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**GALERIJA
KAZAMAT
H D L U
OSIJEK**



**HRVATSKO
DRUŠTVO
LIKOVNIH
UMJETNIKA
OSIJEK**

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“**Bure Baruta 11**” jedanaesta je u nizu izložba mladih autora u organizaciji Hrvatskog društva likovnih umjetnika Osijek i Galerije Kazamat. Predstavljaju se radovi troje mladih autora, svatko sa svojim zasebnim umjetničkim projektom. Cilj je organizatora prezentirati umjetnike, koji su u ranoj fazi svoje samostalne umjetničke prakse te koji svojim djelovanjem donose potencijal za ukupno stvaralaštvo u regiji i Hrvatskoj općenito. Na ovogodišnjem “Buretu baruta 11” predstavljaju se Domagoj Burilović, Lucija Lebić i Nikola Pjevačević.

Domagoj Burilović u seriji fotografija “Teraformiranje” uprizoruje tlo u istočnoj Slavoniji, baveći se socijalnim, političkim, demografskim i ekološkim pitanjima. Transformiranje tla pod utjecajem ljudskog djelovanja,

“**Powder Keg 11**” is the eleventh exhibition within a whole series, created by young authors organized by the Croatian Society of Fine Artists Osijek and Gallery Kazamat. The works of three young authors are presented, each with their own separate artistic project. The aim of the organizers is to present artists who are in the early stages of their independent artistic practice and whose activities bring potential for overall creativity in the region and in Croatia in general. Domagoj Burilović, Lucija Lebić and Nikola Pjevačević are presenting themselves at this year’s “Powder Keg 11”.

Domagoj Burilović in the photo series “Teraforming” depicts the soil in Eastern Slavonia; dealing with social, political, demographic and ecological issues. The transformation of the soil under the influence of human activity testifies the

svjedoči o pogođenosti ove regije kolektivnim tragedijama, što je rezultiralo masovnim iseljavanjem stanovništva. Lucija Lebić svojom izložbom "Uloge" progovara o fragilnoj poziciji mlade žene koja je rastrgana između dvije suprotstavljene pozicije, između svojih ideala s jedne te očekivanja patrijarhalnog društva s druge strane. Prikazi ženskog tijela kroz različite umjetničke medije, problematiziraju pitanje ženske slobode i prava na autentičnost. Nikola Pjevačević predstavlja se izložbom "Crna tišina", gdje u mediju slikarstva istražuje atmosferu Baranje, kao "naše najcrnje pokrajine". Naglašenom jednostavnošću i crninom uspijeva prenijeti veličanstvenu tamu rodnog krajolika.

impact of this region on collective tragedies, which resulted in mass emigration of the population. With her exhibition "Roles", Lucija Lebić talks about the fragile position of a young woman who is torn between two opposing positions: her ideals on the one hand and the expectations of patriarchal society on the other. Representations of the female body through various artistic media problematize the issue of female freedom and the right to authenticity. Nikola Pjevačević presents himself with the exhibition "Black silence", where he explores the atmosphere of Baranja, as "our blackest province", in the medium of painting. Emphasized simplicity and blackness manage to convey the magnificent darkness of the native landscape.



TERAFORMIRANJE

Izložbom „Teraformiranje“ Domagoj Burilović predstavlja istoimenu seriju od četrnaest digitalnih fotografija. Sam naziv izložbe „Teraformiranje“ preuzet je iz terminologije znanosti i znanstvene fantastike i označava hipotetski proces koji se odnosi na oblikovanje i tretiranje izvanzemaljskog tla na način da bude pogodno za život čovjeka, odnosno da uvjeti života budu što sličniji onima na Zemlji. Doslovan prijevod termina znači oblikovanje zemlje, tla. Ironija je u tome što prizori opustošenosti koje promatramo na ovim fotografijama nisu snimljeni u nekoj pustoj dehumaniziranoj zabiti na rubu galaktike koju se pokušava učiniti naseljivom, već u Slavoniji koju se pokušava učiniti nenaseljivom – dakle u nekad bogatoj izrazito poljoprivrednoj regiji koja se u kolektivnoj

