of an artistic, activist and entertainment programme and carries the theme Semo Qua in the local Fiuman dialect meaning Here we are.

This special outing of the international Smoqua Festival of Queer and Feminist Culture gathers together dozens of artists, activists and guests from Croatia, Canada, the USA, Russia, Great Britain, Norway, Austria, Cyprus, Greece and other countries. During the festival there are performances, a concert, an exhibition, artist and activist interventions in public spaces, workshops, panel discussions and other activities in order to introduce visitors to the importance of queer and feminist history and to experience queer and feminist culture.

The theme of Smoqua 2020 is Semo Qua which in the local Fiuman dialect of the city means “here we are”, and the festival includes a series of premieres such as the activist exhibition 20 Years of LORI on Korzo and a Feminist Walk Through Rijeka which is based on the research of women who have left their mark on the history of city and whose contribution is largely unacknowledged and unrecognised today. One of the main participants in the festival is a Canadian artist with a US address Cassils who the Huffington Post highlighted as: “one of several transgender artists who are changing the image of contemporary art”, plus CUNTemporary (UK), one of the most significant queer artist collectives today.

Smoqua was begun in 2017 by the Lesbian Organisation Rijeka LORI in collaboration with the Human Rights and Civic Participation Association (PaRiter), the Centre for Women’s Studies at the Faculty of Humanities and Social Sciences in Rijeka and the From the Citizens to their City Initiative arts organisation as a blend of art and activism that examines the social norms. LORI, as the first registered lesbian organisation in Croatia, is celebrating twenty years of work in 2020.

21ST → 23RD MAY 2020

Palach Youth Cultural Centre, premises of the From the Citizens to their City Initiative and other locations

REVIEW OF SMALL LITERATURES: RETURN OF THE IMAGINATION

The programme of the Review of Small Literatures with the title the Return of the Imagination has a geographical focus on the Mediterranean, especially on the Balkan and Arab regions because these regions have been affected by great migrations over recent decades, and migrations are a theme which has always been close to Rijeka.

The two-day programme of the Return of the Imagination features lectures, concerts, film screenings and staged readings by writers, artists, theorists and musicians from various Arab, Western European and Balkan countries plus various artistic and literary poetics.

The Review of Small Literatures opens with a video work by Moroccan-French artist Bouchra Khalili after which follow lectures by Croatian literary historian Ivana Peruško Vindakijević, a reading by Egyptian writer Haytham el-Wardany and German writer and director Merle Kröger, and closing it is a musical recital by Tuzla author Damir Avdić.

The second day of the programme starts with a literary performance by Lebanese novelist Sahar Mandour and Croatian playwright Goran Ferčec, and it continues with a lecture by Iranian anthropologist Shahram Khosravi and readings by Rijeka writer Tea Tulić and the Yemeni poet Galal Alahmadi. The Review of Small Literatures closes with a concert by the Bosnian Herzegovinian sevdah musician Damir Imamović with double bass player Greg Cohen (US), kemenche player Derya Türkan (TR) and violinist Ivana Đurić (BA).

25TH → 26TH MAY 2020

Art-kino
**FESTIVALS AND EVENTS**

_Festival of the European Short Story_ and _The Hay Festival_

The very best European and global writers meet the audience with public readings, book presentations, discussions, lectures, literary workshops and socialising. Writers from all over the world present their literary work, as well as their football skills.

In 2020, the _Festival of the European Short Story_ opens in Rijeka in collaboration with one of the world's most significant literary festivals, the British Hay Festival. The theme of this special year's festival is the Port of Diversity. The port as a space of meetings, exchange, familiarisation and dialogue; diversity as wealth, possibility and freedom — are the foundation of the meetings of writers from all corners of the world, those who speak diverse languages and live in diverse cultures, who are continuing to question or challenge various traditions.

The programme has been conceived by the writer Adania Shibli (PS) and the literary programmer Miljenka Buljević (HR).

Apart from the series of literary events, the festival also offers the public a programme which puts the well-known writers in unusual situations such as a football match featuring writers and artists from the region. In the Vozim ti priču (I'll drive you a story) programme artists and taxi drivers of Rijeka are connected, whilst the literary and arts scene of Ireland, whose Galway along with Rijeka, is also a European Capital of Culture in 2020, is represented in the Ireland in Rijeka programme.

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The 19th _Festival of the European Short Story_ in Rijeka hosts amongst others Sulaiman Addonia (ER/BE), Claudia Durastanti (IT), Michael Fehr (CH), Eduardo Halfon (GT), Aleksandar Hemon (BA/US), Etgar Keret (IL), Mazen Maarouf (PS/IS), Semezdin Mehmedinović (BA), Bronka Nowicka (PL), Leila Slimani (FR), Irvine Welsh (UK), Kit de Waal (IE/UK) and Danijel Žeželj (HR/US).

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**31ST MAY → 5TH JUNE 2020**

_Exportdrvo, OKC Palach, Academy of Applied Arts, Faculty of Humanities and Social Sciences, the Dnevni boravak Book Caffe, Sports venues of the City of Rijeka_
The festival focuses special attention on young people in the form of a programme of get-togethers for writers and secondary school students, Pisci i klinci (Writers and Kids) plus a literary competition for youngsters, FEK19.

A special festival programme from 3rd to 5th June is dedicated to the world-famous Hay Festival which since its foundation in 1987 has been held in more than 30 countries on 5 different continents. This literary festival in Rijeka is presented by the anthology Hay Festival Europa28: Visions of the Future published by Fraktura. 28 authors, writers, artists and scientists (one from each of the countries of the European Union) are gathering together visions of the future, and for this occasion coming to Rijeka are writers Leïla Slimani (FR) and Janne Teller (DK), travel writer Kapka Kassabova (BG), poet Asja Bakic (HR), actress Lisa Dwan (IE) and sociologist Renata Salecl (SI) who through readings, workshops, performances and debates share their visions of the future with Rijeka’s public.

Hay Festival Europa28 has been created in collaboration with the WOMARTS project, with the support of Creative Europe and with the aim of stimulating a larger presence of women in the arts.

Organiser: RIJEKA 2020
Partner: HNK Rijeka Football Club

ONE CITY: ONE GOAL —
THE CAPITAL OF CULTURE CUP AND A CONCERT OF FANS’ SONGS

The One City: One Goal programme comes from the unusual mix of music and football, and a spectacle of the game returns to the legendary Kantrida.

One City: One Goal combines two great traditions, two great themes of the identity of Rijeka — music and football, in order to promote young people and bring the community together in the celebration of a sports contest and a musical spectacle at the cult stadium in Kantrida.

The traditional Kvarner Riviera football tournament, which was founded in 1953, in 2020 is being held under the title The Capital of Culture Cup with teams from European Capitals of Culture in the under 19’s category. The young men’s and women’s teams join forces at the legendary Kantrida stadium, as well as at other stadiums in Rijeka and around Kvarner.

The Kvarner Riviera opens with a concert of fans’ songs by European and local clubs performed by famous Rijeka soloists, bands and choirs accompanied by a symphony orchestra.

15TH → 21ST JUNE 2020

Kantrida Stadium, Rujevica and other city and county stadiums
A multidisciplinary project that combines science, art and popular culture and includes a selection of pop, rock and electronic music artists.

The Sailor Sweet & Salt Music Festival is a multidisciplinary festival that brings together science, art and popular culture, created on the basis of a unique project by Damir Martinović Mrlet (HR) and Ivanka Mazurkijević (HR) that aims to materialise the sound of the city. The festival follows the wanderings of the “sailor” and his search for a sense of identity with a range of carefully selected artists of pop, rock and electro characters, with the compelling hosts Mr.Lee and IvaneSky (HR). After successful releases in 2018 and 2019, which have also opened up completely new spaces for audio-visual experiences to the audience, there is no lack of good fun with the unique music combinations in 2020.

JULY 2020

The space in front of Exportdrvo — Grobnička Riva
PORTO ETNO — THE FESTIVAL OF WORLD MUSIC AND GASTRONOMY

In 2020 the musical, gastronomic and cultural and artistic programme Porto Etno — Festival of World Music and Gastronomy is developing under the theme of TOGETHER and brings a new vision of society based on the experiences of Rijeka’s Port of Diversity.

Croatian and Serbian folk ensembles perform together at Porto Etno, and for this occasion, with the specially produced programme Hand in Hand 4.0, the Istrian scale encounters Montenegrin rap, Nigerian afrobeat and Roma Balkan Brass Battle trumpeters. The hand-picked selection of performers of world music at Porto Etno 2020 is led by Femi Kuti (NG), Rambo Amadeus (CG), Fanfare Ciocarlia (RO), Džambo Aguševi Orchestra (MK), the ensemble of Serbian folk games and song KOLO (RS), the ensemble of Croatian folk dance and songs LADO (HR), Tamara Obrovac (HR) and the Porto Etno Orchestra (HR).

The gastronomic part of the programme presents delicacies of national cuisines — granny’s barley stew stands side-by-side with Italian lasagne and Filipino prawns, local gastronomic traditions from the neighbourhoods of Primorje-Gorski Kotar County combine with the customs of modern Mediterranean cooking. Porto Etno 2020 brings unexpected collaborations which develop and intertwine together around the theme of TOGETHER, and so amateur chefs, members of the associations of national minorities, get together with professionals, and secondary school students of the Catering School in Opatija have the opportunity to cook with famous chefs.

Porto Etno was developed within the preparatory programme of Rijeka 2020 — European Capital of Culture and continues a twenty-year tradition of holding the Ethno Review — Days of Ethnic Minorities in Rijeka.

The foundation of the festival is comprised of the music and gastronomy of countries whose minorities live and work in the city of Rijeka and Primorje-Gorski Kotar County.

With a new, modernised look, Porto Etno — Festival of Music and Gastronomy began life in 2017, and to this day, in addition to the community of national minorities, it has also gathered together many settlers in Rijeka, together with musical nomads from throughout the world.
FESTIVALS AND EVENTS

DAYS OF THE DISCARDED

A sales exhibition of restored waste items, expertly led workshops and short, inspirational lectures in the form of TED Talks are part of the programme of Days of the Discarded by which the transformative power of art in the work with discarded items and discarded communities is demonstrated.

Days of the Discarded is the culmination of the two-year project RoUm — a collaboration with the Roma community and artists which through communal work they repurpose discarded waste items and create designer pieces and works of art with the aim of starting a social enterprise of the creative industry in the Roma community.

The idea of RoUm is based on the customs of Roma communities who have a long tradition of using and exploiting discarded items and preserving traditional crafts, whilst demonstrating great entrepreneurial skills as a community and at the same time reducing the amount of waste in our communities. Designers and artists join in with this Roma tradition and with their mutual strengths in RoUm old and new unique items which at the same time create new economic value are born.

The Days of the Discarded features a sales exhibition of discarded items which with a process of upcycling have become attractive items for the decoration of spaces, whilst the Roma people who have been learning and acquiring the new skills of repurposing items for the last two years, share their knowledge and experience in the role of mentors in educational workshops for all the people of the city in 2020. They will also visit the Academy of Fine Arts in Zagreb and the Arts Academy in Split as lecturers presenting the project to students. The Days of the Discarded programme also includes short discussions in the form of TED Talks on the subjects of upcycling, inclusive design and examples of good practice.

24TH SEPTEMBER → 1ST OCTOBER 2020

The Sugar Palace — the new building of the City Museum of Rijeka, Riperaj
FESTIVALS AND EVENTS

FILM MUTATIONS:
FESTIVAL OF INVISIBLE CINEMA —
KINOCLASH! THE POWER OF CINEMA
6th → 9th FEBRUARY 2020

MIGRANTS DAY
16th, 17th, 24th APRIL 2020

RIJEKA FILM FESTIVAL
25th → 29th MARCH 2020

LIBERATED RIJEKA
27th APRIL → 4th MAY 2020

SMOQUA — FESTIVAL OF QUEER
AND FEMINIST CULTURE 2020:
Semo Qua*
21st → 23rd MAY 2020

REVIEW OF SMALL LITERATURES:
RETURN OF THE IMAGINATION
25th → 26th MAY 2020

FESTIVAL OF THE EUROPEAN SHORT
STORY AND THE HAY FESTIVAL
31st MAY → 5th JUNE 2020

ONE CITY: ONE GOAL —
THE CAPITAL OF CULTURE CUP
AND A CONCERT OF FANS’ SONGS
15th → 21st JUNE 2020

SAILOR SWEET & SALT
MUSIC FESTIVAL
JULY 2020

PORTO ETNO — THE FESTIVAL
OF WORLD MUSIC AND GASTRONOMY

PORTO ETNO WARM-UP

PORTO ETNO FESTIVAL
18th → 19th SEPTEMBER 2020

DAYS OF THE DISCARDED
24th SEPTEMBER → 1st OCTOBER 2020
NEEDCOMPANY FESTIVAL

One of the most important representatives of contemporary European theatre, the Belgian art group Needcompany, perform three shows which present the richness and diversity of its artistic work — one primarily musical, the second dramatic, and the third dance-based. Needcompany is an international, multilingual and multidisciplinary arts group which was founded by Jan Lauwers (BE) and Grace Ellen Barkey (ID/BE) in 1986, and they were joined by Maarten Seghers (NL) as a member of the artistic management in 2001. Their opus covers various fields of artistic activities, amongst which are theatre, dance, performance and visual arts, literature and much more. They have performed at the most famous festivals, in museums and theatres around the world. They have received numerous awards, amongst which Jan Lauwers was awarded the Golden Lion for Lifetime Achievement at the La Biennale di Venezia in 2014.
**CONCERT BY A BAND FACING THE WRONG WAY**

**MAARTEN SEGHERS / NEEDCOMPANY (BE)**

*Concert by a Band Facing the Wrong Way* is a show about effort. About the effort which is indispensable.

*Concert by a Band Facing the Wrong Way* is a portrait of a group of Western artists who run endlessly onward. It is not clear whether they are fleeing the misery of the world or running towards it. Their performance is like a pot under great pressure which is bursting with unlimited effort and leads to a swelling of optimism which has lost every sense of direction.

*The Band Facing the Wrong Way* consists of Maarten Seghers and Rombout Willems (NL) as guitarists and singers and Nicolas Field (UK) on drums.

*Concert by a Band Facing the Wrong Way* is a show about effort. About the effort which is indispensable.

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**ALL THE GOOD**

**JAN LAUWERS / NEEDCOMPANY (BE)**

The performance *All the Good* speaks about loss and hope. It is a love story in the time when Europe is sacrificing values, and a large group of people are subject to hatred and intolerance. It is a story about a family of artists with everyday worries and ever-present death.

In 2014 Jan Lauwers met the Israeli elite soldier and war veteran Elik Niv who, following a serious accident and a long rehabilitation process, became a professional dancer. They had long discussions about his military operations and his development as a dancer in the safely subsidised world of the living arts in Germany. It was during these conversations that the bombs exploded at Zaventem airport and Maalbeek metro station.

*All the Good* is a story with a double autobiographical background: Elik’s life on the one hand and Jan Lauwers’ with Grace Ellen Barkey and their children in their house, an old bakery and workplace in the infamous district of Molenbeek, on the other.

*All the Good* also tells the story of a young girl Romy, who is convinced that the world is good. During a trip through China, she meets the soldier Elik vomiting in an alleyway after drinking snake’s blood. This meeting changes her life.

*All the Good* is a story about loss and hope. A love story at a time in which Europe is sacrificing its values and many are succumbing to hatred and misunderstanding. The story of a family of artists with their everyday cares and ever-present death, which mercilessly imposes itself both in the intimacy of their home, as well as overcoming the outside world.

Jan Lauwers is the author of text, the scenographer and director of the play, whilst Maarten Seghers wrote the music.

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**29TH FEBRUARY 2020**

Croatian Cultural Centre

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**3RD → 4TH MARCH 2020**

Croatian National Theatre Ivan pl. Zajc
The score of Mahler’s song Der Abschied set as choreography which speaks of a man’s struggle with mortality in contrast with eternal nature.

When the composer Gustav Mahler was diagnosed with serious heart disease, he wrote to a friend: “I have lost everything I have gained in terms of who I thought I was. I have to learn my first steps again like a new-born.”

It was in this mood that Mahler wrote Das Lied von der Erde (Song of the Earth) the last movement of which, the moving Der Abschied (The Separation), is one of his most personal works. Man’s struggle with mortality, in contrast with eternal nature which is constantly renewing itself. In Forever, Grace Ellen Barkey deals with the same questions as Mahler.

The song is performed in an intimate setting as a recollection by the artist Maarten Seghers, along with dancers and installations. Mahler’s Der Abschied is reflected in the Forever choreography.

An exhibition of video installations which brings together the work of the famous Belgian group Needcompany.

Through seven video installations, the exhibition brings together the work of the well-known Belgian Needcompany group and serves as a link between the performances and the accompanying events that make up the Needcompany festival programme.

Grace Ellen Barkey is the co-founder of the Needcompany arts group, and her field of activity is on the border of theatre, dance, performance and the arts. Lot Lemm has been a member of the Needcompany Group since 1993 and works as an artist, set designer and costume designer. This artistic duo work as Lemm & Barkey.

Crafts — porcelain making, knitting and crocheting — play an important role in their artistic work. The materials that pass through Lemm & Barkey’s hands are handled in an almost ruthlessly hysterical manner and turned into something monumental. The story that began with the materials has burst at the seams and formed something bigger. Porcelain objects become parts of the body and even a link between the bodies. What is more meaningless than a handmade teapot - which you can’t drink tea from? A porcelain bra is unbearable. And is the teddy bear part of child’s play or is it a transgressive dream? If they knew the answers, they wouldn’t create these items.
PRACTISING LIFE — SECOND TIME
MARIN BLAŽEVIĆ (HR)

In a musical dialogue with the performance of Nedjeljko Fabrio and Darko Gašparović directed by Georgij Paro in collaboration with Franika Perković and Goran Ferčec.

When at the beginning of 2019 the Croatian National Theatre Ivan pl. Zajc Rijeka announced the staging of the novel Leica Format by Daša Drndić, in an adaptation by Goran Ferčec and directed by Franika Perković, and in that remembering the legendary Practising Life by Nedjeljko Fabrio, Darko Gašparović and Georgij Paro, many upset witnesses of those past days and the famous performance, resented that they had even dared to mention Practising Life and Leica Format in the same sentence. Even more so — they allowed themselves to announce the entire Croatian National Theatre Ivan pl. Zajc Rijeka season with the slogan Practising Diversity!?

However, after the premiere of Leica Format, many spectators, even the critics, dared to connect the two performances, even giving this second one the title of the "new Practising Life." Does it mean that the audience and the theatre have begun to become emancipated from the performance and the time, in other words, the performance about Rijeka time, which has been haunting them for three decades as an unattainable social, cultural, marketing and political event? Yes, it did haunt even to the extent that all that the (Rijeka) theatre could and had to be in the following decades was been measured in comparison with Practising Life, and did it eventually degrade the legendary performance itself from memory and inspiration into a rhetorical "souvenir" and turn it into a kind of Rijeka theatrical "curse"? Does it mean that the time has come for Practising Life — Second Time: anew, that is, again and in some new way? When would be best to ask this question, if not in the year that Rijeka is a European Capital of Culture.

17TH, 18TH, 19TH, 23RD AND 24TH MARCH AND 10TH, 14TH AND 15TH APRIL 2020

SPRING FORWARD

A festival which represents the best young European authors of contemporary dance.

Spring Forward is a festival of contemporary dance which presents the best young dance artists from all over Europe. Twenty performances from Europe and one from Korea come to Rijeka.

The festival also brings with it more than 200 producers and experts in contemporary dance from around the world. Spring Forward is the project of the European Aerowaves network which over the last 23 years has been offering the possibilities of cross-border dance cooperation.

The performers are: Panflutes and Paperwork — Ingrid Berger Myhre and Lasse Passage (NO, NL), PLI — Viktor Černický/PLI (CZ), Postmodern Cool — Inés M. Belli (NO), Mechanics of Distance — Mate Meszaros (HU), Warrior — Anne-Mareike Hess (LU/DE), Bouncing Narratives - Roza Moshtaghi (NO), The Feline Project — Dagmar Dachauer (AU), GOLEM — Cie Abis / Julien Carlier (BE), Un/Dress moving painting — Masako Matsushita / Nanou Associazione Culturale (IT), Cheers — Kristin Ryg Helgebostad (NO), A white sustainable construction - Manuel Rodriguez (ES), The Angular Distance of a Celestial Body — Alessandro Carboni / Formati Sensibili (IT), Bir şey — Ekin Tunçeli (TR), Alshe/me — Linda Hayford (FR), Unauthorised — ZITA/ Iris Karayan (GR), Babae — C Joy Alpuerto Ritter (DE), Stand still you ever-moving spheres of heaven — Henrique Furtado & Chiara Taviani (PT/IT), BEAT I just wish to feel you — @CollectiveDope / Jenna Jalonen (BE), FLY! — Markéta Stránská (CZ), The Ephemeral life of an octopus — Léa Tirabasso (LU/UK) and A complementary set _Disappearing with an impact — Choi X Kang Project (KR).

Organiser: Croatian National Theatre Ivan pl. Zajc Rijeka

TIMES OF POWER

24TH → 26TH APRIL 2020

Croatian Cultural Centre, Croatian National Theatre Ivan pl. Zajc, Opera (Teatro Fenice), the Port of Rijeka, the Maritime and History Museum of the Croatian Littoral — Governor’s Palace, Gervais Centre Opatija

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SWEET & SALT
BURNING WATER
ANDONIS FONIADAKIS (GR)

A contemporary ballet which speaks of the magnificence of water. The choreography focuses on the contrasting nature of water; on the reactions and adaptations of the human body to the presence of water, at the same time not forgetting its emotional and sentimental impact on the human soul.

Water is the source of life, as well as a destructive force. Although we use it to survive, many redirect it to take control of it, and some exploit it for material gains — however, nobody can truly control it. Water is magnificent in its duality; it is devastatingly beautiful in its contrasts; it is an element which, if we allow it, can completely relax and calm us, but with equal ease, with its cataclysmic waves, it can also destroy and ruin everything we know.

The choreography focuses on the contrasting nature of water; on the reactions and adaptations of the human body to the presence of water, at the same time not forgetting its emotional and sentimental impact on the human soul. Therefore along with the physical aspects, the interactions between the human body and water, it also explores the metaphysical aspect of water. Water which flows can symbolise a challenge, vitality, victory, change... and there a point develops in which man and water both conceptually and physically merge, uniting and creating an essentially different experience of reality.

Characteristic and recognisable for Andonis Foniadakis (GR), the choreography is stylistic in the context of modern dance established on the use of complex, extremely dynamic movements with frequent and unexpected changes of the centre of gravity, direction and tempo, and the repetitions of the choreographic sequences in forms whose diversity corresponds to the (un)predictability of water.

9TH, 11TH, 12TH, 13TH AND 18TH MAY AND 7TH NOVEMBER 2020

Croatian National Theatre Ivan pl. Zajc

YIRA, YIRA
BRUNO ISAKOVIĆ (HR)
AND NATAŠA RAJKOVIĆ (HR/AR)

A performance created by collaboration of Argentine and Croatian artists problematises sex work.

Society exploits and enjoys in sex work to the same extent to which it moralises and despises it. Prostitution becomes a complex world in which economics, gender, relations of power, class and "choice" intersect. A sex service implies paying for sex with money. However, who actually plays the real price? The clients or the sex workers with their social status, legal security and other risks of this job. Yira, yira is a performance produced in collaboration with four sex workers from Argentina. Through their stories sex work is spoken about as a personal choice or set of circumstances, about the economy and market, margins and centres of power, wishes and realities. To speak about work through the prism of sex work opens up the unconventional dimension of the discussion about the conditions of work, the principles of equality, morality, marginalisation and social responsibility about which both politics and theory and feminism and employment law stumble over. The performance is title Yira, yira referring to a word which in slang in Spanish in Argentina means walking down the street looking for clients. Sex is one of the most intimate of human experiences. Permeating our strengths, fears and weaknesses, sex is our mirror. Freethinking about sex is repressed by religion and social norms and therefore it is no surprise that sex work is stigmatised in public. Prostitution represents a thin line which divides the bed from the front door, a hotel room from the family table and an everyday personality from sexuality hidden in a paid-for embrace. Sex workers fulfil the hidden sex desires of clients, with their specific talents and guaranteed discretion.

21ST, 22ND AND 23RD MAY 2020

Croatian Cultural Centre
BADco. TRILOGY

BADco., probably the most significant group of the contemporary Croatian performing arts scene, presents itself with a trilogy which consists of their latest performances that they carry out in unusual places. The trilogy thematises the links of work, utopia and confrontation with the impossibilities at a time of the threat of climate disasters.

Since its establishment in 2000 BADco., with a collaboration of three choreographers/dancers, two playwrights and a philosopher plus the group’s production manager, is systematically focusing on the research of protocols of performing, presenting and observing by structuring its projects around diverse formal and perceptual relations and contexts. Reconfiguring established relations between performance and audience, challenging perspectival givens and architectonics of performance, the problematising of communicational structures — all of that makes BADco. an internationally significant artistic phenomenon and one of the most differentiated performance experiences.

Their performances and installations have been performed at the most significant festivals and in institutions at home and abroad, such as Julidans in Amsterdam, in La MaMí and PS122 in New York, at the Tanz im August festival and in the Volksbühne theatre in Berlin, at the Vienna festival Tanzquartier and Steirischer Herbst in Graz and at the 54th Biennale di Venezia.

FOUNDATION PIT

A performance-exhibition which links choreography, architecture and socrealist representations of the body.

A unique project by the Zagreb theatre collective BADco., the performance-exhibition Foundation Pit was premiered in 2018 at the Richter Collection in Zagreb. The project begins from the research of the utopian premises for the planning of the future of housing, socialisation and exchange and the direct connection of life expectancy with their realisation. In the tension between imagination, work, youth and death, BADco. with collaborators from the fields of dance, architecture, design and music, they explore the contemporary role of artists in the relationships of production and artistic practices.

This performative exploration of the legacy of utopian construction of the 20th century explores the mega-structures of Vjenceslav Richter from the late 1960s (Synthurbanism, Heliopolis), the conceptual meta-structures of the American architect Lebbeus Woods, and the dystopian-satirical novel by Andrei Platonov The Foundation Pit.

The performance-exhibition The Foundation Pit choreographically explores the specific structural principles and gravitational actuality of architectural design and the socrealist representations of the body. In early Soviet socrealist depictions of accentuated physical strength, revolutionary fervour and the idealised future the very figure of a young girl represented society as a whole.

15TH, 16TH JUNE 2020

DOPOLAVORO
**rePUBLIC IN THE ORCHESTRA — BADco. (HR)**

A drama about democracy, populism and responsibility is analysed through the perspective of three years — 1919, 1968 and 2019.

The performance rePublika u orkestru (rePublic in the Orchestra) is based on one of the key texts of the avant-garde theatre Hoppla, wir leben! (Hoppla, We’re Alive!), by the German writer and playwright Ernst Toller, which BADco. treats in a three-part performance structure founded on intersections of historical modernist, postmodern and contemporary artistic practices.

Toller succeeded to create a faithful image of society in the Bavarian Republic. Premiered in 1927, the drama depicts a fragile constitutional state which was in danger of collapse. The drama about democracy, populism and responsibility are analysed through the perspective of three years – 1919, 1968 and 2019.

Situated in the orchestra of the Rijeka theatre, the performance turns to the historical interpretations both of the piece by Ernst Toller and the question of practising the impossible, of the attempt of action despite hopelessness all the way to the level of the performance of the impossible in artistic practice. Besides Toller’s drama, also used are materials from the performance of Oplà Stick by Italian avant-garde artist Paolo Scheggi, performed in 1968 at the Tendencije 4 exhibition in Zagreb, the complex Etudes Boreales for cello by American composer John Cage, and choreographic score for impossible dances of the American performance group Goat Island and alike.

The creators of the adaptation are Nataša Antulov (HR), Ivana Ivković (HR) and Tomislav Medak (HR).

**29TH → 30TH JUNE 2020**

Croatian National Theatre Ivan pl. Zajc

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**THE WORK OF PANIC — BADco. (HR)**

A performance which deals with two views — the view of a flyer and lightness and the view of the limitations of human life.

The performance will be premiered in July 2020 at a specific location on Grobnik Field, surrounded by the Automotodrom race track, the airport, the motorway, the carting racetrack, and excavations and electric power lines. In many ways this location sums up all the ideals of modernity which BADco. deals with within the trilogy: the infrastructure of speed, communication lines, electrification, a visionary relationship towards lightness and construction, however, all merged with a natural and well-preserved, living environment. In as much as this unique location in exceptionally interesting way lives a modernist ideal of speed and a non-urban, natural environment.

With a specific viewing position, the performance confronts two views – the view of a flyer, an aviator, a man of lightness, and the view of the limitation of life and the human lifetime.

The title The Work of Panic corresponds to the title Croatian translation of the City of Panic by theorist and philosopher Paul Virilio (FR).

Whilst terrorism produces events like accidents, like the annulment of continuity, the work of security produces a double annulment, the negation of a negation, an almost aesthetic operation on the surface of a transparent city. Of a city of the over-illuminated and the monitored, as well as of a city which produces panic with the control of public spaces, as well as with delimitations between social groups, with a closure towards immigrants and the redistribution of authority in the space.

At the same time as the growth of work, a general social insecurity grows in the field of security — employment instability, the imagining of threats and other catastrophic scenarios.
"WE’LL BOTH GET BLOWN AWAY, IF I TELL YOU WHAT HAPPENED"

JANEZ JANŠA (SI)

A story of ballet and its closeness to power and authority, order and discipline. The authors base the narrative part of the story on a documentary representation of the mysterious business of Nikša Župa, whilst the choreography has its starting point in the deep discipline and order written in the very nature of the technology of ballet production.

A site-specific ballet-drama performance directed by the Slovenian director of Rijeka origin Janez Janša with choreography by Maurice Causey (US) and external collaborator Blaž Zgaga (SI).

Why do all regimes love ballet? From the aristocracy which created it, via capitalism which packaged it up, to socialism which enthroned it like a state art. What is it about ballet that is so attractive to authority, power and the glamour, whether it is Russian, French, American or of some smaller western and colonial or imperial origin? A discipline which produces gracefulness? A discipline as a precondition for freedom? A discipline which on the one hand creates the order of a military parade, yet on the other a sublime ease of movement that results from a diligently trained body?

The character of Nikša Župa, a cultural manager born in Split, the director of the Zagreb Academy of Dramatic Art and artistic director of the Slovenian National Theatre in Ljubljana from 1991-1992, also pervades the story of ballet and closeness to power and authority, order and discipline. In this period, considered by some the most propulsive period of the Ljubljana

Ballet, Župa became one of the most important arms dealers in the former Yugoslavia, organising many shipments of weapons by air and sea. Slovenia was a key junction for the distribution of weapons in which high state officials took part and with whom Župa collaborated. After Ljubljana business affairs took him to Vienna, to the centre, with an embargo of the United Nations in the trade of arms. Was the Ljubljana Ballet an excellent cover for the dangerous job which he skilfully kept apart from his passionate attachment to the world of ballet? Why has the public, including the ballet and the wider theatre community, never dealt with the question about what actually happened to Župa, the highly respected manager? How did he get involved in the world of arms dealing and why was the aeroplane in which he flew brought down? Why is his disappearance covered in such a veil of secrecy?

The story is an interesting example of the deep rootedness of art and culture in political and social events. The authors base the narrative part of the story on a documentary representation of the mysterious business of Nikša Župa, whilst the choreography has its starting point in the deep discipline and order written in the very nature of the technology of ballet production.

The ballet drama show is performed by members of the Ballet Ensemble and Croatian Drama of the Croatian National Theatre Ivan pl. Zajc Rijeka.
UNREAL CITIES — SITE-SPECIFIC CONTEMPORARY THEATRE PRACTICES

International and local independent theatre artists take the audience on a journey and guide them from location to location, giving them a new perspective of the city.

Unreal Cities is a contemporary performative event in the form of an art city tour. International and local independent theatre artists take the audience on a journey and guide them from location to location, giving them a new perspective of the city and revealing its complexity through space and time.

It is the final result of the artistic research that KRILA has been conducting since 2016 as a part of the Reflective Bodies and Make a Move projects.

The project artists are transnational independent theatre and performance artists who have been mapping “the unreal city” in Rijeka since 2016. Through co-creation processes, they have been translating their experiences of living in European cities into a mobile/dynamic artistic whole. Through it, the common characteristics of a modern urban world transform through different cultural and artistic approaches, drawing inspiration from Rijeka locations and covering the history of these locations, their present and projection of the future. The focus of the project is to conquer the public space and establish a dialogue with the city and its inhabitants, through exploring the nature of neglected and unused public spaces or spaces in transition, as well as to reflect on and establish a dialogue between what the space used to be, what it is and what it could become, constantly wondering about the limits of the artist’s interference and what it is that a space needs at a certain point. The methodology of constant questioning and listening also translates into the collaboration with the local artists, collaborators, the community and finally into the interaction with the audience.

Independent theatre artists and authors: Fernanda Branco (BR/NO), Monica Giacomin (IT/UK), Ivana Peranić (HR) and others.

24TH → 27TH SEPTEMBER 2020

specific sites in Rijeka

THE DISSIDENT SCENE
UNA ESCENA PROPRIA (AR)

The meeting of Latin American and Rijeka-based female cultural workers with a focus on rethinking the patriarchal regime

The idea for the meeting between the female cultural workers from the Una Escena Propia collective and the ones from Rijeka’s cultural milieu comes from the Latin American experience of a society transformed by frequent protests by women, lesbians, transvestites, persons of trans and non-binary identities and the experience gained over the past few years during which Una Escena Propia has contributed to these changes.

Taking into account the full potential of the performing arts, especially the one implying the fact of a shared experience, “here and now”, Una Escena Propia is also preparing four smaller theatre productions and establish a union of life and art, the personal and the political. The act of bringing different collectives together creates a horizontal and cooperative encounter of experiences and knowledge, discusses the patriarchal logic inscribed in our cultures and establishes strategies of solidarity and struggle. Various artistic productions, performances and activities rethink the frameworks of feminist activity and create the network of knowledge and experiences that bring into question the methods of production installed by the neoliberal and patriarchal logic. Feminism calls for the questioning of the patriarchal regime that permeates all our cultures and prescribes the models of knowledge dispersion: verticality, power, inequality, visibility and the politics of invisibility. The project also aims to contribute to the establishment of feminist groups that will continue to serve as ongoing platforms in their respective communities.

29TH, 30TH SEPTEMBER, 1ST, 2ND, 3RD, 5TH, 6TH, 7TH, 9TH AND 10TH OCTOBER 2020

Ivex — Zajc Lab and various locations in Rijeka
THEATRE AND DANCE

THE CARNIVAL OF THE ANIMALS — EVERY HOUSE HAS A DOOR

The Carnival of the Animals deals with the ideas of communication between species and the impact of climate changes on the biodiversity and the uniting of many performers from various fields.

Every house has a door, the arts organisation of director Lin Hixon (US) and dramaturg Matthew Goulish (US) in collaboration with artist Essi Kausalainen (FI) and performer Selma Banich (HR) are working on and creating a performance of the Carnival of the Animals based on the eponymous musical suite by Camille Saint-Saëns. The Carnival of the Animals deals with the ideas of communication between species and the impact of climate changes on the biodiversity and the uniting of many performers from various fields, from amateur, in this case, children from 6 to 10 years old, to the authors themselves and theatre actors. The performance is performed in the form of physical theatre. Work on the performance includes work in three languages: English, Croatian and Italian.

The complex and eccentric handmade costumes, which Essi Kausalainen (FI) designs represent several components: a visual and material expression during the whole performance, the depiction of the animal world, and the transformation of man into a kind of hybrid.

