

ANTROPICAL

LE PROJET D'ART.
KOLLA ASBL
03.08-20.08.17

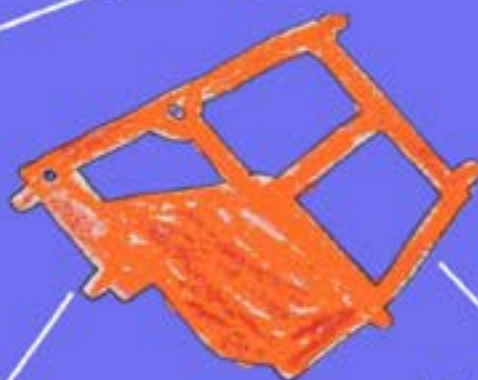
LA PARTICIPATION



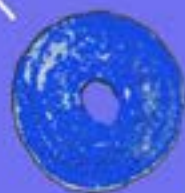
LE PARTAGE



LE POURQUOI?



LA COMMUNAUTE



L'IMPROVISATION



LE PUBLIC

L'EXPERIENCE

LE VERNISSAGE 17.08.17

LE KOLLA FESTIVAL: 18-20.08.17

L'INFORMATION:

www.antropical.com

www.kollafestival.wordpress.com

~~PROGRAMME PUBLIC~~ VOIR SITE INTERNET
VENEZ NOUS VOIRE DANS LE WAGON DE TRAIN



ŒUVRE

Nationale de Secours
Grande-Duchesse Charlotte

besenius

besenius



NATURATA



ANTROPICAL 2016

In the summer of 2016, a new art project was organised in the context of the Kolla Festival. The project consisted of a 10-day residency with 12 artists aged between 20 and 35. The artists aimed to jumpstart a study of a young, 50 year old natural landscape characterised by its history of nature loss through industrialisation, and to build a discourse on the dialogue between nature vs human. "ANTROPICAL" invited artists to react on and work with the given aspects of the site such as its history, visual features and the human or animal movement within the natural reserve. Its goal was to stimulate young emerging artists in their artistic practice to use their environment as a laboratory of research, shifting the dynamic within the Luxemburgish art scene away from the classical ideas of exhibition spaces, galleries and art as a product within the art market. Instead, the movement is directed towards a collective feeling in culture making, questioning the idea of quality and striving towards the idea of art as a common good.

Ant-ro-pi-ca-l | an'tropikal |
adjective

1 a A phenomenon of the controversial relationship with nature in human societies. Mostly consists in reducing the natural environment to the state of the desert with reconciliation in the aftermath. b the human capacity to influence all elements of nature, even the creation of nature.

2 Psychology: mental state. Mental maturity to take care of a plant

Antropology (science of antropicality)



2016: Nika Schmitt

ANTROPICAL 2017

How do we deal with the conservatism in art when it becomes part of ordinary life?

Stepping into the Avant-garde's footsteps we want to question the quality of art when it leaves its comfortable cocoon of the white cube and sets foot into the ordinary life. What is the value of the art object when it leaves the protected safe zone and enters a common space where citizens – or in our case the festival goers – interact unpredictably? **What does art become when an artwork is not evaluated with Art-for-arts-sake criteria but according to its social surplus value?**

Consequently, the Antropical residency 2017 is all about the audience and its role in artistic research. The most important goal is to create an exchange between the participants and eventually also with the festival goers. Although it is not required to make an interactive piece, it is necessary to integrate the research into the Festival situation and to think about how to transmit and promote the outcome to those who might not be interested in the arts nor in artistic research.

Since our pilot in 2016, we have had time to process and evaluate the steps to take. During the residency, exchanges between the participants flourished and were inspiring. The projects realised by them were not only beautiful reflections of their site-specific researches but also of the communal living situation. However, concerning the interactivity and promotion during the festival, we did encounter a major setback. During Kolla, we noticed that while we were working our way towards a site friendly art, we did not sufficiently take into account the audience of the Festival, which was the most substantial part of our target group.

Therefore, we look at Antropical 2017 as a continuation of a wider research on alternative exhibition art production methods. In general, the project tries to find a way to integrate artistic research in the context of a Festival. What is the relation between high culture and popular culture?

DISCUSSION ROUNDS

PLAY AND SOCIAL CHANGE

Aurélien d'Incau presented her thesis 'Play and Social Change: A comparison of the notion 'Play' in art movements of the 1960s and 21st century culture and its impact on social change.' followed by a discussion round on the role of Play in Art.



SPACE AS RELATIONSHIP

How does a particular space prescribe behaviour and, consequently, perception of time?
Ivan Strelkin reflected on a wide range of examples of special dispositions in the realm of theatre throughout history. Based on his artistic practice we discussed the effect of space onto the public.



THE TRIANGLE OF FOOD, HABITS AND ART

Have you ever thought about how your plate looks like after dinner? Or what your friend's plate looks like? Or a stranger's? Human actions can be based on habits and habits can form a routine. Monika Balu presented some personal insights on human behaviour in eating habits and the idea of food becoming art followed by a discussion round on the topic.

COLOURING THE NOISE

Umut Eldem gave an introduction to his research 'Foundations of Cross-Modal Analytic Thinking: An Investigation of Synaesthesia, Colour, and Sound'. Taking composers who see music and artists who hear colours as a starting point, the extent of cross-sensory tendencies in the general populace and its applications are discussed.

A FLYING TREE: ON HOW WE OWN THINGS BY NAMING THEM.

Cosima Baum introduced us to her research on how we own things by naming them.

