

The work *Goblin Scavenging*, whose title is also a fairly precise description of the process through which the Goblin Fermentations collective has been diligently building its imaginary post-apocalyptic–mutated–speculative world of eco-horror for several years, continues their practice of collecting, reshaping, and connecting materials found in abandoned and devastated spaces. Zagreb is an important point of departure for their work, but they also bring back what they find from other places they pass through. Such spaces are not merely a backdrop, but a kind of field archive from which they extract textures, sounds, objects, and forms. What connects them is not location, but the condition of the space: what remains in it after human use, what has changed, and what can still emerge from these remnants.

Scavenging can therefore be understood as a way of working with what is already present. Found materials carry traces of the places they come from and of the processes to which they have previously been subjected, and when relocated into an artwork, these traces become part of new combinations. In a process of sorts of *Frankensteinization*, animal bones, wood, natural resin, and leather encounter synthetic resin, plastic, and latex, while bleaching, thermal treatment, sewing, soldering, woodworking, modelling, and binding give them new forms. This direct and experimental relationship with materials is also connected to the artists' long-standing interest in DIY practices. It gives rise to objects that cannot always be clearly defined: they may appear as artefacts, sculptures, props, or remnants of a culture whose rules remain unknown.

The quarries, abandoned factories, landfills, and other devastated landscapes in which the collective finds its materials reveal different stages of human intervention and what happens after it. Traces of construction, decay, and abandonment overlap within them, while processes set in motion by human activity continue even after a space has been abandoned. These altered landscapes are at the centre of the work of American anthropologist Anna Lowenhaupt Tsing in her book *The Mushroom at the End of the World: On the Possibility of Life in Capitalist Ruins*¹, in which she follows the *matsutake* mushroom, a species that thrives under disturbed ecological and economic conditions. Her concept of *disturbance* does not refer simply to destruction, but to a change in existing conditions from which new relationships and assemblages can emerge.

In the work of this *goblin* collective, the disturbance they encounter in real spaces moves into their fictional landscape. The materials found there enter into relationships with other materials, techniques, cultural references, and elements of a post-apocalyptic world. It is precisely in this displacement that Tsing's concept of *contamination* can be recognized: it is not simply a matter of mixing different elements, but of a transformation produced through their encounter. *Contaminated diversity* emerges through relationships that change everything

1 Tsing, A. L. *The Mushroom at the End of the World: On the Possibility of Life in Capitalist Ruins*. [Jelena Kupsjak, trans.]. Zagreb: AGM, 2026

involved in them, so that a material taken from one space and transferred into another is no longer simply what it once was.

This instability continues at the level of form. The concept of the *formless* (*l'informe*), developed by Yve-Alain Bois and Rosalind Krauss from Bataille, does not simply refer to something without form, but to an operation that disrupts existing ways of recognizing and categorizing things.² In the work of the collective, this occurs when found and produced elements are brought together in ways that retain traces of their individual histories while no longer pointing unequivocally to what they once were. Form is not abolished in the process, but becomes unstable, opening up space for alternative readings.

In *Goblin Scavenging*, this logic extends to the gallery space. Materials, objects, sound, and architecture begin to produce an environment through their relationships, while the collaboration with *dungeon-synth* musician Kmet plays an important role in its formation, with his sound contributing to the shaping of the space. What exists as a trace of real disturbance thus enters a fictional space, where it continues to *contaminate* the relationships between materials, objects, and environment.

Iva Jurić

2 Bois, Y.-A., Krauss, R. E. *Formless: A User's Guide*. New York: Zone Books, 1997