TERRAFORMING

With the exhibition “Terraforming” Domagoj Burilović presents an eponymous series of fourteen digital photographs. The very name of the exhibition “Terraforming” is taken from the terminology of science and science fiction and denotes a hypothetical process related to the shaping and treatment of extraterrestrial soil in such a way that it is suitable for human life, i.e. that the living conditions are as similar as possible to those on Earth. The literal translation of the term means shaping the earth, soil. The irony is that the scenes of desolation that we observe in these photographs were not taken in some desolate dehumanized backwater on the edge of the galaxy that is being tried to be made habitable, but in Slavonia that is being tried to be made uninhabitable - that is, a once rich, extremely agricultural





memoriji povezuje sa zemljom i plodnošću i ima sve prirodne preduvjete da bude jedna od najbogatijih, a ne jedna od najsiromašnijih regija u državi. Iz tog rakursa sagledane ove su fotografije portret naše sramote u konkretnom prostoru i recentnom vremenu, sramote koja već desetljećima traje i kojoj se ne nazire kraj. Prikazuju i prokazuju političku, gospodarsku, demografsku, ekološku, kulturnu i socijalnu tragediju, inferiornost, nemoć i nebrigu koje su se utisnule u tlo te tako stvorile neprijateljsko okružje za život čovjeka: rat, propalo gospodarstvo, poplave, zanemarena kultura, ekološko zagađenje, negativna demografija. Nastajale su u razdoblju od dvije godine i obuhvaćaju područje istočne Slavonije u kojem i sam autor živi, a koje je u najvećoj mjeri pogođeno ratom, propalom industrijom, osiromašenjem...što je u konačnici rezultiralo masovnim iseljavanjem stanovništva,

region that is associated in the collective memory with land and fertility and has all the natural prerequisites to be one of the richest and not one of the poorest regions in the country. Viewed from that perspective, these photos are a portrait of our shame in a specific space and recent time, a shame that has been going on for decades and to which there is no end in sight. They show and denounce the political, economic, demographic, ecological, cultural and social tragedy, inferiority, impotence and carelessness that were embedded in the soil and thus created a hostile environment for human life: war, failed economy, floods, neglected culture, environmental pollution, negative demography. They were created over a period of two years and cover the area of eastern Slavonia where the author himself lives, which was most affected by war, failed industry, impoverishment... which ultimately resulted in mass emigration of the



egzodusom koji je okosnica i okidač nastanka ovih fotografija što zrače entropijom; sa zemljom u fokusu i maglom koja sugerira atmosferu otuđenja, nepoznatog, nezemaljskog i nestalnog.

Toni Horvatić



population, the exodus that is the backbone and trigger the creation of these photos that radiate entropy; with the earth in focus and the fog suggesting an atmosphere of alienation, unknown, unearthly and impermanent.

Toni Horvatić

HRABROST EVINOG ZAGRIZA

Serijom radova nastalih u periodu 2014.-2020. te objedinjenih naslovom „Uloge“, Lucija Lebić tematizira egzistencijalnu tranziciju i svojevrsan simbolični obred prijelaza s kojim se suočila stupajući iz studentsko-mladalačkog u život zaposlene i udane majke. Iako je na prvi pogled riječ o heterogenom sklopu umjetničkih tehnika i formata (crteži, fotografije, instalacija i video) narativni okvir koji čini okosnicu ovog izložbenog dispozitiva određen je govorom i perspektivom prvog lica koja bi se adekvatno mogla sažeti feminističkom maksimom: osobno je političko. „Uloge“ dakle doista i jesu to što naslovom ispovijedaju: uprizorena strast tijela suočenog s granicama vlastite slobode i nasiljem okrutnih rituala konzervativne zajednice. Progovarajući

THE COURAGE OF EVE'S BITE

A series of works created in the period 2014-2020, united under the title "Roles", Lucija Lebić tematizes existential transition and a kind of symbolic rite of passage that she faced when entering the life of a student and youth into the life of a working and married mother. Although at first glance it is a heterogeneous set of artistic techniques and formats (drawings, photographs, installation and video), the narrative framework that forms the backbone of this exhibition is determined by the speech and perspective of the first person, which could be adequately summed up by the feminist maxim: the personal is political. Therefore, the "roles" are really what they profess in the title: the staged passion of a body faced with the limits of its own freedom and the violence of the cruel rituals of a conservative community. Speaking from the



iz pozicije rascijepljenog odnosno rodno neravnopravnog subjekta, rastrganog između neostvarivog (kao idealnog i nesputanog) i onog neminovnog, normativnog i realnog, gestom automedijalne dekonstrukcije umjetnica razotkriva mehanizme podčinjavanja. Na taj način u fokus dolazi fragilna pozicija mlade žene čija subjektivacija ima oblik dramske konfrontacije s patrijarhalnim normama koje kodiraju dvolični teatar društvenosti te se upisuju i upliću u svaki odnos, bez obzira radi li se o institucionalnim, profesionalnim, javnim ili pak intimnim relacijama. Uvijek je na djelu ponavljanje krivice koja je još od Evinog zagrizna istovjetna sa ženskim tijelom, čije vektore žudnje disciplinira instanca i pogled muškog autoriteta. Koristeći se performativnim strategijama i pregnantnim simbolima, Lucijini radovi kruže oko scenarija koji eksponiraju eksplicitnu situaciju postajanja ženom u kontekstu koji je