EVERYTHING IS CURATED / CURATING A FESTIVAL

As creators in the arts, we often make art for other people. But who are those people and is it possible to make art for everyone? Starting off with a controversial discussion about the elitism in the arts, we engaged in a discussion about social inclusion in art.

IS ART INCLUSIVE?

Everything in life's curated. Therefore, we discussed how we curate social encounters like the festival. Important questions are: How much of a festival should be curated and how much should be left open to chance and creative dynamics of the public?



DIGITAL PROXENICS AND LANGUAGE

Maria Karpushina discussed the uses of physical and digital spaces and how technology and social media networks shape our language and the way we behave in a community.

WHY WE CREATE.

A discussion on the importance of art for creating meaning and provoking reflexions towards a deeper understanding of our condition; both from an existential perspective - as creative endeavour - and from a social one - as mediator of social change

YEAH, BUT WHY IS THIS ART?

DISCUSSION
ROUND
@ KOLLA
FESTIVAL
SUNDAY 15th

For some it's an old discussion for some it's a new one. What is clear is that it is never ending and therefore always important. This discussion round was for everyone who asks that question and for those who don't know the answer as well as those who do. Who, then, is allowed to judge what good art is and what is not.

Yes, it's a game!

What does creativity mean? It means inspiring a child in you never to stop playing! And what the world needs is a bunch of acrobatic clowns to get us out of our boxes...

When I first discovered performance parkour, I found myself doing what I have been doing for all of my life and creating art out of it. And acting is nothing else but playing - when you were kids, you were in the roles of power rangers, ninja turtles, and obviously doctors, chefs, teachers etc. Basically playing used to be your way of responding to the world you see, a way of reflecting your experience. That is exactly what stand up comedians do, maybe more obvious than other artists.

It starts with you being an empathetic person, you see things you don't wanna see, you get frustrated by something you cannot influence directly, so you come home and instead of pushing your head into the pillow or watch netflix, you replay the situations, you reflect on what is going on, you mock them...therefore you are already creating a satire or a comedy tackling the issues of society directly.

Quite what clowns do. I used to be a clown at several events visited by children and their parents. So, no matter how I feel, I enter that costume and put make up on, go out and make them smile. Make parents laugh and forget about the unpaid bills. Then they get back home happier than they were before, and I give myself a high five for a job well done.

Or quite the opposite - you meet amazing people, something beautiful happens to you and you can't keep it for yourself, can you? From your good mood, you become silly, you joke more, you are playing around with your kids, or random puppy in the street, spreading that joy.

I had the pleasure of recently watching a performance of KERMIZ circus at Inside Out festival in Dorset, UK. It's multinational, it's exciting, it's innovative, it's inspiring... It made me laugh, it made me wanting to play again, and by inspiring that in people they are already socially engaged and proactive. After watching them putting themselves into risks, you kinda get empowered to deal with your personal silks and aerial, challenge yourself, set your goals up higher.

Just imagine all the fun those guys had while creating "Don't hug me I'm scared" videos. You can tell it all started as fulling around and then it reached out so many people worldwide triggering them to interpret the videos by their own perspectives. That, my dear reader, is what art is all about. And remember, who in the whole kingdom was ever allowed to tell the truth into king's face? :)

And here is why I find my freedom in new theatre forms rather than classic theatre. It is all a game where you already implement political, social and economic aspects of your community. Then you bring that game to the stage and voila! The audience starts dancing with you...

NINA PETROV



AMÉLIE D'INEAU

Often, we associate play with children who need to learn to live in the world and in society. What we forget, is that people learn throughout the duration of our lives. Of course, adults do not learn neither at the same ease or speed as children, and Play as a learning method does not have the same efficiency, but it stays the most important element in order to open oneself up to new things or learning new material. As stated above, Game, as a set of rules, is defining the possible play within those rules. In return, Play can be equally defining for the rules of the game.

Children, who play with each other, already have a way of seeking order within their play and thus create certain structures or rules that could suit all players involved. In a sense, we can say that individuals who settled into a certain regime of rules formed the human community. These rules are in place and can allow everybody have the freedom to play. And as humans are a community species, Political Animals as Aristotle said. It is not clear that

