

A City and Its Pier

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Walk with me on the pier. The cracked concrete runs two kilometres, like a finger slightly askance, breaking the water for more than a century. Walk with me to the end where the beacon flashes, where the ships and fishing boats enter the harbour. Across the narrow water the city starts flatly on land it claimed from the sea and then rises sharply up the mountain. (Imagine the vast view of Kvarner Bay.) On the sea side of the high berm, large boulders take a beating when the *jugo* whips up the Adriatic. The Jadrolinija ferry docks where that wire bench awaits lovers at dusk and fishermen at dawn. This old crane had a shower of sounds falling from it once. It replaced cranes wrecked during the Second World War and now it sits with its fresh paint, nothing to do. In the distance the grand Austro-Hungarian hotels of Opatija hover over their terraces where we will eat cake later. Let's sit by that pipe now with the bits of sheep's wool snagged in its sharp edges.

Rijeka's waterbreak pier has been shielding the city from the sea since 1888. As property of the Croatian Port Authority the pier enclosed a functioning harbour for ships and fishing boats until it was decommissioned for customs purposes in 2008. As part of a commercial port—one of the largest in Europe up to the turn of the twentieth century—the pier runs the length of the city centre, anchored on the east by a new cargo port—the 2003 Rijeka Gateway Program—and a small cove for ship maintenance; and on the west by silos, a defunct torpedo factory (the weapon was invented here), a rusting oil refinery, and a large shipyard called *3.MAJ*.

In 2008, the port authority and the City of Rijeka opened the gate where the pier begins and stepped aside to see what would happen with this new almost-public space. As a former industrial site, it had all of the rough intrigue of rust, concrete, ropes, rubbish, and fishnets. Over months it slowly emerged in popular consciousness that this foreign space could now become familiar—as familiar as the ubiquitous lovers snogging nightly in the shadows of the concrete berm. Whereas the pier had once been an icon of productivity, progress, and connectivity, it became a symbol of the city's transition from being a regional—Yugoslavian—industrial centre to being a small struggling city facing global economic and social crises. This is the context within which Musagetes first visited Rijeka.

In 2010, Musagetes convened the Rijeka Café, a conversation and exploration of the city involving local and international artists, cultural thinkers, policy-makers, and practitioners. Three questions shaped the dialogue:

- How do artists—especially those with socially engaged practices—negotiate the relationship between individual social responsibility and collective desires for positive societal transformation?
- How can the arts and creative industries fill knowledge gaps left behind by deindustrialization?
- What potential do public spaces—including post-industrial sites that are newly public—offer artists experimenting with disruptive and interventionist practices that imagine new futures for small cities experiencing the pains of transition?

At the end of the three-day Café, there was agreement that art brings an awareness of what can be—of what our communities, spaces, cities, and, indeed, our selves can become through the imagining of new possibilities. Combining contemplative attention, aesthetic representation and critical inquiry, the arts shape and reshape our consciousness of what needs to be done to evolve

ourselves, humanity and the world—what we as individuals and communities can do to call better futures into being. Philosopher Roberto Mangabeira Unger wrote that “we must understand phenomena or states of affairs only by imagining the conditions under which they can become something other than what they are now.”¹ The ability to shape experience, imagine it into being, and to do that in search of what is common to humanity is the role of the arts. Art is fundamental to the evolution of our species and the advancement of societies that condition our existence. Another pragmatic philosopher, Richard Rorty, expresses further the importance of adaptability during transitional states: “The humanity of the future will be, although linked with us by a continuous narrative, superior to present-day humanity in as yet barely imaginable ways.”²

As we explored Rijeka we found it to be a city simultaneously nostalgic for the material production that marked its industrial history and aware that a new rhythm, a new pattern, can emerge from the possibilities promised by transition. Rijeka is bruised and its nerves are raw from the rapid changes of the past twenty years. As economic hardship worsens, optimism fades. Yet consciousness of possible new rhythms is emerging, bringing renewed hope for the future. Calling forth imaginative possibilities is the social responsibility of artists engaging with the people of Rijeka. Such is the responsibility of Musagetes working to make the arts more central and meaningful in peoples’ lives, in their communities and societies.