position of a split or gender unequal subject, torn between the unattainable (as ideal and unrestrained) and the inevitable, normative and real, the artist exposes the mechanisms of subjugation with a gesture of automedia deconstruction. In this way, the fragile position of the young woman comes into focus, whose subjectivation takes the form of a dramatic confrontation with the patriarchal norms that encode the two-faced theater of sociality and are inscribed and interfered in every relationship, regardless of whether it is an institutional, professional, public or intimate relationship. The repetition of guilt is always at work, which since Eve's bite has been identical with the female body, whose vectors of desire are disciplined by the instance and gaze of male authority. Using performative strategies and pregnant symbols, Lucia's works revolve around scenarios that expose the explicit situation of becoming a woman in a context defined by the suppression





defniran potiskivanjem slobodne i autentične ekspresije. Njezin iskorak iz zadanih konvencija, šablona i nametnutih rodni uloga ocrtava stoga mogućnost bijega iz te kobne prisile, dokazujući emancipacijski potencijal umjetničkih praksi koje su iskrene i kritične i koje ne uzmiču pred pounutrenom cenzurom lažnog ćudoređa.

Andrej Mirčev



of free and authentic expression. Her stepping out of given conventions, templates and imposed gender roles therefore outlines the possibility of escaping from this fatal compulsion, proving the emancipatory potential of artistic practices that are honest and critical and that do not retreat from the internalized censorship of a false moral order.

Andrej Mirčev





CRNA TIŠINA

Kroz dugi niz eksperimenata sa slikarskim medijima, u potrazi za rješenjem kako izraziti ideju, autor materijale svodi na minimum. Koristeći sirovo platno, ugljen i shellac kao fiksativ nastaju gotovo eterične slike isključivo iz osobne potrebe za stvaranjem. Stvaralaštvo mladog autora je introvertirano, on izvlači sliku izvan zasićenja kulturalno-političkih značenja i ideju pronalazi u samoći prilikom intuitivnog rada na slikama u kojem je bitno osvijestiti vrijednost procesa. Radi se o poniranju u unutarne, duhovno stanje gdje slika postaje medij transcencije i traženja, ali i rezultat tog kontinuiranog procesa. Radovi kao transcendentne strukture ipak ne posežu u potpunosti ka apstrakciji, već predstavljaju reprezentaciju krajolika koji nikada neće biti njegova

BLACK SILENCE

Through a long series of experiments with painting media, in search of a solution to express an idea, the author reduces the materials to a minimum. Using raw canvas, charcoal and shellac as a fixative, almost ethereal images are created solely out of a personal need to create. The creativity of the young author is introverted, he draws the image beyond the saturation of cultural as well as political meanings and finds the idea in solitude during intuitive work on images, in which it is important to be aware of the value of the process. It is about plunging into an inner, spiritual state where the image becomes a medium of transcendence and search, but also the result of this continuous process. The works as transcendental structures do not reach completely towards abstraction, but represent a representation of a landscape





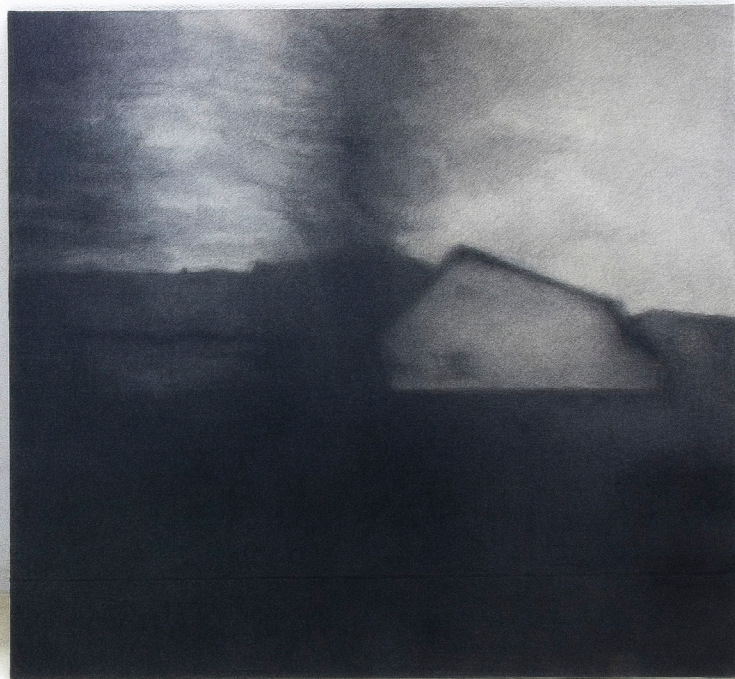
stvarna reprodukcija. No, oni svakako posežu za njegovim karakteristikama – neuhvatljivom i neograničenom – što rezultira osjećajem mira, jednostavnosti i čistoće. Ne može se poreći ni autorova povezanost s prostorom utkana u memoriju njegovog podrijetla, možda najbolje opisanu u tekstu iz putopisa Matka Peića *Ljubav na putu, od Drave do Jadrana*: "Crna tišina - Baranja je naša najcrnja pokrajina. Da me krivo ne razumijete. Kada kažem: najcrnja, onda ne mislim pod crnim nešto tužno, nego upravo obratno: pod crnim razumijevam jedan poseban vid snage i života! Nema u Hrvatskoj tako tamne zemlje, tako mrke vode i tako zagasitih nebesa kao u Baranji!"..." S nama je u čamcu plovila i puška. No ni ribar ni ja nismo ni tren pomišljali da ju uzmemo u ruke. smatrali smo da u tim veličanstvenim trenucima ne bismo Baranji ustrijelili samo jednu pticu i jednu životinju, nego da bismo Baranji