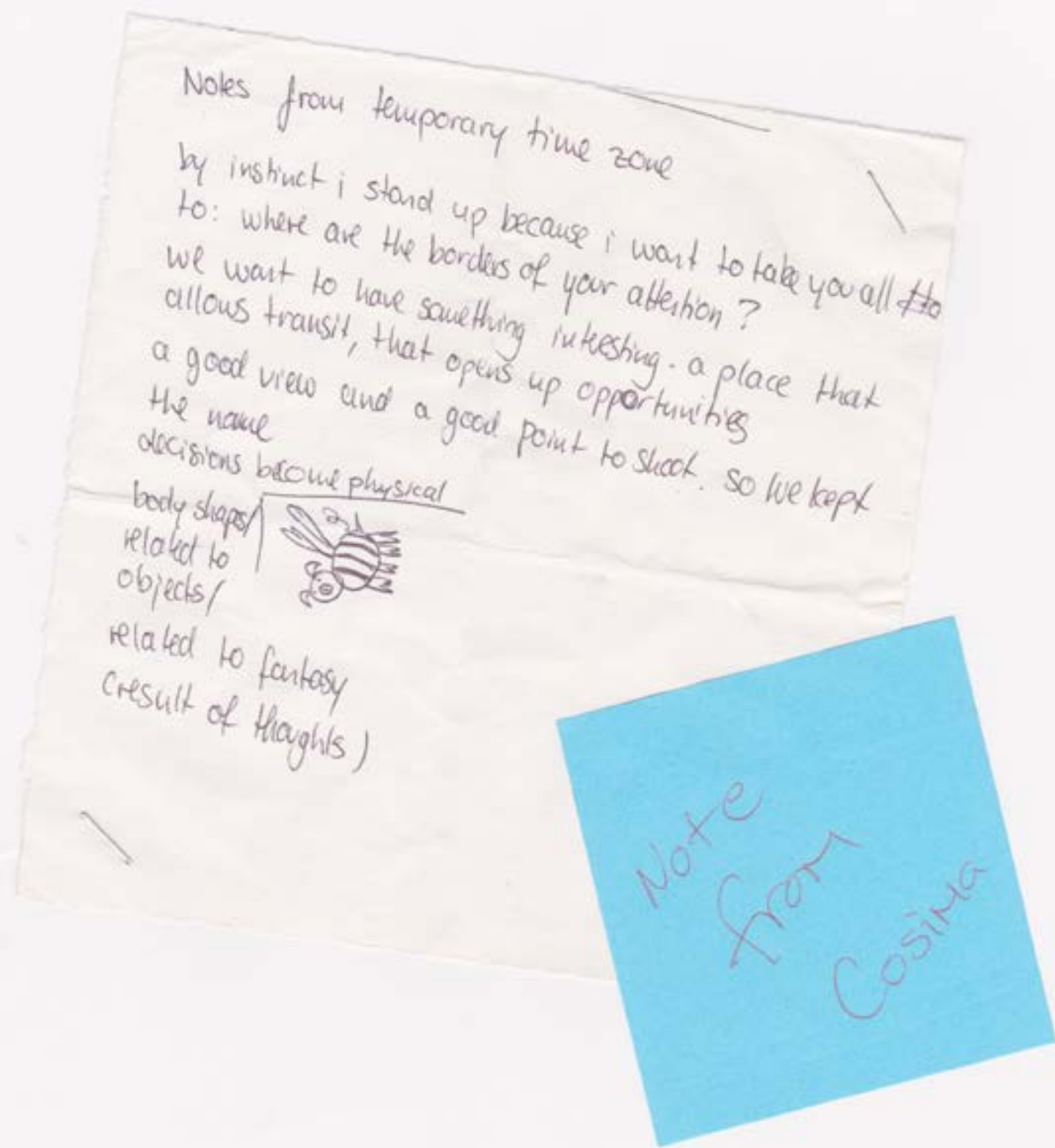
the anarchist rebel who is denying all the rules, is not re-evaluating the rules nor is he seeking for a new kind of order within the community, he is simply not playing within it. Equally worrying is the one who abides by the rules. He is also not playing but rather a passive observer who accepts that the other players will make the rules for him.

Play is thus always a dialog, never a monolog. It is an active form of pluralism and needs to be treated as such. It is only through participation that the human can play and can, not only re-evaluate its concept of knowledge, but define the very make-up of the environment it lives in. Participation in society also presupposes the interest in the community and consequently, the player will have to think of the others in the game and take into consideration their wishes and conceptions. Play is therefore, by definition a participatory and communal undertaking and closely linked to social change.

(Spitzer, 2006, p.314)

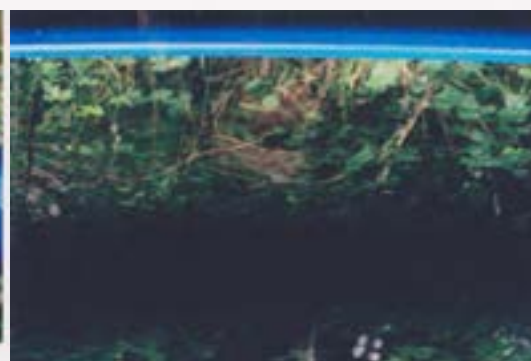
(... Excerpt of 'Play and Social Change' BA Thesis)





I am interested in food, art and habits so my work revolves around everyday actions such as eating and cleaning. For my graduation show I've photographed plates in a restaurant after people finished their dinner. This time I want to try something new that would involve the audience of the Kolla Festival directly into the process of my work and thus empower them. Another aspect that interests me is the use of social media in artworks, so I want Instagram to become an online exhibiting space where we all can see the result immediately. My work, called *Art recipe*, possesses qualities from both participatory and instruction-based art. The instructions placed on the food stands invite people to participate by simply eating, taking a picture and sharing it. At the end of the festival it will result in an online collection of eaten food.

MONIKA BALL



AMOU KOUTCHESTAHANI

Looking at art as a commodity, with value and worth inscribed on it by way of a price tag, it is not true that art is inclusive but rather elitist. The fact, that many so-called 'art collectors' view art as an investment drives home this point. In their opinion, art is nothing but a luxury only affordable for a few. Interestingly, viewing art this way denies the artist the credibility of producing art for art's sake. (It doesn't allow artists to truly express themselves in their art.) If for instance, middle eastern calligraphy is hot on the market right now, then one cannot help but wonder why this suddenly dominates auction houses and revered galleries and museums. The monetisation of art is inherently responsible for its elitist image. Therefore, it is convenient to name the upper echelon of art spaces the "art autocracy". Autocratic art determines what art form and which group of artists rise to the top at a given moment. Autocratic art dominates mainstream art and discards fringe artists. Therefore, in order to break the cycle of domination in the art world, it is important for fringe artists to be able to showcase their work in alternative spaces which promote cultural democratisation. Also, it is important for spectators to be prompted to attend alternative art spaces.

The importance of creating and thriving within alternative spaces allows artists to liberate themselves from "art autocracy". The value of inclusive art lies in its ability to democratise culture and in so doing, it allows wider communities to participate in producing, experiencing and critiquing art. Thus, inclusive art in alternative spaces actively encourages communities to come together to shape culture regardless of physical, racial, religious, political or sexual differences.