The performance also raises the questions of water as an entity, the fates of individual marine creatures such as a short-finned pilot whale that swallowed almost 8 kilograms of plastic bags, ecological violence such as abandoned fishing nets in the seas and oceans and the complex patterns, possibilities and intelligence of marine life. The performance uses studies as a template for the text, materials and choreography.

The production is inspired by an unbelievable story of Oscar and Eugenio Jankovits, the brothers who designed and built a racing car that entered the world history of motoring.

A theatre production inspired by the story of Oscar and Eugenio Jankovits, two brothers from Rijeka, the creators of a racing car that entered the world history of motoring.

The production is performed by the ensemble of the Italian drama department of the Croatian National Theatre Ivan pl. Zajc./

Curator: Laura Marchig (HR)

A theatre production inspired by the story of Oscar and Eugenio Jankovits, two brothers from Rijeka, the creators of a racing car that entered the world history of motoring.

The production is inspired by an unbelievable story of Oscar and Eugenio Jankovits, the brothers who designed and built a racing car that entered the world history of motoring in the 1930s. The car was the Alfa Romeo 6C 2300 Aerodinamica Spider, better known as Alfa Jankovits or Alfa Aerospider, the prototype of which was constructed in a garage in the heart of Rijeka in the 1930s. It is a story about the passion for cars, for research in mechanics and design, and also about the passion of following an exceptional dream: to create and to make a super-bolide, the fastest racing car in the world, whose unique performances and innovative futuristic design and beauty had to overshadow all others.

The production rekindles the form and passion for some ideas from the past, drawing the contours of a world that no longer exists, of a Rijeka in the 1930s. As a border city and a crossroad of nations, Rijeka was primarily an incubator of ideas, a city of immense possibilities, of luxury and abundance. Mundane life and industry flourished hand in hand. In brief, Rijeka could have easily been defined as a small European capital of culture of the time.

The performance is performed by the ensemble of the Italian drama department of the Croatian National Theatre Ivan pl. Zajc.

27TH, 28TH, 30TH OCTOBER 2020

Croatian National Theatre Ivan pl. Zajc

Producer: Golden Show s.r.l. Impresa Sociale (Trieste, IT), Festival del Litorale Estivo - Muggia Teatro (IT)

Co-producers: Fondazione Luigi Bon (Colugna di Tavagnacco, IT), Associazione Fedra (Salerno, IT), Opatija Festival (HR)

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TIMES OF POWER

THEATRE AND DANCE

THE CARNIVAL OF THE ANIMALS — EVERY HOUSE HAS A DOOR (US)

The Carnival of the Animals deals with the ideas of communication between species and the impact of climate changes on the biodiversity and the uniting of many performers from various fields.

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### THEATRE AND DANCE

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RIJEKA TALENTS ON KRESNIK’S VIOLINS
MATEJ MIJALIĆ AND IVAN GRAZIANI

As part of the Violin beyond Borders / Stradivari in Rijeka — Kresnik and Cremona exhibition young violinists from Rijeka play Kresnik’s violins which are stored in the Maritime and History Museum of the Croatian Littoral Rijeka.

In conjunction with the Violin beyond Borders / Stradivari in Rijeka — Kresnik and Cremona exhibition, the public have a unique opportunity to hear the sounds of Kresnik’s violins which are held in the Maritime and History Museum of the Croatian Littoral Rijeka. Young Rijeka violinists, students of Zagreb’s Academy of Music, Matej Mijalić and Ivan Graziani, hold a concert at which we can hear the works of J. S. Bach, E. Chausson, H. W. Ernst and H. Wieniawski, along with piano accompaniment from Jelena Barbarić Mijalić (HR).

Matej Mijalić and Ivan Graziani are violin students in Prof L. Sorokow’s class at the Zagreb Music Academy. They have received numerous awards at state and international contests. Jelena Barbarić Mijalić graduated with a master’s degree in piano in Zagreb and perfected it at the High School for Music and Applied Arts in Graz.

24TH JANUARY 2020

Maritime and History Museum of the Croatian Littoral — The Governor’s Palace
LES VENTS FRANÇAIS (FR)

A concert by a wind ensemble of world-class musicians which has performed at numerous concert halls and theatres throughout the world.

The wind instrument ensemble Les Vents Français consists of five eminent virtuosos in playing their own instruments: François Leleux (FR) on oboe, Paul Meyer (FR) on clarinet, Gilbert Audin (FR) bassoon, Eric Le Sage (FR) on piano and Radovan Vlatković (HR) on horn. Composed of mostly French musicians, it is dedicated to the music of Maurice Ravel, Francis Poulenc, Darius Milhaud, Albert Roussel and André Caplet. They perform this music with passion, and depending on the repertoire, this ensemble performs in a set-up of two to five performers, with pianist Eric Le Sage (FR).

They have performed at numerous concert halls, theatres and towns throughout the world. Recent concert highlights include the Cologne Philharmonie, the Konzerthaus Dortmund, Mozarteum Salzburg, Copenhagen, Rome, Zürich, Brussels, Paris, Istanbul, Turin, Humlebaek, the Schleswig-Holstein Musik Festival, Kissinger Sommer, Salon-de-Provence and a tour of the USA and Japan.

Les Vents Français is constantly striving to widen and improve its repertoire and so it also includes works of contemporary composers such as Thierry Escaich, Thierry Pécou, Guillaume Connesson, Michael Jarrell, Misat Mochizuki, Fuminori Tanada, Donald Waxman and Qigang Chen.

The programme of their Rijeka concert includes works by Ludwig van Beethoven and Wolfgang Amadeus Mozart.

6TH FEBRUARY 2020

Croatian National Theatre Ivan pl. Zajc

GALA CONCERT: VIVALDI ON A STRADIVARIUS VIOLIN
VENICE BAROQUE ORCHESTRA (IT) & GIULIANO CARMIGNOLA (IT)

One of the best baroque ensembles, one of the best violinists of baroque music and one of the best violins.

The Venice Baroque Orchestra, a company recognised as one of the best ensembles dedicated to baroque music and baroque instruments, and Giuliano Carmignola, the Italian violinist who performs baroque and early classicism, especially that of Vivaldi, more than any other violinist, bring a gala concert on a Stradivarius violin to mark the Violin beyond Borders Stradivari in Rijeka — Kresnik and Cremona exhibition which is being held in the Maritime and History Museum of the Croatian Littoral at the same time.

The Venice Baroque Orchestra was founded in 1997 by an expert of baroque music and harpsichordist Andrea Marcon (IT). Their musical mission is based on the dedication to the popularising of masterpieces from the 17th and 18th centuries, and thanks to them, many baroque works are experiencing new premieres, such as L’Orione by Francesco Cavalli, Atenaide by Antonio Vivaldi and La morte d’Adone by Benedetto Marcello and many others.

Giuliano Carmignola has been collaborating for many years with world-famous conductors and orchestras amongst which is the Venice Baroque Orchestra. The works of Antonio Vivaldi are presented to Rijeka’s audience.

14TH FEBRUARY 2020

Croatian National Theatre Ivan pl. Zajc
The Venice Baroque Orchestra has been praised for its concerts and opera performances throughout North and South America, Europe, Japan, Korea, Taiwan and China. The orchestra has performed in more cities in the USA than any other baroque group in history. Thanks to television specials and broadcasts by the BBC, ARTE, NTR (Netherlands) and NHK this ensemble is known throughout the world. They can also boast a rich discography, which is highlighted by a recording of the arias of Nicola Porpora for the Erato label in collaboration with Philippe Jaroussky (FR), who also received an Emmy nomination. They have also won many awards for their work such as the Diapason d’Or, the Echo Award and the Edison Award.

The renowned German violinist Gernot Süßmuth plays a Kresnik violin from the collection of the Maritime and History Museum of the Croatian Littoral’s collection.

Gernot Süßmuth began his musical career at a young age. He performed in front of an orchestra at just nine years old. He won awards at competitions for children and young performers.

After finishing his studies, the Berlin Radio Symphony employed him as a concertmaster, and later he had the same role in the Staatskapelle in Berlin and in the Staatskapelle in Weimar.

Gernot Süßmuth is a sought-after partner in chamber music. From 1983 to March 2000, he dedicated most of his time to the Petersen String Quartet with whom he performed on numerous world concert stages and made many CDs, some of which received awards. At the turn of the millennium, he founded the Aperto Piano Quartet with Hans-Jakob Eschenburg.

Besides playing with the quartet he also plays as a soloist with renowned chamber music musicians such as Steven Bishop, Paul Meyer, Norbert Brainin and Martin Lovett, and in November 2001 with Daniel Barenboim at Furtwängler-Tagen in Jena.

Gernot Süßmuth is the artistic director of the European Union Chamber Orchestra. For several years he dedicated himself to the education of young musical talents at the conservatories in Berlin and Weimar, and in 2004 he became an honorary professor at the Franz Liszt Academy of Music Weimar. In 2008 he founded the Waldstein Quartet with Mirijam Contzen, Ulrich Eichenauer and Peter Hörr.

The concert is part of the accompanying programme with the Violin beyond Borders / Stradivari in Rijeka – Kresnik and Cremona exhibition.
TRISTAN AND ISOLDE

The romantic three-act opera Tristan and Isolde, the central part of the extensive reformist opus of the composer Richard Wagner, has been entrusted to the American stage director Anne Bogart.

Richard Wagner’s Tristan and Isolde is often ranked amongst the most extreme operas ever written. The opening chord in the introduction is referred to by many as the beginning of modern music, after which chromaticity, dissonance and, according to composer Arnold Schoenberg, atonality were introduced into music. This opera rejects the conventional notions of time and space and due to the unresolved suspensions, it is difficult to recognise the endings and beginnings. The director poses the question of whether it is possible to lead the audience on a journey and deprive them of their attachment to this terrestrial world. Can the audience symbolically drink the love potion together with Tristan and Isolde? Can we create a synaesthetic world in which we stop being sure of where our senses begin and end? The dissonance between the individual and the world is the central drama of Tristan and Isolde. The opera permeates into a whirlpool of unfulfilled longings, of the sexual cravings and painful unresolved tensions of two pre-Freudian characters. The production undetectably travels from the literal, material world into a subjective metaphysical sensibility, and after that back again to the material, by exploring Wagner’s words: “Life and death, the whole meaning of existence of the outer world, is dependent only on the inner movements of the soul.” For the first time in its history, Rijeka Opera presents the opera of Richard Wagner and this, as he wrote himself “the boldest and most original work of his life.” The impressive Maida Hundeling (DE), as Isolde, leads the cast under the directorial leadership of Ville Matvejeff (FI).

22ND, 26TH AND 29TH FEBRUARY 2020

Croatian National Theatre Ivan pl. Zajc

ADAMS, BEETHOVEN, SHOSTAKOVICH

The Croatian premiere of a composition by the American composer Adams, Beethoven’s Piano Concerto No. 4 and Shostakovich’s Symphony No. 12 dedicated to Lenin.

Become River, the composition by the increasingly popular composer John Luther Adams (US) has its Croatian premiere right here in Rijeka. The extremely suggestive and apt composition continues a series of previously unperformed compositions.

The main guest of the season, Goran Filipec (HR) then performs Beethoven’s Piano Concerto No. 4 in the year that marks the 250th anniversary of the composer’s birth.

At the end is Shostakovich’s Symphony No. 12, which in the subtitle bears the name The Year 1917 dedicated to Vladimir Lenin. The author composed the symphony programmatically, with reflections on the most important events in Lenin’s life as well as his death at the end. Quotations from various poems, death marches and the composer’s earlier works also have an important role. This is the reason that Symphony No. 12 is often referred to as a folk heroic epic.

The principal guest conductor Ville Matvejeff (FI) directs the orchestra.

21ST MARCH 2020

Croatian National Theatre Ivan pl. Zajc
MAHLER’S SYMPHONY NO. 2

Gustav Mahler’s first symphonic work, in which the composer used a human voice, will be presented to the audience by a large company of as many as one hundred and fifty performers.

Symphony no. 2 in C-minor, the Resurrection Symphony, is the first symphonic work by Gustav Mahler in which the composer used the human voice in the style of Ludwig van Beethoven’s 9th Symphony.

Gustav Mahler was an Austrian composer and conductor of Czech origin, who during his life enjoyed the status of being the most famous and leading orchestral and opera conductor, and today is one of the most important Late-Romantic composers.

The concert lasts approximately 100 minutes, and is performed by a large company of as many as 150 members under the direction of Philipp von Steinaecker (DE), with an expanded orchestra, soloists Kristina Kolar (HR) and Ivana Srbljan (HR) and a mixed choir.

The choir and orchestra of the Rijeka Opera are joined by the Choir and Symphony Orchestra of Croatian Radiotelevision whereby the Rijeka Opera confirms and continues its collaboration with Croatian Radiotelevision.

After two Rijeka performances, Mahler’s Symphony No.2 will also be performed at the Vatroslav Lisinski Concert Hall in Zagreb.

VISION STRING QUARTET (DE)

The most sought-after string quartet in Europe performs in Croatia for the very first time, bringing together a new and traditional classical music audience.

The Vision String Quartet consists of four young musicians: Jakob Encke (DE) on the violin, Daniel Stoll (DE) on the violin, Leonard Disselhorst (DE) on the cello and Sander Stuart (DE) on the viola.

Founded back in 2012 and headquartered in Berlin, this string quartet has already established itself as one of the best of its generation.

With the focus on the classical repertoire for string quartets, as well as their own compositions and arrangements of different genres, their concert is a unique opportunity to bring together and connect new and traditional classical music audiences.

From Franz Schubert and Ludwig van Beethoven to jazz, pop and rock arrangements, these four young artists perform equally well in all genres, and each concert is an exceptional artistic experience.

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IVAN MATETIĆ RONJGOV, CHOIR EVENING

A dedication to one of the most prominent composers of choral literature in Croatia, and beyond brings together choirs and vocal groups from Rijeka and the surrounding area.

This choral concert represents the greatest dedication to Ivan Matetić Ronjgov (HR) which the Rijeka theatre has so far presented to this excellent composer, melographer and music pedagogue, and upon the 140th anniversary of his birth and 60th anniversary of his death. Matetić’s work as a composer classifies him as one of the most prominent composers of choral literature in Croatia and beyond.

With this concert, the Rijeka theatre gathers together the best choirs and vocal ensembles from Rijeka and the surrounding areas to perform many of Matetić’s works which Rijeka’s audience has not had the opportunity to hear for more than 30 years.

Under the direction of managing maestro Tomislav Fačini (HR), participating in the concert are the choir of the Croatian National Theatre Ivan pl. Zajc Rijeka, the Croatian Radiotelevision Choir, the Val chamber choir, the Kaplan youth choir, the mixed choir of the Ivan Matetić Ronjgov Music High School, the Kanat mixed vocal ensemble and others.

16TH MAY 2020

Croatian National Theatre Ivan pl. Zajc

15TH JUNE 2020

Croatian National Theatre Ivan pl. Zajc

16TH MAY 2020

Croatian National Theatre Ivan pl. Zajc

15TH JUNE 2020

Croatian National Theatre Ivan pl. Zajc

MOZART MOMENTUM

MAHLER CHAMBER ORCHESTRA (DE) & LEIF OVE ANDSENS (NO)

A concert of 45 passionate musicians who come from 20 different countries.

The Mahler Chamber Orchestra was founded in 1997 as a unique international ensemble, dedicated to the creating and sharing of the experience of classical music of musicians from around the world. With 45 members from 20 different countries, the Mahler Chamber Orchestra is a collective of passionate musicians who gather for specific tours around the world.

The concert is led by renowned pianist Leif Ove Andsnes. So far the Orchestra has performed in more than 40 countries on 5 continents, and the concert in Rijeka is their first performance in Croatia.

In the programme are Joseph Haydn: Symphony no. 83 La Poule (Allegro spiritoso), Wolfgang Amadeus Mozart: Piano concerto no. 20 in D minor, Joseph Haydn: Symphony no. 85 La Reine and Wolfgang Amadeus Mozart: Piano concerto no. 21 in C major.

16TH MAY 2020

Croatian National Theatre Ivan pl. Zajc

15TH JUNE 2020

Croatian National Theatre Ivan pl. Zajc
ReCALLAS MEDEA

Opera, dance, robotics, video, new music and the woman/man-artist in an unusual, hybrid form!

ReCALLas Medea is an interdisciplinary, interactive opera and unique original project by Carl and Åsa Unander-Scharin (SE) which explores the relationship of operatic art and new technologies, in other words, the strength and weakness of this relationship. ReCALLas Medea interweaves and confronts opera, dance, robotics, video, new music and the woman/man-artist in an unusual, hybrid form which is also, besides a platform for an experiment, a homage to Maria Callas, the greatest opera diva of all time.

The basic aim of the project is to encourage the audience to explore and get to know operatic vocals in a different environment from that which is present in standard opera forms. The singers themselves style a musical accompaniment with the movements of their own bodies and due to the specially programmed computers, they produce certain sounds. In that way, the singers themselves become responsible for the performance, the tempo and interpretation, which is a challenge that also offers them the space for growth and a better familiarisation of themselves as artists. In the creation of the ReCALLas Medea project various technologies were used, some are adapted and modified variations of earlier technological solutions in the Opera Mecatronica project, whilst some of them, such as the Aerial Robotic Choir, were developed especially for the ReCALLas Medea opera.

14TH, 15TH SEPTEMBER 2020
Croatian National Theatre Ivan pl. Zajc

VILLE MATVEJEFF AND FRIENDS

Maestro Ville Matveijeff gathers some of his closest collaborators to design an international festival of chamber music.

In the autumn of 2020, the collaboration with Rijeka’s theatre and its main guest conductor Ville Matveijeff (FI) turns six. During those years maestro Matveijeff performed with numerous artists in various opera and concert productions. For this occasion, he is gathering together some of his closest collaborators to launch a new international festival of chamber music. Why chamber music? There is nothing more intimate and joyous than gathering an audience around a small group of people who enter an intense musical discourse. Furthermore, Rijeka is full of interesting, as yet unexplored and even forgotten concert venues. And the year of the European Capital of Culture is just the right moment for launching a new concert, festival tradition. The audience have the opportunity to also listen to instrumentalists, some of whom are already known to Rijeka’s audience: Dan Zhu (CN), Martina Filjak (HR), Boštjan Lipovšek (SI), Jukka Merjanen (FI) and Tuomas Ylinen (FI) — as well as many other excellent musicians such as Pierre Génisson (FR), Lilli Majiale (FI) and others.

A real celebration of chamber music is being prepared along with some of the best and most loved works of chamber literature — and maestro Matveijeff presents himself not only as conductor’s podium but also at the piano. He invites classical music fans to a new festival — Ville Matveijeff and Friends. Great music speaks for itself as world-class virtuosos lead the audience on an intimate musical journey!

15TH → 19TH SEPTEMBER 2020
Rijeka, various locations
GALA CONCERT:
KARITA MATTILA (FI)

The Karita Mattila Gala Concert represents an extraordinary opportunity for all opera lovers to enjoy one of the greatest opera prima donnas of recent decades.

Karita Mattila, along with the conductor Ville Matvejeff (FI), in a programme featuring the works of Richard Strauss, Richard Wagner, and Giuseppe Verdi, revives some of her favourite roles which she has performed in La Scala, the Metropolitan and the Royal Opera House during a career which has lasted more than three decades. This Finnish soprano regularly performs throughout Europe with the most significant orchestras and on the most famous stages, and she also has a rich discography of recordings. She has received numerous awards, amongst which are two Grammy Awards for best opera recording, the Musician of the Year award from the Musical America magazine and the annual music award from the prestigious Royal Philharmonic Society organisation.

With her natural and beautiful voice, Karita Mattila established herself as one of the most sought-after soprano dramatists in the world, and with this concert, Rijeka’s Opera once more becomes a part of the world’s opera scene.

JOHANN SEBASTIAN BACH:
MASS IN B MINOR —
MÜNCHENER BACH —
CHOR AND MÜNCHENER BACH — ORCHESTER (DE)

Bach’s masterpiece Mass in B minor, under the directorial leadership of Hansjörg Albrecht, for the first time in the Rijeka Theater!

The Münchener Bach — Chor was founded by the legendary Karl Richter in 1954, shortly after which the choir was internationally recognised for performing the work of Johann Sebastian Bach, both live on major tours around the world and on a number of sound carriers. The choir’s artistic leadership over the years shaped its sound — with Leonard Bernstein expanding the choir’s concert repertoire, and Hansjörg Albrecht, helping the choir to achieve a pure and transparent choral sound - which its critics often emphasise. The choir soon became known for its unusual programme concepts and collaborations with renowned ballet groups, soloists, artistic partners and orchestras.

After the founding of the Münchener Bach — Chor, Karl Richter also founded the Münchener Bach — Orchester, which, just like the Münchener Bach — Chor, soon gained international recognition. In addition to numerous concerts and major tours, the orchestra has also made a number of recordings of classical masterpieces, as well as numerous television and radio productions. The Münchener Bach — Orchester boasts collaborations with top singers and instrumentalists such as Dietrich Fischer-Dieskau, Fritz Wunderlich, Edith Mathis, Herthe Töpper, Aurèle Nicolet and Maurice André. Throughout the years, many conductors have held the baton of this great orchestra — Hanns-Martin Schneidt, Leonard Bernstein, Ralf Otto, Peter Schreier and Bruno Weil, and Hansjörg Albrecht until 2005.
The opera *Król Roger (King Roger)* is being performed in Croatia for the first time as a co-production between the Croatian National Theatre Ivan pl. Zajc Rijeka and the renowned Savonlinna Opera Festival of Finland.

The Savonlinna Opera Festival is one of the most significant opera festivals in Europe and this season in a coproduction with the Croatian National Theatre Ivan pl. Zajc Rijeka it is staging one of the most significant opera works of the 20th century by the composer Karol Szymanowski. The European team and soloists assembled for the opera which is being staged for the first time in Croatia, an opera full of beautiful, intense, expressive, music, virtuosic arias and dramatic choral parts, which tells the story of the rational and irrational, of order and chaos, truth and illusion.

The opera follows the Christian King Roger II who experiences enlightenment after a meeting with a young shepherd who represents pagan ideals and the complete opposite of everything that the king represents. In this confrontation, happiness and pleasure, chaos and death meet and intertwine. What happens when a self-confident ruler led by logic and order, a happy husband, a man who believes he has everything, clashes with a force more powerful than his own position, a force that compels him to re-evaluate his own life? Szymanowski examines the always current philosophical questions through the musical dualism of the main characters and choir and clearly portrays their inner states.

**GALA CONCERT: ELINA GARANČA (LV)**

For the first time one of today’s greatest opera stars is performing in Rijeka, the Latvian mezzo-soprano Elina Garanča, who has performed on the world's greatest opera stages.

Elina Garanča is one of today’s greatest opera stars. This Latvian mezzo-soprano drew attention as early as the second year of her studies when, she performed in the role of Giovanna Seymour in Donizetti’s opera *Anna Bolena* with just ten days of preparation. Victory at the Mirjam Helin International Singing Competition in Finland in the role of Maddalena in Verdi’s *Rigoletto* in 1999 opened the doors for her to the world’s operatic stages. Equally successful are her interpretations of Mozart’s heroines, bel canto opera repertoire, as well as sacrail works.

The New York Times wrote about her: “Garanča sings with rich sound, an unerring feel for the nuance and subtext of a phrase, and alluring sensuality. The clarity in her singing makes this Carmen seem intelligent and wily.”

She has performed at the most important opera houses such as New York’s Metropolitan Opera, London’s Royal Opera Covent Garden, Vienna and Bavaria state opera, the Wiener Konzerthaus, Vienna’s Musikverein, Grand Théâtre in Geneva, Semperoper Dresden, Paris’s Opera Garnier and alike.

She has recorded over ten CDs and DVDs for the most prestigious publishing houses. She has received many awards, four of which were for singer of the year (Echo Klassik 2007 and 2009 Awards, Musical America Award 2010, MIDEM Classical Awards 2010). The European Cultural Foundation awarded her the European Cultural Award for Music in 2006, whilst a recording of Vivaldi’s opera *Bajazet* earnt her a nomination for a Grammy Award and the award of the MIDEM Classical Awards in 2006 for the best opera recording. This gala concert is her first performance in Rijeka.
AN OPERA AFTER KAMOV
ZORAN JURANIĆ (HR)

The first opera based on a text by Janko Polić Kamov.

One of the few Croatian composers who have been working on the revitalisation of Croatia’s musical heritage for decades accepted the challenge of setting a text by Janko Polić Kamov to music and composing the first opera based on Kamov.

Zoran Juranić has composed some fifty works in the field of orchestral, chamber, piano and vocal music. Not long ago, the discovery of the hitherto unknown libretto written by Janko Polić Kamov for his brother Milutin intrigued the Croatian cultural public. Although not originally Kamov’s story (the libretto is written according to the content of Derenčin’s drama Sljepčeva ljubav — A Blind Man’s Love), the text that Kamov gave the title When the Blind See has all the qualities of the dishevelled and direct author’s narrative, and also demonstrates a very good grasp of the rules of religious librettists.

As Milutin Polić’s tragic fate prevented him from being able to write an opera, by setting this text to music, Juranić wants to contribute to the memory of both the Polić brothers and their fates, so that some motifs and sketches for the opera that Milutin was able to write are preserved in the score. The opera is preceded by the Prologue, Kamov’s Credo, in which he settles on the main themes of the then poetic mainstream — love and national enthusiasm, as well as the superficiality of social motives.

An honorary member of the Rijeka Opera Ensemble, Rijeka international mezzo-soprano and the youngest soloist of the Stuttgart State Opera in Vienna — Diana Haller (HR), plays the main role.

JANUARY 2021

Croatian National Theatre Ivan Zajc
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**The Story of Benčić**

Interactive workshop for students about the former Rikard Benčić factory complex

The Story of Benčić is a two-hour interactive workshop for one class, and deals with the origin of the former Rikard Benčić factory complex and its future. It is a children-oriented programme within the Rijeka 2020 – European Capital of Culture programme and related to the establishment of the first Children’s House in Croatia. The workshop employs carefully designed activities to provide children with a framework through which they can individually explore and discover bits and pieces of the history and future of the complex.

Besides focusing on interactive methods, the specificity of the workshop is that it is held on site — in the Benčić complex. This helps the students connect with the place, establish relationships and understand their own environment, which enables them to take an active role in their communities.

The workshop can be held as a part of the curriculum of different compulsory or elective subjects, such as History, My Rijeka, Civic Education or Homeroom Class, and it is open to all schools in Rijeka and the surrounding area.
TRAVELLING FILM WORKSHOPS

The encouragement of children’s creativity in Rijeka’s primary schools as centres of children’s filmmaking.

The Travelling Film Workshops project wants to encourage active participation in the creation of film content, the appreciation of the art of film and the encouragement of creative expression in children and youth. The workshops which are carried out during the school year in primary schools of the city of Rijeka place an emphasis on acquiring concrete knowledge about the development of screenplays, image and sound recording and about film editing so that students get an insight into all the production and post-production stages of making a film. Thereby the Art-kino aims to encourage the creative expression of children and youth through the medium of film and strengthen film creativity in Rijeka’s primary schools by initiating film groups/clubs.

Along with running the workshops, it is also hoped that schools and students will surface who are interested in film creativity as a form of extracurricular activities.

At the end of February 2020, there is a dedicated presentation of children’s short films made in conjunction with the Travelling Film Workshops from 2017 – 2020 will be held in Art-kino.

JANUARY → JUNE 2020,
OCTOBER → DECEMBER 2020

Primary schools in the city of Rijeka area
RAIN
VANJA JOVANOVIĆ (HR)

A poetic puppet story about peer violence and disorientation in the expressing of emotions in the process of growing up.

The performance Rain deals with current themes such as peer violence and disorientation in the expressing of emotions in the process of growing up and the series of important life situations through which the protagonist Petar who could be any one of us, goes through.

The performance won at Lutkolab, a competition that wants to enable young and non-established artists to produce a professional puppet show. Members of the jury were artists and employers of the Rijeka City Puppet Theatre and a group of ten or so children who attended the workshop of the Benčić Youth Council. Before taking part in the jury, the children attended a puppetry workshop under the guidance of Petra Šarac (HR) and got to know the basics of work on the artistic production of a performance and a critical observation of theatrical work.

THE CHILDREN’S PROGRAMME

3RD, 4TH, 5TH, 6TH, 7TH MARCH 2020

Rijeka City Puppet Theater

THE HAPPY LITTLE HOUSE
IVANA ĐULA (HR), MILICA SINKAÚZ (HR), I MORANA DOLENČ (HR)

A travelling puppet show for the youngest inspired by the story of the establishment of a little library in Gorski Kotar.

The show for the youngest children The Happy Little House by authors Ivana Dula and Milica Sinkaúz directed by Morana Dolenc developed from the same-named award-winning picture book by Karmen Delač Petković (HR) and Dijana Arbanas (HR) with illustrations by Darko Macan (HR), written according to an intriguing, true story about the founding of the first library in the small village of Kuti in Gorski Kotar back in 1936, upon the incentive of the villagers themselves. The story of this, probably the smallest, library and reading room in Croatia, which is special in the Croatian as well as European context, is being turned into a puppet version and in a very simple way and with an understandable story about emotions, the coexistence in the animal and plant world, speaks to children about the importance of community and humanity, about work, perseverance and self-denial which always bear fruit.

This small travelling show, with the possibility of holding workshops for children, brings children closer to the world of books and the importance of reading and enriches and entertains them, just like the library, a real happy little house, has enriched and made life easier in the village during times of economic crises, both then and now.

21ST, 23RD, 24TH, 25TH, 26TH, 27TH, 28TH MARCH AND 2ND, 3RD, 4TH, 5TH, 6TH, 8TH, 9TH, 10TH, 12TH, 13TH JUNE 2020

Rijeka City Puppet Theater
The Month of Good Children’s Books, as the largest regional celebration of the youngest readers, in the city library Rijeka 2020 gathers together a series of creative and educational workshops, walks, book games and guest appearances.

The Month of Good Children’s Books is a literary event which includes a series of reading activities. It is intended for children, as well as all the adults included in their development. The aim of this event is to draw attention to the importance of the choice of children’s books and to familiarise children and the people bringing them up with examples of good children’s books and the authors who pass on positive messages to the children. The event has been held since 2012 under the title of The Week of Good Children’s Books. In 2020, this Week becomes The Month of Good Children’s Books, wherein the end of an era is marked and a new one begins - the Stribor children’s department moves into the Children’s House!

Within the programme, there are book games and quizzes, book presentations with their authors (writers, illustrators and translators), storytelling, readings, discussions, workshops with the developmental aim of experiencing stories, reader debates, painting, reader research, visual experiences and exhibitions.

A special hiking-reader event called Everyone into Stribor’s Forest! gathers together families and all walking fans and children’s stories in a joint activity which since spring 2011 has been regularly organised in the spring and autumn by the Kamenjak Mountaineering Club and the Rijeka City Library.

**1ST → 30TH APRIL 2020**

Various locations around the city

**THE CHILDREN’S HOUSE**

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The Emperor’s New Clothes
Zoran Petrovič (SI)

A puppet show about human vanity by the Rijeka City Puppet Theatre in a co-production with Maribor Puppet Theatre.

Like many of Hans Christian Andersen’s fairy tales and stories, this story about an emperor who due to his own stupidity believed liars and thieves, is still relevant today, and its story quality is one of the best foundations of a puppet show for children. The essence of The Emperor’s New Clothes is not only in the child’s honesty and truthfulness, who is marvellously immune to the corruption of adults, but in the recognition of the fact that the fabric of words, with which we cover our own fears, cannot protect us from them. The famous quote “The Emperor is naked!” belongs to this tale which in a contemporary way using modern technology speaks about human vanity as well as the fear of the truth and about wisdom, stupidity, craftiness, naivety and inability.

The performance is set by director Zoran Petrovič as an original project in which he works with a mixed Croatian and Slovenian writing and acting team.

9th April 2020 premiere in Maribor (SI)

17th, 18th, 20th, 21st, 22nd, 23rd, 24th and 25th April 2020

Rijeka City Puppet Theatre

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RIJEKA OF MURALS — BALTHAZAR’S PLAYGROUND
AKACORLEONE (PT)

The Portuguese artist, just like Professor Balthazar, helps fellow townsfolk with imagination and creativity. In this case, he does it by making murals in the children’s playground.

Portuguese street artist Pedro Campiche, artistic name Akacorleone, performs an artistic intervention — a mural — on the ground of a neighbourhood playground, inviting children and neighbours to visit the playground, to play basketball or football, to move away a little from the small screens and the virtual world and to hang out with him and their friends and to simply — mingle!

Just as Professor Balthazar solves the problems of his friends and fellow townsfolk with the help of his clever machine, imagination and positive energy, the artist uses colour and creativity to bring back play and people to the playground.

Akacorleone is an artist from Lisbon, of Portuguese and Swiss roots, who began his activity as a graffiti writer, from which he developed a career as a street artist, a designer and illustrator. Expressing himself on street walls and running away from dogs, he got hooked on typography, painting and drawing. He is recognised by his skilful combination of colours, typography, dimensions and shapes, which he merges into attractive playful compositions.

PERMANENT FROM 14TH MAY 2020

Delta Park

FEARSOME
TIN GRABNAR (SI)

A puppet “horror” show in which we overcome fear with a good dose of great humour.

The project Fearsome by the young director Tin Grabnar, well-known for his innovative research approach to puppetry themes and techniques, was developed in collaboration with the author of the text Ana Duša (SI), and it explores an unusual genre for theatre — horror, simultaneously humorously playing with it through the theme of confronting fear. His intention is to bring this genre closer to children (primarily to primary school children), and with various contemporary puppet approaches, flat puppets, a play of shadow and light to create a puppet show which goes beyond the predictable and to contribute to the breaking of the preconceptions about puppetry by finding a way to a new audience of different generations.

In the show with a good dose of humour, we overcome fear, above all the fear of the unknown, which we constantly face in everyday life. Because fear is present everywhere around us today, it has become part of our everyday lives. So, it is time that we dedicate ourselves to this theme in more detail and study it from various perspectives in order to experience fear as an integral part of human life. Let fear become our ally!
THE CHILDREN’S PROGRAMME

BALTHAZAR’S URAGAN BOAT
Benussi & the Fish*

We’re turning the old boat Uragan into a children’s playground with a view of Balthazartown!

With a series of temporary, artistic interventions the old boat Uragan turns into a new children’s playground on the favourite port promenade. The interactive and playful nature of the artistic works will fit into the value system of the Children’s House flagship, and the spatial intervention on the breakwater is naturally recognised as part of the Sweet & Salt flagship.

* Balthazar’s Uragan is presented in more detail in the Urban Interventions section.

PERMANENT FROM MAY 2020

Grčeko beach

Organiser: RUIEKA 2020
Partners: University of Rijeka, Academy of Applied Arts, Pajol Bar (Rijeka)
Financial supporter of the programme: PartnerRi Business Club

BALTHAZARTOWN BEACH
IGOR EŠKINJA (HR)
AND STUDENTS OF THE ACADEMY OF APPLIED ARTS**

We’re turning the Grčeko beach into the bathing site of Balthazartown!

Grčeko beach, better known as Pajol or Šestica has been selected for a project for which the Academy of Applied Arts of the University of Rijeka has been invited. The installations on the public beach have been created in collaboration with the Children’s House flagship and via the Balthazartown programme.

** The Balthazartown Beach is presented in more detail in the Artistic Interventions in Public Space section.
TOBOGAN FESTIVAL

Two weeks of attractive children's workshops, shows, concerts, street performances, games and film screenings plus, the already traditional, spectacular opening on the city's streets.