One of the intentions of the Café gathering in 2010 was to establish a conceptual frame within which to invite artists to work with Musagetes, the City of Rijeka Culture Department, and various cultural and social collaborators. The pier emerged as the main site of interest with its layered significance historically, spatially, symbolically, and metaphorically. For a century, the pier was Rijeka’s global connection, a major employer, and an industrial icon. It was off-limits to the public but it was always visible, always in mind—a protective shield and a monument. Now it is a symbol of both painful deindustrialization and hopeful possibility. It is a metaphor for a struggling city boldly seeing itself anew—and such a metaphor has exceeding consequence. In the words of Canadian poet Ross Leckie:

Metaphor is a form of knowing, a way of *seeing-as*, and from this everything follows, all of our possibilities for ethical and political thinking and being, and certainly our possibility for grace.³

The pier, as a new public space, is literally a new place from which to view the city and therefore a new way metaphorically to see the city. But the pier-as-metaphor is a contemplative *seeing-Rijeka-as* a place of transformed physicality with the potential for new narratives, new experiences, and renewed vigour. The storied pier lurks in local consciousness as an object of mystery, as something familiar but with so much yet to reveal. The emergent and abundant creative potential embodied by the pier-as-metaphor became the nucleus of Musagetes’ artistic program in Rijeka in 2011 and 2012.

The power of metaphor—in language and in art—is its capacity to heal and to re-form through the creation of new resonant relationships. Metaphor sets two elements side by side, recognizing their similarities while being conscious of their distinctness; the two elements stand in “resonant relation” to each other.⁴ Resonance itself is a musical metaphor in which the plucking of a lyre’s string—a lyric gesture—causes a vibration between the instrument’s wooden parts, thus emitting a tune. The lyric utterance stands metaphorically for all artistic gestures that resonate in the spaces between and among individuals and communities. The resonance of an artistic gesture is its concordant capacity to attune the imagination collectively towards the betterment of humanity.

The experience of musical resonance is akin to the experience of imaginative thinking: both are an experience of attunement to the world—a heightened consciousness of beauty and ugliness. Such

understanding is coherent—it coheres our experiences into an imaginative whole. Coherent understanding of our world is possible when what’s broken is re-formed or imagined to be re-formed. Unger wrote that

to understand something is to imagine it changed, by seeing how and when it might change and into what. However, every such change may result in a change in the ways in which things influence one another: it may change the laws of nature.”⁵

And so, coherent understanding in the form of imaginative contemplation, often inspired by artistic gestures, resonates still further in the transformation of our selves, our spaces, our communities, our societies, and our cities.

For Jan Zwicky coherence means that “those who think metaphorically are enabled to think truly because the shape of their thinking echoes the shape of the world.”⁶ As the Café participants recognized, Rijeka’s pier is a place for deep thinking and for healing—a monument that, when animated through works of art, makes it possible to relinquish fear, check social regression, and take hold of the city’s transitional state of affairs as an opportunity for the betterment of our humanity.

George Lakoff, a linguist who analyses the function of metaphor in language and the function of language in shaping our knowledge and existence, wrote that “works of art provide new experiential gestalts and, therefore, new coherences.”⁷ Such coherences were glimpsed in the artistic experiences created by Laetitia Sonami and Matthew Mazzotta who were invited by the City of Rijeka and Musagetes to create artistic projects on the pier. Early on both artists expressed their desire to enable participation by residents in the creative process—a way of working that Musagetes encourages.