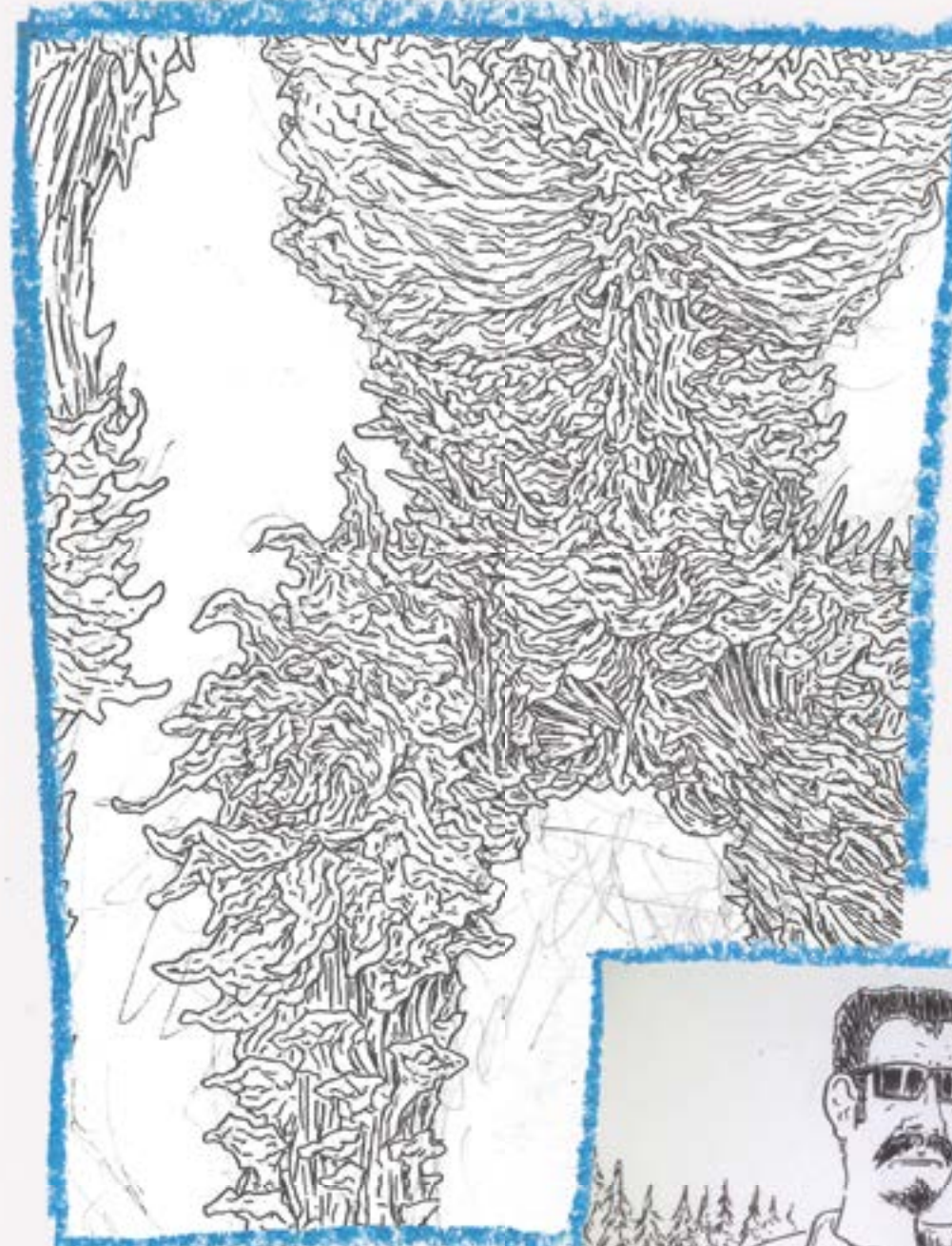
In an age of increasing political tension, we need to use art and its ability to unite people by using a common language of emotions. Art evokes emotions, therefore it is universal in its understanding. The language of art transcends physical barriers. Alternative spaces are a safe space for different-minded people to debate and to view art created by underrepresented artists for underrepresented communities. It ensures communication channels remain open and encourages

discussion as well as the opportunity to share different opinions and experiences.

It gathers a wider pool of spectators than an autocratic art space would. Generally speaking, the people who visit the Tate have similar, narrow interests. On the other hand, one could also argue that people who go to alternative spaces have similar and narrow interests, but it's important to keep a balance in order to be able to witness both art scenes. Thus, to broaden one's exposure to a wide range of different art forms is beneficial.

However, it is not solely the responsibility of underrepresented communities to make art for their community. In an ideal world, art would not have to be subject to hierarchical order and art would not have to be valued based on its price tag but based on its artistic integrity. The true currency of art lies not in its financial value but in its cultural value. Art has the ability to challenge ideas, explore new ways of doing things and can be an emotional outlet for both the artist as well as the spectator. Art is a powerful tool that can provoke thought, so why limit its reach?

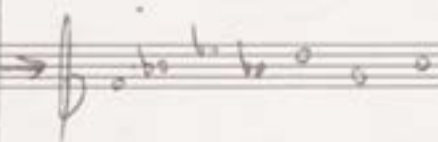
IS
ART
INCLUSIVE?