The idea of the Tobogan Festival is that the summer holidays in the city become something completely different from the scorching asphalt and a boring empty city. Two weeks of culture for the children, of educational interactive programmes and entertainment that are designed to be more than an escape from idle time, were the guiding principle for the team of the Children's House in the forming of the festival programme. Tobogan 2020 is even richer with workshops, shows, concerts, street performances, games, film screenings, video games, dances, art interventions and other activities suitable for children, as well as for all those who want to spend the summer holidays actively.

The programme of Art-kino features various workshops which have a direct or indirect link to film. From a workshop of animated film which is led by Martina Meštrović (HR), workshops of documentary film to feature film workshops, as well as other creative workshops which are a combination of film and other media and arts. Alongside the workshops, there is a series of more recent film productions for children and young people as well as classic films shown at city locations.

In Tobogan the Rijeka City Puppet Theatre offers interactive programmes, drama and puppet workshops, exhibitions and shows for the young ones and those slightly older. The Rijeka audience also participates for the first time in the Panorama Kino Theatre of Tom Greder (CH), a rotating cabinet which includes Croatian, Slovenian and Swiss artists, as well as passers-by who become actors. Matija Solce (SI) sets up a puppet cabaret at Brajda marketplace, the Rijeka City Puppet Theatre and surroundings, a puppet cabaret called Bomboniera Variete! based on motifs from the history of the city of Rijeka and the Rijeka City Puppet Theatre, whilst the French artist Hervé Tullet (FR) holds a dynamic exhibition/workshop titled Look, Touch, Play!
BOMBONIERA VARIETE!
MATIJA SOLCE (SI)

A puppet cabaret on the marketplace — an original project based on motifs from the history of the city of Rijeka and the Rijeka City Puppet Theatre is presented within the Tobogan Festival and upon the 60th anniversary of the Rijeka City Puppet Theatre.

Using the former old name of today’s Rijeka City Puppet Theatre in the title, in his unusual puppet variety show Matija Solce leads us through the history of puppetry in Rijeka: From the Marionette Theatre of Giovanni Lukezić in Rijeka to the Falcon Puppet Theatre in Sušak and the puppet, the legendary Jurić, who was created by Viktor Car Emin. This way the performance combines two different historical moments of Rijeka puppetry in a crazy journey through time, the story about Rijeka and its industrial heritage through favourite products such as the famous Elefánt chocolate and the popular Rigojanči cake. The performance also includes intimate stories about ordinary people, which also make up the spirit and identity of the city, being inspired at the same time by the city in which so many minorities live and where so many different European languages were once spoken.

By combining Rijeka’s puppetry history, the present and the future in a hilarious puppet variety show, this puppet Amarcord wants to draw attention to the importance of the art of puppetry for the city, as well as its meaning in the context of Croatian and European puppetry. The puppet work of Matija Solce, a puppeteer, musician, bohemian and global traveller, is dedicated to exploring the unusual relationship between the puppet, theatre objects and music.

The performance is also designed as a kind of theatre in a specific location and is played out at points on Brajda marketplace and around it, all the way to Rijeka City Puppet Theatre itself.

28TH, 29TH JUNE 2020

Brajda marketplace and Rijeka City Puppet Theatre

CHILDREN OF THE PORT
DENIS KIRINČIĆ (HR)

The performance The Children of the Port is a professionally led theatre performance based on the book Rijeka Rock Anthems by Zoran Žmirić.

With the Children of the Port show, a story is told of rebellion and growing up as well as the relationship of the youngest generation with the city in which they live in a certain moment of transition, according to the rock and punk songs from the mentioned book. The performance plays out on the Molo Longo breakwater promenade and develops over the entire length of it through individual dramaturgical and performed sections. The audience are led on a journey from the start of Molo Longo to the lighthouse at the end.

Based on old Greek theatre, the Rijeka rock anthem Ajmo Rijeka (Let’s Go Rijeka) by Ri Val is used in place of a prologue at the entrance of Molo Longo, whilst the song by Metrobolik Kad noć padne na grad (When Night Falls on the City) is in place of an epilogue at the end of Molo Longo.

The aim of the performance created in the Malik theatre workshop is the permanent connection of the theatrical arts of the young, in a post-dramatic expression, with localities of Rijeka — the cult Rijeka hangouts of young rockers and by the projection of the encouragement of research and acting-musical-dance-performance activities. The performance is also an investigation of the recognisability of the identity of Rijeka as a city of youthful energy and rebellion, expressed by rock music during its development since the Second World War to the present day.

All the sequences of the performance are modulations of voices and screams and they produce a creatively organised noise which is complemented by various instruments made from chainsaws, as well as sounds of whistling sirens as alarms plus various rattles. Children and young people who are preparing in the Malik theatre workshop under the expert mentorship of Denis Kirinčić take part in the performance.

JULY 2020

Molo Longo
THE VISITING PROFESSOR

The screening of animated films in Rijeka neighbourhoods and other Balthazar sites.

To highlight the connection of Rijeka with Balthazartown, Professor Balthazar is coming to Rijeka’s neighbourhoods. During August and September, a dozen projections of the most interesting episodes of the animated series are being held at ten different places, from Korzo to neighbourhood parks.

The wish is to show the connectivity with the values that come from the Professor Balthazar series, so that along with the screenings and other features, the children, as well as all other citizens, socialise, get acquainted and share their experiences.

Since the characters in the animated series are presented mostly by their professions (conductor, policeman, lighthouse keeper, watchmaker, baker, postman, confectioner, doctor and so on), as befit the working population of Balthazartown the opportunity also been organised to get to know the craftsmen and workers of some of the professions which appear in Professor Balthazar alongside the screenings. Children and parents can bring shoes to a cobbler or clothing to a seamstress, to get a haircut or to get their watches repaired. In this way, along with the open-air screening of cartoons, we are reminded of how we socialised and lived in Professor Balthazar’s times. The programme wants to show that Rijeka is Balthazartown where different people meet, with various problems and worries, and that each of us can be Professor Balthazar, by helping our fellow citizens or at least experiencing the world as a place in which there is no distinction between fellow citizens and where imagination, friendship and altruism win.

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Organiser: RIJEKA 2020
Partner: Zagreb Film

20TH AUGUST 2020
Molo Longo, Uragan boat

25TH AUGUST 2020
Pećine, Grčev beach

27TH AUGUST 2020
Kantrida, Ploče beach

1ST SEPTEMBER 2020
Korzo, city clock tower

3RD SEPTEMBER 2020
Kozala, children’s playground over the road from Brodokomerc at the Kozala local council building

8TH SEPTEMBER 2020
Potok, Giordano Bruno children’s playground

10TH SEPTEMBER 2020
Školjić, Lino Park over the road from the Nikola Tesla Primary School

11TH SEPTEMBER 2020
Pehlin, Pehlin Primary School playground

15TH SEPTEMBER 2020
Donja Vežica, the park at the East River Caffe Bar

16TH SEPTEMBER 2020
Škurinje, children’s playground in Ulica Save Jugo Bujkove

17TH SEPTEMBER 2020
Gornja Vežica, Astronomical Centre Rijeka
In Rijeka, the original Balthazartown, the first major exhibition dedicated to Professor Balthazar is opening.

Although Professor Balthazar has touched the hearts of millions of children, he has never had his own major exhibition. This is why Rijeka, as the city that was used as the inspiration for Balthazartown (Balthazargrad), is correcting this oversight in the year of its being a European Capital of Culture. The space at Exportdrvo becomes the home of numerous items which in an attractive, fun and interactive way tell the story about the creation of Professor Balthazar, about the many layers that are revealed when watching his adventures.

The exhibition is set up as an open space, a large, magical playground and invites visitors to participate actively. The artefacts come from numerous archives, not only from Croatia, but also from abroad, for example from Scandinavian countries where the cartoon was quite popular, whilst it was also noted that episodes of Professor Balthazar were even shown in prisons, serving as a method of rehabilitation. As a floor plan, the exhibition has been conceived like a city with all the features that also make up a city such as streets, buildings, traffic lights and squares, whilst the artefacts follow individual episodes of the animated series. The interaction is set up via a number of installations at the exhibition, whilst the solving of simple or somewhat more complicated tasks, such as puzzles, the launching of Balthazar’s inventions and machine leads visitors further through the exhibition.

Professor Balthazar was a Croatian animated series produced from 1967 to 1978 by Zagreb Film. The series consists of 59 episodes and has been the most successful project of the Zagreb School of Animated Film. The father of the character of Professor Balthazar is Zlatko Grgić (HR), and the sympathetic scientist who with the help of imagination and positive energy solves the problems of his fellow townsfolk in Balthazartown was named by Pavao Štalter (HR). The curator of the exhibition is Željko Luketić (HR), and the design of the exhibition and visual identity is by the Brigada studio from Zagreb.

21ST AUGUST 2020 → 1ST JANUARY 2021

Exportdrvo 1st floor

The Children’s House becomes richer with a sensory installation of Nordic design.

The mobile sensory installation in the premises of the Children’s House is intended for all children, especially the ones who use sensory content for therapeutic reasons. The installation has been designed by the Snøhetta Studio, and the project also includes DOGA, the Norwegian Centre for Design and Architecture, and DeltaLab - Centre for Urban Transition, Architecture and Urbanism (University of Rijeka).

Operating from seven cities in six countries, through its thirty-year-long experience Snøhetta has established itself as a globally renowned name in the field of urban design, architecture, landscape architecture, interior architecture and brand design. While nurturing an international approach, Snøhetta is deeply rooted in the Nordic social model that implies equality, openness, generosity and environmental awareness. Their numerous successful projects also include a number of children-oriented designs, for example, the Swarovski Kristallwelten (Swarovski Crystal Worlds) play tower and playground in Wattens (AT), El Paso Children’s Museum (USA) and Montessori School in Drøbak (NO).

The Children’s House is a unique institution in Croatia by its concept alone as it is intended exclusively for children and children’s cultural programmes. The idea of having a sensory content in the Children’s House emerged from the intention to make cultural content available to as many children as possible while paying special attention to children from certain vulnerable groups, which is also the reason behind designing this mobile sensory installation.

PERMANENT FROM SEPTEMBER 2020

The Children’s House
OH LA LA
MATEJA BIZJAK PETIT (FR/SI)

A show for the youngest audience Oh la la is theatre from a trunk: a game of words, colour and rhythm.

This unique project is designed specifically for the Children’s House programme and its sub-programme Stories from the Roof. In it are combined French, Slovenian and Croatian languages, because it is performed by actors from three co-production houses.

The director Mateja Bizjak Petit, in whose Children’s House in the French town of Tinqueux hosts an extremely interesting festival of poetry and arts for children and young people, opens a dialogue between the poetry, words and melody of different languages, artistry and puppetry.

The show for the youngest audience Oh la la developed in a collaboration with one of the most original and most beloved writers and poets for children Bernard Friot (FR) and the world-famous illustrator Hervé Tullet (FR), also known for his popular picture books for young people, as well as performance reading of books and dynamic workshops for children.

The basis of the show is the fact that all children around the world, regardless of their various cultures and customs, are very similar. Their common element is playing! Play as the best leader in comprehending and getting to know the world. Ours and the one around us. Play is one of the key elements important for the development of a person, their motor and sensory development, intellectual and social development and the development of their language. And theatre is a playground! A place for empathy, participation and non-aggressive communication. Content-wise, the words from the title reflect: Oh — colour / la — word / la — rhythm and make up a collage of a play with colours, words and rhythm. And with as many ideas as possible!

Producer: Rijeka City Puppet Theatre
Co-producers: Centre Culturel, Centre de Création pour l’Enfance de Tinqueux (FR), House of Children and Arts (Ljubljana, SI)
Partner: Institut français de Croatie (Zagreb)

30TH, 31ST OCTOBER, 2ND NOVEMBER 2020

Rijeka City Puppet Theatre

RED CARPET OF PUPPETRY AT THE 25TH REVIEW OF PUPPET THEATRES

A special programme of the Review of Puppet Theatres in the year when Rijeka holds the title of European Capital of Culture.

The traditional Review of Puppet Theatres international festival in one part presents a specially chosen programme for the European Capital of Culture and rolls out the red carpet for the audience and participants of the review.

The international Review of Puppet Theatres is held each year in November, and this year it has its 25th anniversary in the year which the Rijeka City Puppet Theatre also celebrates its 60th anniversary.

Organiser: Rijeka City Puppet Theatre
Financial supporter of the programme: EU-Japan Fest Japan Committee (Tokyo, JP)

2ND → 11TH NOVEMBER 2020

Rijeka City Puppet Theatre, The Children’s House, Croatian Cultural Centre
RUSTLE, SNIFF, WHOOSH!  
SENSORY THEATRE  
— THEATRE FOR ALL  
THE SENSES

A multi-sensory, musical puppet show for children within the autism spectrum which, through an intimate performance, intertwines live music and numerous sensory experiences.

Come on a camping adventure in a multi-sensory, musical puppet show created and developed for children within the autism spectrum by a team of artists, puppeteers and musicians from Rijeka and Galway. The performance is designed for a small audience of six children aged 4 — 7 and their educators and families.

*Rustle, sniff, whoosh!* is a special occasion that, through an intimate performance, intertwines live music and numerous sensory experiences on a camping trip with the audience.

The artists participating in the project are Damir Orlić (HR), Alex Đaković (HR), David Petrović (HR), Vedrana Balen Spinčić (HR), Luči Vidanović (HR), Phillida Eves (IE) and Michael Chang (IE).
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Encouraging the active involvement of citizens in shaping the socio-cultural scene and partnering with the local community is one of the priorities of the Rijeka 2020 — European Capital of Culture project.

By registering projects through Citizens’ Initiatives and Green Wave programmes, the goal of participatory programmes is to improve the living conditions of Rijeka’s residents. The decision about the selection of projects to be implemented in the public areas of the City of Rijeka was made by the Citizens Council — a volunteer and advisory body.
CIVIL INITIATIVES

Civil initiatives actively involve citizens in the creation of cultural and social programmes and encourage the development of production and organisational capacities of informal civic groups and individuals.

LET’S READ TOGETHER UNDER THE TREETOPS

By installing gazebos in the newly opened school garden of the Podmurvice Primary School, this project has designed a reading corner in an open-air classroom. In addition to setting up gazebos, a bench and a little wooden hut where books can be stored for bookcrossing, the project, through its many activities, encourages students to connect with students from other schools and to share reading activities. Bookcrossing is the practice of leaving books in public for others to take, read and then pass on. The reader can leave their book to enrich the project’s offer and motivate the local community to read.

Project coordinators: Citizens’ group Mlaka (Rijeka), the Library Association of Rijeka

PERMANENT FROM 2019

Podmurvice Primary School

ST BARBARA’S SQUARE FOR THE CHILDREN

With the designing of St Barbara’s Square, a space in the centre of the city was renovated and revived. A new urban oasis has been set up with a bookcase, primarily containing picture books and children’s books. Through the selection of children’s literature, efforts were made to promote Croatian writers, especially writers and illustrators from Rijeka. The urban intervention in the space has brought with it a new moment of the development of the city centre, and the placement of benches custom-made for children has enabled the unimpeded leafing through and reading of picture books. An integral part is the greenery that has been planted in large vases. The intention was to make St Barbara’s Square a cozy place, a gathering spot for all generations, especially families with children, and a place where various workshops with children, as well as book and picture book presentations, can be held outdoors.

Project coordinator: Portić Association for the Promotion of Child Welfare (Rijeka)

PERMANENT FROM 2019

Trg Sv. Barbare

THE RHYTHM OF THE UNDERGROUND

Project activities — the landscaping and a series of music workshops — were carried out during 2019 with the purpose of introducing citizens to the basics of instruments and music production in Rijeka. Neighbours and fellow citizens were introduced to a section of the Rijeka underground scene that gathered in a converted skyscraper shelter on Kozala. By inviting citizens to express their creativity, the project was able to highlight the importance of alternative forms of musical expression in the everyday life of the urban environment. The permanent heritage of this project remains a space that can be used for further community activities.

Project coordinators: The Rhythm of the Underground citizen’s group (Rijeka), Terra Association (Rijeka)

PERMANENT FROM 2019

Ulica Ante Kovačića 24
**CONCRETE MEMORIES, THE FIRST SCULPTURE IN THE NEW SETTLEMENT OF ŠKURINJE**

On a small patch of the ground in front of a building on Negrijeva Street, a reminiscence point was created for the construction of the settlement, which also represents a point of sociability and communication. This is a location in the vicinity of the former Adriamont, a unique factory of apartments that created the entire settlement with, at that time, innovative assembly technology. The project created and erected concrete sculptures that are a kind of homage to the Adriamont factory, but also to the urban needs of the neighbourhood - benches. With the plants planted, the project reflects the memory of the settlement’s past, but also creates a new moment for its future.

Project coordinator: Kura3 Association for Urban Regeneration (Rijeka)

**PERMANENT FROM 2019**
Negrijeva ulica

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**KOZALA — LODIS CINEMA**

This project envisages enriching the cultural life of Kozala and the surrounding neighbourhoods by revitalising the cult space of the large hall of the Kozala Local Committee through free screenings of classic, animated and documentary films for citizens. The project is being implemented under the motto LODIS — local, sustainable, accessible, feasible, collaborative. Free screenings, accompanying activities such as concerts, film criticism workshops and movie playrooms for children increase the availability of quality cultural content to Kozala’s residents, with a focus on target groups: children and senior citizens. The end-users are all the residents of Kozala, regardless of age and gender. The project has great potential to grow into a piece of independent, children’s, documentary and educational content of a kind, as well as access to other locations, such as parks and terraces of which there are many in this neighbourhood.

Project coordinator: The PUŽ (place for comfortable living) citizens’ initiative (Rijeka)

**DURING 2020**
Kozala local committee, RiHub

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**PROMENADE CONCERTS ON TITO’S BRIDGE**

Promenade concerts imply the continuation of a successful project from the first round of the participatory programme of Rijeka 2020 — European Capital of Culture, when during 2019, nine promenade concerts of Trsat City Music and brass bands from the surrounding areas of the city took place. Throughout 2020, citizens and visitors are able to enjoy the diverse music repertoire performed in this public space, occasionally accompanied by cheerleaders, acrobats, dancers of different dance styles and with a convenient gastronomic offer from the surrounding caterers. Promenade concerts on Tito’s Bridge are recognised as a special urban cultural and social event, and as is the case in most European and world cities, it has a tendency to grow into a beautiful urban tradition of Rijeka.

Project coordinator: Sušak Local’s Club Association (Rijeka)

**DURING 2020**
Titov trg — bridge

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**THE FESTIVAL OF SUSTAINABILITY**

The Festival of Sustainability spreads the philosophy and practice of self-sustainability through workshops that provide practical suggestions and knowledge about how to become independent in different areas of daily life. The topics covered in the workshops are construction using natural materials, natural farming, cooking, drying fruits and vegetables, identifying wild edible plants, making soap, sewing, weaving and patching up clothes, making wicker baskets and traditional clay pots, as well as shoemaking. Visitors can have fun and relax with the music programme of Perunova svetinja an association promoting old Slavic customs along with the tasting of the fruits of the workshops.

Project coordinator: The Transition Initiative of Rijeka

**DURING 2020**
Central Rijeka
COMMUNITY PROGRAMMES

FILM FOR ALL

Film for all is intended to be a series of workshops and film meetings through which people with visual and/or hearing impairments can enjoy film art and participate in the process of film-making. It is designed primarily to integrate and interact with the blind and partially sighted, deaf and hard of hearing in the City of Rijeka, a group that often feels excluded from society and social events, and deprived of the right to information and culture. The intention is also to involve people with visual and/or hearing impairments, especially young people, in the activities of the Association of the Blind of Primorje — Gorski Kotar County, Association of the Deaf and Hearing Impaired People of the Primorje — Gorski Kotar County, and in the life of the local community.

Project coordinator: The Istra Film association (Rijeka)

DURING 2020

RiHub

MOSAIC FOR KRUŽNA STREET

The Circular Mosaic project combines artistic interventions in the public space of Kružna (Circular) Street and the construction of social and community spaces in the urban environment of the City of Rijeka. It gathers the citizens of Rijeka and the residents of the street together to tidy up the space that leads to the street from Korzo by refining the passage by making mosaics.

In order to reduce the existing negative perception of social life in Circular Street, especially from the part of the tenants of the building, it wants to create a permanent, aesthetically pleasing oasis in the city for all citizens and to prevent delinquent behaviour.

Project coordinator: Female citizens’ initiative — leader: Tihana Naglić (Rijeka)

DURING 2020

Kružna ulica

A MUSEUM FOR ALL

The Museum for All tells the story of the city — of the people who created it, of those who are still unknown to the general public, of industry, of factories, of workers, and the known and unknown events in Rijeka’s history. The museum consists of a permanent exhibition that presents the city from a special perspective, through text, billboards and historical items donated by collectors as well as everyone interested. Hence the name Museum for All, a museum where everyone has the opportunity to be a part of it and its future. To make it easier, the museum is trilingual, in the spirit of the city and its multiculturalism.

Project coordinator: The Rikordi Association (Rijeka)

DURING 2020

Adamićeva ulica 5/A

CIVIL INITIATIVES
The goal of the Green Wave programme is to actively involve citizens in making the cityscape green, improve the microclimate, sustainability and biodiversity, and develop environmental awareness through educational programmes and actions in a public urban space.

GREEN SUŠAK — HOMAGE TO JOSIP KULFANEK I

Zeleni Susak — A Tribute to Josip Kulfanek I is part of a larger Celebration of the centenary of Sušak project, launched by the School of Applied Arts in Rijeka. The exhibition, set up in the Croatian Reading Room of Trsat, opened up a number of topics from Sušak, and particular interest was aroused by the topic of Josip Kulfanek, a legend of landscape gardening in Sušak and in Rijeka.

The Green Sušak Project — A Tribute to Joseph Kulfanek I at the same time looks back on and communicates with the past. As part of the project, green areas were connected, linking the Construction School for Industry and Crafts, the Construction Technical High School and the Centar Primary School, and a sculpture was also installed on one of the areas as a tribute to the landscape gardener — Kulfanek.

Project coordinator: Sušak citizens’ group action (Rijeka)

PERMANENT FROM 2019

Construction School for Industry and Crafts, the Construction Technical High School, Centar Primary School

GREEN SUŠAK — HOMAGE TO JOSIP KULFANEK II

The group of citizens gathered around the Green Sušak initiative is an informal group of people connected by their enthusiasm and ideas for the revitalisation of Sušak. This project has paid tribute to Joseph Kulfanek through a series of green actions through which Sušak celebrated his 100th birthday in a new, refreshed way. All citizens within this action are also educators eager for greater involvement within community life. Kulfanek’s philosophy of “constantly sowing, working, transplanting” has come to life again, and the bearers are the children who have tasted the “school for life” concept with this project.

Project coordinator: Sušak citizens’ group action (Rijeka)

PERMANENT FROM 2019

Vladimir Gortan Primary School

GINKO THEME PARK

The Ginko project plans to build and set up birdhouses in the trees of different downtown locations, creating the Ginko theme park. The name of the project is inspired by Školjić Park, which houses a gorgeous, protected ginkgo tree. Birdhouses were designed by architect Ivan Juretić (HR), and in collaboration with Goran Sušić PhD (HR), the protection of birds living in the city centre was made possible. Children’s workshops were organised with the younger students of the Nikola Tesla Primary School, where they painted the birdhouses, and after placing the houses up in the trees, the children involved in the project and the citizens of Rijeka could monitor how the birds used them.

Project coordinator: The Quarter for 5 citizens’ initiative (Rijeka)

PERMANENT FROM 2019

Školjić Park, locations around the city centre
COMMUNITY PROGRAMMES

RIJEKA THE EDIBLE CITY

The edible cities movement is expanding around the globe where public areas have edible plants planted in them that are accessible to everyone. The existence of edible cities, always initiated by the inhabitants, gives a sense of food security, a connection with nature and enhances a sense of community, responsibility and cooperation among people. This project is the first small step in this direction and consists of landscaping a neglected plot of land on Giuseppe Duella Street. The plot is cultivated with fruits of old varieties and edible seedlings according to the principles of creating an edible wood. In addition, a wooden canopy was built with a table and benches, which resulted in a space for gathering and socialising for the street’s residents, especially retirees who are already active in their community.

Project coordinator: The citizens’ initiative — Transition Initiative Rijeka

PERMANENT FROM 2019

Ulica Giuseppea Duelle

THE EDIBLE CITY — LANDSCAPING OF THE PLATEAU IN FRONT OF THE FORMER GORNJA VEŽICA DEPARTMENT STORE

The focus of the project is the horticultural landscaping of the plateau in Gornja Vežica in order to create a meeting place for the local population and the joint care of the plateau and the vegetables, fruit trees, flowerbeds and ornamental plants planted there. For the last couple of years, the plateau has been the location where the Solidarity Exchange Group Rijeka-East organises an eco-market once a month, where local and high-quality products can be bought from Croatian family-run farms who have an ecological certification. As part of the project, the graffiti-painted surfaces were painted and the green areas within the square itself were tidied up.

Project coordinator: The citizens’ initiative — Solidarity Exchange Group Rijeka — East

PERMANENT FROM 2019

The plateau in front of the Gornja Vežica department store

GREEN CITY ISLANDS

Today, air pollution, poor quality food and stress are part of the everyday life of a large portion of the population, especially in urban areas. The Green City Islands project is aimed at creating small green oases on balconies and in concrete yards where vegetables and aromatic plants are grown. Within the project, various types of training and workshops of urban green interventions were held in both private and public spaces, and in addition, one urban “garden island” was cleaned and tidied up.

Project coordinator: Association of the Society of Friends of Waldorf pedagogy (Rijeka)

PERMANENT FROM 2019

The intersection of Liburnijska ulica and Zametska ulica

MAKING THE NEIGHBOURHOOD GREENER WITH THE SYMBOL OF THE CITY

This project envisaged cultivating and making public space greener — the green spaces between the buildings at numbers 7 and 9 Aleksandar Mamić Street to make this location comfortable for all generations to share. A local artist created a mural on the plateau that currently serves as an illegal parking space. Benches were placed there and fruit trees were planted. In the future, the benches shaded by the fruit trees will serve as a gathering place for neighbours and the development of good neighbourly relations.

Project coordinator: The Kristian Starčić, Goran Jovanić and Vlado Dubrović citizens’ group (Rijeka)

PERMANENT FROM 2019

Ulica Aleksandra Mamića 7 and 9

GREEN WAVE

The intersection of Liburnijska ulica and Zametska ulica

282 283
COMMUNITY PROGRAMMES

GREEN STREAM

Drenova by its surface area is one of the largest neighbourhoods in Rijeka and lacks landscaped green spaces. It is a settlement where, thanks to new buildings, the number of inhabitants is constantly rising. Mostly as families with children. The project involves a roundabout located in front of the entrance to the Fran Franković Primary School. Previously neglected, with the intervention of citizens, the roundabout was re-revitalised, tidied up, landscaped and made greener with new plant seedlings which are taken care of by neighbours and the children who attend the school.

Project coordinator: Drenova parents citizens' group (Rijeka)

PERMANENT FROM 2019

Fran Franković Primary School

THE GREEN GALLERY AND PAŠAC LIBRARY

The Green Gallery and Pašac Library project transforms the Frčala area in Pašac into a community centre by installing bookcases, lighting fixtures for exhibitions, and horticultural wall decoration. Art and photography exhibitions have already been held at this site and it will be further arranged for similar events. The project involves the citizens of Pašac and volunteers, and the space would be used in the future for reading and literary evenings, book exchanges, exhibitions, and outdoor biology and fine arts classes for students of the schools in the Pašac and Orehirova area.

Project coordinator: The Green Gallery and Pašac Library citizens' initiative (Rijeka)

DURING 2020

Pašac, Rijeka

A SEASIDE PARK IN THE HEART OF THE CITY

The goal of the Seaside Park in the Heart of the City project is to make it greener, tidy it up and open up to the public one of the rarely spotted green spaces in the Old Town, the space behind the Korzo department store, and near the Primorska Tavern. The citizens' initiative is expanding the children's play area with an urban intervention, modelled on the Marko Marulić children's playground located right nearby.

Project coordinator: the Urbani Separe Association (Rijeka)

DURING 2020

The green surface in front of the Marko Marulić children's playground

LEŠNJAK POCKET PARK

This project relates to a long-neglected green city area in the historic centre of the Old Town. In the first phase of implementation, with the cooperation of city bodies, a large part of the area, otherwise enclosed by boards, was cleaned and opened up. It is the wish of the initiators and the residents of the neighbourhood to turn this area into a small urban park. The citizens are ready to clean it, participate in making it green, preserving it and using it. The supply and installation of wooden benches, rubbish bins, the purchase of seedlings and the hiring of a horticultural landscaping company have all been planned.

Project coordinator: The Quarter for 5 citizens' initiative (Rijeka)

DURING 2020

Klobučarićev trg

GREEN WAVE
SENSORY MICRO-COMPOSTING

Although various forms of greenery are appealing and interesting as an aesthetic decoration, its existence in accordance with the principles of sensory integration and sustainable development requires a greater degree of activity. On the green surface area of the Škurinje neighbourhood, a more experimental form of sensory garden is being arranged, consisting of the so-called composting garden, tall flowerbeds and sensory trails for children. The purpose of the construction is for compost to be produced in an outdoor environment adjacent to the ground that is used to grow fruit in the garden on elevated flower beds, and the sensory paths to be adjacent to the plants where they can be sensed. Children’s development depends on the sensations obtained through the contact of their feet with different materials. Thus, this space, when arranged and put into function, becomes a point of education, sensitisation on the issue of sustainable development, as well as a small social area.

Project coordinator: the Kuraž Association for Urban Regeneration (Rijeka)

DURING 2020
Škurinje

POP – UP PARK

The Pop-up park is a simple and attractive solution for arranging the public inactive area at the southern end of the Delta car park. The project offers a number of different uses for this area with a small surface area: from an informal children’s playground, a reading area, a place for relaxation to a fragrant, Mediterranean and aromatic garden. The Pop-up park thus becomes a gathering place for various age groups and visitors to the city of Rijeka.

Project coordinator: Female citizens’ initiative — leader: Daria Vozila (Rijeka)

DURING 2020
Delta car park

SENSORS — THE SENSORY GARDEN OF THE KRNJEO Kindergarten

The Sensors project includes the landscaping of the Krnjevo kindergarten for generations of children, with a special focus placed on sensory integration and the preservation of the environment and nature. Through this project, tactile and didactic devices have been made and installed, there are wooden trim trails with benches and a table, a fragrant garden has been planted, the existing equipment has been restored, and a music wall and a wall with games have been installed on the water. Members of the local community can participate in all of the activities, helping to improve the conditions for quality educational work with children through the design of a safe environment full of content.

Project coordinator: Citizens’ initiative — leader: Sandra Turina Miočić (Rijeka)

DURING 2020
The Krnjevo kindergarten — garden

RIJEKA THE EDIBLE CITY II

This is a continuation of the project of the same name, which was implemented through the first round of the participatory programme of Rijeka 2020 — European Capital of Culture. During 2019, a neglected plot of land was cultivated in the middle of the Podmurvice neighbourhood and the local community came together. The aim is to continue the refinement of the area with ornamental and edible herbs and the installation of additional benches. The wish is also to encourage the community to socialise and form a group that organises additional activities such as the protection of old trees from decay, plus the formation of a seed bank for old varieties.

Project coordinator: The Transitional Initiative of Rijeka

DURING 2020
Ulica Vitomira Širole Peje
**LAUREL PARK**

Laurel Park is a project that activates and regulates a neglected forest public space between the Kantrida Children’s Hospital and the retirement home. The Kamenjak Mountaineering Association is joined by the local community in clearing the area of large debris and arranging paths and meadows in the indigenous laurel and Mediterranean plants. In the final phase, rest areas, benches and play areas will be set up, specially designed for the immediate neighbours of the retirement home.

Project coordinator: The PD Kamenjak Association (Rijeka)

**DURING 2020**

Between Kantrida Children’s Hospital and the Kantrida Nursing Home

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**LET'S REVIVE THE PLAYGROUND!**

This project involves revitalising a forgotten concrete playground on Belvedere into a space for the expression of diversity and creativity, all with the aim of promoting play, sports and outdoor activities for children and young people. Multi-coloured painting adds new colours to the public landscape. Members of the local community can enjoy waking up the child within themselves, stimulating workshops, educational presentations, and talks to bring the playground back to life.

Project coordinator: Youth Section of DAR — Association of Architects of Rijeka

**DURING 2020**

The playground between Ukmarove stube and ulica Franca Prešernova

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**LIVING ROOMS**

The cultural and historical heritage of Primorje-Gorski Kotar County which is rarely spoken about, is consolidation and exchange of knowledge and the overall cultural and artistic life of communities throughout history. Such reading rooms were Kastav’s “čitalnica” from 1866, the reading rooms of the municipality of Jelenje, the Croatian reading room of the happy village Kuti and numerous other social centres built during the time of socialism. Through these places the revival spread, the readership movement grew from which educated generations matured. In these places there were cultural events which gathered together members of the community.

Consequently, Living Rooms were come up with, meeting and socialising places which, apart from historical references, also hold a piece of the family home atmosphere in them transferred into the public spaces and in unusual places for the spread of friendships and an atmosphere of solidarity amongst neighbours and guests as new temporary fellow citizens. Each of the Living Room locations is also a central place of information about the neighbourhood itself, the community and the possibilities of involvement in the work, volunteering and/or participation in the activities of the neighbourhood programme. The Living Rooms are places where you can meet neighbours throughout 2020.

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**YEAR-LONG PROGRAMME 2020**

The list of locations and working hours are in the address section.
NEIGHBOURHOOD
FESTIVALS

We have learnt the magic of creating an atmosphere of galactic proportions from Mother Nature. In the dictionary which describes creation, we would modestly conclude that atmosphere needs gravity. The programme in each individual neighbourhood has been continuously developing and over time a field of gravity has become visible. Now an atmosphere is growing in the neighbourhoods. Through the NEIGHBOURHOOD FESTIVALS every good neighbourly galaxy shines for a moment. Apart from the Festival, the year-round LIVING ROOMS programme is opening doors to guests and temporary fellow European citizens. With various cultural and artistic programmes, the communities talk about the different aspects of everyday life, as well as about the problems woven into the context of the urban and rural areas, the forests, islands, coast, the towns and villages of Primorje-Gorski Kotar County. The realisation is in front of us. We believe that they are just impulses of some new future worlds. Welcome!

ČAVLE NEIGHBOURHOOD
BELL-RINGER’S SYMPHONY

Blackened faces, covered with sheepskin, wearing chequered shirts, black trousers, thick white woollen socks and heavy work shoes. On their heads they wear a skull dressed with sheepskin, around their necks black scarves. Parading through the villages, ringing they form a circle as though taking us back to our roots. The whole of Grobnik resounds.

The most famous patrollers of the carnival magic in Croatia lead us into the 2020 Neighbourhood Festival — the bell-ringers! Grobnik’s Dondolaši and their European guests, various bell-ringer groups from all over Europe, gather and socialise during a three-day parade and various programmes.

The bell-ringers (zvončari) are an original tradition and living culture of Kvarner, the last guardians of the strongholds of rebellion. Alongside the Bell-ringer’s Review which gathers together groups of bell-ringers from the whole of Europe and the masquerade event on Platak, the formal premiere of the Bell-ringer’s Symphony and the start of the Neighbourhood Festivals on 9th February 2020 also presents a, as yet unseen, blend of music, rhythms and sounds of the Grobnik Dondolaši.

From the European neighbourhood the bell-ringer review is led by the Vorstandschaft des Klausen and Bärbele Verein from Immenstad, Germany.