that will never be its actual reproduction. However, they certainly reach for its characteristics - elusive and limitless - which results in a feeling of peace, simplicity and purity. One cannot deny the author's connection with the area woven into the memory of his origin, perhaps best described in the text from Matko Peić's travel book *Love on the Road, from the Drava to the Adriatic*: "Black silence - Baranja is our blackest province." Don't misunderstand me. When I say: the blackest, by black I don't mean something sad, right the opposite: by black I understand a special kind of strength and life! There is no earth in Croatia as dark, water as dark, and skies as dim as in Baranja!"..." There was also a rifle sailing with us in the boat. But neither the fisherman nor I thought for a moment of taking it in our hands. We thought that in those glorious moments we would not shoot only one bird and one animal in Baranja, but that we would kill



ubili ono što je najvrjednije u njoj, ovdje u Kopačkom ritu: CRNU TIŠINU, snagu koja rađa sitnu barsku mušicu i velikog jelena močvarca.”

Sara Mikelić



what is most valuable in Baranja, here in Kopački rit: THE BLACK SILENCE, the power that gives birth to a tiny pond fly and a large swamp deer.”

Sara Mikelić

O UMJETNICIMA

Domagoj Burilović (1987., Vinkovci), diplomirao je slikarstvo 2012. godine na Umjetničkoj akademiji u Splitu. Kroz fotografiju obrađuje političke i društvene teme prostora u kojem živi, zadnjih godina primarno aktualnim iseljavanjem stanovništva iz Slavonije. Njegovi su radovi nagrađeni u zemlji i inozemstvu te su uključeni u zbirke galerija. Sudjelovao na brojnim skupnim i samostalnim izložbama. Živi i radi u Vinkovcima.

Lucija Lebić (1989., Slavonski Brod), završila je Školu primijenjene umjetnosti i dizajna u Zagrebu. 2014. stječe zvanje magistre edukacije likovne kulture na Akademiji za umjetnost i kulturu u Osijeku, u klasi red. prof.art. Vladimira Freliha. Radi u osnovnoj školi kao

ABOUT THE ARTISTS

Domagoj Burilović (1987, Vinkovci), graduated in painting in 2012 at the Art Academy in Split. Through photography, he deals with the political and social issues of the area where he lives, in recent years primarily the actual emigration of the population from Slavonia. His works have won awards in the country and abroad and are included in gallery collections. Participated in numerous group and individual exhibitions. Lives and works in Vinkovci.

Lucija Lebić (1989, Slavonski Brod), graduated from the School of Applied Art and Design in Zagreb. In 2014, she obtained a master's degree in art education at the Academy of Arts and Culture in Osijek, in the class of Prof. Art. Vladimir Frelih. She works in an elementary school as an art teacher.

nastavnica Likovne kulture. Aktivno sudjeluje kao članica Udruge za suvremenu umjetnost "Tvrđava Brod" u okrilju Galerije RUB. Izlagala je na brojnim skupnim izložbama u Hrvatskoj i inozemstvu te na dvije samostalne izložbe.

Nikola Pjevačević (1993., Beli Manastir), završio je Akademiju likovnih umjetnosti u Zagrebu te stekao zvanje magistar slikarstva. Dobitnik je više nagrada za svoj umjetnički rad. Trenutno živi i djeluje u Zagrebu.

She actively participates as a member of the Association for Contemporary Art "Tvrđava Brod" in the auspices of the RUB Gallery. She exhibited at numerous group exhibitions in Croatia and abroad and at two solo exhibitions.