HENRIK KUBLIK

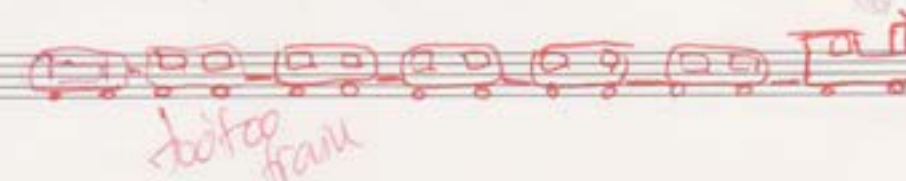
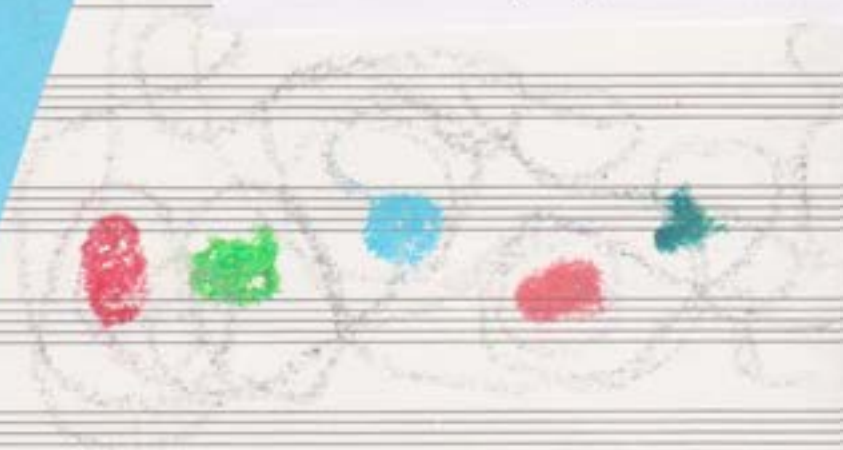


[...insert context here.....]



In the arts, it is common to see references to perceptions that are not necessarily conveyed through the medium of the work. For example, a visual work of art might reference an auditory sensation through visual means, or an auditory work might use certain sounds and noises to symbolize a visual phenomenon. If the medium contains both visual and auditory elements, it is possible to use complementary features of both to convey a specific effect. This is possible because of how the human brain processes and links different sensations. Such a cross-modal (between the senses) approach to sensation not only helps us to understand and react to stimuli quickly, but also enables us to apply cross-modal aesthetics to art.

~~Sinestesia~~
Synesthesia



$$f(x) = y, x, y \in \mathbb{R}$$

$$f(x) = x^2 \quad (2, 4)$$

$$P_n(x) = a_n x^n + a_{n-1} x^{n-1} + \dots + a_1 x + a_0, a_i \in \mathbb{R}, n \in \mathbb{N}$$

$$3x^2 + 5x + 6$$

Faktoriel

$$\sin x = \sum_{n=0}^{\infty} \frac{(-1)^n}{(2n+1)!} x^{2n+1}$$

interpolation



$$f(x) = \frac{a_0}{2} + \sum_{n=1}^{\infty} (a_n \cos nx + b_n \sin nx)$$

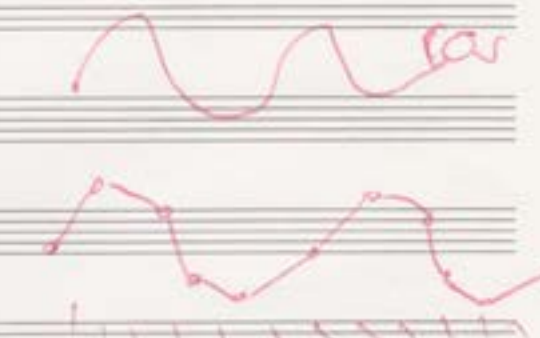


PHOTO BOOTH PROJECT (NOT TITLED YET)

Photo booth project (not titled yet)

This project starts with the idea of the well-known vintage photo booth: one enters the cabin alone or accompanied with friends, to come out of it a few minutes later with a series of small portrait photographs in hands, a fixed trace of this moment of their life.

Similarly, this installation invites the viewer - in this case Kolla festival-goers - to enter a small cabin and sit down on a stool for a few minutes, in front of an opaque screen. However, unlike the traditional photo booth, there is no machine behind the screen meant to take a standardized mirror-like photograph. Rather, an artist is sitting there with limited material and paper cards on which to inscribe their subjective impression of the person sitting in front of them, who they can see through the screen from their side of the cabin. Once the "portrait" is ready, the viewer can go out of the cabin and collect it from the side distributor.

Unlike in a traditional gallery space, the audience of a festival is not coming here in order to look at art, and may not even be interested in doing so in this context. By inviting them to take part in an experience that appeals to their nostalgic memories and from which they will keep a trace, the photo booth installation allows to create an encounter between art and audience in a non-traditional space. Further, the outcome taken away by the viewer brings to light the ability of artworks to transmit a bit of the artist's subjectivity to their audience in order to provoke a reflexion and open a space for dialogue.

VEB17

→ VALENTINE EMILIA BOLSSERT



IS ART AN AUTHENTIC WAY TO TRANSCEND THE ABSURDITY OF EXISTENCE?

2014

"The notion of art as an act of resistance against the absurdity of the system reminds us of Camus' idea of rebellion towards the absurdity of existence. It is in accordance with the existentialist idea that Man has no preconceived nature and is free to choose his own purpose in the sense that it provokes the dogmatic ideas of human purpose established by our society. Art, as an act of resistance, is therefore an attempt to transcend these new limitations, in order to give back to the individual human being the freedom of choosing what he aims to do with his life."