Matthew and Laetitia first visited Rijeka at Musagetes’ invitation in November 2010. The objective of this initial research trip was to meet city administrators, artists, cultural workers, students, and residents to understand characteristics of Rijeka’s collective identity, to experience sites such as the pier and *3.MAJ*, and to listen to the hopes, desires, and frustrations of Rijekans. With their two-month residency beginning on April 1, 2011, in the City’s Kamov Artist Residence, the artists had some time between the initial visit and their residency to consider collaborative approaches for their work.

Laetitia Sonami is a sound artist based in Oakland, California. As a sound-instrument inventor and a creator of immersive sonic environments (her *Lady’s Glove* is especially evocative), she has, and encourages others to have, a ‘sonic curiosity’ in the form of ‘sonic harvesting’—an approach to field recording and an inquiry into the social, historical, and political contexts of the ‘harvested’ or recorded sounds. She pondered the ephemerality of the sounds and their distinctness in a place such as Rijeka:

What sets Rijeka’s sonic environment apart from other cities is that its many sonic layers are clearly distinguishable—whether from industrial and maritime activities, the rich social life of the cafés, the fantastic fish market, the natural environments of the waterfront, and the many, many cars. The ‘sonic soup’ is not overdone; the sounds can be distinguished against a crystal clear background. It is quite a feast.⁸

Laetitia arrived in Rijeka with eleven cassette recorders and lent them to students at the Gradjevinska Tehnička Škola, a high-school arts academy. At first the students were shy about conducting interviews, but with growing confidence they talked to people walking on the pier, to fishermen, and to other young people hanging out by the water. Laetitia added their sounds to her expanding archive of Rijeka field recordings that became the material for three projects:

While some of the questions centred on identifying the sounds of the pier and sounds that had disappeared, they also asked people why they liked walking the pier, what they wished the pier would become, and personal questions about their lives. I myself set out to walk the city with photographer Dean Miculinic who guided me towards places of sonic relevance, and we recorded the sounds of the city and people we encountered. I also concentrated on *3.MAJ*, one of the few remaining active shipyards in Croatia.⁹

Sound Gates (2011) was the first artistic installation to animate the pier in its post-industrial state. Laetitia reimagined the bases of the cranes—the top parts were removed in 2010 for restoration—as symbolic gates welcoming residents to the new public space. She installed and camouflaged four homemade speakers—made of aluminum buckets and simple electronics—on each corner beneath the crane structures. An audio player was connected to motion sensors and a random selection of sounds quietly emanated from above when walkers activated the sensors. The volume was subtle enough not to startle but just loud enough for passersby to become vaguely aware of the presence of the sounds. After a moment listeners became fully conscious of, and then transfixed by, the sounds.

The power of sound lies in its potential for displacing the ordinary—its immediacy in our consciousness and its gradual lending of coherence to our understanding of place. The sounds ‘showering’ from *Sound Gates* were a combination of voices—conversing, singing, laughing—and recognizable sounds of the city—of metal in the shipyard, church bells, the bustle of the Korzo, and the creaking of swings in the playground. Sounds are also strongly connected to memory, reminding us of events in the past that were once familiar.

Laetitia was not interested only in the side of the pier that faces the city: “I came to think of the pier as a double-sided mirror, reflecting the city and its rich industrial heritage—its sounds and voices—and also a projection space onto the open Adriatic sea, gazing outwards.”¹⁰ Her second project on the pier, titled *Invisible Sea* (2011), did exactly that: it was an oculus for sonic ‘gazing’ at the sea.

Walkers on the pier only have a view towards the city; the view of the sea is obstructed by the high wall of the breakwater. Artist Milijana Babic commented in 2009 that “Rijeka is a city by the sea, but doesn’t see the sea.”¹¹ Legally, installations on the pier cannot encourage people to climb the wall due to its height and lack of barriers. So Laetitia brought the sea sonically to the other side of the wall through a series of listening tubes. She reflected on the project later:

I thought of several strategies to allow people to look over the wall but ended up choosing a reverse gesture: the sounds of the sea are carried over the wall. These tubes function somehow as ancient ships’ voice tubes. They are towards the end of the pier which is a more quiet and intimate section of the pier. The tubes carry the sounds of the water lapping on the rocks from the other side. They require one to stop and pay attention to the sounds that can become barely noticeable but appear as strange voices and gurgling underwater spirits!