Nikola Pjevačević (1993, Beli Manastir), graduated from the Academy of Fine Arts in Zagreb and obtained a master's degree in painting. He has won several awards for his artistic work. He currently lives and works in Zagreb.

"Ne mogu se nanovo doživjeti okončana trajanja. Mogu se samo zamišljati, zamišljati na pravcu apstraktnog vremena, lišenog svake zgusnutosti. Baš kroz prostore i u prostorima nailazimo na lijepe fosile trajanja, konkretizirane dugim prebivanjima. Nesvjesno prebiva. Uspomene su nepokretne i toliko čvrste koliko su bolje smještene u neki prostor."

G. Bachelard, Poetika prostora

Rad SVEJEDANPROSTOR likovno je istraživanje odnosa psihičke doživljajnosti i značajki prostora. Mapiranjem sjećanja na osobne prostore potencira se rekonstrukcija sasvim novog prostora – prostora memorije, a on se očituje u naizmjeničnoj refleksiji konstrukcije identiteta i arhitektonskih/materijalnih značajki osobnih prostora.

"Ended durations cannot be experienced anew. I can only imagine myself, imagine myself along the lines of abstract time, devoid of all condensation. It is through spaces and in spaces that we come across beautiful fossils of duration, concretized by long residences. It resides unconsciously. Memories are immobile and as solid as they are better placed in some space."

G. Bachelard, Poetics of space

The work ALLINONESPACE is an artistic exploration of the relationship between psychological experience and features of space. By mapping memories onto personal spaces, the reconstruction of a completely new space - the space of memory - is emphasized, and it is manifested in the alternating reflection of identity construction and architectural/material features of personal spaces.



Unutrašnja stanja potaknuta prisjećanjem manifestiraju se kroz slojevitost nagomilane prošlosti u materijalima. Sjećanja su tako prevedena i (re)konstruirana u skulpturalne, instalativne i likovne situacije kroz ponavljajuće elemente i materijale na kojima su vidljivi tragovi raznih premaza, intenziteta, boja, grešaka te slučajnih i namjernih intervencija. Postepenim uslojavanjem tragova procesa – materijali poput gline, drva, metala, keramike, plastike, tekstila, papira, vune, stakla, organskih materijala, paučine, dlake... - postaju fragmenti prostorne materijalnosti koji prebivaju na sličan način kao i nekategorizirajuće supstance sjećanja. Takvim uslojavanjem gradi se nehijerarhijska istovremenost nematerijalnog i fizičkog, mnogostrukost ekspanzirajućeg totaliteta fragmentarnosti koja bi se mogla usporediti s identitetom.

Nadalje, teme koje se također otvaraju, kao rane prostora koje nikada ne zarastu, psihički su mehanizmi usidreni u memoriji -

Internal states triggered by recollection are manifested through the layering of the accumulated past in materials. Memories are thus translated and (re)constructed into sculptural, installation and artistic situations through repetitive elements and materials on which traces of various coatings, intensities, colors, mistakes and accidental and intentional interventions are visible. By gradually layering traces of the process - materials such as clay, wood, metal, ceramics, plastic, textiles, paper, wool, glass, organic materials, cobwebs, hair... - become fragments of spatial materiality that reside in a similar way as uncategorizable substances of memory. Such layering builds a non-hierarchical simultaneity of the immaterial and the physical, a multiplicity of expanding totality of fragmentariness that could be compared to identity.

Furthermore, the topics that also open up, like spatial wounds that never heal, are psychological mechanisms anchored in memory

osobnom sjećanju, kolektivnoj memoriji, psihopatologiji, staničnoj memoriji, fantaziji i fantazmi, povijesnoj memoriji... – značajke koje se na relaciji um-tijelo-prostor manifestiraju na različite načine.

Kotrlja se tišina unutar svojih zidina, bez jeke, prije no što na nju netko stane i rasprsne je u tisuće mnogostrukosti, tajnih prolaza kojima se mogu obilaziti izgovoreno, neizgovorivo, šupljina - tišina, prepunost, jeka bez izvora; novotni labirint, ambijent s tunelima koji vode naprijed-nazad, uvijek na novu stranu novog materijala.

Jedna nit može se napeti na četiri čavla tvoreći pravokutnik, kvadrat, kako je zgodnije. Ista nit može se nabrati između dlanova i znojem protrljati, spljošteno umasirati u neraspjetivost. Možeš joj dati zadatak da pozira, možeš joj kao u krojača mjeriti proporcije, možeš joj reći da ostane sasvim mirna kao kod pregleda magnetskom rezonancom. Mi molimo nešto čemu je određeno

- personal memory, collective memory, psychopathology, cellular memory, fantasy and phantasms, historical memory... - features that relate to the mind -body-space manifest in different ways.