7TH → 8TH FEBRUARY 2020 pre-programme
9TH FEBRUARY 2020 Bell-Ringer’s Symphony
and the beginning of the Neighbourhood Festivals

Čavle — Trg Hrvatskih Branitelja, Čavle Cultural Centre, Grobnik Castle, Platak
UNIVERSITY CAMPUS NEIGHBOURHOOD CAMP(with)US

The University Campus programme is a unique example of a contemporary university campus of culture, with which connections with the community and the city are established. The academic community is an indispensable factor in the building of a new paradigm of the city of Rijeka. Get to know the Campus via the Razgled(nica) sightseeing tour and open the doors of knowledge hidden behind the university departments.

Combined with the title Camp(with)Us the programme of the Campus and the University of Rijeka opens its doors of knowledge and presents itself with twenty-eight interdisciplinary programmes and projects carried out by university professors and students. Smart STEM workshops, KPR kiosk, Magical Mathematics, Nanoscale Inspirations, Travelling Scientists, Memory of Memories, artistic collective Ja:To, Project Sušak, Looking for super fruit and others are just part of the titles of the comprehensive scientific and artistic programme which are open to everyone during the year. Via its European extension, the Campus is connected to the one in Trieste in Italy which in 2020 holds the prestigious title of European Capital of Science, whilst the partner organisation Trieste International Foundation for Scientific Progress and Freedom (FIT) firmly focuses on Central and Eastern Europe in relation to Trieste. Through the Vitamin D programme the Campus hosted the artist Darko Fritz (HR) who presents himself with a horticultural intervention I'm not a Robot.

MATULJINEOBHOURDOOD BELLS AND NOTHING ELSE!

The bell-ringers of this region have remained faithful to the tradition and the well-beaten paths that the Brežanski, Munski, Žejanski, Rukavački, Zvonejski, Vlahov Breg – Korensko, Mučićevi, Frlanski and Brgujski bell-ringers head down.

Bells and Nothing Else! is a programme of the neighbourhood of Matulji which unites 22 local council committees of the Municipality of Matulji. The Bell-ringer Review and the traditional carnival procession introduce us to the magical rite of the bell-ringer procession and carnival customs, and in conjunction with the programme, a valuable initiative is also set in motion in the gathering of knowledge based on the traditional customs and old crafts as an inspiration for new generations.

Tradition is a condensed knowledge and this is why a School of Knowledge and Crafts was designed as an educational platform in the field of applied arts, scenography, puppetry, culture management, inspired and based on the tradition in which the knowledge of the ways of mobilising a community lies. Following the idea of the development and change in which the borders and creativity are questioned, a collaboration is beginning with one of the most important institutions from the field of performing arts DAMU — the Academy of Performing Arts and the Department of Alternative and Puppet Theatre in Prague (CZ).

Matulji — Bell-ringers Museum Collection (Rukavac); in the settlement of Matulji and in the area of 22 local council committees of the municipality of Matulji.

21ST → 25TH FEBRUARY 2020

Matulji — Bell-ringers Museum Collection (Rukavac, Matulji) and the area of 22 local council committees of the municipality of Matulji.

MATULJI NEIGHBOURHOOD BELL RINGERS
**DELNICE NEIGHBOURHOOD**

**LOUSIANA’S SECRETS**

*Lousiana’s Secrets* is a story about a road which has lost its purpose. History speaks about an important traffic route, the present about the loss of identity without perspective, and the future about the city that wants to keep its inhabitants.

*Lousiana’s Secrets* tells the story of several important segments of life in Delnice with various parts of an artistic programme. Via history – by which Delnice inherits wealth and bears witness to the creation of an important traffic route, via the present – in which Delnice is missing from the cartography of important routes without the possibility of economic development and significance, and with the future that views culture as an asset and a new way of reflecting on living circumstances.

With a *Cartography of wilderness* views of the forest of Gorski Kotar are revealed, in Delnice the artistic collective Trafik and Kotar Teatar start the world premiere of the *Louisiana Magic Tour* inspired by road movies, and artists included in the European project Centriphery: Finnish artist Anna-Marie Karvonen and Croatian artist Matija Kezele explore Jagoda’s Love story, Pesniki (bell-ringers) and Delnice’s underground tunnels. From their Slovak neighbours Ružomberok from Žilina they exchange experiences about the coexistence with forests. The programme is carried out within the Centriphery project which is financed by the Creative Europe Programme of the European Union and the Ministry of Culture of the Republic of Croatia.

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**KOSTRENA NEIGHBOURHOOD IN SEARCH OF THE HEART OF KOSTRENA**

A unique and unrepeateable story is told on the basis of the memories of Kostrena’s seamen and their families, as well as a reference to the transitional moments, property issues and the creation of a *Seamen’s House*.

Kostrena’s micro-history woven into the everyday life and living culture is noted with an audio-documentary collage *Kostrena Ship in the Port of Santo Domingo* directed by Ljubica Letinić (HR) and a performance by the inhabitants of Kostrena. The audio collages are made up of countless stories about Kostrena’s toponyms, the people, maritime or, in contrast, women’s history, dialectal specificities, shipbuilding, the reading room from 1876, the contribution of the women of Kostrena in the National Liberation War (i.e. WWII). The collages of stories together with items from private family collections have been combined in an exhibition called *Notes of Life*.

The three-day experimental radio broadcast is a kind of radio station installation and a live transmission that the local people themselves create and which develops in front of the audience, and it represents a symbolic act of the navigation of these waves to which Kostrena owes many of its memories of the most touching distant encounters.

The Municipality of Kostrena is also opening a space of dialogue with a conference about state property and an example study of the case and status of the former company Croatia Line. Joining them in this, from the European neighbourhood, is the Municipality of Selnica ob Dravi from Slovenia which as one of the towns of the Maribor ring gained experience in implementing cultural projects when Maribor held the European Capital of Culture title in 2012.
RAB NEIGHBOURHOOD
RAB ARCHAEOLOGICAL (T)RACES

In a walk around Rab, the distant past becomes visible, tangible and imaginable, and the life of a Roman province a comparative reality. Who to turn to when you find a fragment of a Roman mosaic in the garden and realise that the whole of the island is an archaeological site?!

Guided by the idea of an open-air museum, the island of Rab’s neighbourhood, in collaboration with the Institute of Archaeology and the Maritime and History Museum of the Croatian Littoral Rijeka and Heritage Malta – National Museum of Archaeology of Malta, as a European partner, systemises and valorises the archaeological heritage of the island, creating the preconditions for the educational activities and development of tourism with an emphasis on cultural heritage. By presenting archaeological sites in situ and connecting them with three walking and cycling trails, the aim is to connect cultural heritage, education, recreation and sport and to promote the benefits of a trip into nature and the spending of free time actively.

The grand opening and presentation of the open-air archaeological museum is marked by the Rab Archaeological (T)races 2020 race when hundreds of runners and walkers from Croatia and around the world, nature lovers and fans of discovering ancient history, go around the archaeological trails of the island of Rab.

The programme is being implemented with the help and support of the Town of Rab, the Municipality of Lopar, Lopar Tourist Board, and other institutions, associations and individuals.

MRKOPALJ
NEIGHBOURHOOD
THE MUSEUM OF WINTER

The Museum of Winter is a museum of stories and narration, and its exhibits become the peace and silence of Mrkopalj in the time of heavy snow when the fireplaces come alive and the household spirits appear. But it also worries that Mrkopalj is disappearing as the highland winters disappear!

The Museum of Winter begins with a programme of the narration of stories, the collecting of myths and legends, remembering the first forms of tourism and hosting travellers. The focus is placed on what Mrkopalj is known and recognised for, and that is the School of Peace which continues to work in the context of the international community through the Memorial of Peace and programmes which advocate the important themes of peace integrations and tolerance in society. Mrkopalj hosts neighbours from Cyprus from the Urban Gorillas collective in order to exchange experiences and ideas about healthy and socially inclusive environments. The Dutch collective Hoge Fronten and Croatian artist Tajči Čekada create in the artist’s residency. The programme is carried out within the Centriphery project which is financed by the Creative Europe Programme of the European Union and the Ministry of Culture of the Republic of Croatia.

Partners: Institute of Archaeology (Zagreb, HR), Maritime and History Museum of the Croatian Littoral Rijeka, Heritage Malta — National Museum of Archaeology (Valetta, MT), Town of Rab, Municipality of Lopar, Tourist Board of the Municipality of Lopar

Financial supporters of the programme: European Union Creative Europe Programme, Ministry of Culture of the Republic of Croatia

17TH → 19TH APRIL 2020

Island of Rab

23RD → 26TH APRIL 2020

Mrkopalj — Centre of Culture Mrkopalj, households of the local people, Bijela and Samarska cliffs, Matić poljana
PEHLIN NEIGHBOURHOOD TOGETHER IN DIVERSITY

Pehlin, a neighbourhood in Rijeka with a long history of being on the periphery, is today most recognisable as a multicultural community. Along with the Croatian population, also living here fostering their own cultural specificities are Roma and Czech communities as well as other communities. There are also many carnival groups working in Pehlin, and the Pehlin festival makers were one of the originators of the Rijeka Carnival. And that's not all!

The Pehlin initiative combines the diversity with the wish to encourage mutual familiarisation and a better understanding of those who live there, as well as those who just visit Pehlin.

Various locations, concerts, exhibitions, meetings and shows, along with an abundance of gastronomic delicacies incorporated in the Pehlin programme which starts with Đurđevdan (St George’s Day) — the traditional festival of the Pehlin Roma community, and ends with the Majeva zabava (May Party) of the Czech national minority and everything between is what brings us together in diversity.

Special attention is paid to the programme of the Pehlin Primary School Children are rich when taught by people, but poor when taught by screens by which it is also connected to the European neighbourhood of Timișoara 2021 from Romania.

6TH → 9TH MAY 2020

Pehlin — Centre of Culture Pehlin, Pehlin Primary School, the plateau at Rujevica, Czech Home

TURNIĆ — MLAKA NEIGHBOURHOOD THE CENTRE OF THE UNIVERSE

Čandek street, urban legends, punk, industry, alternative, technical culture, radio waves, the ISS — International Space Station, solar energy, sounds of space, NASA, MIT laboratory, innovators, urban salt works, graffiti, the INA refinery... all of these are common denominators of the Turnić-Mlaka neighbourhood.

The Turnić-Mlaka neighbourhood unites two Rijeka districts linked by the urban life of the industrial legacy of modernism and socialism plus the creation and development of Rijeka’s alternative scene. The presence and visibility of the technical culture and industrial zone on the one hand and the workers’ settlements of tall tower blocks on the other are the starting points of a programme which brings the community together in various ways.

The special feature of the area is also evident in the programme that begins with an exhibition in the Nebeska Gallery evoking memories of the Skyscraper of death and the artistic initiative of saving the tower blocks of 2004. The Turnić-Mlaka we have a problem is a programme by radio amateurs which arranges the daily listening of sounds from deep space and a five-minute link to the ISS — International Space Station. NASA has confirmed! Turnić-Mlaka has its own MIT (“Mlaka and Turnić”) which is linked to the French silicon-valley institution The Camp. And there’s more. A gathering at the Robert Komen football ground, mornings of poetry and the unforgettable and the unrepeatable Man Laser.

14TH → 17TH MAY 2020

Nebeska Gallery, Čandekova ulica — the park in front of the tower block, MIT — INA refinery, Electroindustrial and Trade School Rijeka, Electrical Engineering and Computing High School, Robert Komen sports ground
MALINSKA NEIGHBOURHOOD

SALTY CULTURE

The sea is the reason why young people are staying in the neighbourhood of Malinska. Salty Culture speaks about salt — the seasoning without which everything is tasteless, as well as about the sea as a great love and the spice of life.

The Malinska neighbourhood team is one of the youngest teams in the 27 Neighbourhoods flagship gathered together in the Termen association. Just as the title of the association translated from the island dialect means cyclamen, their work means a positive change by bringing the fresh atmosphere of the young generation of adults that grew up on the island.

The programme is divided into flavours, sounds, smells and colours. The flavours are included in the Food Revolution Day - Congress of Health. The sounds are spread by Jazz on Jaz. The smells are spread via Salty Lungs when local people and guests plant new trees and learn about nature in nature. The colours are spread through Creative Growth, an event and exhibitions in which all ages are included. Malinska and Bilbao, Termen and Ubiqa (ES) have begun a friendship, some produce a programme, others have the tools with which to make it internationally visible.

21ST → 24TH MAY 2020

Malinska

KRK NEIGHBOURHOOD

TANCAJ 2020

Tancaj 2020 — is a new, fresh, unusual and fun dance festival in which young and old, local people and guests, professionals and amateurs dance in the streets, squares, beaches and all the possible and impossible places in the town of Krk. From folklore to Movementality!

Tancaj 2020 is a festival of dance and music, of new dance expressions and unusual combinations of traditional and contemporary music. The innovative and experimental programme in which folklore and contemporary dance expressions are combined, and compositions and choreographies develop via the collaboration of musicians, choreographers, the community, folklore societies and tourists, has the aim to develop an intergenerational dialogue, to bring the local population closer and create an atmosphere unburdened by the seasonal cycles of tourism. Viva la Polka, Folklore Attack, Movementality, New Heritage — each of these programme elements deals with dance and movement in a distinctive and different way, connecting the town and village, Krk and the surroundings, through the programme. For such an ambitious undertaking the neighbourhood of Krk teamed up with the Riga Folk-Dancing Club ensemble.

28TH → 21ST MAY 2020

Town of Krk and surrounding villages: Bajčić, Brusići, Brzac, Kornić, Lakmartin, Linardići, Milohnići, Muraj, Nenadići, Pinezići, Poljica, Skrbći, Vrh and Žgaljići
**BROD NA KUPI NEIGHBOURHOOD**

**BROD ON DIFFERENT CULTURES**

Brod na Kupi is wild nature, a river and forest, and there is a border crossing hidden in the wilderness. The border zone is a specific form of a coexistence of neighbours, in this case, Brod na Kupi and Petrina who share administrative formalities such as Schengen and political views about the migrant crisis.

The Brod na Kupi neighbourhood initiative is led by a powerful and experienced Rijeka institution — the Natural History Museum of Rijeka through its separate permanent display in the Zrinski Castle where a programme runs throughout the year. Evenings in the Castle in Brod na Kupi consist of popular scientific lectures, exhibitions and film screenings. Growing up with a museum brings the community and the Museum closer with educational birthday celebrations.

The Little School of Natural Sciences is intended for 4th-grade primary school pupils, whilst the Little Curators programme educates primary school children about the interpretation of the permanent display in the Museum. The Routes of the Frankopans county project gathers together a wider public offering interpretive walks and an educational programme. As a European neighbourly institutional collaboration, it is expanding into Estonia and the Estonian Museum of Natural History.  

**4TH → 6TH JUNE 2020**

Brod na Kupi, Natural History Museum Rijeka, Zrinski Castle, Fran Krsto Frankopan Primary School, the bridge on the Kupica, Zapolje Brodsko, riverbank Gusti Laz

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**ŠKURINJE NEIGHBOURHOOD**

**ŠKURINJE — CULTURE WITH A VIEW**

A neighbourhood like Škurinje is free of the tension of the centre, although in recent years it has become a synonym for consumerism which is not a completely satisfying condition.

The programme Škurinje — Culture with a View in the context of the unfinished urbanisation and specific micro-locations of the city of Rijeka also explores and documents the history and the future of the settlement. The programme includes the creative and artistic activation of the neighbourhood, the forming of a more engaged and stronger community, the reminiscence of history and a view of the future, the creation of a green library of knowledge and inspiration with the focus on urbanism, the holding of an educational programme about urban green themes, do-it-yourself culture and the creation of neighbourhood pockets for culture and arts. The Green Library collects books of green themes and creates places for exchange, also included in this are lectures, the exchange of seedlings plus green guerrilla interventions. And it doesn’t stop there, it continues in various artistic actions, the creation of a neighbourhood fanzine and the production of urban furniture which the inhabitants of the neighbourhood make themselves. The metaphor under which the activities take place is the Škurinje cultural centre — it doesn’t physically exist as expensive infrastructure, but it can develop with the dedication of each individual at any point of the settlement – in the park, on steps, at a doorway... With a good view. In order to strengthen and deepen the activist neighbourhood experiences, the inhabitants are expanding collaboration with the European neighbourhood of Kaunas 2022 and experts for the activation of the social community have already been sought.  

**11TH → 14TH JUNE 2020**

Škurinje — local committee Škurinje, Škurinje balconies, interspaces, retaining walls, paths, abandoned playground
LOVRAN NEIGHBOURHOOD
I’LL TURN YOU INTO A LAUREL TREE!

With the words I’ll turn you into a laurel tree!, like a magic formula spoken to visitors, the neighbourhood of Lovran introduces us to a programme in which toponyms and anthroponyms, nature and community are thematically touched upon.

The natural elements of the sea and mountain on one hand and the communities framed by the historical heart on the other are combined in a cultural and artistic programme that focuses on the revitalising of the old town centre with artistic residential programmes — the Hosting of Artists. The programme From pond to pond is dedicated to the element of drinkable water and ponds — ancient places of the collection of mountain water, it revives the importance of the coexistence of nature and the community and the correlation of the sea and man who with his craft masters the burden of a seaman’s and fisherman’s life by building the unique Lovran boat known as a “guc.” The entire event is complemented by a regatta of traditional sailboats and a dance for all generations. Kinvara in Ireland is part of the Small Towns Big Ideas — Galway 2020 programme, where they got to know each other, became friends and began to exchange ideas and programmes.

18TH → 21ST JUNE 2020

Lovran — House of the Lovran Guc and tower, Laurus Gallery, Youth Community Centre in Lovranska Draga, Učka, Lovran pier, old town centre and courtyards

VRBNIK NEIGHBOURHOOD
SPIN THE WHEEL!

When we remember Vrbnik the melody of an old song about the girls from the town above the sea come to mind... Of course, Vrbnik is much more than that, and the people of Vrbnik show us that in their programme. In a circle of togetherness and good vibrations old and new spin, tradition and heritage with some new artistic ideas, alongside good wine and food at the manjaža feast, which should not be missed...

Vrbnik’s Glagolitic is presented by a school of Glagolitic script, creative workshops, exhibitions, lectures and projections, all until Roads of the Glagolitic Script lead us to the Bulgarian neighbourhood of Gornja Bela Rečka with the Goatmilk Festival. Vrbnik and Bulgarian neighbours are brought together by an unexpected combination of music, art, tradition and gastronomy.

For those who do not know, Pisek is part of the sopele (or sopile) pipes that must be soaked with wine and goodwill in order to play it. So, through the Pisek programme traditional micro-geographical folklore forms are imbued with contemporary musical expressions and new musical harmonies and musical collaborations emerge in which the youngest generations of sopele players play from the school of sopele pipes which is lead by Nikola Kovačić. Programmes range from contemporary the Vrbnik artists and event Vrbnik Art to a gathering of the Vrbnik “kolo” circle dance — a symbol of movement, connection, the uniting of the whole community, so that everything is ready for the grand finale and Manjaža, the great folk festival for friends, for all collaborators, all the near and far neighbours, for all the people of goodwill!

25TH → 28ST JUNE 2020

Vrbnik — Centre of Culture, Namori harbour, Vajavina — location of the future, Vitezić family home
GOMIRJE NEIGHBOURHOOD
GOMIRJE ACCORDION MUNDIAL 2020

Music and gastronomy are the best media for getting to know different cultures. Therefore the festival in Gomirje, the place of the westernmost Orthodox monastery, is not only a festival of world music but is also a festival of global culture.

The Gomirje Accordion Mundial international accordion festival is an event which refers to the rich cultural heritage of the neighbourhood of Gomirje in Gorski Kotar, placing it in the wider context of the European and world music scenes which present various cultures and musical expressions via the accordion.

The Gomirje Accordion Mundial connects culture and customs with music and places Gomirje on the map of the promoters of world music and the accordion as an instrument. Getting to know the European neighbourhood from Great Britain, the organisation GreenWise People, has introduced one more element to the programme - the Forest School for Children and Adults and this is not just due to coming together and getting to know nature, but is also a breaking away from the small and large screens.

9TH → 11TH JULY 2020

Gomirje — Centre of Culture Gomirje, Dobra riverbank, Kamačnik, garden of the monastery in Gomirje

UNIJE NEIGHBOURHOOD
WIND CELEBRATION

Wind Celebration is a festival of flying kites made of recycled objects and a constant reminder of the coexistence of man with nature, the energy of the wind, its power and the possibilities of its use.

Insularity, isolation and an economy of self-sufficiency greatly influence the identity of islanders and the way in which they live their daily lives. Wind Celebration is a celebration of community and a kite-flying festival. Summer brings Unije Emigrants’ Day which it enjoys and thinks up various activities so that nobody gets bored. The entertainment and sports programme, along with the folk festival, marks a day dedicated to fellow emigrants around the world. And just as the wind sometimes unexpectedly changes direction, perhaps the situation will change too on Unije on Immigrants’ Day. It shares its European problems and doubts with a potential future Capital of Culture Oulu 2026, and we know from experience that the Finns find their way to Unije with ease.

16TH → 19TH JULY 2020

Island of Unije — Riva, coastline, football ground, Kapelica

Neighbourhood programme holders: Riba Ribi Association (Zagreb), Local Council Committee Unije
Partners: Croatian Heritage Foundation (Rijeka), Local Council Committee Unije, Town of Mali Lošinj, Tourist Board of Mali Lošinj, Unije Plus Slow Food Association
Financial supporter of the programme: EU-Japan Fest Japan Committee (Tokyo, JP)
When there’s a buzz it means it’s good. Lively. Happy. Loud. Particularly in summer. Summer without a buzz is not summer. The Novi Vinodolski Summer Buzz is an atmosphere with music, art and walks through Novi Vinodolski, filled with unusual activities.

The Novi Vinodolski Summer Buzz programme begins with Wonderland when hundreds of boats, accompanied by music, light and the release of lanterns, sail towards the islet of San Marino. Okolotorno (“around the old town”) is an event intended for everyone, which includes a walk through the illuminated and decorated streets of the old town and has something for everyone.

The important features of the historical centre, revived characters from the past, klapa singing groups and musicians, folklore ensembles, local products by local artisans, artists and craftsmen and much more grab the attention during Okolotorno. European neighbours from Denmark and their musical collective Lydenskab also take part in the buzz.

28TH → 30TH JULY 2020

Novi Vinodolski — Promenade, beach, islet of San Marino, park, courtyard of the birth house of the Mažuranić brothers, Stari Grad, Centre for Culture

KUTI NEIGHBOURHOOD
THE HAPPY VILLAGE KUTI

In 1936 in a small village of thirty houses in the north of Gorski Kotar some progressive local people gathered together to hear a new idea from the handsome Anton Burić. They founded the Croatian reading room and assembled an initial collection of books from donations across Croatia and overseas countries.

Kuti was a happy village. Today there are thirty or so inhabitants and 9,000 books. Soon the book caretakers may disappear. This is why the Happy Village Kuti programme is encouraging and creating content for the children and young people. In the programme are artists, the writers and illustrators of children’s literature creating new works which are staged in the forest, whilst the idea of a happy village is spreading throughout the municipality of Brod Moravice and its 38 villages.

Buna bunar, the artistic work of Japanese artist Akiko Sato (JP), is inspired by the magical natural environment of Gornji Kuti village. Situated in a specific location in the surrounding beech forest, the artistic work connects Japanese and Croatian culture, and the connection is in the name itself. The Japanese word “buna” means beech tree and is linked to the Croatian word “bunar” (“water well”).

The Secret Order of Book Guardians like a secret society takes on roles significant for the reading room. A manifesto was made for the secret society, symbols were created and titles given: the Key Keeper, the Archivist and the Small Book Keeper, the Missal Keeper and the Keeper of Sheet Music. The chosen keepers have a mandate in which they take on certain obligations towards the reading room.

Little library houses are hidden in the forest and just as knowledge they need to be found.

Kuti’s inspiration is their European neighbourhood NIDA – Nidzica Development Foundation in the Polish region of Pomerania.

7TH → 9TH AUGUST 2020

Gornji Kuti
CRES NEIGHBOURHOOD
AN ISLAND IS DEFINED
BY ITS PEOPLE

Revitalisation implies reanimation, revival, and each revitalisation begins with focussing on the problem. In the case of Cres, it concerns the folk architecture and contemporary life which is still framed by it.

Street corners, yards and streets are the starting positions from where a Dialogue with the community begins — meetings, conversations and workshops about conservation and revitalisation, in which people in the profession and community think together about space. The exhibition An Island is defined by its people, photographs of the people of Cres, is spiced up with a klapa song sung in the old way. Our everyday underwear is a signpost to visitors, and Light at the corner is played by the artistic collective Svetlobna Gverila from Ljubljana (SI) as the main event.

Praputnjak as a cultural landscape of the Capital of Culture considers the community and its own identity by turning attention to what the people of Praputnjak inherit as an experience of the community.

The Landscapes of the future programme consists of several elements with which we are endeavouring to turn attention to the key themes connected to the local cultural heritage (cultural landscape, nature, tradition and gastronomy) by looking at its potentials through a prism of the past, present and future.

Ča j’ zavičaj? (What is landscape?) is intended for pre-school children, schoolchildren and those who are interested in adventure, socialising and playing. Research workshops and the examining of the experiences of space are accompanied by an exhibition of photography of the Praputnjak region (from the photographs of the Ministry of Culture and the Ethnographic Museum in Zagreb to those from National Geographic). Also unmissable are walks, guided tours of the landscape, as well as workshops about the building of drystone walls (gromača) and funereal resting stones (počivalo).

Pomalo i po kraju (Slowly through the area) is a story about the protected landscape and the community who created it. The story begins va Takalah, in Takala vineyard, the first protected cultural landscape in Croatia, leads through the karst basin — Dolčina and follows the route through the area to the destination — the Centre of Culture. On this walk, poetry and song are encountered, slowly building a mosaic of the life of one small littoral place.

3RD → 6TH SEPTEMBER 2020

Praputnjak — Praputnjak branch school, Takala — walls, drystone wall terraces above Bakar Bay, Dolčina karst valley, Centre for Culture and the wider region of Praputnjak (from the sea — Melić to the mountain — Tuhobić)
NEIGHBOURHOOD

THE DAY THE DAM BURST

Jelenje is the place where the bura wind develops and where the Rječina emerges. How to live in the largest and most significant protected water area in Primorje-Gorski Kotar County?

With the Day the Dam Burst programme the neighbourhood of Jelenje invites the consideration of the theme of water management. The activities begin with an ecological action of the clearing of the riverbed of the Rječina and continue with the exhibitions of artists who were involved in the programme of the artistic Vitamin D residencies in the past and who were inspired by the vistas of the Grobnik Alps and the Rječina canyon. Those who stayed in Jelenje and whose works are presented are: Marc Rader (DE), Jasenka Bulj (HR) and Lala Rašić (HR/BIH). The premises of the former reading room, where today various associations operate, are used for the exhibitions. Along with the arts programme, scientists from the Faculty of Engineering of the University of Rijeka join in the theme with Professor Lado Kranjčević (HR), who, with a simulation of the bursting of the dam, demonstrate the scenarios of the natural disaster of the flooding of the delta of the Rječina. The theme is also joined by Greek partners Global Water Partnership Mediterranean, based in Athens, who draw their knowledge from the community and traditional methods of gathering rainwater and it is presented by the project NCWR – Rainwater Harvesting.

11TH → 13TH SEPTEMBER 2020

Jelenje — the source of the Rječina, Valići dam, Hahlić mountain lodge, Grobnik Alps, Dražice, Lukeži

KOTOR CALLING!

Kotor hill and the old village on the top with its view of the Vinodolski channel and the island of Krk with its architecture bears witness to the history of Crikvenica and Vinodol. And this is why Kotor is calling! to support the spreading and cultivating the green zone of the town of Crikvenica.

With an initiative to return to Kotor, the Crikvenica team decided to strengthen and defend it with culture, art and activism as one of the few remaining locations/tonyms of the town which the wave of apartment building has not engulfed.

The programme develops through a variety of participatory activities of including the wider community, as well as the implementation of artistic interventions and education linked to the theme of drystone wall building.

Kotor in the yard is an educational programme about drystone wall heritage intended for students, teachers and parents, which ends with a demonstration of the newly-acquired skills and the renovation of drystone walls. By the placing educational boards, an Educational Trail on the theme of Kotor is established.

Numerous walks and guided tours, as well as workshops, have been organised, and an invitation to the European neighbourhood of CELL — Centre for Ecological Learning and the National Museum of Natural History in Luxembourg has also been sent.

17TH → 20TH SEPTEMBER 2020

Crikvenica, Kotor hill
FUŽINE NEIGHBOURHOOD  
FIRST AND SECOND CLASS

In Fužine the demographic statistics sound harsh. The primary schools have been closing due to the lack of pupils. The school in Vrata has closed, whilst the school in Lič has only three pupils in the first and second grade. It is because of these three pupils that we are moving again into First And Second Class.

First and Second Class is a programme which deals with the theme of the depopulation of Gorski Kotar. The programme’s activities include the spreading of set programmes of residencies of artists and artistic collectives and the direct work with the community and in the community. Considering the extremely alarming drop in the number of inhabitants based on demographic indicators, a collaborative platform has been formed with the Vienna University of Applied Arts, more accurately, the Art and Science Department, and together with professors, students and the local community a model is made of the development and support of alternative programmes of education for children and adults.

‘Culture of behaviour in the forest’ is a series of lectures about the coexistence of people and the forest communities. Mushroom hunts are events of mushroom picking and a competition to select the largest and most beautiful mushrooms. A music programme has been created in collaboration with the wind orchestra whose members make up 10% of the population of Fužine.

In the context of Fužine, the question of the European dimension of the problem of rural regions and the unsustainable economy is genuinely being raised, which is a segment in which a collaboration with the Portuguese 4iS platform for social innovation is being started.

24TH → 27TH SEPTEMBER 2020

Fužine and environs — Lič school, lake, forest, Ličko Polje, Vrata, the area alongside the track — the bridge between Lič and Fužine, the plain in Lič and Belo Selo

KASTAV NEIGHBOURHOOD  
SAVE ENDANGERED LANGUAGES!

Primorje-Gorski Kotar County is a region of exceptional linguistic dialects and idioms. One of them is Kastav Chakavian which is spoken by fewer and fewer people today. The linguistic micro-location of the Kastav area is the starting point in the building of a European platform that connects themes linked to endangered languages.

The neighbourhood of Kastav deals with the issues of endangered languages and the linguistic rights of minorities. Therefore, they are determined to form a European platform which will focus on the protection and preservation of minority languages in order to share and support the idea of regional and minority languages, through educational programmes and the research and development of teaching materials and tools.

The Kastav programme consists of several basic elements: a competitive Chakavian reading room for children and adults, educational programmes and an international conference about the preservation of linguistic heritage which will include themes about the legal provisions, the importance of the preservation of identity and the cultural and linguistic heritage of Europe. The projects and programmes of the native heritage and local speech are also presented.

The entertainment part of the programme is the traditional celebration Bela Nedeja (White Sunday). In the European context the town of Kastav and the Hungarian city of Pécs, which was a European Capital of Culture in 2010, are connected.

1ST → 4TH OCTOBER 2020

Kastav
**DRENOVA NEIGHBOURHOOD**

The neighbourhood of Drenova is always bringing together cultural and curious people with new contents and at the same time acts as a local coworking space, a place of residence, the exchange of ideas and experiments.

The *Border District* programme initiates the idea of the use of those potentials in the settlement which could become a driving force of the development of content aimed at the spending of quality free time. The programme follows the idea of the exchange of knowledge and ideas and is divided into three days. *The Day of Culture* when the Drenova micro cultural atmosphere is presented along with the opening of an exhibition and choral singing, and then promotion of the Drenova paths and the presentation of the European neighbourhood of the Belgian city of Mons and the global archive of knowledge the Mundeanum Institute. *The Day of Nature* is a full-day trip into nature and the focus of attention is on the European Cornel (*Cornus mas*) as a super plant, its tasting and an exhibition dedicated to the Drenova arboretum. *The Digital Day* is a demonstration of advanced digital technologies, artificial intelligence, the ČAI (Chakavian Artificial Intelligence) project, digital assistants and the new roles of robots in museums. Every day there are also thematic roundtables with eminent experts from the discussed fields. Special attention is dedicated to the programmes for the youngest wherein children actively participate in the creation of digital Drenova stories in the Chakavian language.

**9TH → 11TH OCTOBER 2020**

Heritage Museum Drenova

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**OPATIJA NEIGHBOURHOOD**

**OKIZA — CULTURE AND GREEN ACTIVISM IN OPATIJA**

Opatija provokes a longing for past times. Opatija could actually exist without people because in its perfect depictions, there are no people living there, only those famous ones who once visited it.

Opatija has the longest experience of tourism in Croatia, and it is here that the knowledge and experiences of those “invisible people” who keep this town in the same pristine and at first glance preserved condition are stored. Opatija is the centre of the history and culture of tourism and this is why the people of Opatija, who grew up in this culture, realising the threat, also pose the question about the future, of an ecological future without waste in the only remaining Croatia economic industry - tourism.

The OKiZA — Opatija’s culture and green activism programme, the initiative of the Žmergo Association, creates a platform of artistic ideas reflecting the very subject of waste. The OKIZA programme has been conceived as an international art contest at which an expert jury, the public and the community select several artistic works which are realised in 2020 in the town of Opatija. The actions and activities of the Žmergo Association practically mean the actions of the afforestation of Učka called Budi BUKVAlan (“Be literal/a tree”). An expansion of the afforestation action is an exhibition of photographs and the interactive cartography of the cadastre of the planted beech trees in 2019 in Opatija’s Klub 60+. Do not miss Opatija under the snow at the exhibition.

The subject of No Waste in Tourism runs through an international public forum which also includes a European neighbourhood of Opatija the city of Vienna and its extremely successful ÖkoKaufen Wien programme.

**15TH → 18TH OCTOBER 2020**

Opatija
NETWORK OF CINEMA IN EXOTIC LOCATIONS

The screening of documentary films under the clear sky, in museum courtyards or on the streets of old town centres, in the ports or on children’s playgrounds. Come and watch intriguing stories about people just like us.

Guided by the idea of the decentralising of cultural-artistic content beyond the usual tourist routes, the Network of Cinema in Exotic Locations is a programme of informal gatherings of the fans of documentary films which is achieved in collaboration with the KineDok network – with a joint project of seven European film organisations for the alternative distribution of documentaries whose goal is to attract and educate the public about documentary films in order to develop a dialogue about socially important themes.

KineDok is being carried out with support from Creative Europe, sub-programme MEDIA and the Croatian Audiovisual Centre.

Kostrena Exotic Cinema
Summer location: Public reading room in Kostrena
When: March, April, May, June, August, September, October 2020

Delnice Exotic Cinema
Winter location: Workers Centre Delnice
When: March, April, May, June, July, August, September, October, November 2020
Summer location: King Tomislav Park

Lovran Exotic Cinema
Location: Trg sv. Ivana or Cipera beach (Lungomare)
When: May, June, July, August 2020
Location in the case of rain: House of Lovran Guc

Vrbrnik Exotic Cinema
Location: Trg Opijca
When: May, June, July, August, September 2020

Drenova Exotic Cinema
Winter and summer location: Heritage Museum Drenova – museum’s garden
When: May, June, July 2020

Novi Vinodolski Exotic Cinema
Winter and summer location: Courtyard of the House of the Mažuranić Brothers
When: July and August 2020

Rab Exotic Cinema
Summer location: courtyard of Rab cinema
When: July, November, December 2020
Winter location: Lopar volunteer fire brigade and Rab cinema

Gomirje Exotic Cinema
Location: football ground / Location in the case of rain: Centre of Culture
When: July 2020

Unije Exotic Cinema
Location: Unije beach
When: August 2020

Matulji Exotic Cinema
Location: building of the Memorial Centre – Lipa remembers
When: August 2020

Mrkopalj Exotic Cinema
Winter location: Centre of Culture Mrkopalj
(IN)VISIBLE BORDERS

Through the exhibition, civil society organisations — members of the Civic Museum Council — talk about the ongoing challenges of today through the prism of visible and invisible borders.