¹²

Laetitia returned to Rijeka in April and May 2012 for a second residency—this time with a specific interest in the imminent demise of the *3.MAJ* shipyard. With the closure of dozens of industries in the 1990s, the loss of this hundred-year-old shipbuilding company will devastate the workforce, collapse the region’s economy, and markedly transform Rijeka’s identity. Laetitia, with the collaboration of photographer Dean Miculinic, installed a photo- and sound-installation at Buddha Bar, a defunct art club housed in a building managed by the City of Rijeka Culture Department. Titled after the shipyard, the installation consisted of five large photographs of *3.MAJ* workers with recordings of the sounds of *3.MAJ*—the crackle of welding, the clanging of metal, the reverberant

booming of massive colliding objects, as well as emotional stories of retired miners, the story of the only female welder, and stories of workers wary of the future. About the complex layers of awareness that the project embodied practically and conceptually, Laetitia had this to say:

The Buddha Bar was a controversial place as many people saw it as a symbol of the loss of cultural life in the city. The challenges I faced were multifaceted: how to ‘occupy’ the sonic space temporarily as people of all walks of life passed by without any notion of what was about to happen, how to establish a balance between my desire for the sounds to overlay themselves like thin-veiled transparencies over the ambient sounds, yet still be noticed, and the selection of sounds and contents of the messages recorded over several weeks.

3.MAJ at the Buddha Bar shifted attention momentarily to the continual loss of so much of the city’s collective experience. Laetitia created a space for nostalgic contemplation, a sonic displacement of the ordinary—an immersion in beauty and a melancholic, almost elegiac, celebration of *3.MAJ*. This project also had a greater urgency in its presentation than Laetitia’s previous work—likely a result of her observing the increasing urgency of Rijeka’s condition between November 2010 and April 2012.

For Jan Zwicky, attention to the world—coherence—is “something that for an instant joins the ear, the nose, tongue, and heart with the eye and mind.”¹³ She sees art as a form of attention to limits and possibilities—like Laetitia’s attention in the form of sonic curiosity. Zwicky wrote that “awareness of limits may reveal previously unseen possibilities....Yet it’s hard to imagine that if possibilities are there to be found, they won’t be discovered through wise and patient attention to the world—through efforts to know the contours of the place and a willingness to be guided by them.”¹⁴ Works of the imagination make use of metaphor to rearrange limits and constraints into new configurations of the possible. Metaphor is not only a matter of language, but one of conceptual structure—an amalgam of our experiences, including aesthetic ones, structured by our senses.¹⁵

For both Laetitia Sonami and Matthew Mazzotta, the pier is a conceptual structure—and a physical one. The sensory experience of the place blends with the symbolic significance of its presence at the front of the city; it is a shield and a barrier. The pier is, in Matthew’s words, one of “the physical and metaphorical landscapes of our lives.”

At the invitation of the City of Rijeka and Musagetes, Matthew was in residence in Rijeka for four months, concurrent with Laetitia’s residencies: in April and May of 2011 and again in 2012. Based in Boston and Newfoundland, Matthew creates spaces within our environments for critical attention, establishing what he calls “a sense of openness to the places in which we live.” Matthew’s work “triggers social situations that open space for dialogue around issues of ‘Becoming’”—of transformation through collective experience:

My work is about building a platform that allows people from a range of disciplines and backgrounds to exchange ideas and energies, so that they can work together towards a goal or transformation. Oftentimes these projects include working with local laborers, academics, engineers, builders, community members, activists, artists, poets, and anyone else that is willing to be involved in something experiential and participatory.¹⁶

Before Matthew arrived in Rijeka, he already expressed one essential working methodology that would guide his project: a commitment to act as a conductor or community organizer without ‘top-down’ imposition. Over the course of four months of being present in Rijeka, and during the many months between the two periods of residency, Matthew collaborated with seven Rijekan artists to

create a series of artistic installations on the pier, collectively titled *Pier Shear/ Striženje Lukobrana* (on view between April 21 and May 21, 2012). The collaborating artists were Milijana Babic, Tomislav Brajnović, Vesna Jakić, Marina Mikolčić, Nika Rukavina, Bruno Velčić, and Dražen Vitolović.