Silence rolls within its walls, without an echo, before someone steps on it and bursts it into thousands of manifolds, secret passages through which the spoken, the unspeakable, the hollow - silence, fullness, echo without a source can be bypassed; a novelty labyrinth, an environment with tunnels leading back and forth, always to a new side of new material.

One thread can be strung on four nails forming a rectangle, a square, whichever is more convenient. The same thread can be gathered between the palms and rubbed with sweat, flattened and massaged into untangling. You can give her a task to pose, you can measure her proportions like a tailor, you can tell her to stay completely still like during an MRI scan. We are asking something in which a certain property is

svojestvo imanentno da ga se još više opredmeti. Toliko je fleksibilna reimaginacija u nama. Kroz nevidljivu vezu između objekata, materijala i gledateljeve pažnje, u postavu se aktualiziraju principi memorije. To su metode prisjećanja kroz praksu topoanalize i somatskih crteža koji su također izloženi u obliku dnevnčkih zapisa/cртеža.

Drugim riječima, ono što je korišteno kao tekstualna i grafička metodologija procesa, u galerijskom prostoru postaje asocijativno mapiranje trodimenzionalnog likovnog sklopa oslonjenog na svojstva materijala koja mogu rezonirati s određenim iskustvom. SVEJEDANPROSTOR nastao je kao diplomski rad na studiju Novih medija pri Akademiji likovnih umjetnosti u Zagrebu pod mentorstvom Nicole Hewitt.

Iz izjave umjetnice

immanent to be further materialized. That's how flexible reimagining is in us. Through the invisible connection between objects, materials and the viewer's attention, the principles of memory are actualized in the exhibition. These are methods of recollection through the practice of topoanalysis and somatic drawings, which are also presented in the form of diary entries/drawings.

In other words, what was used as a textual and graphic methodology of the process, in the gallery space becomes an associative mapping of a three-dimensional art assembly based on material properties that can resonate with a certain experience.

ALLINONESPACE was created as a graduation thesis for the study of New Media at the Academy of Fine Arts in Zagreb under the mentorship of Nicole Hewitt.

From the artist's statement



О U M J E T N I C I

Iva Korenčić (1986.) multimedijalna je umjetnica. Studirala je suvremeni ples na SEAD-u (Salzburg Experimental Academy of Dance) u Salzburgu te snimanje na Akademiji dramske umjetnosti u Zagrebu. Završila je diplomski sveučilišni studij Akademije Likovnih umjetnosti u Zagrebu, smjer Novi Mediji. U umjetničkoj praksi istražuje teme identiteta i memorije reflektirane u materijalnosti tragova s fokusom na procesualnost, pretvorbene kapacitete medija i razvoj novih metodologija. Koristeći razne medije poput skulpture, crteža, teksta, fotografije i videa konstruira prostorne instalacije istražujući pojam koreografije pažnje. Od 2009. godine djeluje kao autor, redatelj, snimatelj i fotograf na nizu projekata. Izlagala je na skupnim te samostalnim izložbama u MSU, Galeriji Prozori, Academia Moderna, Lauba, Galerija ULUPUH, MUO, Pogon Jedinstvo, Galerija Nova, Galerija SC i mnogim drugim.

ABOUT ARTIST

Iva Korenčić (1986) is a multimedia artist. She studied contemporary dance at SEAD (Salzburg Experimental Academy of Dance) in Salzburg and filming at the Academy of Dramatic Art in Zagreb. She completed her graduate university studies from the Academy of Fine Arts in Zagreb, majoring in New Media. In her artistic practice, she explores the themes of identity and memory reflected in the materiality of traces with a focus on processuality, the transformative capacities of media and the development of new methodologies. Using various media such as sculpture, drawing, text, photography and video, she constructs spatial installations exploring the concept of the choreography of attention. Since 2009, she has been working as an author, director, videographer and photographer on a number of projects. She exhibited at group and solo exhibitions at MSU, Gallery Prozori, Academia Moderna, Lauba, Gallery ULUPUH, MUO, Pogon Jedinstvo, Gallery Nova, Gallery SC and many others.