The exhibition *Invisible Borders* is a pre-programme of the exhibition *Borders — Between Order and Chaos*. The exhibition is the first programme of the Museum created entirely through the combined efforts of the Museum, Primorje-Gorski Kotar County and partner civil society organisations. Their collaboration was motivated by the establishment of the Civic Museum Council within which the above-mentioned organisations-members work on the democratisation of the museum and aligning its activities with the needs of the community. Through the exhibition *Invisible Borders* the organisations-members of the Civic Museum Council talk about the problems they encounter in their everyday work. They talk about the status of pensioners and the reasons behind their insufficient involvement in the life of our community. They raise a complex issue of the integration of the blind and visually impaired people in society. They talk about the difficult working conditions to which the highly propulsive sector of our economy — the creative industry — is exposed, and they wonder if we, as a society, are able to recognise our biggest potential — gifted children? They talk about our fellow citizens, children and adults, who pass under the radar and make up an invisible, and thus discriminated part of our society. They also remind us of our negative impact on the natural world. By accumulating waste, we destroy the planet, making it invisible to future generations.

Along with the warnings, these organisation-members also propose certain solutions. The numerous activities they implement in their work lead to achieving better conditions, possibilities and rights for individuals and social groups. And the numerous accomplishments testify to pushing the border of the visible at the expense of the invisible.

And finally, they speak to each of us individually, asking us whether we are informed about these topics, whether we have an opinion on them and whether we are ready to change ourselves, our habits and worldview to improve the position of others.

**15TH JANUARY → 15TH FEBRUARY 2020**

Maritime and History Museum of the Croatian Littoral — The Governor’s Palace

THE ACTIONS OF AUTHORIAL MEDIA MONITORING, CREATION AND PUBLICATION OF JOURNALISTIC AND PHOTOGRAPHIC CREATIVITY

On the topic of events related to Rijeka 2020 — European Capital of Culture

Media following of programme *Rijeka 2020 – European Capital of Culture* from the pen and lens of the students of the Construction Technical High School

Under the supervision of Tina Udović (HR), the leader of the project, and other teachers, the students of the Construction Technical High School in Rijeka will be following the various events related to Rijeka as the European Capital of Culture 2020 with journalistic and photographic works publishing on the School’s newspaper’s website. Events and contents will be recorded, emphasising the cultural and inter-cultural values of its programmes.

The students of the Construction Technical High School have already stood out at Rijeka’s candidacy for the European Capital of Culture with authorial essays in Croatian and English contributing their ideas and images of Rijeka as the capital of culture.

**FEBRUARY 2020 → JANUARY 2021**

www.ss-gradjevinska-tehnicka-ri.skole.hr/category/skolske-novine/
KORTIL LIVE

A project that brings together artists and the community in a series of small-scale community art projects.

Kortil Live brings together associations and organisations from different sectors — culture, education, science, sport and ecology with the main purpose of implementing activities in collaboration with the community, that is, with different target groups, such as neighbourhood residents, educational institutions, informal youth groups, pensioners’ associations, people with disabilities and gifted students.

The project has been conceived as a continuous process that starts with a workshop-style mapping of the urban area of Sušak, research into citizens’ habits and needs and their perception of culture. The idea is to create an informed relationship with the public space through creative interventions in it and contribute to the harmonisation and development of collaborative relationships in the community. Artistic actions and artist engagement are part of the activities that reveal new models of collaboration and channels of communication with the community while respecting its needs, wishes and expectations. The project offers the possibility of the stronger identification of citizens with the public space and the public’s activity in general, strengthens the recognisability of micro-urban identity and the possibility for culture to become a more visible and present segment of everyday life.

Kortil Live is implemented in the neighbourhood that includes the area around Rječina and part of Sušak and its topics are rooted in the rich and layered historical, cultural and political symbolism of this urban area, as well as in the personal experiences and memories of its residents.

The project also features workshops, curatorial and artistic projects, interventions in the public space, exhibitions, fairs, lectures, actions and activities in the public space, street art and festivals.

The artists participating in the programme are Martina Zelenika (HR), Mislav Lešić (HR), Dorian Šikić (HR), Velid Đekić (HR) and others, with Jolanda Todorović (HR) as the programme curator.

21ST MARCH → 21ST DECEMBER 2020

Croatian Cultural Centre, Kortil Gallery, square next to Ulica Podhumskih žrtava, Šetalište Andrije Kačića Miošića

STARTUP GRIND

Meetings and forums educate and inspire young entrepreneurs, companies and the wider public to do more and to get ready to step out onto the international stage.

Startup Grind is the largest independent start-up community actively educating, inspiring and connecting more than two million entrepreneurs in 600 cities from 125 countries. Founded in Silicon Valley (US), it has helped millions of entrepreneurs build their businesses, connect with strategic partners and secure funding. Startup Grind nurtures start-up ecosystems through events, media and partnerships with organisations like Google for Startups and Heroku. Thanks to the support of local and international partners, Startup Grind Rijeka organises meetings and forums to educate and to entice young entrepreneurs, companies and the general public to do more and to step up to international levels.

Over the year 2020 and in collaboration with RiHub, their events will introduce the entrepreneurs and teams, their stories and experiences so relevant for the support of the local start-up ecosystem. Visitors can meet local, Croatian and foreign entrepreneurs and learn from their experience, at these exceptional occasions to connect and to develop new ideas and projects.

MARCH, APRIL, JULY, OCTOBER AND DECEMBER 2020

Rihub
GAME DEV MEETUP

An introduction to national and European experts in programming, graphic design and modelling, of the leaders of start-ups in game developing.

The scene of game developing is getting larger every year and the local producers, freelancers and entrepreneurs are looking on with optimism. The Association placed itself on the global Game Dev map by organising the Global Game Jam 2019 in RiHub and by staging the first edition of the Arts in Games Festival.

*Game Dev* meet-ups follow in March, May and December 2020. The meet-ups present national and European experts in programming, graphic design and modelling, animation, marketing and team-leading and start-ups in game developing. September 2020 features the next Arts Games Festival, produced in collaboration with the Interactive Empathy Project of The Goethe Institute and The French Institute in Croatia.

MARCH, MAY, DECEMBER 2020

RiHub

FREELANCERS MEETUP

Thematic monthly meetings entice the development of the colourful community of freelancers and open up the channels for information and experience sharing.

The informal freelancer community of Rijeka has been steadily growing and progressing from one year to another. In the RiHub's co-working premises, a part of the community has found their home for temporary or occasional work, and at the same time a place where to meet with other freelancers, for networking, new projects to collaborate in jointly, and to find partners or collaborators in the projects already under way. During 2020, a number of thematic monthly meet-ups are being organised through joint work aimed to encourage further progress and strength of the colourful community and to open new channels for information and experience sharing. Every month offers occasions to learn from the experience of other freelancers and co-workers, to hear the stories from the area of accounting, marketing, taxes, about how to find and how to deal with clients, how to use a myriad of tools for easier management, together with a handful of occasions to meet, to connect and to develop new ideas, products, campaigns or even new companies.

MARCH, APRIL, MAY, JUNE, OCTOBER, NOVEMBER 2020

RiHub

COMMUNITY PROGRAMMES
CITY IN THE CLOUDS — THE TERRACES OF THE SKYSCRAPERS AT KOZALA

The roofs of skyscrapers are becoming gardens for herbs, spaces for birthday parties or even a place for literary evenings and other cultural events.

Are green gardens on residential tower blocks in Rijeka possible? Of course they are, and the pilot programmes of regreening are already in progress at Rastočine. Namely, with the mapping of Rijeka’s architecture, the numerous residential towers have been recognised as a characteristic element of urbanity.

The work on the project began with the interviewing of the residents and resulted in the necessary knowledge of their needs and wishes. Programme concepts were then designed by direct collaboration with the tenants and the previously inaccessible and unused roofs of the tower blocks are being transformed into a gathering place for tenants, as well as their acquaintances, neighbours and friends. The roofs of the skyscrapers are becoming gardens for herbs, spaces for the birthday parties of children and adults or even a place for literary evenings and other cultural events. These spaces are principally spaces for a new form of coexistence for all the residents of the tower blocks, although at specific times they will also open to the interested public in order to enable a completely new view of their city — a view of the city from amongst the clouds.

A guided tour for the interested public is organised by the Youth Section of DAR — Association of Architects of Rijeka, according to the concept of the designers Martina Matajić (HR), Ana Orlić (HR), Damian Sobol Turina (HR), Mirta Stipeč (HR), Arijana Sušanj (HR), Maria Ljuština (HR), Mate Rupac (HR) and Katarina Šantić (HR). Similarly, it is also possible to arrange small events on the terraces and individual visits which can be arranged by contacting the tenants’ representative.

APRIL → OCTOBER 2020

Skyscrapers in the Kozala neighbourhood

ŠKOLJIĆ 2.0

Spatial and programmatic interventions in public areas and other spaces with the aim of the revitalisation of the wider area of Školjić.

The programme includes spatial and programmatic interventions in public areas and other spaces with the aim of the revitalisation of the wider area of Školjić, i.e. the zone along the Rječina river, and to do it via the close collaboration with the citizens who live, and the organisations that operate, in this area, alongside the transfer of knowledge and experiences of examples of good practices from the EU. The programme examines the conversion of the space of former industries, the transition of former industrial centres, the participatory spatial planning and new forms of tourism, at the same time focussing on the possible everyday life in view of the forms of work, new technologies and materials, food production in an urban context, the new policies of distribution, recycling, cultural-artistic activities, entertainment and so on.

The programme consists of the establishment of an unusual pop-up social centre in Margonovo in Hartera as the result of the collaboration with the German organisation ZK/U in Berlin and the Goethe-Institut in Zagreb, which at the same time is a workshop, classroom, playground, a meeting place for tenants and a space for social and cultural activities such as fairs, small sports competitions, film screenings, presentations etc.

There are also three wooden pavilions for rest and play, regreened with plants on Klobučarić square in front of the Nikola Tesla Primary School which have been placed in collaboration with Urbani Separe. The pavilions can also be used as a central place for quarterly seasonal events such as a spring fair, summer film projections, Advent and alike.

A part of the project is also a unique programme Kortil Live. The Kombinat Creative Collective present their original concept of an Afterparty event — the daytime playing of music, dance and discussion as a contrast to going out at night. Publication Školjić 2.0 will note the experiences and conclusions of co-organisers and collaborators and the citizens who participated in the implementation of the programme, with the goal of describing the model which after 2020 could also be applied in other parts of the city, as well as in other towns in Europe.

APRIL → DECEMBER 2020

Vodovodna ulica, Ružićeva ulica, Margonovo in Hartera, Klobučarićev trg, Ulica Podhumskih žrtava
URBAN GARDENS

Students and young experts from the field of architecture, landscape architecture and design deal with the heritage and values of the skyscrapers at Rastočine.

The Section of a group of students and young experts from the field of architecture, landscape architecture and design bases the project of Urban Gardens on the understanding of tower blocks as a powerful part of Rijeka urbanity. Within the framework of the participatory Green Wave programme urban gardens are developing on the terraces of the tower blocks at Rastočine. The project brings the neglected value of the tower blocks closer to the public and brings into relation infrastructure and heritage connecting them with the nutritional needs highlighting, at the same time, the importance of knowing the sources of food production. Urban Gardens open up a space for communal collaboration amongst professional organisations and the residents of the towers themselves, the neighbours and their surroundings.

TECHNOLOGY IN THE COMMUNITY: POP-UP WORKSHOPS

A neighbourhood workshop. Don’t miss out!

The workshops are run by members of the Radiona association from Zagreb, and consist of several segments so participants can make various works with a 3D pencil, they can bring their own equipment and repair it, they can create various “do-it-yourself” projects and instruments with electronic materials, they can recycle, for example, plastic bottles and make various toys from them.
The Fifth Ensemble, whose members are young people with intellectual difficulties and people with disabilities, through education mature in an artistic ensemble capable of quality and exciting performing arts.

The Fifth Ensemble emerged from the need to bring together, via the collaboration of institutions, young, different, capable people who would, going through education from the field of performing arts, grow into an artistic ensemble and in the long-term produce quality and exciting performance art. Participating in the project are young people with intellectual difficulties and people with disabilities, students of the Centre for Care and Education Rijeka and young people with Downs syndrome, members of the Rijeka 21 Association.

The project began in February 2018 and continues into 2020 with workshops and the preparations of a production in the tradition of post-dramatic theatre, which is realised in October 2020 in the Croatian National Theatre Ivan pl. Zajc Rijeka.

Novi List journalist, Branko Mijić, wrote the following about the first show by the Fifth Ensemble which was held in June 2019: “The Fifth Ensemble is the best thing that could happen to us at this time, in a society in which misunderstanding and rejection of the other and otherness has crossed all civilizational borders. The show Potomci, divovi, bogovi (Descendants, Giants, Gods) in conjunction with the Rijeka 2020 – European Capital of Culture project is more important than all the buildings, walls and structures which we will erect at this occasion.”
## COMMUNITY PROGRAMMES

### CIVIL INITIATIVES

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<thead>
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<th>Event</th>
<th>Duration</th>
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<tbody>
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<td>Permanent from 2019</td>
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<tr>
<td>St Barbara's Square for the Children</td>
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<tr>
<td>The Rhythm of the Underground</td>
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<tr>
<td>Concrete Memories, The First Sculpture in the New Settlement of Škurinje</td>
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<tr>
<td>Kozala — Lodis Cinema</td>
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<td>Promenade Concerts on Tito's Bridge</td>
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<td>The Festival of Sustainability</td>
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<td>Film For All</td>
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<tr>
<td>Mosaic for Kružna Street</td>
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<tr>
<td>A Museum For All</td>
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### GREEN WAVE

<table>
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<tr>
<th>Event</th>
<th>Duration</th>
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<tr>
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<tr>
<td>Green Sušak — Homage to Josip Kulfanek II</td>
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<tr>
<td>Ginko Theme Park</td>
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<tr>
<td>Rijeka the Edible City</td>
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<tr>
<td>The Edible City — Landscaping of the Plateau in Front of the Former Gornja Vežica Department Store</td>
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<tr>
<td>Green City Islands</td>
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<tr>
<td>Making the Neighbourhood Greener with the Symbol of the City</td>
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<tr>
<td>Green Stream</td>
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<tr>
<td>The Green Gallery and Pašac Library</td>
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<tr>
<td>A Seaside Park in the Heart of the City</td>
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<tr>
<td>Lešnjak Pocket Park</td>
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<tr>
<td>Sensory Micro-composting</td>
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<tr>
<td>Pop — Up Park</td>
<td>Permanent from 2020</td>
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<tr>
<td>Sensors — The Sensory Garden of the Krnjevo Kindergarten</td>
<td>Permanent from 2020</td>
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<tr>
<td>Rijeka the Edible City II</td>
<td>Permanent from 2020</td>
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<tr>
<td>Laurel Park</td>
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<tr>
<td>Let's Revive the Playground!</td>
<td>Permanent from 2020</td>
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### NEIGHBOURHOOD FESTIVALS

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<td>7th, 8th, 9th February 2020</td>
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<td>Neighbourhood Matulji</td>
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<td>Neighbourhood Kampus</td>
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<td>Neighbourhood Delnice</td>
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<td>Community Programmes</td>
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<tr>
<td>Neighborhood Otok Rab</td>
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<td>Neighborhood Mikopalj</td>
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<td>Neighborhood Peščenok</td>
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<td>Neighborhood Krk</td>
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<td>Neighborhood Brod na Kupi</td>
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<td>Neighborhood Škulinje</td>
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<td>Neighborhood Lovran</td>
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<td>Neighborhood Vrbnik</td>
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<td>Neighborhood Gomirje</td>
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<td>Neighborhood Unije</td>
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<td>Neighborhood Kuti</td>
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<td>Neighborhood Cres</td>
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<td>Neighborhood Praputnjak</td>
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<td>Neighborhood Jelenje</td>
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<td>Neighborhood Crkvenica</td>
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<td>Neighborhood Fužine</td>
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<td>Neighborhood Kastav</td>
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<tr>
<td>Neighborhood Drenova</td>
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<tr>
<td>Neighborhood Opatić</td>
<td>3rd - 6th September 2020</td>
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</tbody>
</table>

### Network of Cinema in Exotic Locations
**Year-Long Programme 2020**

- **Invisible Borders**
  - **January 15th - February 15th 2020**

### The Actions of Authorial Media Monitoring, Creation and Publication of Journalistic and Photographic Creativity on the Topic of Events Related to Rijeka 2020 — European Capital of Culture
**February 2020 - January 2021**

### Kortil Live
**21st March - 21st December 2020**

### Startup Grind
**March, April, July, October, December 2020**

### Game Dev Meetup
**March, May, October, November 2020**

### Freelancers Meetup
**March, April, May, June, October, November 2020**

### City in the Clouds — The Terraces of the skyscrapers at Kozala
**April - October 2020**

### Školjić 2.0
**April - December 2020**

### Urban Gardens
**Permanently from April 2020**

### Technology in the Community: Pop-Up Workshops
**May 2020**

### Fifth Ensemble
**13th January 2021**
PARTNER PROGRAMMES

WITHIN THE OFFICIAL CULTURAL AND ART PROGRAMME OF THE RIJEKA 2020 — EUROPEAN CAPITAL OF CULTURE PROJECT SELECTED ON THE BASIS OF A PUBLIC CALL

MURALS BY THE SEA
Organiser: Vladimir Tomić (Rijeka)

MURAL OF THE OPENING
VLADIMIR TOMIĆ (HR)
& JADRANKA LACKOVIĆ (HR)
Artistic intervention in public space
PERMANENT FROM 1ST FEBRUARY 2020

MURALS BY THE SEA
Opening of various artistic interventions in public space
PERMANENT FROM JULY 2020

ENGAGED, ACTIVE, AWARE — WOMEN’S PERSPECTIVES NOW*
Exhibition
Organiser: Photography Organisation Organ Vida (Zagreb)

* The programme Engaged, Active, Aware — Women’s Perspectives Now is presented in more detail in the Art Exhibitions section.

4TH → 15TH FEBRUARY 2020
PARTNER PROGRAMMES

KULT — YOUTH NEWSPAPER
Organiser: Rijeka’s First Croatian High School
FEBRUARY 2020 → JANUARY 2021

THE ACTIONS OF AUTHORIAL MEDIA MONITORING, CREATION AND PUBLICATION OF JOURNALISTIC AND PHOTOGRAPHIC CREATIVITY ON THE TOPIC OF EVENTS RELATED TO RIJEKA 2020 — EUROPEAN CAPITAL OF CULTURE*
Organiser: Construction Technical High School (Rijeka)
*The Actions of Authorial Media Monitoring, Creation and Publication of Journalistic and Photographic Creativity on the Topic of Events Related to Rijeka 2020 - European Capital of Culture programme is presented in more detail in the Community programmes section.
FEBRUARY 2020 → JANUARY 2021

TRANZIT — EUROPEAN CONTEMPORARY THEATRE PRACTICES FESTIVAL
Organiser: Creative Laboratory of Contemporary Theatre KRILA (Rijeka)

PRECIOUS PEARL
Performance
24TH, 25TH MARCH 2020

THIS CITY’S LONELINESS (RIJEKA)
Performance
21ST, 22ND AUGUST 2020

CEITE
Performance
24TH, 25TH OCTOBER 2020

NIGHT OF HARMONY
Organiser: Marko Žerovnik (Rijeka)
MARCH 2020

HOP
Audience development
Organiser: EDURI Association (Rijeka)
FEBRUARY 2020 → JANUARY 2021
IDENTITY RIMIX
Organiser: Metamedij Association (Pula)

IDENTITY RIMIX
Workshop
7TH → 9TH APRIL 2020

IDENTITY RIMIX
Artistic intervention in public space
25TH SEPTEMBER 2020 Opening

LAST ONE TO LEAVE, PLEASE TURN OFF THE LIGHTS
Performance
Organiser: CLOU Theatre (Umag)
15TH APRIL 2020

SHE/SHIPS
Performance
Organiser: Matea Šabić Sabljić (Zagreb)
21ST, 22ND, 23RD, 24TH, 25TH AND 26TH APRIL 2020

ALL AROUND GIIPUJA
Concert
Organiser: Damjan Grbac (Rijeka)
26TH APRIL, 10TH MAY 2020

21ST DAYS OF MATETIĆ
Event
Organiser: The Ivan Matetić Ronjgov Institution (Rijeka)
5TH MAY 2020

INTERNATIONAL SMALL SCENES THEATRE FESTIVAL
Festival
Organiser: HKD Theatre – International Small Scenes Theatre Festival
5TH → 6TH MAY 2020

CHALLENGE TOUR
Event
Organiser: Pannonian Association (Osijek)
11TH MAY 2020
SOUND OVER WATER
Festival
Organiser: RiRock (Rijeka)
16TH MAY 2020

SITE SPECIFIC
Performans
Organiser: Academy of Dramatic Art, University of Zagreb
16TH MAY 2020

WOMEN'S VOICES LOUDER
Event
Organiser: Domino (Zagreb)
19TH - 23RD MAY 2020

BALTAZAR FESTIVAL
Event
Organiser: Inspiro Lab (Rijeka)
MAY 2020

MEMORY AS A CONSTRUCT OF SOCIAL DISCOURSES OF THE PRESENT
Exhibition
Organiser: Sandro Đukić (Zagreb)
MAY 2020

ROOFTOP CINEMA
Film screening
Organiser: Tena Razumović Žmara (Zagreb)
MAY / JUNE / JULY / AUGUST / SEPTEMBER 2020

GKR FOLIO
Folio promotion
Organiser: Gorski Kotar Sculptor Workshop in Lokve
4TH JUNE 2020

SECOND SKIN AND THIRD LADIES
Performance
Organiser: Association of Persons with Cerebral Palsy and Polio Rijeka
4TH, 5TH JUNE 2020
TEMPORARY AUTONOMOUS ZONES
Organiser: New Tourism LTD (Rijeka)

ABSTRACT MONARCHY: FIRST PART
11TH → 13TH JUNE 2020

ABSTRACT MONARCHY: SECOND PART
5TH → 25TH JULY 2020

YU UTOPIA FESTIVAL
28TH → 31TH AUGUST 2020

ABSTRACT MONARCHY: THIRD PART
2ND → 4TH SEPTEMBER 2020

LITTLE ITALY
10TH → 12TH SEPTEMBER 2020

MUSICAL MIGRATIONS
Concert
Organiser: Zoran Majstorović (Rijeka)

12TH JUNE 2020

BACK TO THE FUTURE — AN ADVENTURE FROM CLASSIC TO MODERN JAZZ
Concert
Organiser: Positive Rhythm LTD (Pula)

20TH JUNE 2020

TECTONICS OF UNCERTAINTY
Multimedia performance
Organiser: 25 FPS Association for Audio-Visual Research (Zagreb)

JUNE 2020

365 ROUTINES
NINA KURTELA (HR)
Performance
Organiser: Jagoda (Zagreb)

JUNE 2020
5TH INCLUSIVE SCENE FESTIVAL
Organiser: Association of Persons with Cerebral Palsy and Polio Rijeka

JUNE 2020

3RD LOVRAN CLASSIC
Concert
Organiser: Corona Laurea Association (Lovran)

10TH → 12TH JULY 2020

TENSIONS
Concert
Organiser: Transmedia Centre KOI KOI (Rijeka)

18TH JULY, 19TH SEPTEMBER 2020

SWAMP UP RIJEKA
Event
Organiser: Cultural Development Association “CDA” (Zagreb)

JULY 2020

THIRD SPACE (EUROPE)
Conference
Organiser: RIZOM Association (Kraljevica)

1ST → 8TH AUGUST 2020

STATE OF EMERGENCY
Event
Organiser: Liburnia Film Festival Association (Rijeka)

24TH → 29TH AUGUST 2020

PROVA
Performance
Organiser: Ira Prica (Amsterdam, NL)

3RD → 10TH SEPTEMBER 2020

RI-THINKING HISTORY
Event
Organiser: Istra Film (Rijeka)

8TH → 12TH SEPTEMBER 2020
KINOTENK
Film screenings
Organiser: Filmaktiv Association (Rijeka)

8TH, 15TH AND 22ND SEPTEMBER 2020

MOVING LANDSCAPES
Artistic intervention in public space
Organiser: Radio Theatre Bajsić and friends (Zagreb)

25TH, 26TH SEPTEMBER 2020

VECTOR HACK FESTIVAL
Organiser: P137 (Zagreb)

2ND → 4TH OCTOBER 2020

RIJEKA COMPASS
Performance
Organiser: De Facto Theatre (Zagreb)

12TH OCTOBER 2020

SEVEN FACES OF THE CITY
Exhibition
Organiser: Croatian Cultural Centre in Sušak (Rijeka)

12TH → 29TH OCTOBER 2020

IN FRIENDSHIP
Concert
Organiser: Corona Laurea Association (Lovran)

19TH NOVEMBER 2020

SOUND OCCUPATION
Event
Organiser: Filmaktiv Association (Rijeka)

12TH → 29TH NOVEMBER 2020

EUROPEAN JAZZ DAYS
Festival
Organiser: G.I.S. LTD (Rijeka)

NOVEMBER 2020
PARTNER PROGRAMMES

RE-ST(ART) EXPERIENCE
Exhibition
Organiser: Sofia Cartuccia (Barcelona, ES)

PUBLIC CALL

GRANNIES
Performance
Organiser: Alliance of Associations Molekula (Rijeka)
8TH, 9TH, 10TH, 17TH AND 22ND DECEMBER 2020
15TH, 16TH, 21ST, 22ND AND 23RD JANUARY 2021

MOONOLITH
Temporary intervention in public space
Organiser: MoTA — Museum of Transitory Art Cultural Association (Ljubljana, SI)

CONUNDRUM
Performance
Organiser: Crying in the Wilderness Productions (London, UK)

IN THE CIRCLE OF PEOPLE
Artistic intervention in public space
Organiser: Matej Knežević (Zagreb)

NATORUGRAFIE
Temporary intervention in public space
Organiser: Elena Cantori (Trieste, IT)

EVERYONE IN THE CHOIR
Concert
Organiser: Rijeka Chamber Choir Val

SKALINADA
Exhibition
Organiser: Zavod NIKÂR Ljubljana (SI)
Fostering diversity in the production of cultural and creative industries.

The Diversity Mixer project aims to foster diversity in the production of cultural and creative industries of Primorje-Gorski Kotar County.

Through this project, together with its strategic partner— the University of Rijeka, Rijeeka 2020 wants to further establish the notion of “diversities” used in its slogan, both in the workplace, i.e. the structure of employees, and the content they produce, as well as in the audiences they address.

During 2019, the project explored the existing “diversity management” practices in the public and private sector of cultural and creative industries on the local and European level and identified transferable models. The international conference Invisibles: Diversity in Culture and Creative Industries, dealing with diversity in terms of content, was also held as a part of the project.

The year 2020 will see the capacity building activities for workers in organisations and companies and the goal is to influence the process of public policymaking and to incorporate new criteria in the system of public financing. In October 2020 the city of Rijeka, institutions and cultural organisations in Rijeka and Primorje-Gorski Kotar County will sign the Diversity Charter.
THE ROLE OF CULTURAL HERITAGE IN SOCIO-ECONOMIC DEVELOPMENT AND THE PRESERVATION OF DEMOCRATIC VALUES

A conference about the central issues which influence the future of research and development in social and humanistic sciences with the emphasis on the field of cultural heritage.

The conference deals with the central issues which influence the future of research and development, particularly in social and humanistic sciences in a world which is rapidly changing, and which is characterised by mobility, the circulation of brains and innovations, plus their consequences on the socio-economic context and democratic values. The conference gathers together prominent researchers, policy creators and local authorities, NGOs and the interested public.

Participants deal with the interaction of culture and future industries, their implications for future jobs and the role of the whole of Rijeka’s heritage as the port of diversity for its smart, inclusive and innovative future growth and other relevant themes.

The main aim of the conference ‘The role of cultural heritage in socioeconomic development and the preservation of democratic values’ is to lead a comprehensive debate with the relevant stakeholders and the influence on European policies connected to the research of cultural heritage and its role in socio-economic development and the preservation of democratic values.

11TH → 13TH MARCH 2020
Opatija

ReTox DISCUSSIONS

Retox represents a conversational format which deals with themes from civilian and good green practices – socially sensitive, inclusive, progressive, innovative and practical initiatives and actions. Through Retox discussions at RiHub, the citizens are offered a platform for networking and the gaining of practical and theoretical knowledge from the world of civil and green engagement, alongside carefully chosen mentors from Croatia and abroad.

Retox adds value to the Rijeka 2020 — European Capital of Culture project with the thematisation of internationally relevant questions about the importance of the sustainable development of society and the economy. It provides a base for the cultural movement with the offer of a programme that deals with political education, the stimulation of participation, social justice, inclusion, environmental issues and finds practical solutions to current problems from these areas.
**ACCESSIBILITY AND THE CITY**

How to make public institutions more accessible to the disabled population?

As the European Capital of Culture 2020, Rijeka wants to be an example to other cities in involving people with disabilities and to make interventions in public cultural institutions so as to make their programmes accessible to all the consumers of cultural contents. How to make public cultural institutions more accessible is the key theme of this panel.

*Retox Panel: Accessibility and the City* consists of two parts - a discourse and a practical part. The discourse part presents examples of good practices from local and international experience, allowing for a space for creating an infrastructure for persons with limited movement in local public institutions. Architects and individuals with disability will inform the wider public about the physical as well as social barriers they encounter every day, and how to provide them with unimpeded access, movement, stay and work. The practical part will take place in a workshop about how to make ramps to be installed in designated public city spaces and in the cultural institutions where such interventions are possible.

A representative body of persons with limited movability or some form of vision, hearing disability, motor or cognitive impairments is going to be presented. The body was formed as a result of work on the Development of Public of Rijeka 2020. It will advocate the possibilities of inclusion and equality for disabled persons in public spaces in the years after the European Capital of Culture 2020.

The panel will also present the results of the mapping of the accessibility of the cultural institutions in Rijeka, with possible steps and mini interventions that can contribute to the lasting improvement of accessibility. These will also influence further investments in that respect.

**MARCH 2020**

RiHub

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**CLIMATE CHANGES**

The *Climate changes* programme deals with big and small steps in the fight against climate change.

Over recent years the global climate movement has been taken over by new generations led by the young icon Greta Thunberg. Many teenagers are worried about their future and are ready for radical social, political and environmental changes in order to save the Earth. Active individuals are publicly calling politicians to urgently listen to scientists and to act to combat climate change.

The *Climate changes* programme deals with the big steps which are necessary for a change of the economic and political system, as well as those small steps which each individual can take in the fight against climate change. Reducing the amount of waste and exhaust gases, the thoughtful approach to buying and supporting the local system of food are just some of the measures that citizens can implement in their everyday lives.

A fundamental change of the consumer society starts with each individual, however, it also requires a transformation of the current ideology obsessed with the growth of the economy and economic prosperity which deepens the divide between the rich and the poor.

Retox in collaboration with international and Croatian green activists, as a solution to social injustice and climate crisis, proposes a new green concept of “growing up” with which it wants to ensure a more balanced, more sustainable perspective of humanity and the planet.

**MAY 2020**

RiHub
THE MANAGEMENT OF WASTE AND THE BAN ON PLASTIC

The Waste management and ban of plastic programme deals with policies of the European Union which prohibit the use of single-use plastic and encourage recycling.

Although the harmful consequences of the mass use of plastic products are well known to everyone, as a society we are not managing to stop the accumulation of waste and the polluting of nature. Plastic does not decompose, it is permanently held in the living environment of people and animals, and its disposal by incineration pollutes the air. The accumulation of plastic material can be reduced by avoiding the use of plastic packaging and the buying of single-use plastic bags. Today we recognise the special types of plastic which are possible to recycle, such plastics have a recycling symbol on them and new plastic products are made from them later.

The Waste management and ban of plastic programme deals with policies of the European Union which prohibit the use of single-use plastic and encourage recycling. The environmental policies of the European Union are the start of structural changes which will deliver numerous benefits for the environment and economy such as the reduction of carbon dioxide emissions in transport and controlled sustainable waste management.

The Retox panel raises the question of how local waste management systems can contribute to the reduction of environmental pollution by implementing international directives of the reduction of plastic waste.

Waste management and the ban of plastic is spoken about by Luka Rodela (HR) from Rijeka’s Ri:Use centre for recycling, a place of collective work and education about a better communal system and of the revived local community within which new products are designed, developed and created from waste materials, primarily plastic and wood.

INCC 2020 — THE 9TH INTERNATIONAL NUMISMATIC CONGRESS IN CROATIA

The 9th congress focuses on the topic of borders through the aspect of money.

The International Numismatic Congress in Croatia, which is held every three years in a different location, aims to promote the history and cultural heritage through scientific and professional papers in the field of numismatics, which are then published in the accompanying Acta numismatica Proceedings. The 9th congress (INCC 2020) will be held in Rijeka, and it is thematically linked to the exhibition programme of the Maritime and History Museum of the Croatian Littoral Rijeka Borders — Between Order and Chaos. The exhibition is focused on rethinking the different aspects of borders, especially those that, in the past, directly impacted the lives of the people living in the border area. Money is one of those aspects.

In the past, the area of the city of Rijeka was often divided into different administrative and political entities and established as a border zone with distinct political and economic circumstances that also impacted on the emergence of specific forms of financial transactions. In certain historical periods, almost all the parts of the present-day territory of the Republic of Croatia were affected by similar circumstances, and therefore the present day numismatics shows numerous examples of money issued for the border area. However, special manufacturing for borders and border areas can be traced back to Antiquity, through the Middle Ages to Modern Times, and this money can also be analysed through the topic of borders. Very similar situations and numismatic material can be found in all historical periods throughout the European continent, where the issues of borders and reflections on their impact on everyday life are very topical. At the congress, the authors reflect on the topic of borders by analysing numismatic material from all historical periods — from ancient times to the present day.

SEPTEMBER 2020

RiHub
TIME CAPSULES: THE END OF EMPIRES, BORDERS AND THE RISE OF POLITICAL EXTREMISM (1918—1945)

A conference about Rijeka from the end of the Austro-Hungarian Monarchy, throughout D’Annunzio’s rule and the period of fascism, to antifascism and the end of the Second World War.

The aim of the conference is the enhancing of academic research and dialogue about the history of Rijeka and other cities marked by socialist modernisation after the Second World War in Yugoslavia and Europe. Besides the historical settings and circumstances, the conference also places an emphasis on the themes of borders, identity and the influence of ideologies on the urban centres in these systems, on the observing of places of memory, the studying of gender issues and the perception of visual arts.

The conference covers several aspects of the historical development of Rijeka during the period of socialist Yugoslavia via the comparative analysis of similar cities: it depicts the historical context and the new social determinants, shows the development of the new social identity in the cities and their transformation in the new political systems, and emphasises the development of new places of memory that gain a special meaning in connection with communism and the construction of new ideological narratives.

The conference’s programme was created by Vjeran Pavlaković, University of Rijeka (HR) and Boris Stamenić, Documenta — Centre for Dealing with the Past (HR), and taking part in the conference are lecturers Jay Winter (US), Pieter Judson (IT), Bartosz Dziewanowski-Stefańczyk (PL), Ulf Brunnbauer (DE), Jeremy F. Walton (DE), Dominique Reill (US), Mila Orlić (HR), Ivan Jeličić (HR), and many others.

15TH → 17TH APRIL 2020

Faculty of Humanities and Social Sciences

CULTURE LAB EUROPE

A workshop of solidarity and participatory programmes which gathers together the European and local-regional community.