Reflecting on the pier as a place for our attention, Matthew wrote: “It’s like the High-Line in New York when they turned the unused elevated train tracks into a park: there is really only one reason to go there and that is to have time to walk and think.”¹⁷ In the frantic pace of our lives, time for contemplation can be compressed, our understanding of the world becomes fractured, and new possibilities are overlooked. Matthew considered the 30-minute walk to the end of the pier as a journey to the quietest, most intimate part of Rijeka. All eight of the installations that comprised *Pier Shear/ Striženje Lukobrana* were located towards the far end of the pier.

Recognizing the pier-as-metaphor, Matthew was intrigued by the hard materiality of the site—the concrete, steel, and rock—and its permanence. Indeed, these are qualities of Rijeka itself. He was also struck by the pastoral beauty and rigour of the agricultural life that surrounds Rijeka, especially in Istria and on the nearby islands of Krk and Cres. Sheep graze freely over the land; their meat and milk offering steady sustenance. The sheep are also part of popular consciousness, even appearing as giant puppets in the annual Carnival March on the Korzo. But it was in the wool that Matthew saw another metaphor: one of unrealized potential and undiscovered value. The raw wool of this region is considered to be useless—too coarse for clothing—so it is often piled up and burned. Its only real use—when it is cleaned and brushed into swathes—is for making felt.

Matthew saw an opportunity to juxtapose the repurposed pier (a hard, concrete, industrial object) and the useless raw wool (a soft, abundant renewable resource) to create a space for Rijekans to ponder possibilities for the renewal of their city. The pier became a poetic place to think deeply and beautifully, as Robert Bringhurst would say.

On April 21, 2012, *Pier Shear/ Striženje Lukobrana* opened with much anticipation and celebration. Hundreds of Rijekans poured onto the pier. The first performative installation that they encountered on their walk was by Matthew himself. A little wooden barn and corral was built between a couple of huge concrete blocks, forming a short-term home for seven sheep.¹⁸ The sheep, attended full-time by a shepherd, took curiously to the new environment but settled in nicely after they were sheared during the first hours of the opening event. The shearing spectacle was a symbolic nod to the ubiquitous use of wool in the other seven artistic installations. New possibilities for wool literally and conceptually unified *Pier Shear/ Striženje Lukobrana*. According to the interpretive panel mounted next to the works, “these wool artworks address issues of history, current political, social, and economic situations, utopian visions, storytelling, globalization, craft and formal artistic perspectives.”

Tomislav Brajnović sees the pier as a point of convergence of two rhythms: the predictable, incessant rhythm of industry and urbanity and the domestic, rural rhythm of agriculture—of sheep. His work, titled *Stranded Ship*, combines performance and installation to create an allegory for Rijeka’s transformation. In Tomislav’s story of how the sheep got to this part of the world, a ship carrying seven sheep was stranded on the pier during the *jugo*, a heavy windstorm that sweeps up the Adriatic. The ship—in the form of a large, flat, discarded concrete slab to which the artist attached a rudimentary sail and tire moorings—became a comical, calcified monument to the past. The mythical sheep, snagging their wool on sharp bits of rock and concrete, scrambled up the berm to see the panoramic view of Rijeka. They liked it so much that they stayed and offered a gift of their milk for cheese to go nicely with bread and wine. And so Tomislav set up a table on the pier and

invited everyone to sit, break bread, eat sheep's cheese, and drink wine with a magnificent view of Rijeka across the water. It is as if Tomislav were answering what Predrag Matvejevic asks in *Mediterranean: A Culture Landscape*: "What is the connection between the sea and the memory of the sheep paths?"¹⁹