6.11.68 GOD DOĐEŠ TAMO JE CENTAR

UTJEŠNO JE KADA MOŽEŠ OSTATI
UNUTRA

NAKOSTO TI SE NANAŠ GLAVE PROZOR

PROSTOR



OSJEĆAM ŽILICE NA STIJKAMA NOSNE SUPPLINE

KAO KAPILARE VLAŽE

SJEVERNOG ZIDA

POT KOJIM STIŽEŠ DO TOG PROSTORA U SEBI JE

NEPRAVOCRTAN

NANAŠA GUMNJU ISTINITOST SJEĆANJA

KAO LIŠE NA TERASU KOJU JOŠ NEMO OTVORILI

Pojmovi "konstruktivno" i "destruktivno" u svakodnevnoj se socijalno uvjetovanoj praksi s razlogom doživljavaju inkompatibilnim te uzajamno poništavajućim. Kad je o umjetničkom stvaralaštvu riječ takvo se, međutim, shvaćanje uvelike usložnjava, čak i relativizira, pa možebitnoj relaciji između spomenutih pojmova nužno valja pristupiti relativistički i nadasve fleksibilno. U tom smislu nipošto nije pretjerano konstatirati kako stanoviti vidovi destruktivnosti odnosno svjesnih narušavanja konvencionalnih pravila i normativa unutar umjetničkog diskursa nerijetko mogu rezultirati novim i originalnim vrijednostima, za što, uostalom, postoje brojni primjeri, kako u prošlosti tako i u suvremenosti. Strategije konstruktivnog i destruktivnog djelovanja nalaze se, dakle, u svojevrsnom ambivalentnom odnosno dijalektičkom odnosu, baš kao što to, svaki na svoj način, sugeriraju ovom prigodom prezentirane skulpture/instalacije što ih je troje generacijski bliskih autora – Alem

The terms "constructive" and "destructive" in everyday socially conditioned practice are rightly perceived as incompatible and mutually canceling each other. When it comes to artistic creativity, however, such an understanding is greatly complicated, even relativized, so the possible relationship between the mentioned concepts must necessarily be approached relativistically and above all flexibly. Within the artistic discourse, they can often result in new and original values, for which, after all, there are numerous examples, both in the past and in the present. The strategies of constructive and destructive action are, therefore, in a kind of ambivalent or dialectical relationship, just as the sculptures/installations presented on this occasion suggest, each in their own way, which are three authors who are close in generation - Alem

Korkut (r. 1970.), Paulina Jazvić (r. 1973.) i Kristian Kožul (r. 1975.) – realiziralo tijekom posljednjih nekoliko godina.

Skulptorske forme Alema Korkuta izvorno generiraju iz – promatrano čisto geometrijski - pravilno konstruiranih vizualnih premisa što ih umjetnik potom podvrgava različitim distorzijama, na taj način destruirajući njihove kompaktne i pravilne forme. Zahvaljujući svojim istanjenim, precizno izvedenim te u osnovi skeletno realiziranim tvornim komponentama, skulpture toga autora na aktivan, transparentan i precizan način oblikuju svoje "unutarnje" i obližnje "vanjske" prostore, istodobno provocirajući utisak kako su organički otkloni od posve pravilnih geometrijskih formi tek privremene posljedice djelovanja neke posve nevidljive nam sile.

Korkut (b. 1970) , Paulina Jazvić (b. 1973) and Kristian Kožul (b. 1975) – realized during the last few years.

Alem Korkut's sculptural forms are originally generated from - purely geometrically - properly constructed visual premises, which the artist then subjects to various distortions, thereby destroying their compact and regular forms. Thanks to their thinned, precisely executed and basically skeletally realized material components, the sculptures of that author shape their "inner" and nearby "outer" spaces in an active, transparent and precise way, at the same time provoking the impression that organic deviations from perfectly regular geometric forms are only temporary consequences of the action of some completely invisible force.





Rad Pauline Jazvić u čisto formalno-vizualnom smislu ostavlja utisak konstruktivne odnosno konstruirane pravilnosti, ali njegova nedvojbeno i nadasve dojmljiva destruktivnost proizlazi iz narativnih, ili možda preciznije rečeno, potencijalno narativnih komponenti. Obilje identičnih sjekira što se oštricama uperenim uvis pružaju duž stolnjakom prekrivene površine izdužena stola nužno asociiraju na mogućnost samoposluživanja na način popularnih švedskih stolova, pri čemu bi se rezultat takve djelatnosti – osobito u stresovima, proturječjima i neizvjesnošću bremenitoj suvremenosti čega je autorica itekako svjesna – mogao izroditi i u nešto fatalno destruktivno.

Paulina Jazvić's work in a purely formal-visual sense leaves the impression of constructive or constructed regularity, but its undoubted and above all impressive destructiveness stems from narrative, or perhaps more precisely, potentially narrative components. The abundance of identical axes with their blades pointed upwards along the tablecloth-covered surface of the elongated table is necessarily associated with the possibility of self-service in the manner of popular buffet tables, whereby the result of such activity - especially in the stresses, contradictions and uncertainty of the burdened modernity, of which the author is well aware - could degenerate into something fatally destructive.