The topic I am going to provide from my side is "Space". I understand "Space" as the relationship between the initiators and the followers of any performance act. I'd like to provide the point of view that "Space" is not the context nor environment, nor condition of communication, nor a medium

between people, but it is communication itself. Communication and performance exist only in time, so I would also like to discuss the connection between time and space, how any particular space can prescribe behaviour and, as a consequence, perception of time.

IVAN STRELKIN

Анна Новикова

What makes one an artist?

Space so predictable and people so different make the artwork exist in an abstract plane.

Space so familiar and people so unpredictable put an artist in a role of a tourist, a walker that you notice go by but vanishes fast before you got to know him.

Outside of its comfort zone art is no longer attached to the idea, it becomes an entity for itself, existing among the people, with the people, for the people.

Thus the arrogance of the artist can easily demolish the concept of the piece - in the world where we defend our right to creativity; we struggle with our own ego daily. There lies the beauty of this conflict: one must always put ones perspective in a clash zone with others, it is only through these conflicts that we come out fresh, innovative and changed. The never ending process of getting to know oneself starts with opening to a different opinion and constant re-evaluation of what we believe we know.

The strength of being an artist lies in overcoming the fear of exposing ourselves to the world. When an art piece is shared, a certain dose of trust is made between the creator and the audience: an artist becomes vulnerable by exhibiting his body inside out to strangers - therefore this is a special bond build on intimacy and trust - an artist trusts the audience that they won't hurt his feelings and the audience trusts an artist that he would cherish their attention and their honesty.

What makes one an artist?

A diploma?

An award?

A certain form of behaviour?

Different way of thinking?

An achievement?

Being recognized or acknowledged by a group of people?

Being an artist is a self-claimed statement that used to consider sacrifice,

NINA PETROV

dedication, self-reflection, a machine that turns everyday momentums into an expressive presentative object realized through different media. Whether this object exists in space-time continuum or it sparks like fireworks making a memorable event, object can come in forms of performance or installation. Nevertheless, this object is an art piece if it executes with filling a purpose - reflecting a simple idea of importance for humanity in a unique way, and interacting with an audience, meaningfully, during this execution.

We meet artists every day:

that small woman in the supermarket picking vegetables and putting them into the basket, one by one, choosing them carefully with her full attention on the shape, the colours and freckles of each pear;

this young man waiting for the bus next to you, shaking his leg impatiently while lighting the cigarette, then walking around in small circles as if he will get there faster if he just starts moving his feet, slowly, rhythmically, breathing in the air and the smoke in his own tempo; your little cousin in that colourful dress with white polka dots, jumping over the rope in the park, while all other kids are playing around her, but she doesn't notice them cos she is in her own world of those small waves, creating harmony with every living thing the world.

We meet artists every day.

They exhibit their art in the least noticeable way, but it is there for us to experience it, communicate to it, find relieve and peace within these small actions of understanding and care. Their raw practices are honest and pure, unselfishly shared and so unique and special - in one word everything that art used to stand for before it was signed, criticized and wrapped around a value system.

We meet artists every single day.

Out of the white cubes; on the streets, in the park, out there in the world. Up among the nameless bright stars, right where they belong.





Vorname: William
 Nachname: [REDACTED]
 Straße: [REDACTED]
 Ort: [REDACTED]
 Telefon: [REDACTED]
 Handy: [REDACTED]
 Geburtsdatum: [REDACTED] 03
 Sternzeichen: [REDACTED]
 Größe: 1m71
 Haarfarbe: blond
 Augenfarbe: braun
 Klasse: 3ème
 Schule: Vauban
 Lieblingsfach: rouge
 Lieblingslehrer: [REDACTED]

Meine Freunde/innen: Theo
 Lieblingsessen: Pizza
 Lieblingssport: Fußball
 Meine Hobbys: marionette freestyle
 Mein bestes Computerspiel: [REDACTED]
 Beste Musik: rap
 Coolster Film: Very bad trip
 Genialstes Buch: [REDACTED]
 Mein Lieblingstier: chat
 Mein Traumberuf: la hauteur

SELINE LENOIRE

MY ARTISTIC PRACTICE

Because of a deep interest in observing surroundings attentively and closely, I have learned to think in a strategic way. For that reason, I can criticise my thoughts, sort them out and make better decisions in my behaviour. This way of observing has taught me to feel empathy for my surroundings.

Everything around us is constantly changing in certain ways. This makes me feel like a different person whenever I am in different settings. I behave differently. My work shows the outcomes of these different personalities I have been and reflects on what they have seen or felt at a certain moment.



SELINE'S FIRST FRIEND

MARUŠA MEHAN

Trying to understand my thoughts
Written while brainstorming
For potentials = involved
Connecting with the locals:
Because of interference in the environment we have decided
to work and develop a relationship with people directly
influenced by our presence. Not to seem as intruders we
thought of introducing ourselves and get to know our
neighbours. We want to remind the viewers of the festival
surroundings, leaving a trace of ourselves behind and
putting a value on what was and remains here after us. The
works are a translation of our view after the interactions.

PROFILE PICTURE

Currently, I deal with the fluid information on the internet through my practice,
where I am an observer and collector of these piles of poetic non-sense. It seems to
me that the stream of information in a digital world lacks boundaries between
valuable and worthless data. In other words, the structure of computer mediated
communication, e-mail language, social media templates etc., which often presents
itself as overflow of information, becomes vast consumption into our perceived
limitations. It continuously emerges and disappears in our daily lives and shapes us.