Contrasting Tomislav's allegory with an historical look at the pier, Nika Rukavina created an homage to Rijeka's storied past and the traditional forms of craft that are nearly extinct. Her felt painting, titled *Molo Longo* recreates a photograph from 1945 that depicts the destruction of the pier by bombs during the Second World War. This significant moment was the most recent time of crisis for Rijeka before the current economic and social strife that began with the Homeland War and continued after independence from Yugoslavia. Nika reminds Rijekans that renewal was realized once and is possible again.

Dražen Vitolović created *Margin View*, a capsular sculpture perched on the wall of the pier—in his words, "a parasitical object" clinging to the wall like a cocoon for cozy slumber. Shaped by stringers evocative of the hull of a ship, the inside-outside sculpture is a framing device for a 'pure' view of the city and the sea, unobstructed by industrial forms. The work beckons the passerby. It's an intimate place of solace—a cocoon for contemplating the city's transformation into a new state of being, like a butterfly emerging from a larva.

Just down the pier from Dražen's sculpture, a transformation of the pier itself transpired. Vesna Jakić covered the pier's surface in a soft blanket of felt, sumptuously shrouding the bollards, the barge hooks, and the concrete wall. Vesna adopted a naval expression for the title of her work—*Banjašuga*—the word for a part of a boat or length of coast that has dried after being covered by sea foam, leaving behind crusty barnacles, seaweed, and shells. Embedded in her felt blanket were bits of shells and other found objects. She invited others to work with her: children and adults felting the pier. Vesna continues to lead felting workshops with an organization on Cres called Ruta Cres.

In contrast to the softness of Vesna's felt installation, Marina Mikolčić's metal sculpture titled *ružINA (RUST)* is an elegy for the death or imminent death of four major industries in Rijeka: the INA oil refinery, the *3.MAJ* shipyard, the torpedo factory, and the port. Installed directly facing *3.MAJ* across the harbour, and comprised of steel pipes scavenged from there, the sculpture was welded in one of the abandoned workshops of the torpedo factory. Wool poured out of the cracks and ends of the pipes as bursts of life.

The sequence of artworks comprising *Pier Shear/Striženje Lukobrana* culminated at the end of the pier with an exquisite viewing platform. Titled *Window*, Bruno Velčić constructed a stairway out of railway ties to the raised section beneath the beacon that guides boats around the end of the pier. He covered the area in scrap wood, installed an elegant, minimalist railing, and placed a large wool-covered easy chair in the centre—an outdoor living room emerged, designed to contemplate a magnificent view of the sea, of the distant coast of Istria, and of the waterfront of Rijeka. The elegant simplicity of Bruno's gesture lends clarity to one of Unger's maxims: "The possible is not the antecedent of the actual but its consequence."²⁰ Artistic gestures inspire cycles of regeneration—remaking the possible from our experience of what exists now. The dismantling of Bruno's *Window* on May 21, 2012 was controversial: it had become a destination, a pilgrimage, an intimate place that people loved. But perhaps absence makes desire all the greater; and desire creates momentum.

Departing from Bruno's *Window*, looking out towards the middle of the pier, one more artistic work came into focus: Milijana Babic's banner with the words, "Ni ovce ni novce"—neither sheep nor money. There is a traditional Croatian saying, "Ili ovce ili novce"—either money or sheep—one can't have both. In the months prior to *Pier Shear/ Striženje Lukobrana*, a national television company launched an advertising campaign with TV commercials depicting a black sheep searching for deeper meaning by travelling around the world.²¹ Huge billboards showed the same black sheep lounging comfortably under the slogan "I ovce i novce"—at last, you can have both sheep and money, just keep watching television. Commenting on the Croatian struggle with neoliberal proliferation in their society, Milijana offers fighting words for the workers who lost their industry, for the residents who lost hope, and for the city that is reshaping its identity.