Equality, sustainability and solidarity, as well as a strong sense of social justice, are the themes that drive communities of theorists and practitioners to various cultural levels, gathered in a project under the title of Culture Lab Europe. Gathered by a public call, 50 individuals from Europe and the local community join up over three days within the Rijeka 2020 programme in order to develop and refine ambitious ideas motivated by the camp’s themes.

Participants from all parts of Europe are joined by local actors included in the participatory programmes of European Capital of Culture project in Rijeka — the Civil Initiatives and Green Wave. With lectures, workshop and other activities, the local and regional community are able to connect with colleagues, experts from other countries of Europe in order to think about and develop their ideas and projects together.

16TH → 18TH APRIL 2020

RiHub
EXTRAORDINARY SESSION OF THE PRESIDENCY THE EUROPEAN COMMITTEE OF THE REGIONS

In the year in which Rijeka is the European Capital of Culture and the Republic of Croatia chairs the Council of the European Union, Rijeka hosts the Extraordinary Session of the Presidency of the European Committee of the Regions.

The European Committee of the Regions encourages participation at all levels, from regional and local authorities to individual citizens. The Committee has set up several networks so that EU regions and cities can exchange their best practices, collaborate and contribute to the EU debate on a variety of topics, such as economic growth and employment, climate change, cross-border cooperation, development and subsidiarity.

An extraordinary session of the Presidency of the European Committee of the Regions takes place in Rijeka at the invitation of the Mayor and Vice-President of the European Committee of the Regions, Vojko Obersnel.

The European Committee of the Regions is an EU advisory body made up of elected local and regional representatives from all 28-member states. In the Committee of the Regions, they express their views on EU legislation that directly affects regions and cities.

The Presidency is a group of members of the Committee of the Regions who can be seen as the driving force of the Committee on the political front: it draws up a political programme and oversees its implementation. The Presidency meets before each plenary session to coordinate the work of the Plenary Assembly and the committees. It also meets twice a year for extraordinary meetings in the member state holding the Presidency of the EU Council.

29TH → 30TH APRIL 2020

Maritime and History Museum of the Croatian Littoral — Governor’s Palace

INTERNATIONAL CONFERENCE 90s: SCARS

The aim of the conference within the project 90s: Scars is to encourage further study of art from the 1990s, as well as to establish a broader dialogue amongst researchers who are dealing with various aspects of art and society in Central and Eastern Europe during that decade.

An international conference is organised immediately after the opening of the exhibition 90s: Scars, the goal of which is to encourage further study of art from the 1990s, as well as a broader dialogue amongst researchers who are dealing with various aspects of art and society in Central and Eastern Europe during that decade. Open to scientists, independent researchers, curators and theorists, this conference encourages new reflections and contextualisations of this turbulent period. The conference touches upon themes such as the interrelationship of national, international and transnational social and cultural spaces in the newly-developed states, new historiographies of art in Central and Eastern Europe and new organisational and communication models of the cultural sector, created in the 1990s. Besides an examination of contact points between art and political activism, the conference also includes a critical reading of the extensive exhibitions dedicated to the artistic practices of Central and Eastern Europe organised during the 1990s, plus a reflection on the continuities and innovations in curatorial practices and concepts of this period.

The conference concept was devised by Sanja Sekelj (HR) and Janka Vukmir (HR).

15TH → 16TH MAY 2020

City Museum of Rijeka
FUTURE ARCHITECTURE PLATFORM — THE PUBLISHING SCHOOL

What do architectural education, the production of knowledge, the study of potential collaborations and the methods of transversal pedagogy within architectural education look like? Answers to this question are offered by the programme of the 4th Future Architecture Platform — the first pan-European platform which brings together museums of architecture, festivals and producers which work in the domain of architecture and whose goal is to bring ideas about the future of cities and architecture closer to the wider public.

The symposium focuses on the methods of radical pedagogy in architectural schools and examines the possibilities of de-schooling (moving away from traditional schooling) in areas from architectural design to political theory. The exhibition is organised with the support of the Museum of Modern and Contemporary Art and brings together a set of already published publications, and speaks about the open sociopolitical narratives of Croatian towns on the coast, conveying their past, present and future, especially in the context of Rijeka 2020 — European Capital of Culture. The exhibition includes papers by participants of the Future Architecture Platform from the series Publishing-action I-II-III, as well as a curated selection of international art on the theme of radical pedagogy. The publication, co-produced with the publishing house dpr-barcelona, is focused on architectural education and on publishing as a procedural instrument, enabling the creation of conceptual, as well as concrete, spaces of cooperation and the transfer of knowledge outside existing frameworks.

What do architectural education, the production of knowledge, the study of potential collaborations and the methods of transversal pedagogy within architectural education look like? Answers to this question are offered by the programme of the 4th Future Architecture Platform — the first pan-European platform which brings together museums of architecture, festivals and producers which work in the domain of architecture and whose goal is to bring ideas about the future of cities and architecture closer to the wider public.
EUROPEAN CAPITAL OF CULTURE MAYOR'S CONFERENCE

The aim of the second conference of the mayors of European Capitals of Culture is the networking and strengthening of the legacy of the European Capital of Culture programme.

The European Capitals of Culture Mayor's Conference — ECoC Mayor's Conference in May 2020 will bring together the mayors of the cities which have so far held the complimentary title of European Capital of Culture, whose family has more than 60 members today.

Upon the initiative of the City of Florence the first conference was held in 2018, and with the support of the European Commission (Directorate General for Education, Youth, Sport and Culture) it is held every two years with the aim of networking, the evaluation of results and experiences, as well as strengthening the long-term effects of the title.

The host of Rijeka's conference is mayor Vojko Obersnel who will host colleagues from numerous other European cities, the previous capitals of culture. The conference will pay special attention to the improving of the democratisation of culture, the development of the audience and the participation of as many citizens as possible in cultural events.

The emphasis is placed on the fact that the title of European Capital of Culture is a process which does not stop with the receiving of the title or at the end of the programmes, but requires continuous work and development, especially at the end of the year in which the city carries this title.

MAY 2020

Rijeka

DOPOLAVORO CONFERENCE: SOCIAL CHANGES, NEW TECHNOLOGIES AND THE FUTURE OF WORK

The conference starts with the key processes and conceptions which frame the notion of work today: automatisation, globalisation, digitalisation, capitalism and democracy.

The Dopolavoro conference programme is a four-day gathering which brings together scientists, entrepreneurs, artists, writers and philosophers who from their perspectives speak about the influence of technological change on work. With a series of lectures and panel discussions, the conference starts with the key processes and conceptions which frame today's understanding of work: automatisation, globalisation, digitalisation, capitalism and democracy. These processes and conceptions significantly influence the understanding of work and they shape the political, economic, social, ecological, educational and cultural landscape in which we live.

Today we observe work through a paradigm of intangible work, which means that we are concentrated on the image of a man who sits in front of a computer. This work is primarily intellectual — we think, imagine, write, draw, create — and its implementation is left to programmed machines.

17TH → 20TH JUNE 2020

Croatian Cultural Centre

Organiser: Drugo More (Rijeka)
Partners: Jesenski and Turk (Zagreb), Multimedia Institute (Zagreb)
The Dopolavoro conference attempts to enter into the world that is happening between our working chair, in which we create mental images, and the arrival of a physical product which we probably order from the same armchair. Although contemporary society is formed according to the images of work at a computer, constantly permeating into our world is manual, physical work which today is required to adapt to the contemporary world so that it incorporates emotions, identity and communication. Our image of work differs from real work, and this difference filled by the ideology that with its symbols, heroes and rituals builds social relationships according to the needs of contemporary capitalism.

The conference is a part of a global process of a debate about the status of work today and the methods in which it should be improved. Since the status of work and democracy are inseparable subjects, the conference is of distinct importance for Croatia and Europe: with the empowerment of workers, the citizens are empowered, because we are all workers, whilst “those others” are just others.

The annual conference of members of the organisation Performance Studies International (PSi) is a professional association with a long tradition of promoting communication and exchange amongst artists, thinkers, activists and academics who work in the field of performance and performing arts. PSi conferences aim to encourage the development of performance studies in a way in which they are inclusive and enable those who participate in the transformation of what performance studies can be. In 2020, PSi is organising the 26th-annual conference of the PSi network, whose numerous activities deal with the theme of the crisis of care and the possible responses to it with action and engagement. PSi#26: Crises of Care: Act, Respond, Engage is composed of six symposia developed around the current themes of migration, work, ecological collapse and the management of resources in the common, global society. Each symposium starts with a common fundamental question of why an act of care in times of crisis becomes a radical act and each forms a curatorial team of scientists and practitioners. A number of activities, from the presentations of scientific papers to performance forms and roundtables, encourage reflection on the critical practices of care on various levels, from institutional to interpersonal, historical and hermeneutic, performative and pragmatic, with the aim of convergence, as well as productive divergence.

7TH → 11TH JULY 2020
Croatian National Theatre Ivan pl. Zajc, RiHub, University Campus
RIJEKA MEDIA LITERACY DAYS 2020

The informal education of primary and secondary school teachers in the field of media and film culture.

The Rijeka Media Literacy Days programme has the immediate aim to improve the knowledge of film amongst primary and secondary school teachers via informal education and training, however, the programme is also intended for all of those who are involved in film or who are interested in the medium of film and want to improve their knowledge of this field.

The Rijeka Media Literacy Days consists of lectures and practical exercises on the subject of film and media culture in primary and secondary schools.

The programme seeks to increase the capacities of teachers in schools in the field of media culture, primarily film, and to point to the fact that film can very well find its place in teaching either as a teaching means or as independent teaching material. At the same time this activity is linked to Travelling film workshops, a programme which is running in some of Rijeka’s primary schools, because teachers also gain practical knowledge about filmmaking which they can later apply in schools through various forms of extracurricular school activities.

JULY 2020

Art-kino
**FILM FAIR — RIJEKA 2020**

A three-day gathering of national and international cinema exhibitors.

_Film Fair_ is a three-day gathering of the Croatian Independent Cinemas Network members and other interested national and international cinema exhibitors, as well as other film professionals, such as representatives of distributors, producers, the media, international guests and representatives of the wider cultural public. After three years, the 6th _Film Fair_ returns to the premises of the Rijeka-based Art-kino cinema that hosted the first and second fairs in 2015 and 2016 respectively.

This event provides the participants with an opportunity to exchange ideas and knowledge, discuss the ongoing issues, create new partnerships and shared visions through panel discussions, workshops, debates and presentation of good practice examples and successful business ideas in the cinema exhibition sector. The _Film Fair_ also features screenings of new Croatian films, and distributors will present the titles coming to theatres in the new cinema season.

**ADESTE+ CONFERENCE ABOUT AUDIENCE DEVELOPMENT IN RIJEKA**

A gathering of experts in the field of audience development from all over Europe.

The five-day summer school about audience development, which is held in Rijeka 21st - 25th September 2020, together with a two-day conference on 24th and 25th September 2020, is a part of ADESTE+ project. A policy forum, which brings together the representatives of national and local bodies in the field of culture and a foundation working in culture, is also being held within these events. The events bring together cultural workers, artists, cultural organisations and institutions and representatives of public authorities in cultural policy, as well as foundation in culture, that, through a multi-day programme, acquire new knowledge and skills and exchange information and experiences in the areas of audience development and cultural participation.

The _Audience Development Strategies for cultural organisations in Europe_ (ADESTE+) project deals with the research and development of innovative approaches to audience development. Over the course of four years, 15 partners from seven European countries will carry out a number of activities for cultural organisations, cultural professionals, target audiences, policy and decision-makers with the aim of strengthening the personal and organisational capacities of different stakeholders in the field of audience development. The activities include research, capacity-building workshops for partners, implementing the audience development programme in partner organisations, workshops through which knowledge is transferred across organisations, summer schools, discussions, peer-to-peer sessions, forums for stakeholders engaged in cultural policies in the field of audience development, etc. Summer schools are being held in Lisbon (2019), Rijeka (2020) and Turin (2021).
81ST SKÅL INTERNATIONAL WORLD CONGRESS

The World Congress of the Tourism Industry in Rijeka brings together between 500 and 700 participants, members of 400 clubs from 90 countries around the world at a regular annual meeting.

Skål International was founded back in 1934 with the idea that all representatives of the tourism industry, owners, directors and other executives meet in a friendly environment and discuss subjects that are of common and general interest.

Skål is the largest international tourism organisation, bringing together all branches of the tourism industry and all professionals in the tourism industry, be it travel agents, hoteliers, tourist attractions, restaurant owners and the like and is the leading tourism organisation in the world, and what makes this club special is their motto: “Do business with friends.”

The 81st Skål International World Congress in Rijeka begins with an official session at the Croatian National Theatre Ivan pl. Zajc Rijeka, and the participants, along with numerous other activities, are introduced to the sights of Rijeka, as well as cultural programmes and attractions.

15TH → 20TH OCTOBER 2020
Conference Park 25/7

EAVE WORKSHOP FOR PRODUCERS

A training programme for filmmakers that brings together more than 100 experts in the European audiovisual industry.

EAVE (European Audiovisual Entrepreneurs) is one of the leading European organisations that has been providing professional training to filmmakers for over thirty years in Europe and beyond and organises a series of trainings, the most well-known being a workshop for producers. It is a year-long programme that includes three seven-day workshops focusing on the development of feature and documentary film and television projects.

Throughout 2020, EAVE workshops are being held in Luxembourg and Galway, while a third, final session will take place in Opatija and Rijeka with filmmakers, directors of national film centres, sales agents, TV editors and distributors. The workshop brings together more than 100 film professionals and professionals in the European audiovisual industry.

The EAVE programme is intended for producers who want to increase their visibility on the European level by broadening their knowledge of co-productions and strengthening contacts with their European counterparts. In addition to producers, these workshops are often attended by experts in related fields, such as law, economics, media and others. The project emphasises the cooperation and networking of the two European capitals of culture, to further encourage the participation and cooperation of film professionals from Primorje-Gorski Kotar County and from Galway.

Considering the fact that Rijeka represents the meeting point of European creative cultural industries in 2020, this programme contributes to a better positioning of Croatian filmmakers in the European context.

19TH → 26TH OCTOBER 2020
Conference Park 25/7, Art-kino
NEMO 28TH ANNUAL CONFERENCE

The conference brings together 250 representatives of European national museum organisations, museum experts, creators of cultural policies and active participants in European museum projects.

The 28th annual conference of the Network of European Museum Organisations NEMO is being held with the aim of reaching conclusions about important themes for European museums, the exchange of expertise, connecting and networking.

NEMO is an independent network of national museum organisations that represents museum communities in the Council of Europe. Some of its aims are: helping museums in the fulfilling of their role of guardians of cultural heritage by promoting their importance to European policymakers, the networking and participation of European museums and their encouragement to participate in existing European cultural policies. NEMO argues that museums are key players in the preservation of cultural heritage and that they play a central role on the way to a better understanding inside Europe.

The focus of the network is on four key strategic areas, and they are: the value of a collection, sociological, educational and economic values. NEMO believes that it is of crucial importance to support European museums in their effort to embrace and use their potential in the digital direction and to develop their organisational capacities in all four of the strategic areas.

As part of the NEMO conference, and in collaboration with the international organisation the International Association of Children in Museums, with the organisers Hands On International, the ceremonial award procedure of the prestigious global Children in Museums Award is also to be held in Rijeka.

15TH → 17TH NOVEMBER 2020

Rijeka

TIME CAPSULES: THE PERIOD OF SOCIALISM: (1945—1990)

This conference about the development of Rijeka in the period of socialist Yugoslavia focuses on the collective identities in the new movement and the development of new places of memory that gain a special meaning in the connection with communism and construction of new ideological narratives.

The aim of the conference is the enhancing of academic research and dialogue about the history of Rijeka and other cities, marked by socialist modernisation after the Second World War in Yugoslavia and Europe. Besides the historical settings and circumstances, the conference also places an emphasis on the themes of borders, identity and the influence of ideologies on the urban centres in these systems, on the observing of places of memory, the studying of gender issues and the perception of visual arts.

The conference covers several aspects of the historical development of Rijeka during the period of socialist Yugoslavia via the comparative analysis of similar cities: it depicts the historical context and the new social determinants, shows the development of the new social identity in the cities and their transformation in the new political systems, and emphasises the development of new places of memory that gain a special meaning in connection with communism and the construction of new ideological narratives.

The conference’s programme was created by Vjeran Pavlaković (HR), University of Rijeka, Brigitte Le Normand (CA), and Boris Stamenić (HR), Documenta — Centre for Dealing with the Past, and include presentations from Ulf Brunnbauer (DE), Heike Karge (DE), Hrvoje Klasić (HR), Tvrtko Jakovina (HR), Igor Duda (HR), Mitja Velikonja (SI), Tanja Petrović (SI), Dean Vuletić (AU) and many others.

3RD → 5TH DECEMBER 2020

Faculty of Humanities and Social Sciences
S&S SUM-UP

Hundreds of associates and partners in the Sweet & Salt flagship describe their experiences at the conference and try to predict the possible futures of post-industrial Rijeka.

In 2020 the Sweet & Salt flagship sees the participation of hundreds of associates and partners from Rijeka and around the world, from architects to activists, philosophers and engineers working on a range of topics; creating a manifesto for a new city, scientific and artistic experiments, the growing and distributing food in the urban context, all in order to test new and alternative patterns of everyday life and urban communities in Rijeka. All of them are re-invited to Rijeka in January 2021, at the end of the Rijeka 2020 – European Capital of Culture project, where, in the form of a multi-day conference, they will describe their experiences to the public, propose conclusions of this multi-annual process in a conversation with the others and try to envisage possible futures of post-industrial Rijeka and many other similar cities in the world.

The final publication of the Sweet & Salt flagship will be presented to the public during the conference.
THE RETURN OF RIJEKA’S EAGLE  (2017)

A three-book publication created upon the renovation and return of Rijeka’s eagle to the dome. The two-headed eagle is also a symbol on the city’s coat of arms.

ENVER KRIVAC (HR)

INDEFICIENVER: FLIGHT OVER THE EAGLE’S NEST

A comic-strip eagle that we can share a laugh with.

Can Rijeka’s eagle fly? An unusual question, it could be said, if we know that it is about the sculpture architecturally anchored to the dome of the city’s clock tower, and what’s more, that it is a representation of a bird with semi-folded wings. None of these facts suggests that we’ll witness this creature fly any time soon.

And yet, a bird is a bird and wings are wings. They are also a sort of metaphor reminding us that the story of Rijeka’s eagle should not end with the reconstruction of its earthly ties and bounds, in the sense of the narratives about the symbol of ruling powers. In comics, Enver Krivac is an indecent author with a decent experience. In Rijeka’s case, this could stand for an ideal name for a different view on the sculptured figure of the eagle from the ones seen so far.

His book features some forty passages clearly aimed at demystifying the traditional story of Rijeka’s eagle in genre way. Krivac’s interpretation is not a negating one, it develops from the respect of its theme; on the contrary, it sympathises with it, whereby entering waters of an approach known in the arts as camp. His work pursues a thriving line of comic authors from this area whose poetics, script-wise, are distinguished by their reductions to a short leash and funny verbal witticisms. Krivac frames the story within three perpendicular shots, each dominated by two eagle’s heads in a dialogue. The conversational placement becomes an ideal moment for a twisted humorous commentary of the world down below and around, including a Monty-Python-esque walk along the edge, occasionally coloured with local hues.
The passages are smooth and make it easy for the reader to identify they are based on everyday life, not denied even by the fact that it is really about life on a high level, on the top of the city’s clock tower, in the company of pigeons, seagulls and other feathered inhabitants. We see this as a personifying move on the author’s part. The two heads seem to belong to some local street guys who have found themselves in a position in which they’re above the rest by chance where - clever as they are — they retain a healthy nerve of the street whose humour spares nobody, not even themselves.

DAMIR TULIĆ (HR)
RIJEKA’S EAGLE IN THE HISTORIC-ARTISTIC CONTEXT

The study from which we begin a future story about Rijeka’s eagle.

The book by art historian Damir Tulić, *Rijeka’s eagle in the historical and artistic context*, comes to the reader’s hands as part of a publishing triad prepared for the erection of the eagle sculpture on the dome of the city’s clock tower.

What the eagle of Rijeka is, when and on what occasion it emerged as a kind of artistic-political crown of the clock tower, who ordered it at that city landmark, from where and how far does its dynamism of symbolism go, who did their best to set it up and how, and who invested so much energy in its partial decapitation and then in its complete physical destruction, probably bearing in mind its erasure from the collective memory? And why? These are all questions that a curious reader can resolve by reading the pages of Tulić’s text.

The text is comprehensive, expertly based on a number of original and historical sources, and written without being subjected to the hermetic sides of professional, scientific language. It is a text that reconstructs the informative coordinates of the historical story of the eagle sculpture in a highly professional way. Consequently, the book can be read as a historical-artistic study devoted to a theme from the city’s artistic, urban and political past and, incidentally, as an episode from city life, the intrigue of which is similar to a political-criminal read. Every future view of the inhabitants of Rijeka and their guests towards the (non)flying two-headed creature at the top of the city tower should start from Tulić’s book.

DAMIR STEINF (HR)
THE LEGEND OF THE TWO-HEADED EAGLE

Ludic sweets from a psychedelic nest.

Everything that he found stored in the database as its standard content, starting from the historic factography about the time and motives for the sculpture, over its stylistic features and changes of the form found in the history of art, to disputes about its recent social context thanks to which the sculpture is regaining its place at its former location, served as a mere trigger to Damir Steifl for his own story, a story not obligated to meet the standard definitions in any way.

Its storyline - or the story vortex, which would be more precise, branches into several ‘poems’ as the author calls them, tracking a surreal whirlpool fuelled by an associative blending of one fragment of the story into another. For a good purpose, as they hold the composition of the theme together, building it up as a sequence of events stretched from the moment of birth of Rijeka’s eagle to it playing an important role in urban life. The episodes of the sequences are ruled by mermaids, dragons, Puss in boots, incredible fish, tower-heads with huge earlobes and tongues sticking out and similar picturesque huddles we know from the history of classical and pop culture. The licentious imagination of the author serves to add wonders to the theme we’re used to reading only through classical glasses, i.e. those with limitations, overseeing the suppressed potential of the non-classical nature within.

Additional veritable ludic little sweets burst out from Steifl’s pages in all directions, contributing to the excellent platform of the idea. Letting go of their illogical logics, the reader stands the chance of enjoying the figure of the eagle, disregarding the limits of the comic’s graphics and appearing, together with the other protagonists of the story, through two or more scenes. The same goes for their verbal utterances aspiring to be formatted as the facets of so-called high literature, leading the story through archaic, fairy tale tones in a tender way.
**BRICKZINE — BRICKZINE.HR**

The Children’s House’s media-creative platform about culture for children and parents

**Izdavač: Gradska knjižnica Rijeka**

Brickzine is a media-creation platform by the Children’s House for both children and parents, which as a “software” of creative upgrading builds on concrete in the Benčić complex, in the form of an online platform and as a printed publication - the printed publication comes out as a periodical summer and winter edition, while the online version acts as an Internet portal with a daily production of content at brickzine.hr.

Thematically, Brickzine is a story space ranging from handicrafts to gardening, a guide to the creative fields, the arts, creative education, new technologies and digital culture, and its main premise is to encourage work on something new, different. An important element is the original illustration, which promotes the domestic design and illustration scene and develops a visual culture. Brickzine seeks out points of stability, inspiration, quality guides to good content, stories and ideas. At the same time, Brickzine is an educational platform for younger and undiscovered authors, as well as a space for profiling creative writing for children.

The contents are intended for children, as well as for the key players that influence the development and formation of habits: parents, educators, informal and formal educators, the creators for children.

As part of Brickzine, there is a small editorial board made up of children with which the Benčić Youth Council works. The two main activities carried out through the project are the creation of content for the print and online editions of the magazine by the children, and the creation of an audio version of the magazine. This version of Brickzine was created to popularise reading in children, as well as to provide access to content for blind and partially sighted children and children with reading difficulties.

**SKHOLE LIBRARY**

The authors and titles presented at the Skhole Library - ranging from critical theory to the literature and poetics of contemporary art - outline the horizon of life in contemporary capitalist societies. The red thread of the library link is imperative to establish innovative methods and concepts, and thus different sensibilities of the staff to detect what is coming from the future.

**Publisher: Multimedia Institute (Zagreb)**

**Organiser: Drugo More (Rijeka)**

**SYLVAIN LAZARUS (FR)**

**MAY ’68, POLITICS, HISTORY — CONVERSATIONS (2018)**

Sylvain Lazarus, a French anthropologist, sociologist and political activist, in his original 2008 booklet, looks back at the events of 1968 and their impact on another different political opinion and action, not from the state’s point of view, but from the point of view of the people.

**GORAN SERGEJ PRISTAŠ (HR)**

**EXPLODED GAZE (2018)**

Varied in shapes and rich in styles, from personal art records to scientific insights, this book, recapitulating two decades of work in theatre and art, dazzles the reader as a rare treat of poetry and political and philosophical thought at the same time. In virtuoso style, this volume brings fresh perspectives on viewing, timing and production through which the imaginative and critical forces of theatre are reinvented across the boundaries of theatre. Like Jean-Luc Godard, Mladen Stilinović or Anne Boyer, Goran Sergej Pristaš (HR) breathes new life into the compact thinking from art itself that can change our worldview if we follow its wise implications.
RETURNING TO REIMS (2019.)

Returning to Reims has been an indispensable subject of debate for the last few years. Didier Eribon (FR) expands Bourdieu’s notion of autoanalysis, transforming it into a new genre that links the personal confession of origin and growing up with sociological study and a political manifesto. In the book, the depiction and analysis of the ideological transformation of the working class alternates with the presentation of the conflicts of authors and social norms in the process of becoming a subject and the political articulation of conflicts or overlaps of different social identities.

THE WORK OF LOVE (2019.)

The Work of Love, originally published in 1978, is a key feminist text on the issue of violence against women in contemporary society. Here, violence represents the very working relationship in which a woman is forced to perform reproductive work without monetary compensation within the capitalist economy. Giovanna Franca Dalla Costa (IT) also recognises the significant role that the state has in perpetuating violence against women, and accordingly, The Work of Love offers the politicisation of the question of gender-based violence, which includes the fight against work and the state.

THERE’S NOTHING THERE! (2019.)

Dubravka Ugrešić (HR) is undoubtedly the most noted Croatian author in the international sense, and in her provocative essay on the example of spas - she examines life in post-socialist Europe and Croatia. The former topos of civic culture, as a kind of marker of escape to perfection beyond social life, has become, in a new historical context, the most poignant metaphor of the devastation of a semi-continent. The essay is accompanied by a photo series by Davor Konjikušić (BA), who visited several spas in Croatia, Slovenia and Bosnia and Herzegovina with the writer.

GARMENTS AGAINST WOMEN (2019.)

Since its initial publication in 2015, the poetry collection in the prose Garments Against Women by Anne Boyer (US) has not only experienced an enviable reception but has also, with it being printed by the Penguin Publishing House in the autumn of 2019, positioned the author as the new big name in American literature. The New York Times described it as “a sad, beautiful, passionate book that captures the political economy of literature and life as such.” In addition to this collection, we have included the author’s collection of essays, A Handbook of Disappointed Fate, in the volume we publish.

THE DRAFT OF A DISSERTATION ON PAIN (2020.)

The draft of a dissertation on pain - this modest philosophical fiction is the working title of a debut novel, in which the author offers a new vision of everyday life by pushing autobiographical elements through a filter of naïve but fresh philosophy. Reflecting on topics such as physicality, womanhood, motherhood, work, relationships and the meaning of life, Sana Perić (HR) writes about them with a combination of an irritatingly omniscient narrator, which enables her to have a striking effect, and from the perspective of a female subject who provides a naïve interpretation of conditione feminis in the first person, not without the ludicrous accentuation of her own dual position.

FORMS AND INTERPRETATION — STANFORD LITERARY LABS PAMPHLETS (2020), CANON/ARCHIVE

The Stanford University Laboratory of Literature, under the direction of Franco Moretti (IT), is a leading site for literature research supported by computational and algorithmic methods. This collection of articles is the result of collective work and presents the most striking experiments conducted at the Lab. It is an approach that not only revolutionises the understanding of art but also has implications for the fields of historiography and the social sciences.
What is consciousness? What does it mean to feel pain, or to perceive the colour red? Do robots and computers really think, or do plants and amoebas? If we ever meet intelligent aliens, will we be able to understand what they say to us? Philosophers and scholars are still unable to answer these questions or similar ones. But maybe science fiction can do that. In this book, American theorist Steven Shaviro writes about science fiction novels and stories that question the extreme possibilities of human and non-human consciousness and sensuality.

The Work and Thought Library publishes titles that put the Dopolavoro programme in a theoretical and research context and publishes titles that contribute to understanding work in contemporary society through different perspectives. Thus, the work seeks to be understood through its historical role and in relation to other basic social activities such as exchange, it seeks to contribute to the understanding of work by problematising the relationship of work with technology, education, and social organisation. The library is also an introduction to the Dopolavoro Conference: Social Change, New Technologies and the Future of Work, where most of the authors published in the library have their presentations.

Publisher: Jesenski i Turk (Zagreb)
Co-publisher: Drugo More (Rijeka)

In his book, Vivek Chibber (IN) analyses capitalism as a system whose main determinants are the socialisation of work and the private appropriation of surplus-value, and opposes the essentialisation of cultural and social differences between the East and the West, explaining how capitalism can be effectively integrated with different social and cultural institutions.
ANKICA ČAKARDIĆ (HR)

*SPECTERS OF TRANSITION — A SOCIAL HISTORY OF CAPITALISM (2019.)*

The book is a blend of social philosophy, social theory and history. It analyses the occurrence and source of the early so-called “agrarian capitalism” through a Marxist analysis of the transition from feudalism to capitalism, through the works of Hobbes and Locke in which the theoretical affirmation of capitalism comes to light. Ankica Čakardić (HR) finally offers a proposal for a Marxist-feminist analysis of agrarian capitalism.

NICK SRNICEK (CA) & ALEX WILLIAMS (UK)

*POSTCAPITALISM AND A WORLD WITHOUT WORK (2020.)*

In the book Postcapitalism and a World Without Work, authors Nick Srnicek (CA) and Alex Williams (UK) address the question of how we shape our future today as crises change, and politics withers and retreats in the face of technological, economic, and social change. The book offers a diagnosis of how and why we lost the ability to create a better future, and offers a look at an alternative policy, one that seeks to shape the future and create a more modern world than capitalism allows.

JAMES BRIDLE (UK)

*A NEW DARK AGE (2019.)*

*A New Dark Age* by James Bridle (UK) provides an overview of art history, technology and information systems and argues that today’s approach to understanding the world is based on the belief that our existence is understood in a computerised way and that having more information is sufficient enough to understand it. In reality, however, we are lost in a sea of information; we are increasingly separated by fundamentalisms, simplified narratives, conspiracy theories, and fact-less politics. We are briefly living in a new dark age.

DEBORAH COWEN (CA)

*THE DEADLY LIFE OF LOGISTICS — MAPPING VIOLENCE IN GLOBAL TRADE (2019.)*

This book is about how the seemingly banal and technocratic management of the movement of things through space has become the driving force of war and commerce. Deborah Cowen (CA) explores how the military art of moving things has gradually become not only the umbrella science of business management but also perhaps the central theoretical discipline of the modern world, and how logistics transforms not only the geographies of production and distribution and security and war, but also our political relations with the world and ourselves, and therefore civic practices.

BERNARD STIEGLER (FR)

*AUTOMATED SOCIETY — THE FUTURE OF WORK (2020.)*

Bernard Stiegler (FR) analyses the impact of automation on social organisation and proposes to separate the concepts of work and employment, with the ultimate goal of completely erasing the concept of employment from our vocabulary. The disappearance of the notion at the heart of social organisation has far-reaching consequences for the organisation of economic life, and that is precisely the theme of this book.

KOJIN KARATANI (JP)

*THE STRUCTURE OF WORLD HISTORY (2020.)*

The book brings about a change in the paradigm of world history observation as the focus shifts from modes of production to modes of exchange. The book deals with the various forms of exchange, based on reciprocity, redistribution and the market, and how they have evolved over different historical periods. Finally, the possibility of forming a new type of exchange which Kojin Karatani (JP) bases on Kant’s considerations of eternal peace is considered.
The book deals with the meaningless and socially harmful jobs that exist in our society. David Graeber (US) identifies five types of meaningless jobs to which entire occupational groups belong, accounting for almost half of all jobs in society. The book exposes the psychological destructiveness of performing such tasks due to the fact that the work ethic dominates self-esteem.

Sixteen stories inspired by Kvarner.

Publisher: V.B.Z. (Zagreb)
Co-publisher: RIJEKA 2020

The Authorial Boras (Autorske bure) project is an integral part of the Lungomare Art flagship which has brought together wordsmiths, renowned male and female authors. These selected authors have written stories inspired by their stay in various locations of Kvarner; their intimate experience of these places and contact with the local people.

From March to May 2018, the selected authors writing in Bosnian, Croatian, Serbian and Montenegrin languages spent a month in Kvarner — each author in their separate location - discovering the attractions of the area. Each of these authors was given the task to write a short story relating to the location in which they stayed. The programme selector was the writer Željka Horvat Čeč (HR), and the authors were selected with the syntagm the port of diversity in mind, which represents Rijeka 2020 - the European Capital of Culture.


The Authorial Boras (Autorske bure) features Faruk Šehić (BA) — The Fishscale Cathedral (Katedrala od riblje krljušti) (Riječka fish market), Dorta Jagić (HR) — The Secret of the Black Notebook (Tajna crnog notesa) (Volosko), Milena Šenini (HR) — Forest Above the Sea (Šuma ponad mora) (Mošćenička Draga), Vladimir Arsenijević (HR) — Spirits of a Place (Duhovi mjesta) (Pećine), Lejla Kalamujić (BA) - Overhaul of Human Destinies (Remont ljudskih sudbina) (Kostrena), Nora Verde (HR) — The Shark (Ajkula) (Bakar), Robert Perišić (HR) — Say Hi to Car! (Pozdravi Cara!) (Crikvenica), Enver Krivic (HR) — In the Ford (U Fordu) (Zebar), Edo Popović (HR) — April in Baška Valley (April u Bašćanskoj dolini) (Baška), Asja Bakić (HR) — The Season (Sezona) (Lopar), Olja Savičević Ivančević (HR) — Tramuntana (Filozići), Damir Karakaš (HR) — The Sea (More) (Cres), Tea Tulić (HR) — Lady of Čikat (Dama iz Čikata) (Mali Lošinj), Bekim Sejranović (BA) — Miss Misery on the Island of Susak (Miss Misery na otoku Susku) (Susak), Zoran Žmimir (HR) — Flicker of Blue (Titraj plave boje) (Lovran), Josip Novakovich (HR) - Flavour of the Sea (Okus mora) (Opatija).
The book gives an account of an important part of the history of the City of Rijeka, in which the city was left without a state by the dissolution of the Austro-Hungarian Monarchy and was conquered on behalf of the Kingdom of Italy by Gabriela D’Annunzio.

Publisher: Naklada Val d.d. (Rijeka)
Co-publishers: Maritime and History Museum of the Croatian Littoral, Rijeka, RijeKA 2020

The book deals with the chronological and historical scientific method of the period of Rijeka’s history from the end of 1918 and the dissolution of the Austro-Hungarian Monarchy until Bloody Christmas in 1920, and the departure of Gabriele D’Annunzio in January 1921. In this turbulent period, Rijeka is a city left without state by the dissolution of Austria-Hungary, and in the period of peace negotiations, Italian writer and soldier - Gabriele D’Annunzio conquers it on behalf of the Kingdom of Italy like some sort of mediaeval warlord and independently governed the city in which the postulates of impending totalitarian regimes were being experimented with.