MARIJA KARPUŠKINA



KOLLABORATION



ABOUT ANTROPICAL

A space where we come together
to experiment and to share experiences. Don't be afraid, let's dare to
dream: there'll be a travel agency that takes us to a place where we need
no words, no bodies, no time. We will meet each other in our purest
being. We will listen to ourselves in silence, break our borders and
connect. When we are ready to leave, we will be grown up but forever
young, as enlightened endless lovers.

COŠKA BAUT



COME AND LOOK AT THE RESULTS IN THE MINI KINO
@ KOLLA FESTIVAL



ANTROPICAL COLUMN

Antropical, day 10, thoughts

Is art really independent? Is there art without an artist and is the artist creating in collaboration with the space and time? Just how much a creative space influences artistic idea? I feel weird today.

Creating art for the people is not very easy without the people. For me, this space has never been a festival, people who belong to this place are those who walk here every day, which say Bonjour and Bonsoir with a sweet smile to several people they accepted in their neighbourhood. Creating art within the festival is not a dynamic process. It is about knowing the space before the stage is set and then following how it transforms. It's about examining and learning. And eventually, in the heart of the event, finding the right timing.

NINA PETROV



Antropical, day 10, thoughts

Can I ever see this space without my memories? Can I forget the way I see this space?

When I enter the park at the Mirador in Steinfort, I enter my book of memories created in this space. I cannot forget how the skate park looks with a few hundreds of people in it at the Kolla Festival. I cannot forget the atmospheres changing from moment to moment, depending on which people are at the Festival. The atmosphere is not stagnant, it is in constant flux. One can't fix it in time like a photograph as many immaterial elements contribute to the bigger picture.

The moment I fell in love with the community, the ecstasy of a shared moment, the heartbroken nostalgia on Monday morning after the Festival.

AURÉLIE D'INCAU



ART RECIPE

Eische Schrëtt: Huel dir t'essen op dat du dech esou laang gefreet hues.

Zweete Schrëtt: Iess et mat Genoss bis du sat bass.

Drëtte Schrëtt: Maach eng Foto vun dengem eidelen oder hallef eidelen Teller.

Vierteren Schrëtt: Wann du en Instagram Account hues, luet t'Foto mat dësen Hashtags erop: #food #artrecipe #antropical2017 #kollafestival asw.

Fënnefte Schrëtt: Kuck dir dë aner Fotoen un a genëss weiderhin de Festival!

ART RECIPE

Step one: get the food that you wanted so much.

Step two: eat it with pleasure till satisfied.

Step three: take a picture of your empty or half empty plate.

Step four: if you have an Instagram account, upload the picture with the following hashtags: #food #artrecipe #antropical2017 #kollafestival etc.

Step five: check the other pictures and continue to enjoy the festival!

ART RECIPE

Première étape: Commande le plat qui te fait le plus envie.

Deuxième étape: Régale-toi jusqu'à ce que ton ventre soit plein.

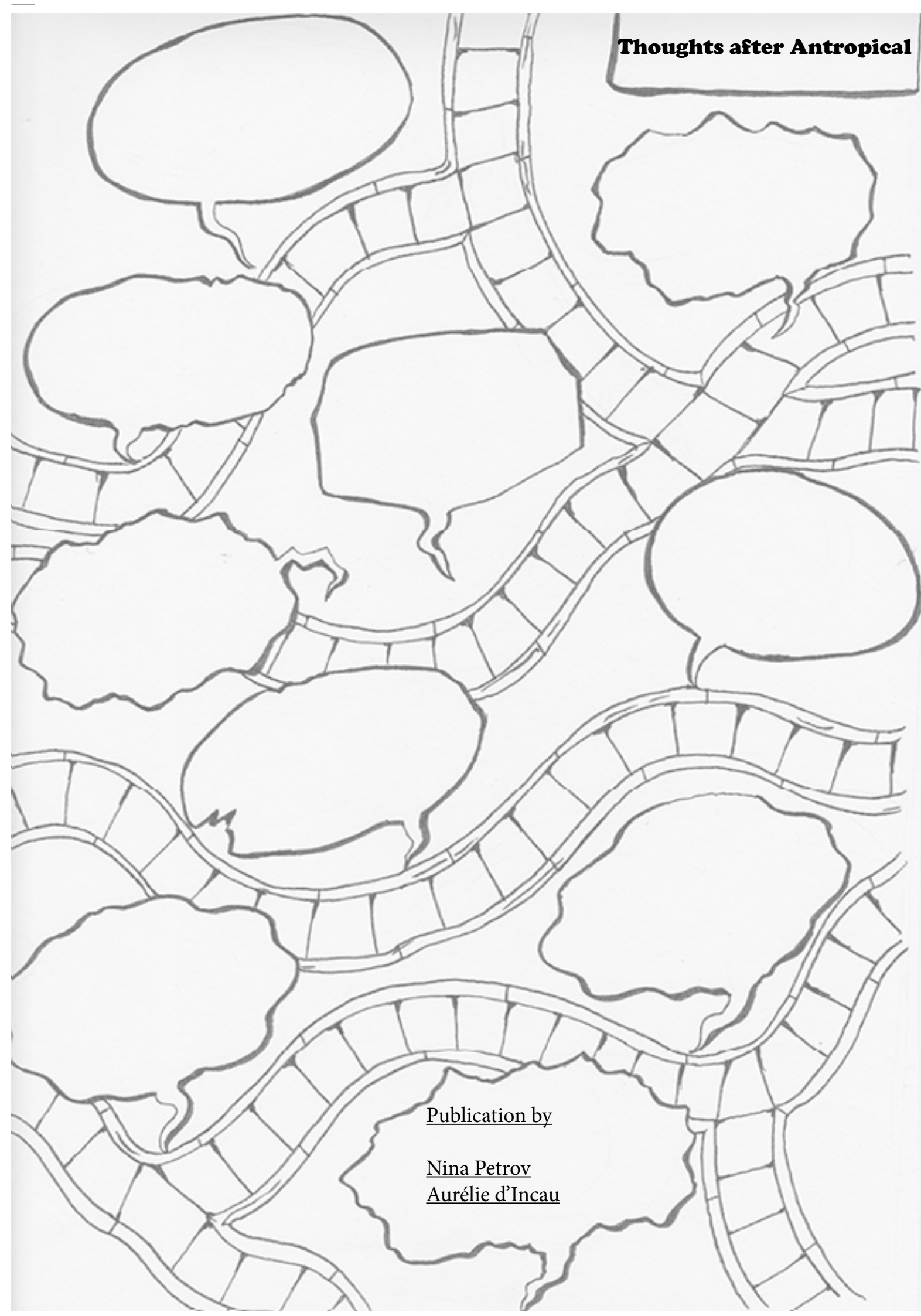
Troisième étape: Prends une photo de ton assiette vide ou moitié-vide.