Matthew Mazzotta's artistic vision for *Pier Shear/ Striženje Lukobrana* was a coherent set of gestures, several parts comprising a resonant whole. The body of work installed on the pier seeded new myths for the next chapters of Rijeka's narrative. In the words of English poet Graham Hough, "the imagination can only be continued by understanding and accepting the myths of the past, because they are part of our being; and by making, out of that knowledge yet extending beyond it, a new myth which is as yet only a part of our being because we catch dim and intermittent glimpses of it."²² Matthew and those he invited into *Pier Shear/ Striženje Lukobrana* created imaginative glimpses that persist in the memories of all who walked the pier—and while walking, contemplated.

What new resonances did the artistic gestures on the pier create for Rijekans? Whose imagination was attuned to these experiences? What new possibilities will transform the city? Time and attention will tell. Musagetes takes the long view, following Predrag Matvejevic's own patient curiosity about the piers and warehouses that the Adriatic has forgotten:

I like to speculate on the wares they have housed and how those wares entered and left their rusty gates...and I wonder, when I walk or sail past them, what use they are put to now, whether they have any purpose left to serve, and what, if anything, their stone walls (generally blind) conceal....A person born near a pier may look upon them with nostalgia, but most find them unsettling. They remind us that Mediterranean ports and markets too have their youth and old age.²³

But Rijeka's pier is timeless. It rests in quiet contemplation while we ponder the city it serves.

ENDNOTES

- ¹ Roberto Mangabeira Unger, *The Self Awakened: Pragmatism Unbound*, Harvard University Press, 2007, 86.
- ² Richard Rorty, *Philosophy and Social Hope*, Penguin Books, 1999, 52.
- ³ Ross Leckie, “Jan Zwicky’s ‘Brahms’ Clarinet Quintet in B Minor, Op. 115” in *Lyric Ecology*, Eds. Mark Dickinson and Clare Goulet, Cormorant Books, 2010, 75.
- ⁴ Jan Zwicky, *Wisdom & Metaphor*, Gaspereau Press, 2003, L51.
- ⁵ Unger, 96.
- ⁶ Ibid, Foreword, n.p.
- ⁷ George Lakoff and Mark Johnson, *Metaphors We Live By*, The University of Chicago Press, 1980, 235.
- ⁸ www.sonami.net
- ⁹ Ibid.
- ¹⁰ Ibid.
- ¹¹ *Musagetes Rijeka Café* containing interviews, photographs, and design by Lisa Hirmer, 2010.
- ¹² Laetitia Sonami, *Report to Musagetes*, 2012.
- ¹³ Jan Zwicky, *Lyric Philosophy*, 2nd Edition, Gaspereau Press, 2011, L65.
- ¹⁴ Jan Zwicky, “Contemplation and Resistance: A Conversation” with Tim Lilburn in *Lyric Ecology*, 164.
- ¹⁵ Lakoff, 184.
- ¹⁶ www.matthewmazzotta.com
- ¹⁷ Ibid.
- ¹⁸ The sheep were attended full-time by a shepherd and security personnel. A veterinarian, an animal rights specialist, and a public health official made frequent visits to monitor the health and happiness of the sheep. Permits were obtained from all regulatory bodies.
- ¹⁹ Predrag Matvejevic, *Mediterranean: A Cultural Landscape*, translated by Michael Henry Heim, University of California Press, 1999, 46. (First published in Croatian in 1987.)
- ²⁰ Unger, 61.
- ²¹ Interestingly, the commercials feature Toronto, a city with one of the largest Croatian diasporas in the world.
- ²² Graham Hough, “The Function of the Imagination” in *The Critical Moment: Essays on the Nature of Literature*. London: Faber and Faber, 1964, uncorrected proof copy, n.p.
- ²³ Matvejevic, 51.