The author, Tea Perincic PhD (HR), curator at the Maritime and History Museum of the Croatian Littoral of Rijeka, builds her narrative by analysing other authors’ publications on Rijeka’s history, using contemporary writings and newspaper articles, as well as unpublished sources such as Zora Blažić’s diary and some personal letters.

Historical data and excerpts from the sources are intertwined with the narrative to give a dynamic account of what happened. In the end, the author concludes that this period is a tragic “theatrical performance” by the main character Gabriele D’Annunzio, who did nothing good for the city or the rest of the world. There is nothing humane or poetic in D’Annunzio’s acts. The text, illustrated by numerous photographs from that period of Rijeka’s history, represents a publicist and scientific contribution to commemorating the 100th anniversary of the D’anunciada.

The author follows the development of society through the history of Western civilisation, made up of art, customs, historical documents, religion and architecture.

Anton Zakaria (HR) he holds a PhD in art history and archaeology from the University of Sorbonne in Paris and is a contributor to the Larousse Encyclopaedia. In addition to numerous articles in professional journals and scientific papers, he has published two extensive scientific works: Praputnjak — The Croatian Village (Paris 1989) and From Selimir to Zvonimir (Zagreb 1999). Through his work, he has always proved the importance of the area of present-day Croatia for the overall development of Western civilisation. A multidisciplinary approach over the last twenty years has also resulted in the book Europe - contours culturels (cultural contours).

In this work, the author leads the reader from the emergence of the first Palaeolithic people in Europe to the modern man of the 21st century. The whole history of Western civilisation, made up of art, customs, historical documents, religion and architecture, opens up before the reader. We follow the development of a society with the greatest emphasis placed on the individual. In this context, it also deals with the emancipation of women and their invaluable contribution to society. Through the analysis of artefacts, the author shows us the sociological and mental maturation of Western man, through Christianity, it shows his philosophical maturation, and through architecture; his creativity and real, tangible progress.

It is architecture that serves him the most in proving his theory. Zakaria devoted much of the book to the development of the house and its premises, substantiating his theses with numerous photographs and plans of the houses of his hometown of Praputnjak, which plays the role of a model European village, and in this case, one can read about the modern history of Western civilisation.

Zakaria also posits that the territory of present-day Croatia has succeeded in preserving the values of Antiquity, nurturing them and handing them over to the West in order to develop them further there.

The book, written in French, was published through the programme Praputnjak — A Cultural Landscape, which addresses the thinking of the community and its identity, questioning values and heritage, the cultural landscape and nature as a potential for the development of the local environment.
THE LEGACY OF THE EUROPEAN CAPITAL OF CULTURE PROJECT IN RIJEKA
After 2020, Rijeka will remain permanently marked on the map of the European Capitals of Culture and will stand side-by-side with cities whose citizens feel that the whole of Europe is their home, and the effects that will be gained by the experience of people in all sectors, in the sense of life and work in the European Capital of Culture, are important for the future of the city and the many activities in the city.

The festivals, exhibitions, performances, concerts and many other cultural and entertaining events such as the Porto Etno Festival, as well as the many other programmes will also continue to be organised and developed after 2020. With this goal, during the preparation of the cultural programme for 2020 numerous educational courses were held for the people of Rijeka and the region in the Classroom programme so that a larger number of interested individuals could acquire the knowledge, skills and experience in the organisation of cultural events.

The programmes of the participation and the inclusion of citizens in the life and the development of the city, such as those initiated in RiHub like the Civil Initiatives, Green Wave and the Citizens’ Council, set models for the further development of the active citizenry which makes Rijeka an active city. In this kind of city, the citizens take responsibility for the improvement of the quality of life in their immediate environment.

The buildings which are renovated and cultural structures will remain a lasting asset for Rijeka, intended for the enjoyment of the cultural offer for the people of Rijeka and its guests, and intended for the further development of the tourist offer in the city and the environs. It is about the structures of industrial heritage in the former Rikard Benčić industrial complex in which after reconstruction the Children’s House, the City Museum of Rijeka, Rijeka City Library and the Museum of Modern and Contemporary Art will be located. It is also about the Galeb ship, the Exportdrvo building on Delta and the premises of RiHub which was set up in 2018. Likewise, the renovated Frankopan castles throughout Primorje-Gorski Kotar County also become a permanent asset.

After 2020 the permanent display of the City Museum of Rijeka which thematises Rijeka’s history will remain a permanent asset in the so-called Sugar Palace, as will the permanent display on the Galeb ship which thematises the history of the ship and Tito as the man who made one small country, of which Croatia was also a part, important and recognisable on the global level, leading the Non-Aligned Movement of countries to which the then Yugoslavia belonged.

After 2020, in the Kvarner region the permanent sculptures of world, European and Croatian artists that make up a new cultural and tourist route and thematise the current themes of the places where they have been placed will also remain. The projects of physical change in the area of Rijeka along the sea and the Rječina river can also be added to the permanent legacy. In the Children’s House work is continuing in the development of the creativity of children and in projects such as the children’s Brickzine magazine and the children’s Tobogan Festival.

Through the European Capital of Culture project, the University of Rijeka as an important project partner, is launching a new programme which will greatly influence the future of culture in Rijeka. One of these programmes is DeltaLab, the centre for urban transition, architecture and urbanism. Similarly, as one of the results of the Classroom activities, the International Development of Cultural Projects – University of Rijeka lifelong learning programme is being prepared in partnership with Sciences Po Bordeaux. The programme is being developed and will be realised in the summer of 2020.

Thanks to the development of Cultural Diplomacy, which is an integral part of the European Capital of Culture project, Rijeka has been creating strategic international partnerships since being awarded the title. It will ensure the recognisability of Rijeka in cultural and social circles throughout Europe and the world and so in the years after 2020 Rijeka will also be the host of many international conferences and respected experts from the fields of culture, arts and the creative industries. Such events bring new knowledge and ideas to the whole of Rijeka’s culture, the young people and students, the university community, and ultimately all the people of Rijeka will profit indirectly.

With an initiative of the European Capital of Culture project also launched was the PartnerRi Business Club in which open-minded entrepreneurs who are prepared to invest in cultural projects have been included. After 2020 too, this initiative can remain a permanent model of the financial integration of the entrepreneurial and cultural sector.

And finally, Rijeka and Galway are the first cities who have the obligation to carry out their own evaluations of the results of the year in which they hold the title of European Capital of Culture. These evaluations will be an indicator and way for all those who to learn from the experiences of the cities of the European Capital of Culture project about the possible effects of investments in culture, and these evaluations will also help the European Union in the better assessment of the cumulative influence of the project on European culture. The majority of the previous European Capitals of Culture have, in the year that they held the title and those that followed, experienced an increased interest from visitors and a greater number of tourist arrivals. Almost all the service activities in these cities have profited from this.

NEW SPACE FOR CULTURE

In the European Capital of Culture project, Rijeka is gaining renovated buildings and a ship which primarily serve cultural purposes, although it also enrichens the tourist offer of the city. The former Rikard Benčić industrial complex, where the Museum of Modern and Contemporary Art was opened back in September 2017, is becoming a real cultural quarter, an arts quarter. In the renovated buildings of the industrial heritage in the Benčić complex the City Museum of Rijeka, the Children’s House and the Rijeka City Library finds a new home. The legendary ship Galeb is also being transformed into a museum, whilst a new space for culture is gained by the improvement of RiHub in Grohovac street as
a place for citizens to gather and find all the information related to the European Capital of Culture project. The investor and leader of these projects is the City of Rijeka, whilst Primorje-Gorski Kotar County is the investor and leader of the Routes of the Frankopans project. Also being renovated in the project is the Exportdrvo warehouse in the port area which in 2020 becomes a place for the holding important exhibitions and public gatherings. This renovation is being led by the Port Authority as a partner in the European Capital of Culture project. In general, through the European Capital of Culture project, investment in culture is being carried out which has not been done for a long time. Formerly neglected spaces are gaining new and greater value and will remain as the permanent asset in the heritage of Rijeka, its surroundings and the whole of Croatia, in other words, all the citizens and guests who will use these spaces.

**RiHUB**

In September 2017 the works began on the remodelling of the premises of RiHub, located on the ground floor and part of the basement floor of a residential-business building at 1/a Ivan Grohovac street in Rijeka. The premises of the former children’s nursery, which in the middle of the second half of the 20th century lost its original function and was transformed into a premises of the former children’s nursery, which in the middle of the second half of the 20th century lost its original function and was transformed into a business space – a shop, is becoming a new cultural and social space. It covers more than a 1,000 m² and the remodelling was finished in September 2018.

RiHub was designed as an open and active space which accommodates a range of public programmes and a space which has various functions: it serves as an information point, as a place for temporary work and coworking, as well as a gathering place and for the realisation of programmes in which citizens are included. The creators of the remodelling and design of the project Ida Križaj Leko (HR) and Ana Boljar (HR), who received the Bernardo Bernardi Award from UHA (Croatian Architects Association) for the most successful achievement in the field of design and interior design.

The investor and leader of the project is the City of Rijeka. The project is funded by the City of Rijeka’s budget. The user of the space is RIJEKA 2020.

**MUSEUM OF MODERN AND CONTEMPORARY ART**

The Museum of Modern and Contemporary Art was the first to move into Rijeka’s future arts quarter. It has found its home in the so-called H-building of the former Rikard Benčić factory, a space originally built for the needs of the tobacco factory facility in the 1890s.

A combination of contemporaneity and a note of the past are reflected in the spacious part of the museum on the first floor, with impressive supporting columns and a floor that, with just minimal repairs has retained its original form. The first phase of the adaption covered about 1,000 m² of the space, and it was finished in September 2017. The complete work of the museum, with all the necessary facilities, is being realised with the expansion into the remaining space on the ground floor and the two additional floors.

The creator of the reconstruction and adaption is Dinko Peračić (HR) who has received many valuable awards for this project such as the Bernardo Bernardi Award of the Association of Croatian Architects (UHA), the Medal for a Conceptual Project of the Croatian Chamber of Architects and the Grand Prix at the 53rd Zagreb Salon of Architecture.

The investor and leader of the project is the City of Rijeka. The project is funded by the City of Rijeka’s budget. The user of the space is the Museum of Modern and Contemporary Art in Rijeka.

**CITY MUSEUM OF RIJEKA**

Built in the mid-18th century for the administration needs of the sugar refinery, the unique Baroque Sugar Palace is an integral part of the quarter which testifies to the industrial development of Rijeka. With the renovation of this building, Rijeka gains a representative space of culture with a lavish interior of rich decorations in which the rich historical material is accommodated.

The imperial eagle, the Rijeka eagle, the first torpedo in the world, the Naval Academy, Rijeka as an emigrant port, the history of the city theatre, Rijeka’s tower blocks, shipbuilding, Rijeka rock, the history of the great companies of Rijeka such as the Sugar Factory – are just some of the subjects which are richly and interestingly presented and told in the permanent museum display in this attractive space, an exhibition which represents a historical journey through the city.

The creator of the reconstruction project is the architect Irma Huić (HR), the authors of the permanent exhibition are the employers of the City Museum of Rijeka, whilst the design of the exhibition is by Nikolina Jelavić Mitrović (HR).

The spring of 2020 is the time of the completion of the works and the opening of the Palace.

The investor and leader of the project is the City of Rijeka. The project is funded by the budget of the City of Rijeka and the European Regional Development Fund. The user of the space is the City Museum of Rijeka.

**THE CHILDREN’S HOUSE**

The so-called Brick Building of the Benčić complex is an example of industrial architecture from the end of the 19th century and the then typology of warehouses which after its reconstruction and renovation turns into the first Croatian Children’s House.

The basic principles of the work of the Children’s House are synergy and multidisciplinarity, which means that the programmes, workshops and activities in which children are able to join in are designed and jointly implemented by four city cultural institutions, along with associations and
other independent organisations and, of course, the children. All the activities have been designed for children up to twelve years of age.

Culture at the Children's House stretches way beyond that of film, theatre or a library and represents much more than content which is watched, listened to or read. Culture in the Children's House is content which the children design, create, share and receive.

The Children's House was designed by Rijeka architect Saša Randić (HR). The completion of the works and opening are expected in the second half of 2020. The investor and leader of the project is the City of Rijeka. The project is funded by the budget of the City of Rijeka and the European Regional Development Fund (ITI mechanism). Users of the space are Art-kino, Rijeka City Library, the Rijeka City Puppet Theatre and the Museum of Modern and Contemporary Art and other users.

RIJEKA CITY LIBRARY

The Rijeka City Library will also be part of the arts quarter and it will be located in the so-called T-building of the former Benčić industrial complex. This building has an undeniable architectural and historical value as an example of the industrial architecture of manufacturing structures. The reconstruction respects and follows the original construction and design as well as the materials used and building techniques.

In the new library, accessible to all citizens and guests coming to Rijeka, the functions and services of the central departments of the library, the department of non-fiction/science, literature, the public reading rooms, periodicals and various library services are integrated into one proper and purposeful place.

The new city library has been designed by the Rijeka architect Saša Randić (HR). The completion of the works and the opening of the library take place in the spring of 2021. The investor and leader of the project is the City of Rijeka. The project is funded by the budget of the City of Rijeka and the European Regional Development Fund (ITI mechanism). This user of the space is the Rijeka City Library.

GALEB SHIP

The Galeb ship returns to life, the fourth time in its incredible biography. Built as a banana carrier, in the Second World War it became an Italian cruiser. Torpedoed then rescued and repaired, it became a German minelayer. In an attack by Allied aircraft on the port of Rijeka it was hit and sunk, however, it was recovered from the seabed to become a training ship for the Yugoslav navy. It has been called Galeb (meaning seagull) since the 1950s when the president of Yugoslavia Josip Broz Tito stepped onto it for the first time. Tito's travels on Galeb are a reminder of the role which Yugoslavia played in the Non-Aligned Movement.
The Ministry of Culture declared the ship a cultural asset of the Republic of Croatia, and the City of Rijeka purchased it to turn it into a museum ship. Galeb is one of the most exciting stories of today’s touristic Rijeka, and after renovation, it will become a first-class attraction of a cultural character.

The reconstruction project was produced by the Marina and Energy Solution DIV d.o.o. company and the creators of the exhibition are workers of the City Museum of Rijeka Nataša Babić (HR) and Ema Makarun (HR) and respected historian Tvrtko Jakovina (HR), and the designer is Nikolina Jelavić Mitrović (HR). The completion of the works and opening of Galeb is expected at the end of the year in which Rijeka holds the title of European Capital of Culture. The investor and leader of the project is the City of Rijeka. The project is funded by the budget of the City of Rijeka and the European Regional Development Fund. The user of the space is the City Museum of Rijeka.

**EXPORTDRVO**

After its restoration, the hall of Exportdrvo whose surface area covers 5,400m², becomes a new “old” location inside which Rijeka’s citizens, numerous guests and passers-by will have the opportunity to enjoy exhibitions, concerts and festivals, whilst the Grobnička Riva area, as the space next to the hall, ceases to be a car park for one year and becomes a new public zone for the local people and guests to gather in.

The Exportdrvo hall was built according to the plan by the architectural design bureau Novak from Zagreb in 1961, with the explanation that it was the first contemporary warehouse for the housing of finished wooden products that were shipped through Rijeka’s port. The investor in the hall was a company which exported wood, Exportdrvo, from which it took its name. The warehouse was conceived as an open plan type, where goods needed to be unloaded via 3 tracks onto wagons and taken by a suspension crane which had a 3-ton capacity. In its day it was considered to be one of the most contemporaneous warehouse structures in the country. Railway tracks led to it whilst it was in operation and two mobile cranes were at its disposal. Today the building operates as a warehouse, and for the last dozen years it has been used as a location for the holding of various cultural, artistic and musical events.

The works on the restoration of the Exportdrvo building are being led by the Port of Rijeka Authority as the owner of the hall and one of the partners in the European Capital of Culture project.

**ROUTES OF THE FRANKOPANS**

The *Routes of the Frankopans* cultural route includes seventeen Frankopan castles and three sacral sites within Primorje-Gorski Kotar County. Many of them are being enriched with new interpretation content, which helps in the understanding of the heritage and the identity of this region, and as such in the creation of one more unique cultural tourism product. In this way, with the creation of new socio-economic values through touristic valorisation, the less-developed parts of the county are being revivied. The project contributes to the preservation of the cultural legacy of the Frankopan family in the region of Primorje-Gorski Kotar County.

The investor and project leader is Primorje-Gorski Kotar County. The project is funded by the budget of Primorje-Gorski Kotar County and the European Regional Development Fund.

**CULTURE WHICH LASTS**

Along with the buildings and new cultural structures, some parts of the cultural-arts programme in the European Capital of Culture project will also remain a part of the legacy in Rijeka and Croatia that will not end after 2020 but are already an important part of Rijeka’s cultural offer. But, even more than that. The winning of the title and the realisation of the programme within the Rijeka 2020 – European Capital of Culture project are moving the boundaries of expectations and prove that the people, both employees and entrepreneurs working in the field of culture, citizens, as well as institutions – are capable of the highest achievements. This is the greatest wealth that the Rijeka 2020 – European Capital of Culture project leaves behind in its legacy, whilst the future which begins in 2021 depends the most on the engagement of all the knowledge gained and potential created which will have grown significantly during the five-year cycle of the project.

The greatest value of the Rijeka 2020 – European Capital of Culture project is the new knowledge of hundreds of people in cultural institutions, societies and public administration who have worked on the European Capital of Culture project, as a project in which every aspect, financial, organisational and administrational, surpasses the ordinary everyday level of carrying out work in culture, as well as outside it. The art of the management of the legacy in the area of human resources is the greatest challenge of the period after 2020, and to the greater extent will define the legacy of the projects.

This newly-created value will operate in a completely different urban and cultural landscape and this is due to the aforementioned newly-built public cultural infrastructure. The new infrastructure has been planned in a way that it improves the quality of the content and services for all the people of the city and its guests, as well as to create a new sense and way of functioning for the wider centre of Rijeka. The new arts quarter, Exportdrvo and the building at Delta 5, plus the Galeb ship on the Rijeka breakwater, very purposefully and thoughtfully expand the city centre into four different locations, they restore the former industrial and port facilities and give a completely new look, content and significance to the urban territory which until recently was a rundown prohibited zone that had defaced the city’s everyday life. The new public spaces intended for culture, education,
entertainment in place of the post-industrial ruins, are the best symbol of the completion of the city’s transition and the beginning of a new life for the city focused on the future. The renovation and use of the mentioned locations represents a huge urban step forward and shows the amount of the potential of the renovation of the former industrial spaces, at the same time paying respect to the memory of the city’s famous industrial past.

The cultural structures themselves are the beginning of a new urban epoch of culture and creativity when considering that all the city institutions and organisations are being freed of the burdens of spatial and infrastructural limitations which for decades have presented an obstacle to the development of their activities.

PEOPLE AS THE FUTURE OF RIJEKA’S CULTURE

Understanding that neither the infrastructure in the form of renovated buildings and cultural structures nor the cultural projects and programmes that have been set in motion, can be permanently successful or even generate new creative energy, if there are no people behind them, from the beginning the European Capital of Culture project in Rijeka has robustly built the development of the human potential of the city into its own development.

KNOWLEDGE AND SKILLS FROM THE CLASSROOM

The Classroom of the European Capital of Culture in Rijeka adopted a programme of the learning and acquisition of knowledge and skills, intended for the cultural sector and interested citizens. This programme was intensively implemented during the preparatory period of the European Capital of Culture, and the fundamental subjects of education were dealt with through workshops, summer schools, mentorships, the establishment of programmes of lifelong learning, study trips, work placement, seminars, conferences, gatherings and meetings. The educational subjects concern the organisation of cultural events and are important for the future of the cultural life of the city. Since 2017, 1,455 participants have attended the educational programmes at which 122 lecturers from Croatia and around the world shared their knowledge and skills.

The number of citizens and cultural workers included in the activities carried out showed that the Classroom programme is contributing to the development of the whole cultural sector in Rijeka and the region, and it is strengthening the development of the creative industries. Members of the cultural sector and citizens who attended these programmes are an asset for the future development of culture in Rijeka, the organisation of cultural events and the continuation of the cultural programmes begun in 2020. The Classroom leaves behind a Virtual Library, where video material, documentary notes and other working materials of the numerous training sessions which were held within this programme are available. It is precisely due to the focusing on the preparation of individuals and organisations for 2020 and for the period afterwards that the Classroom programme could easily become common practice for all future European Capitals of Culture.

DELTALAB — THE CENTRE FOR URBAN TRANSITION, ARCHITECTURE AND URBANISM OF THE UNIVERSITY OF RIJEKA

In order to build a new development platform which would, in the context of the urban transition of Rijeka, cover the interests of the City of Rijeka and the University of Rijeka, in conjunction with the flagship Sweet & Salt during the summer of 2018 at the University of Rijeka the DeltaLab - the centre for urban transition, architecture and urbanism was established and located in the former IVEX (Istravinoexport) building on Delta. This is a multidisciplinary research, education and production centre. DeltaLab is a place that gathers together architects, designers, entrepreneurs, producers, sociologists, culturalists, philosophers, artists, activists and many others, focused on useful short and medium-term projects in the domains of urban space, culture and arts, new technologies and trends, policies, etc.

In 2020, DeltaLab with its partners produces the Sweet & Salt flagship which enables its members a unique experience, whilst the knowledge gained during the many years of the development process and production will become an asset for the future of this city. In 2020 DeltaLab also continues its research activities through other focused on international projects, in order to ensure the continuity of the work even in the years to come. Apart from the mentioned, DeltaLab accredited with its collaborators Idis Turato and Leo Modričin (Faculty of Architecture in Zagreb), Aleksandra Deluka-Tibijaš (Faculty of Civil Engineering in Rijeka), Nebojša Zelić and Luka Skansi (Faculty of Humanities and Social Sciences at University of Rijeka) and Igor Eškinja (Academy of Applied Arts in Rijeka), and a postgraduate specialist study Urban Studies which through a totally new approach to education, helps young experts from various fields and disciplines to view the city from multiple perspectives – through architecture and urbanism, infrastructure and technology, philosophy and sociology, culture and art.

With the placement of DeltaLab in the IVEX building, alongside the Zajc Lab, Ri:Use centre, the Alliance of Associations Molekula and artists’ studios, Rijeka has also gained a sort of generator of culture and arts in the centre of the city, in other words, a training ground for the creation and testing of new, experimental and alternative social and cultural forms.
LIFELONG LEARNING IN CULTURE
AT THE UNIVERSITY OF RIJEKA

The University of Rijeka has recognised the effects of the Classroom programme and will, via a programme of lifelong learning and a strong international dimension, take on the educational component of the legacy of Rijeka 2020 — European Capital of Culture. The University of Rijeka’s Lifelong learning programme will, through various content-related and methodological approaches, plus the involvement of Croatian and international experts, offer a spectrum of educational activities with the accompanying value of ECTS points. The International Development of Cultural Projects international summer school which the University is organising in collaboration with Sciences Po Bordeaux stands outs. The programme will be held in July 2020.

RIJEKA ON THE EUROPEAN MAP OF CULTURE

The very title European Capital of Culture, by adding Rijeka to the list of cities which have held this flattering title forever, has given the city special visibility on the European cultural and tourist scene, as well as on the map of Europe in general. Rijeka has additionally used the offered opportunity for the intensive promotion of the city and the county at European cultural, tourist and diplomatic events, and for the strengthening of relations and collaboration with many European organisations and networks.

Whilst the cultural and artistic programme is implemented with 220 partners from forty countries, numerous institutional collaborations have also been created.

Besides being presented abroad, from cities in the neighbouring countries to Sweden, Finland, Estonia, China and Japan, held in Rijeka, since 2016, in the context of the European Capital of Culture there have been meetings, conferences and other international events. They are transversely following the cultural and artistic programme of Rijeka 2020 - European Capital of Culture with the aim of sharing the knowledge, as well as positioning Rijeka, both nationally and internationally as a relevant interlocutor and source of good examples in the field of cultural policies and administration in culture and the urban transformation of a city via a cultural project.

Also involved in the promotion of the city in the context of the European Capital of Culture have been the diplomatic and consular network of the Republic of Croatia, the majority of the embassies and cultural institutes that operate in the Republic of Croatia, whilst collaboration has been established and strengthened with European cultural networks such as NEMO (Network of European Museum Organisations), CAE (Culture Action Europe) and On the Move, and international organisations such as the Council of Europe and of European Museum Organisations), CAE (Culture Action Europe) and On the Move, and international organisations such as the Council of Europe and the European Union Agency for Fundamental Rights, whilst on the global level we can highlight the collaboration with the Canadian Musagetes Foundation, the Council of Europe and of European Museum Organisations), CAE (Culture Action Europe) and On the Move, and international organisations such as the Council of Europe and the European Union Agency for Fundamental Rights, whilst on the global level we can highlight the collaboration with the Canadian Musagetes Foundation,

Pilot Cities/Agenda 21 and EU-Japan Fest. Today Rijeka is part of this rich network of international cultural collaborations, and as such an indispensable interlocutor and partner in future projects.

ACTIVE CITIZENS OF AN ACTIVE CITY

The programmes which have included the citizens of Rijeka in the European Capital of Culture project activate the civic spirit and raise the awareness of the responsibility of the individual for the quality of life in their community. Active citizens make Rijeka an active city.

CIVIL INITIATIVES

The aim of launching this programme was the active involvement of citizens in creating cultural and social events and to encourage the activities and engagement of informal civilian groups and individuals.

The people of Rijeka were invited to join in the Rijeka 2020 - European Capital of Culture project by proposing ideas which could make Rijeka a more interesting city, ideas which are based on the cooperation of citizens and which would deliver something good to a greater number of the people. The large response showed that the people could and wanted to be innovative and different, and the programmes that were developed within the Civil Initiatives framework involved the connecting and gathering of people via useful or educational activities and the community’s added values to the already existing programmes which were being implemented. Many of the proposed ideas also included those groups of citizens who sometimes, for various reasons, feel excluded from the social life of the city. It can be rightly expected that this kind of citizen engagement will be continued even after 2020.

GREEN WAVE

The Green Wave programme has activated those citizens who wanted to make the city’s squares, streets, windows and balconies green with therapeutic, fragrant, edible, indigenous plants and create a Rijeka fragrance. The aim was the development and realisation of ideas which would bring Rijeka more greenery, make it a more beautiful and healthier environment. Apart from new green landscapes this programme also has a specific message contained in the community work and the bringing together of the citizens around ideas which make the city more beautiful and tidier. The leaders of the active civil spirit which acts and shows the direction of the development of a more beautiful Rijeka will certainly continue to develop the already launched projects of green landscaping such as the therapeutic park for users of the Clinical Hospital Centre in Rijeka and the Green Pavilions in the centre of the city.
CITIZENS’ COUNCIL

Within the framework of the Rijeka 2020 — European Capital of Culture project, the citizens have accepted the power of decision-making, as well as taking on the responsibility for monitoring the realisation of the selected proposals in the Civil Initiatives and Green Wave programmes. Namely, the choice of the best and for Rijeka, the most needed ideas, is left to those who, by applying to the Council which evaluates and selects, have decided to take on that important and responsible role. All applicants received an equal chance of joining the Council, and the method of their work and general concept of the development of the projects in which citizens have the main role is the direction in which these kinds of programmes should be further developed, and they can serve as a model to other cities for the development of participatory programmes.

ENTREPRENEURS PREPARED TO INVEST IN CULTURE

The PartnerRi Business Club was founded as a philanthropic association focused on culture with the basic idea that interested entrepreneurs, craftsmen, trading companies, freelancers or individual persons become partners who with their ideas, knowledge, experience, contacts, energy, work and resources want to change their city creatively and constructively and create new values for all the people of Rijeka.

With their membership in the association, businesses contribute to the development of culture by financing selected programmes of the Rijeka 2020 — European Capital of Culture project, as well as other programmes. The long-term goal of this programme is to encourage philanthropic investment in cultural projects, the development of partnerships between the business and culture sector and to combine entrepreneurship and creativity for the realisation of greater added value and quality of life and work in the community.

EVALUATION OF THE PROJECT — THE LEGACY FOR ALL FUTURE EUROPEAN CAPITALS OF CULTURE

Over the years, the European Capital of Culture has become one of the most prestigious cultural events which successfully contributes to the development of cities and is a positive influence on the cultural, social and economic aspects of development. Although considered as one of the key ways for the strategic investment in culture on the local and regional level, there has always been a lack of a coherent database which could enable the better understanding of the benefits of the European Capital of Culture project, as well as its short-term, medium-term and long-term legacy in the host city.

In the period from 2007 to 2009, the European Commission provided an external and independent assessment of all the European Capitals of Culture cities. Along with that, many cities initiated and conducted their own assessment of the title year, following at the same time various models and approaches. Encouraged by the experience, the evaluations made so far have highlighted the importance of a change of approach and the planning of common guidelines and criteria for the evaluation of the various European Capital of Culture projects in order that they become mutually comparable.

For this reason, in 2014 the European Union introduced a key change linked to the evaluation of the European Capital of Culture projects for the cities that will hold the title in the period between 2020 and 2033, and consequently, these cities have the obligation to make their own evaluations of the title-year results. Rijeka and Galway, as the selected European Capitals of Culture in 2020, will be the first cities that are obliged to conduct their own evaluation of the results of the year.

The monitoring and evaluation of the Rijeka 2020 — European Capital of Culture project entails the monitoring and assessing of the economic, environmental, social and cultural impacts of the project with the setting up of a starting framework for the monitoring of data according to key effects (before the title year itself) and the analysis of data over many years. The implementation of this pioneering evaluation venture will set the foundations for the future evaluations of the European Capital of Culture cities, and at the same time, it is an important research contribution to the development of the evaluations and monitoring of various changes in the cultural system in the Republic of Croatia.

As the title-holder, the first to benefit from the evaluation will be the City of Rijeka, however, other cities across Europe will also want to learn from the experiences of the cities of the European Capital of Culture about the possible effects of investment in culture. At the same time, such an approach to evaluation will help the European Union in the better assessment of the cumulative influence of the European Capital of Culture initiative.

The monitoring and evaluation of the Rijeka 2020 — European Capital of Culture project are being conducted by the Faculty of Humanities and Social Sciences in Zagreb, IPSOS (Zagreb), WYG Consulting (Zagreb), the Institute for Development and International Relations (Zagreb) and MAP Consulting (Zagreb). More than thirty experts are participating in the research in the period from 2019 to 2022. The results of the research will be incorporated into three studies: the first about the initial status and the course of the 2019 preparatory period, the second will show the results of the project during 2020, and the third will assess the long-term effects of the project and compare the data from the first two studies. Upon the conclusion of the project, experts will make methodological recommendations for the further monitoring and evaluation of the European Capital of Culture project.
Because we support culture and because we believe in diversity.

#believeinyourself
The Rijeka 2020 — European Capital of Culture programme is the result of the creative work of numerous partners. Many of them are leaders or co-leaders of flagship programmes and larger programme units (the main programme partners), others are included in individual projects (project partners, co-producers and co-organisers), in other words, they operate as collaborators. The local government and organisations included in the programmes throughout Primorje-Gorski Kotar County are a special group. Only the confirmed partners in the 2020 programmes are listed.