Quatrième étape: Si tu as un compte Instagram, télécharge la photo avec les hashtags suivant: #food #artrecipe #antropical2017 #kollafestival etc.

Cinquième étape: Découvre les autres photos et continue de profiter du festival.

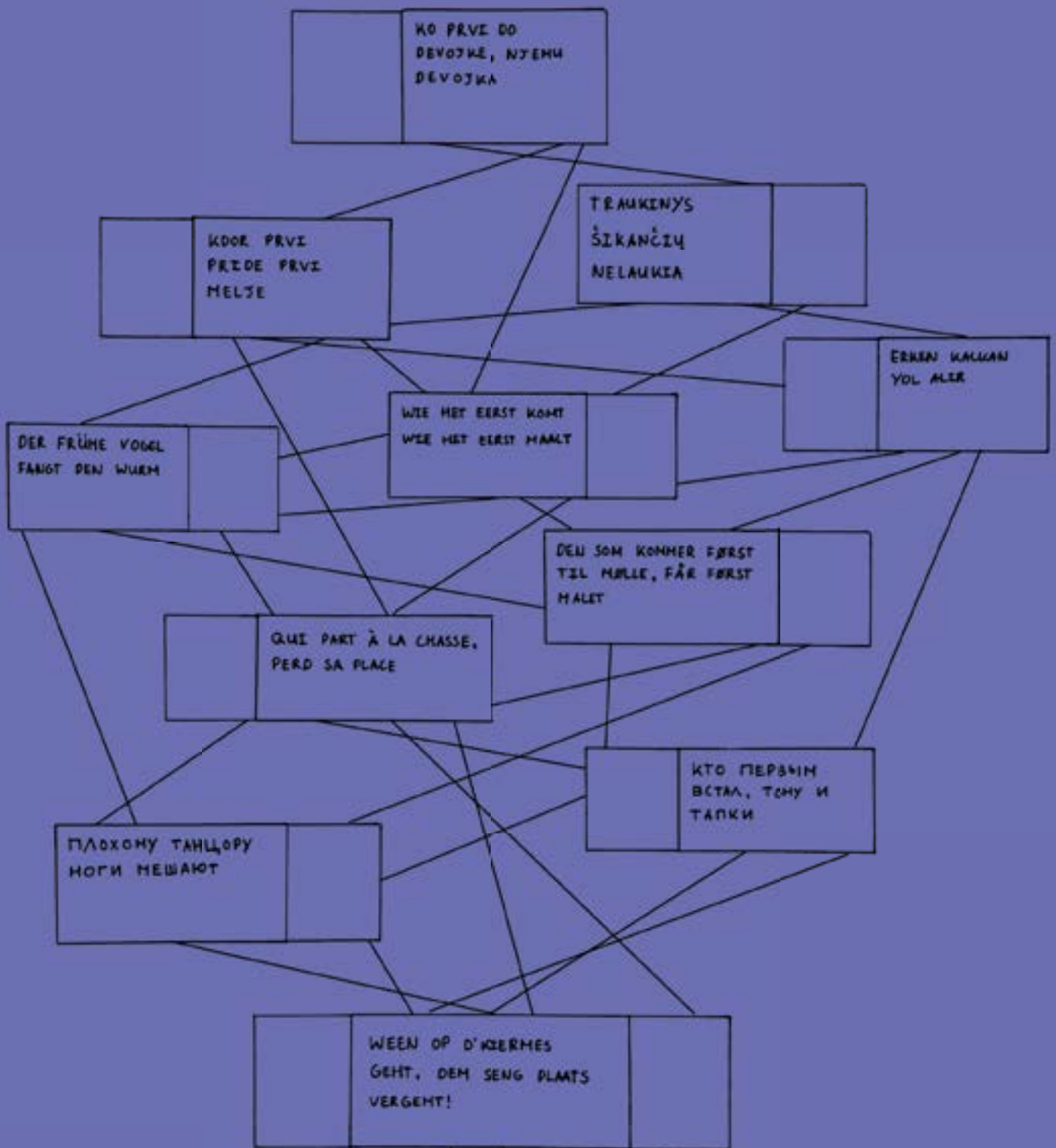
MONIKA BALU

Thoughts after Antropical



Publication by

Nina Petrov
Aurélié d'Incau



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Clio Van Aerde
Ahou Koutchesfahani

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Cosima Baum
Valentine Emilia Bossert
Umut Eldem
Maria Karpushina
Henrik Kublick
Seline Lenoire
Ivan Strelkin
Nina Petrov
Marusa Uhan