MAIN PROGRAMME PARTNERS AND PROGRAMME ORGANISERS
Croatian National Theatre Ivan pl. Zajc Rijeka
Drugro More, Rijeka
Museum of Modern and Contemporary Art, Rijeka
City Museum of Rijeka
Art-kino, Rijeka
Rijeka City Puppet Theatre
Rijeka City Library
Maritime and History Museum of the Croatian Littoral Rijeka
Littoral Rijeka
Croatian Cultural Centre in Sušak, Rijeka

ORGANISERS, CO-ORGANISERS, PRODUCERS, CO-PRODUCERS, PROJECT COORDINATORS, NEIGHBOURHOOD PROGRAMME HOLDERS AND PUBLISHERS
25 FPS Association for Audio-Visual Research, Zagreb
Academy of Dramatic Art, University of Zagreb
Aerowaves, EU
Aksioma – Institute for Contemporary Art, Ljubljana, Slovenia
Alliance of Anti-Fascist Fighters and Anti-Fascists of Primorje-Gorski Kotar County, Rijeka
Association of the Society of Friends of Waldorf pedagogy, Rijeka
Association of Persons with Cerebral Palsy and Polio, Rijeka
Association of Woolworkers of Gorski Kotar, Mrkopalj
Association of Anti-Fascist Fighters and Anti-Fascists of Primorje-Gorski Kotar County, Rijeka
BADco., Zagreb
Batić Physical Medicine and Rehabilitation Clinic, Rijeka
Centre Culturel, Centre de Création pour l’Enfance de Tinqueux, France
Centre for the Culture of Dialogue Rijeka, Kortil Gallery, Rijeka
Centre of Culture Pehlin, Rijeka
Citizens’ group Mlaka, Rijeka
Citizens’ initiative – leader: Sandra Turina Miočić, Rijeka
City Museum of Rijeka - Heritage Museum Drenova
CLOU Theatre, Umag
Construction Technical High School, Rijeka
Consulate General of the Italian Republic in the Republic of Croatia, Rijeka
Corona Laurea Association, Lovran
Association for the Development of Art, Culture and Education – RUKA – Benčić Youth Council Project, Rijeka
Association of Architects in Istria – SAI, Pula
Association of Game Developers of the Primorje-Gorski Kotar County, Rijeka

A PROJECT OF PARTNERS
CITY OF RIJEKA

REPUBLIC OF CROATIA

MINISTRY OF TOURISM

PRIMORJE-GORSKI KOTAR

EUROPEAN CAPITAL OF CULTURE

MAIN FINANCIAL SUPPORTERS

SUPPORTING PARTNERS

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European Social Fund
Town of Opatija
Chamber of Commerce, Rijeka

Lorenzo Lomonaco
Local Partnership Programme of Rijeka – City of Rijeka
Rijeka Tourist Board

Croatian National Tourist Board, Zagreb
Katarina Line LTD, Opatija
European Union’s Horizon 2020 research and innovation programme
WHAT IS YOUR INNER VOICE SAYING?
THE CHANGE BEGINS WITH YOU.
WE THANK TO BUSINESS PARTNERS
PROUD MEDIA PARTNER OF
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Istraživanjem najbližih zvijezda skupina znanstvenika otkrila je neobičnu pozadinu njihova nastanka.
Il giornale più longevo
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con voi a Fiume dal 1889

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u Hrvatskoj
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<tr>
<td>21. 03. – 21. 12. 2020</td>
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<td>Croatian Cultural Centre, Croatian Cultural Centre — Kortil Gallery, square next to Ulica Podhumskih Jrtava, Šetalište Andrije Kacica Miosica</td>
</tr>
<tr>
<td>23. 03. 2020</td>
<td>THE HAPPY LITTLE HOUSE IVANA DULA (HR), MILICA SINKAIZ (HR) AND MORANA DOLENC (HR)</td>
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<td>24. 03. 2020</td>
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<td>26. 03. – 13. 04. 2020</td>
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<tr>
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<td>The skyscrapers in the Rastočine neighbourhood</td>
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<tr>
<td>Permanent from April 2020</td>
<td>GREEN PAVILIONS</td>
<td>Various locations from Ulica Podhumskih Irava to Titov trg</td>
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<tr>
<td>Permanent from April 2020</td>
<td>SUGAR PALACE</td>
<td>The Sugar Palace — the new building of the City Museum of Rijeka</td>
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<td>Permanent from April 2020</td>
<td>RIJEKA OF MURALS ERON (IT)</td>
<td>Health Centre, Krešimirova ulica 42</td>
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<tr>
<td>Permanent from April 2020</td>
<td>RIJEKA OF MURALS ESCIF (ES)</td>
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<td>Central Rijeka</td>
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<td>Main garden of the Clinical Hospital Centre Rijeka, Titov trg — bridge</td>
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<tr>
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<td>Primary schools in the city of Rijeka area</td>
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<td>April</td>
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<td>Winter location: Workers Centre Delnice / Summer location: Park kralja Tomislava</td>
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<tr>
<td>April</td>
<td>NETWORK OF CINEMA IN EXOTIC LOCATIONS</td>
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<td>Various locations around the city</td>
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<td>15.04.</td>
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<tr>
<td>15.04.</td>
<td>LAST ONE TO LEAVE, PLEASE TURN OFF THE LIGHTS</td>
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<tr>
<td>15.04.</td>
<td>AFTER THE GREAT WAR, A NEW EUROPE 1918 — 1923</td>
<td>Trg 111. brigade Hrvatske vojske</td>
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<td>15.04.</td>
<td>TIME CAPSULES: THE END OF EMPIRES, BORDERS AND THE RISE OF POLITICAL EXTREMISM (1818 — 1848)</td>
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<td>MIGRANTS DAY</td>
<td>Ivex (roof), Palach Youth Cultural Centre (OKC), Opera (Teatro Fenice), Neboder Hotel</td>
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<tr>
<td>Permanent from 17th April 2020</td>
<td>LUNGOMARE ART RIJEKA FISH MARKET — MASTERS</td>
<td>Rijeka fish market — gallery</td>
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<td>18.04.</td>
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<td>Rijeka City Puppet Theatre</td>
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<tr>
<td>18.04.</td>
<td>YUGO YOGA — THE PATH TOWARDS SOCIALIST SELF-REALISATION</td>
<td>Klobučarićev trg</td>
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<tr>
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<td>Rijeka City Puppet Theatre</td>
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<td>SHE / SHIPS</td>
<td>Rijeka City Puppet Theatre</td>
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<tr>
<td>23.04.</td>
<td>MRKOPALJ NEIGHBOURHOOD THE MUSEUM OF WINTER</td>
<td>Mrkopalj — Centre of Culture Mrkopalj, households of the local people, Bijela and Samarska cliffs, Matic poljana</td>
</tr>
<tr>
<td>23.04.</td>
<td>THE SEA IS GLOWING</td>
<td>Exportdrovo 1st floor</td>
</tr>
<tr>
<td>24.04.</td>
<td>THE EMPEROR’S NEW CLOTHES ZORAN PETROVIĆ (SI)</td>
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<tr>
<td>Permanent from 24th April 2020</td>
<td>LUNGOMARE ART LOVRANSKA DRAGA — BY THE MILL</td>
<td>The foundations of a former mill along the Medveja — Vojak trail</td>
</tr>
<tr>
<td>24.04.</td>
<td>OPENING PROGRAMME: LUNGOMARE ART LOVRANSKA DRAGA — BY THE MILL</td>
<td>The foundations of a former mill along the Medveja — Vojak trail</td>
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<td>24.04.</td>
<td>SPRING FORWARD</td>
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<td>24.04.</td>
<td>TERRA EFFLUVIENS NIKOLA BOJIC (HR)</td>
<td>Croatian Cultural Centre — Kortil Gallery</td>
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<td>24.04.</td>
<td>GHOSTING THE GHOST SILVIO LORUSSO (IT)⁄ SEBASTIAN SCHMIEG (DE)</td>
<td>Filodrammatica Gallery</td>
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<td>24.04.</td>
<td>THE LABOUR OF MAKING LABOUR DISAPPEAR SANELA JAHIC (SI)</td>
<td>The Palach Student Gallery</td>
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<td>25.04.</td>
<td>THE EMPEROR’S NEW CLOTHES ZORAN PETROVIĆ (SI)</td>
<td>Rijeka City Puppet Theatre</td>
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<tr>
<td>25.04.</td>
<td>HYSTERICAL MACHINES BILL VORN (CA)</td>
<td>Exportdrovo, ground floor</td>
</tr>
<tr>
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</tbody>
</table>
| 25. 04. — 16. 05. 2020 | OBLOMO FOR THE PEOPLE  
SAŠO SEDLACEK (SI) | Exportdrvo 1st floor                                                   |
| 26. 04. 2020 | ALL AROUND GIIPUJA                                                       | Titov trg and other locations                                        |
| 27. 04. — 04. 05. 2020 | LIBERATED RIJEKA                                                         | Maritime and History Museum of the Croatian Littoral, Rijeka — Governor’s Palace |
| 29. 04. — 30. 04. 2020 | EXTRAORDINARY SESSION OF THE PRESIDENCY  
The EUROPEAN COMMITTEE OF THE REGIONS |                                                                          |

**MAY**

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<td>Zamet, Škurinje and other locations</td>
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<tr>
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<td>CLIMATE CHANGES</td>
<td>Rihub</td>
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<tr>
<td>May</td>
<td>FUTURE ARCHITECTURE PLATFORM — THE PUBLISHING SCHOOL</td>
<td>Ivex — DeltaLab 001</td>
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<td>May</td>
<td>EUROPEAN CAPITAL OF CULTURE MAYOR’S CONFERENCE</td>
<td>Rijoka</td>
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<tr>
<td>May</td>
<td>NETWORK OF CINEMA IN EXOTIC LOCATIONS — Drenova exotic cinema</td>
<td>Heritage Museum Drenova — museum’s garden</td>
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<tr>
<td>May</td>
<td>NETWORK OF CINEMA IN EXOTIC LOCATIONS — Vrbnik exotic cinema</td>
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| May  | AKOUSMAFLORE — SENSITIVE AND INTERACTIVE MUSICAL PLANTS  
SCENOCOSME: GRÉGORY LASERRE (FR) AND ANAÏS MET DEN ANCX (FR) | Central Rijeka                                                       |
| May  | PULSATIONS — PUT YOUR EAR TO THE TREE!  
SCENOCOSME: GRÉGORY LASERRE (FR) AND ANAÏS MET DEN ANCX (FR) | Main garden of the Clinical Hospital Centre Rijeka, Titov trg — bridge |
<p>| May  | CITY IN THE CLOUDS — THE TERRACES OF THE SKYSCRAPERS AT KOZALA            | Skyscrapers in the Kozala neighbourhood                               |
| May  | ŠKOLJIĆ 2.0                                                               | Vodovodna ulica, Ružičeva ulica, Markanovac in Hartera, Klobučarićev trg, Ulica Podhumskih žrtava |
| May  | GAME DEV MEETUP                                                           | Rihub                                                                |
| May  | FREELANCERS MEETUP                                                        | Rihub                                                                |
| May  | NETWORK OF CINEMA IN EXOTIC LOCATIONS — Lovran exotic cinema              | Trg sv. Ivana or Cipera beach (Lungomare) / In the case of rain: House of Lovran Guc |
| May  | NETWORK OF CINEMA IN EXOTIC LOCATIONS — Delnice exotic cinema             | Winter location: Workers Centre Delnice / Summer location: Park kraja Tomislava |
| May  | NETWORK OF CINEMA IN EXOTIC LOCATIONS — Kostrena exotic cinema           | Public reading room in Kostrena                                      |</p>
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</table>
| 14. 05. — 17. 05. 2020 | **TURNIĆ — MLAKA NEIGHBOURHOOD**  
**THE CENTRE OF THE UNIVERSE** | Turnić-Mlaka Nebeska Gallery, Candekova ulica — the park in front of the tower block, MIT — INA refinery, Electroindustrial and Trade School Rijeka, Electrical Engineering and Computing High School, Robert Komen sports ground |
| **Permanent from 14th May 2020** | **RIJEKA OF MURALS — BALTHAZAR'S PLAYGROUND**  
AKACORLEONE (PT) | Delta Park |
| 15. 05. — 16. 05. 2020 | **INTERNATIONAL CONFERENCE 90s: SCARS** | City Museum of Rijeka |
| 15. 05. — October 2020 | **FIUME FANTASTIKA: PHENOMENA OF THE CITY** | Exportdrvo |
| 16. 05. 2020 | **MOZART MOMENTUM**  
MAHLER CHAMBER ORCHESTRA (DE)  
& LEIF OVE ANDSENS (NO) | Croatian National Theatre Ivan pl. Zajc |
| 16. 05. 2020 | **SOUND OVER WATER** | Festival of Rijeka |
| 16. 05. 2020 | **SITE SPECIFIC** | Festival of Rijeka |
| 18. 05. 2020 | **BURNING WATER**  
ANDONIS FONIADAKIS (GR) | Croatian National Theatre Ivan pl. Zajc |
| 18. 05. 2020 | **THE BODY AS A BORDER BETWEEN THE PRIVATE AND THE PUBLIC** | Croatian Cultural Centre |
| 19. 05. 2020 | **THE BODY AS A BORDER BETWEEN THE PRIVATE AND THE PUBLIC** | Croatian Cultural Centre |
| 19. 05. — 23. 05. 2020 | **WOMEN’S VOICES LOUDER** | Croatian National Theatre Ivan pl. Zajc |
| 20. 05. 2020 | **THE BODY AS A BORDER BETWEEN THE PRIVATE AND THE PUBLIC** | Croatian Cultural Centre |
| 21. 05. 2020 | **YIRA, YIRA**  
BRUNO ISAKOVIĆ (HR)  
AND NATAŠA RAJKOVIC (HR/AR) | Croatian Cultural Centre |
| 21. 05. — 23. 05. 2020 | **SMOQUA — FESTIVAL OF QUEER AND FEMINIST CULTURE 2020: Semo Qua**  
Palach Youth Cultural Centre, premises of the From the Citizens to their City Initiative and other locations | Croatian National Theatre Ivan pl. Zajc |
| 21. 05. — 24. 05. 2020 | **MALINSKA NEIGHBOURHOOD**  
SALTY CULTURE | Malinska |
| 21. 05. — 28. 05. 2020 | **CHORUS**  
RAY LEE (UK) | Trg riječke rezolucije |
| 21. 05. — 11. 06. 2020 | **THE SCHEME OF THINGS**  
JENNIFER LYN MORONE (US) | Filodrammatica Gallery |
| 22. 05. 2020 | **THE BODY AS A BORDER BETWEEN THE PRIVATE AND THE PUBLIC** | Croatian Cultural Centre |
| 22. 05. 2020 | **YIRA, YIRA**  
BRUNO ISAKOVIĆ (HR)  
AND NATAŠA RAJKOVIC (HR/AR) | Croatian Cultural Centre |
| **June** | **THE MOLO LONGO SUN DECK** | Molo longo |
| **Permanent from June 2020** | **LUNGOMARE ART GRČEVO**  
**BALTHAZARTOWN BEACH**  
IGOR EŠKINJA (HR) AND STUDENTS OF THE ACADEMY OF APPLIED ARTS | Art-kino |
| 22. 05. 2020 | **FEARSOME**  
TIN GRABNAR (SI) | Croatian Cultural Centre |
| 23. 05. 2020 | **THE BODY AS A BORDER BETWEEN THE PRIVATE AND THE PUBLIC** | Croatian Cultural Centre |
| 23. 05. 2020 | **YIRA, YIRA**  
BRUNO ISAKOVIĆ (HR)  
AND NATAŠA RAJKOVIC (HR/AR) | Croatian Cultural Centre |
| 25. 05. 2020 | **FEARSOME**  
TIN GRABNAR (SI) | Croatian Cultural Centre |
| 25. 05. 2020 | **COMPRESSORHEAD** | Courtyard of Energana (at the chimney) |
| 25. 05. — 26. 05. 2020 | **REVIEW OF SMALL LITERATURES: RETURN OF THE IMAGINATION** | Croatian National Theatre Ivan pl. Zajc |
| 26. 05. 2020 | **FEARSOME**  
TIN GRABNAR (SI) | Croatian Cultural Centre |
| 27. 05. 2020 | **FEARSOME**  
TIN GRABNAR (SI) | Croatian Cultural Centre |
| Permanent from 26th May 2020 | **LUNGOMARE ART GRČEVO**  
**BALTHAZARTOWN BEACH**  
IGOR EŠKINJA (HR) AND STUDENTS OF THE ACADEMY OF APPLIED ARTS | Grčevo beach |
| 28. 05. 2020 | **FEARSOME**  
TIN GRABNAR (SI) | Croatian Cultural Centre |
| 28. 05. — 31. 05. 2020 | **KRK NEIGHBOURHOOD TANCAJ 2020** | Town of Krk and surrounding villages: Baćići, Brusići, Brzac, Kornić, Lakmartin, Linardići, Milehonić, Muraj, Nenadići, Pinedić, Poljica, Skrbići, Vrh and Žgaljići |
| 29. 05. 2020 | **FEARSOME**  
TIN GRABNAR (SI) | Croatian Cultural Centre |
| 31. 05. — 05. 06. 2020 | **FESTIVAL OF THE EUROPEAN SHORT STORY AND THE HAY FESTIVAL**  
Palac, Academy of Applied Arts, Faculty of Humanities and Social Sciences, the Dnevni boravak Book Caffe, Sports venues of the City of Rijeka | Exportdrvo, OKC Palach, Academy of Applied Arts, Faculty of Humanities and Social Sciences, the Dnevni boravak Book Caffe, Sports venues of the City of Rijeka |
| **JUNE** | **TRAVELLING FILM WORKSHOPS** | Croatia Cultural Centre |
| 22. 05. 2020 | **LUNGOMARE ART VOLOSKO — 1857**  
JIRÍ KOVANDA (CZ) AND LAUTUS — NIKA LAGINJA (HR) | At the start of the Lungomare and under the sea in the waters of Volosko |
<p>| <strong>June</strong> | <strong>TRAVELLING FILM WORKSHOPS</strong> | Primary schools in the city of Rijeka |</p>
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<td>Main garden of the Clinical Hospital Centre Rijeka, Titov trg — bridge</td>
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<td>Skyscrapers in the Kozala neighbourhood</td>
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<td>ŠKOLJIĆ 2.0</td>
<td>Vodovodna ulica, Ružičeva ulica, Margetin in Hartera, Klobučarićev trg, Ullica Podhumski štrava</td>
</tr>
<tr>
<td>June</td>
<td>DELTA POOL</td>
<td>The space in front of Exportdrvo — Grobnička Riva</td>
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<td>June</td>
<td>FREELANCERS MEETUP</td>
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<tr>
<td>June</td>
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<td>JULY</td>
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<td>10. 07. 2020</td>
<td>&quot;WE’LL BOTH GET BLOWN AWAY, IF I TELL YOU WHAT HAPPENED&quot; JANZE JANŠA (SI)</td>
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**OCTOBER**

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<td>Main garden of the Clinical Hospital Centre Rijeka, Titov trg — bridge</td>
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<td>Skyscrapers in the Kozala neighbourhood</td>
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<td>Vodovodna ulica, Ružićeva ulica, Merganovo in Hartera, Klobučarićev trg, Ulica Podhumski žrtvava</td>
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<td>DELTA POOL</td>
<td>The space in front of Exportdrvo — Grobnička riva</td>
</tr>
<tr>
<td>October</td>
<td>TENT FOR AN URBAN NOMAD</td>
<td>Exportdrvo</td>
</tr>
<tr>
<td>October</td>
<td>THE STORY OF BENČIĆ</td>
<td>The Children’s House</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>TIME</th>
<th>PROGRAMME</th>
<th>PLACE</th>
</tr>
</thead>
<tbody>
<tr>
<td>October</td>
<td>STARTUP GRIND</td>
<td>RiHub</td>
</tr>
<tr>
<td>October</td>
<td>FREELANCERS MEETUP</td>
<td>RiHub</td>
</tr>
<tr>
<td>October</td>
<td>NETWORK OF CINEMA IN EXOTIC LOCATIONS</td>
<td>Winter location: Workers Centre Delnice / Summer location: Trg kralja Tomislava</td>
</tr>
<tr>
<td>October</td>
<td>NETWORK OF CINEMA IN EXOTIC LOCATIONS</td>
<td>Kostrena exotic cinema</td>
</tr>
<tr>
<td>01. 10. — 04. 10. 2020</td>
<td>KASTAV NEIGHBOURHOOD SAVE ENDANGERED LANGUAGES!</td>
<td>Memorial Centre Lipa Remembers</td>
</tr>
<tr>
<td>01. 10. 2020</td>
<td>THE DISSIDENT SCENE UNA ESCENA PROPIA (AR)</td>
<td>Ivex – Zajc Lab and various locations in Rijeka</td>
</tr>
<tr>
<td>02. 10. 2020</td>
<td>THE DISSIDENT SCENE UNA ESCENA PROPIA (AR)</td>
<td>Ivex – Zajc Lab and various locations in Rijeka</td>
</tr>
<tr>
<td>02. 10. — 04. 10. 2020</td>
<td>VECTOR HACK FESTIVAL</td>
<td></td>
</tr>
<tr>
<td>03. 10. 2020</td>
<td>THE DISSIDENT SCENE UNA ESCENA PROPIA (AR)</td>
<td>Ivex – Zajc Lab and various locations in Rijeka</td>
</tr>
<tr>
<td>05. 10. 2020</td>
<td>THE DISSIDENT SCENE UNA ESCENA PROPIA (AR)</td>
<td>Ivex – Zajc Lab and various locations in Rijeka</td>
</tr>
<tr>
<td>06. 10. 2020</td>
<td>THE DISSIDENT SCENE UNA ESCENA PROPIA (AR)</td>
<td>Ivex – Zajc Lab and various locations in Rijeka</td>
</tr>
<tr>
<td>07. 10. 2020</td>
<td>THE DISSIDENT SCENE UNA ESCENA PROPIA (AR)</td>
<td>Ivex – Zajc Lab and various locations in Rijeka</td>
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<tr>
<td>09. 10. 2020</td>
<td>THE DISSIDENT SCENE UNA ESCENA PROPIA (AR)</td>
<td>Ivex – Zajc Lab and various locations in Rijeka</td>
</tr>
<tr>
<td>09. 10. — 11. 10. 2020</td>
<td>DRENOVA NEIGHBOURHOOD BORDER DISTRICT</td>
<td>Heritage Museum Drenova</td>
</tr>
<tr>
<td>10. 10. 2020</td>
<td>THE DISSIDENT SCENE UNA ESCENA PROPIA (AR)</td>
<td>Ivex – Zajc Lab and various locations in Rijeka</td>
</tr>
<tr>
<td>12. 10. 2020</td>
<td>RIJEKA COMPASS</td>
<td></td>
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<tr>
<td>12. 10. — 29. 10. 2020</td>
<td>SEVEN FACES OF THE CITY</td>
<td></td>
</tr>
<tr>
<td>15. 10. — 16. 10. 2020</td>
<td>OPATIJA NEIGHBOURHOOD OKIKA — CULTURE AND GREEN ACTIVISM IN OPATIJA</td>
<td>Opatija</td>
</tr>
<tr>
<td>15. 10. — 20. 10. 2020</td>
<td>81. SKÅL INTERNATIONAL WORLD CONGRESS</td>
<td>Conference Park 25/7</td>
</tr>
<tr>
<td>Permanent from 17th October 2020</td>
<td>LUNGOMARE ART BAŠKA — DROPS</td>
<td>Mrgani Lubinimer sheepfolds above Baška</td>
</tr>
<tr>
<td>TIME</td>
<td>PROGRAMME</td>
<td>PLACE</td>
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<tr>
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</tr>
<tr>
<td>19. 10. — 26. 10. 2020</td>
<td>EAVE WORKSHOP FOR PRODUCERS</td>
<td>Conference Park 25/7, Art-kin 0x0</td>
</tr>
<tr>
<td>24. 10. 2020</td>
<td>KING ROGER</td>
<td>Croatian National Theatre Ivan pl. Zajc</td>
</tr>
<tr>
<td>27. 10. 2020</td>
<td>ALFA ROMEO EZUL / ALFA ROMEO ESULE LAURA MARCHIG (HR)</td>
<td>Croatian National Theatre Ivan pl. Zajc</td>
</tr>
<tr>
<td>28. 10. 2020</td>
<td>ALFA ROMEO EZUL / ALFA ROMEO ESULE LAURA MARCHIG (HR)</td>
<td>Croatian National Theatre Ivan pl. Zajc</td>
</tr>
<tr>
<td>29. 10. 2020</td>
<td>KING ROGER</td>
<td>Croatian National Theatre Ivan pl. Zajc</td>
</tr>
<tr>
<td>30. 10. 2020</td>
<td>ALFA ROMEO EZUL / ALFA ROMEO ESULE LAURA MARCHIG (HR)</td>
<td>Croatian National Theatre Ivan pl. Zajc</td>
</tr>
<tr>
<td>30. 10. — 31. 10. 2020</td>
<td>OH LA LA MATEJA BIZJAK PETIT (FR/SI)</td>
<td>Rijeka City Puppet Theatre</td>
</tr>
<tr>
<td>31. 10. 2020</td>
<td>KING ROGER</td>
<td>Croatian National Theatre Ivan pl. Zajc</td>
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</tbody>
</table>

**NOVEMBER**

| November | SENSORY THEATRE — THEATRE FOR ALL THE SENSES RUSTLE, SNIFF, WHOOSH! | The Children’s House |
| November | NETWORK OF CINEMA IN EXOTIC LOCATIONS — Rab exotic cinema         | Summer location: courtyard of Rab cinema / Winter location: Lopar volunteer fire brigade and Rab cinema |
| November | NETWORK OF CINEMA IN EXOTIC LOCATIONS — Delnice exotic cinema     | Winter location: Workers Centre Delnice / Summer location: Trg kralja Tomislava |
| November | ŠKOLJIĆ 2.0                                                          | Vodovodna ulica, Ružičeva ulica, Mgarano in Hartera, Klobučarićev trg, Ulica Podhumskih žrtava |
| November | FREELANCERS MEETUP                                                   | RiHub                                      |
| November | THE STORY OF BENČIĆ                                                  | The Children’s House                      |
| November | TRAVELLING FILM WORKSHOPS                                            | Primary schools in the city of Rijeka area |
| November | EUROPEAN JAZZ DAYS                                                   |                                           |
| November | RE-START(ART) EXPERIENCE                                             |                                           |

| 02. 11. 2020 | GALA CONCERT ELNIA GARANČA (LV)                                       | Croatian National Theatre Ivan pl. Zajc    |
| 02. 11. 2020 | OH LA LA MATEJA BIZJAK PETIT (FR/SI)                                  | Rijeka City Puppet Theatre                 |
| 02. 11. — 11. 2020 | RED CARPET OF PUPPETRY AT THE 25TH REVIEW OF PUPPET THEATRES        | Rijeka City Puppet Theatre, The Children’s House, Croatian Cultural Centre |

<table>
<thead>
<tr>
<th>TIME</th>
<th>PROGRAMME</th>
<th>PLACE</th>
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</thead>
<tbody>
<tr>
<td>07. 11. 2020</td>
<td>BURNING WATER ANDONIS FONIADAKIS (GR)</td>
<td>Croatian National Theatre Ivan pl. Zajc</td>
</tr>
<tr>
<td>11. 11. 2020</td>
<td>THE CARNIVAL OF THE ANIMALS EVERY HOUSE HAS A DOOR (US)</td>
<td>Filodrammatica Gallery</td>
</tr>
<tr>
<td>12. 11. 2020</td>
<td>THE CARNIVAL OF THE ANIMALS EVERY HOUSE HAS A DOOR (US)</td>
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</tr>
<tr>
<td>13. 11. 2020</td>
<td>THE CARNIVAL OF THE ANIMALS EVERY HOUSE HAS A DOOR (US)</td>
<td>Filodrammatica Gallery</td>
</tr>
<tr>
<td>14. 11. 2020</td>
<td>THE CARNIVAL OF THE ANIMALS EVERY HOUSE HAS A DOOR (US)</td>
<td>Filodrammatica Gallery</td>
</tr>
<tr>
<td>15. 11. — 17. 11. 2020</td>
<td>NEMO 28TH ANNUAL CONFERENCE</td>
<td>Rijeka</td>
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<tr>
<td>19. 11. 2020</td>
<td>IN FRIENDSHIP</td>
<td></td>
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<tr>
<td>25. 11. — 29. 11. 2020</td>
<td>SOUND OCCUPATION</td>
<td></td>
</tr>
</tbody>
</table>

**DECEMBER**

| December | THE PERMANENT EXHIBITION OF THE GALEB SHIP | Galeb ship (Molo longo) |
| December | ŠKOLJIĆ 2.0                                 | Vodovodna ulica, Ružičeva ulica, Mgarano in Hartera, Klobučarićev trg, Ulica Podhumskih žrtava |
| December | STARTUP GRIND                               | RiHub                                      |
| December | GAME DEV MEETUP                            | RiHub                                      |
| December | THE STORY OF BENČIĆ                          | The Children’s House                      |
| December | TRAVELLING FILM WORKSHOPS                   | Primary schools in the city of Rijeka area |
| December | TIME CAPSULES: THE PERIOD OF SOCIALISM: (1945 — 1990) | Faculty of Humanities and Social Sciences in Rijeka |
| 08. 12. — 10. 12. 2020 | GRANNIES                                           |                                           |
| 17. 12. 2020 | GRANNIES                                           |                                           |
| 22. 12. 2020 | GRANNIES                                           |                                           |

**DURING 2020**

| January — December 2020 | LIVING ROOMS — LET’S GET TO KNOW THE NEIGHBOURS | Neighbourhoods locations |
| Permanent from summer 2020 | RIJEKA ZIP LINE | From Trsat Castle to Exportdrvo |
| Permanent from autumn 2020 | CONTEMPLVM* NIKOLA BAŠIĆ (HR) | Delta Park |
During 2020
KOZALA — LODIS CINEMA
Kozala local committee, RiHub

During 2020
PROMENADE CONCERTS ON TITO’S BRIDGE
Tito trg — bridge

During 2020
THE FESTIVAL OF SUSTAINABILITY
Central Rijeka

During 2020
FILM FOR ALL
RiHub

During 2020
MOSAIC FOR KRUŽNA STREET
Kružna ulica

During 2020
A MUSEUM FOR ALL
Adamileva ulica S/A

During 2020
THE GREEN GALLERY AND PAŠAC LIBRARY
Pašac, Rijeka

Permanently from 2020
A SEASIDE PARK IN THE HEART OF THE CITY
The green surface in front of the Marko Marulić children’s playground

Permanently from 2020
LEŠNJAK POCKET PARK
Klobučarićev trg

Permanently from 2020
SENSORY MICRO-COMPOSTING
Škurinje

Permanently from 2020
POP — UP PARK
Delta car park

Permanently from 2020
SENSORS — THE SENSORY GARDEN OF THE KRNJIVO KINDERGARTEN
The Krnjevo kindergarten garden

Permanently from 2020
RIJEKA THE EDIBLE CITY II
Ulica Vitomira Paje Širole

Permanently from 2020
LAUREL PARK
Between Kantrida Children’s Hospital and the Kantrida Nursing Home

Permanently from 2020
LET’S REVIVE THE PLAYGROUND!
The playground between Ukmarevo stube (Ukmare stairs) and Ulica Franca Prešerena

January
FIFTH ENSEMBLE:
IVA NERINA SIBILA (HR), SELMA BANICH (HR)
Croatian National Theatre Ivan pl. Zajc, Uljarska ulica

January — April
MEETING POINTS: DOCUMENTS IN THE MAKING
SANJA IVEKOVIĆ (HR)
Museum of Modern and Contemporary Art, Art-kino

January
FILM MUTATIONS: FESTIVAL OF INVISIBLE CINEMA
— KINOCLASH! THE POWER OF CINEMA
Art-kino

January
AN OPERA AFTER KAMOV
ZORAN JURANIĆ (HR)
Croatian National Theatre Ivan pl. Zajc

January
S&S SUM-UP
Ivex — DeltaLab 001

2019

Permanently from 2019
LET’S READ TOGETHER UNDER THE TREETOPS
Podmurvice Primary School

Permanently from 2019
ST BARBARA’S SQUARE FOR THE CHILDREN
Trg Sv. Barbare

Permanently from 2019
THE RHYTHM OF THE UNDERGROUND
Ulica Ante Kovačić 24

Permanently from 2019
CONCRETE MEMORIES, THE FIRST SCULPTURE IN THE NEW SETTLEMENT OF ŠKURINJE
Negrjave ulica

Permanently from 2019
GREEN SUŠAK — HOMAGE TO JOSIP KULFANEK I
Construction School for Industry and Crafts, the Construction Technical High School, Centar Primary School

Permanently from 2019
GREEN SUŠAK — HOMAGE TO JOSIP KULFANEK II
Vladimir Gortan Primary School

Permanently from 2019
GINKO THEME PARK
Školjić Park, locations around the city centre

Permanently from 2019
RIJEKA THE EDIBLE CITY
Ulica Giuseppa Dielle

Permanently from 2019
THE EDIBLE CITY — LANDSCAPING OF THE PLATEAU IN FRONT OF THE FORMER GORNJA VEŽICA DEPARTMENT STORE
The plateau in front of the Gornja Vežica department store

Permanently from 2019
GREEN CITY ISLANDS
The intersection of Liburnijska and Zemtska ulica

Permanently from 2019
MAKING THE NEIGHBOURHOOD GREENER WITH THE SYMBOL OF THE CITY
Ulica Aleksandra Mamića 7 and 9

Permanently from 2019
GREEN STREAM
Fran Franković Primary School

2020

13th January
FIFTH ENSEMBLE:
IVA NERINA SIBILA (HR), SELMA BANICH (HR)
Croatian National Theatre Ivan pl. Zajc, Uljarska ulica

15th, 16th, 21st, 22nd, 23rd January
GRANNIES

January
MEETING POINTS: DOCUMENTS IN THE MAKING
SANJA IVEKOVIĆ (HR)
Museum of Modern and Contemporary Art, Art-kino

January
FILM MUTATIONS: FESTIVAL OF INVISIBLE CINEMA
— KINOCLASH! THE POWER OF CINEMA
Art-kino

January
AN OPERA AFTER KAMOV
ZORAN JURANIĆ (HR)
Croatian National Theatre Ivan pl. Zajc

January
S&S SUM-UP
Ivex — DeltaLab 001
FOR EASIER GETTING AROUND...

Find the location where you want to go from the Rijeka 2020 — European Capital of Culture programme with the help of your smartphone. Scan the QR code which will enable you to get directions via your Google maps.
ŠKURINJE  
Location: Hall of the local committee Stan, Save Jugo Bukove 44, 51000 Rijeka  
Time: Fridays from 5 pm to 7 pm  
Contact: Kristian Benić,  
mob: 091 782 45 70,  
e-mail: kilekile@gmail.com

LOVRAN  
Location: Premises of the Association Interval, Stari Grad 5, 51415 Lovran  
Time: by appointment  
Contact: Marko Žele,  
mob: 098 177 50 33,  
e-mail: asmahram@gmail.com

VRBNIK  
Location: Vrbnik Cooperative Centre, Trg Škujica 7, 51516 Vrbnik  
Time: Saturdays from 9 am to 2 pm, other days by appointment  
Contact: Sanja Polonijo,  
mob: 091 234 50 58,  
e-mail: info@vrbnik.hr

GOMIRJE  
Location: Gomirje Local Committee, Jove Mamule 17, and the Gomirje Football Club, Jove Stojanovića b.b., 51327 Gomirje  
Time: by appointment  
Contact: Nikolina Kosanović,  
mob: 099 788 01 50,  
e-mail: nikolina.kosanovic@gmail.com

UNIJE  
Location: Unije Local Committee, Unije 81/I, 51562 Unije  
Time: from 15th July to 15th September from 6 pm to 10 pm, rest of the year: Tuesdays and Saturdays from 6 pm to 8 pm  
Contact: Koraljka Haberle,  
mob: 091 669 02 67,  
e-mail: kkoraljka@gmail.com

GORNJI KUTI  
Location: Croatian reading room of Kuti village, Gornji Kuti 10 a, 51312 Brod Moravice  
Time: every second Saturday in the month by appointment  
Contact: Gordana Crnković,  
mob: 091 566 99 83,  
e-mail: gordana@margor.hr

CRKVENICA  
Location: Crkvenica Town Museum, Preradovićeva 1; Dr Ivan Kastrenčić Cultural Centre, Trg Stjepana Radića 3/fi; Crkvenica Town Gallery, Strossmayerovo šetalište 21, and the Crkvenica Town Library, Vinidolska 1, 51260 Crkvenica  
Time: every day according to the working hours of the institutions  
Contact: Tea Rosić,  
mob: 091 124 11 01,  
e-mail: kustos@mgc.hr

FUŽINE  
Location: Franjo Rački Reading Room, Vrata 31, Fužine 51322  
Time: Fridays from 5 pm to 6 pm  
Contact: Stanka Lončarić,  
mob: 091 244 81 45,  
e-mail: udrugaf.racki@gmail.com

KASTAV  
Location: Idičina peknjica, Ulica Vincenta iz Kastva 6, 51215 Kastav  
Time: 15th February, 25th April, 5th June, 3rd October, 7th November and 12th December from 6 to 8 pm  
Contact: Andrea Bralić,  
mob: 098 366 951,  
e-mail: andrea.bralic@kastav.hr

DRENOVA  
Location: HUB Drenova, Drenovski put 158 a, 51000 Rijeka  
Time: every Wednesday from 7 pm to 9 pm  
Contact: Damir Medved,  
mob: 091 565 41 37,  
e-mail: dmr.medved@gmail.com

OPATIJA  
Location: Opatija Red Cross Society and Klub 60+, Ulica Joakima Rakovca 15, 51410 Opatija  
Time: every Monday from 10 am to 12 pm  
Contact: Helena Traub,  
mob: 051 271 459,  
e-mail: helena@zmergo.hr

NOVI VINODOLSKI  
Location: Novi Vinodolski public reading room and library, Trg Vinodolskog zakona 1; small hall of the Centre for Culture - Korzo hrvatskih branitelja 2, 51250 Novi Vinodolski  
Time: every day by appointment  
Contact: Đurđica Krišković,  
mob: 091 244 22 66,  
e-mail: muzej.novi.vinodolski@ri.t-com.hr

GORNJI KUTI  
Location: Croatian reading room of Kuti village, Gornji Kuti 10 a, 51312 Brod Moravice  
Time: every second Saturday in the month by appointment  
Contact: Gordana Crnković,  
mob: 091 566 99 83,  
e-mail: gordana@margor.hr

CRES  
Location: Building of the Italian Community, Trg Frane Petrića 14, 51557 Cres  
Time: every day from 10 am to 8 pm  
Contact: Karmen Surić Benvin,  
mob: 098 162 68 80,  
e-mail: karmen.suric@cres.hr

PRAPUTNJAK  
Location: Praputnjak – Post meetings, Praputnjak 101, 51225 Praputnjak  
Time: by appointment  
Contact: Ivona Miloš,  
mob: 095 818 96 27,  
e-mail: ivona.milos@gmail.com

JELENJE  
Location: Reading rooms: Lukeži, Dražice, Podkilavac, Zoretići, Podhum  
Time: by appointment  
Contact: Jasminka Matrijan,  
mob: 091 406 09 00,  
e-mail: turizam@jelenje.hr
The information centre, where visitors can get all the information connected to the Rijeka 2020 — European Capital of Culture project, RiHub, is located in the centre of Rijeka at 1/a Ivana Grohovca street, and it includes a temporary and coworking space and is the headquarters of the programmes which the citizens take part in.

The Press Centre of the Rijeka 2020 — European Capital of Culture project is also located at the same address and is the central place for gathering information about the programme. The Press Centre allows journalists access to all the necessary information, written materials and photographs and to receive accreditation to follow the programmes. Journalists can be accredited via an online form or at the Press Centre which is open from Monday to Saturday from 9 am to 8 pm.

You can find more information about the project online at: www.rijeka2020.eu

You can find useful information about the city of Rijeka online at: www.visitrijeka.hr
The 2nd edition of the Rijeka 2020 Programme brochure is not for sale.

Rijeka, January 2020