Skulpture/instalacije Kristiana Kožula svojim svjesno isprovociranim neodređenim asocijativnim arsenalom u rasponu od neobičnih sado-mazo rekvizita pa do nekih ekscentričnih vješalica za odjeću, ili pak samostojećih stalaka za svjetiljke, možda i sprava za vježbanje, unose svojevrsnu destrukciju u svijest potencijalnih recipijenata. One, dakako, nisu ništa od svega toga, pri čemu će njihova subverzivnost, baš kao i destruktivnost, proizlaziti iz kliznih, nestalnih i u stvarnosti nepostojećih namjenskih odrednica što balansiraju u međuprostoru između organskog i anorganskog odnosno biološkog i artifičijelnog, iskazujući se u stanovitoj kinky, pa čak i pomalo perverznoj pojavnosti.

Kristian Kožul's sculptures/installations, with his consciously provoked indefinite associative arsenal ranging from unusual sado-maso props to some eccentric clothes hangers, or even free-standing lamp stands, perhaps even exercise equipment, bring a kind of destruction into the minds of potential recipients. They are, of course, nothing of all that, whereby their subversiveness, just like destructiveness, will result from sliding, unstable and in reality non-existent purposeful determinants that balance in the intermediate space between organic and inorganic, i.e. biological and artificial, expressing themselves in a certain kinky, and even a somewhat perverse appearance.

Formalno-kompozicijska (Korkut), sadržajno-narativna (Jazvić) i/ili asocijativno-simbolička (Kožul) destruktivnost izloženih radova predstavlja ujedno i njihove poetske generatore, pri čemu bi bilo kakva "konstruktivna" intervencija u na takav način postavljene vizualno-mentalne normative nužno djelovala destruktivno. Drugim riječima, troje prezentiranih autora u svojem recentnijem stvaralaštvu uspješno poseže za svojevrsnim "kroćenjem" destrukcije u svrhu realizacije radova što na konstruktivan i nadasve relevantan način korespondiraju sa socio-psihološkim kontekstom unutar kojega su realizirani.

Vanja Babić

The formal-compositional (Korkut), content-narrative (Jazvić) and/or associative-symbolic (Kožul) destructiveness of the exhibited works also represents their poetic generators, whereby any "constructive" intervention in visual-mental norms set in such a way would necessarily had a destructive effect. In other words, in their more recent work, the three presented authors successfully reach for a kind of "taming" of destruction in order to realize works that correspond in a constructive and above all relevant way with the socio-psychological context within which they were realized.

Vanja Babić





O UMJETNICIMA

PAULINA JAZVIĆ (1973.) diplomirala je na Tekstilno tehnološkom fakultetu u Zagrebu, a potom i na Akademiji likovnih umjetnosti u Zagrebu. U svojem radu djeluje na području slikarstva, a realizira i objekte odnosno ambijentalno osmišljene instalacije. Izlagala je na 100-njak samostalnih i skupnih izložbi u zemlji i inozemstvu. Trenutno je zaposlena u statusu izv. profesorice na Tekstilno-tehnološkom fakultetu u Zagrebu. Za svoj rad višestruko je nagrađivana.

KRISTIAN KOŽUL (1975.) diplomirao je na Kunstakademie Düsseldorf. Samostalno djeluje i izlaže od 1996. Do sada je izlagao na 30-ak samostalnih i 50-ak skupnih izložbi na domaćoj i međunarodnoj sceni. Njegov rad na skupnim je

ABOUT THE ARTISTS

PAULINA JAZVIĆ (1973) graduated from the Faculty of Textile Technology in Zagreb and then from the Academy of Fine Arts in Zagreb. In his work, he works in the field of painting, and he also realizes objects, that is, environmentally designed installations. She exhibited at about 100 individual and group exhibitions in the country and abroad. She is currently employed as an associate professor at the Faculty of Textile Technology in Zagreb. She has been awarded several times for her work.

KRISTIAN KOŽUL (1975) graduated from the Kunstakademie Düsseldorf. He has been working and exhibiting independently since 1996. So far, he has exhibited at about 30 individual and about 50 group exhibitions on the domestic and international scene.

izložbama prikazan u Museum of Modern Art PS1 u New Yorku, Museum of Modern Art u Haifi, ZKM/Center for art and media u Karlsruheu, na Bijenalu mladih umjetnika u Rimu i na Bijenalu suvremene umjetnosti u Pekingu. Za svoj rad višestruko je nagrađivan.

ALEM KORKUT (1970.) diplomirao je na Akademiji likovnih umjetnosti u Zagrebu. Glavno područje njegova rada je medij skulpture te je autor više javnih spomenika, među kojima i Karijatida u Pazinu, Spomenik biciklu u Koprivnici i Spomenik palim braniteljima Domovinskog rata u Šibeniku, Karlovcu i Koprivnici. Izlagao je na 40-ak samostalnih te oko 150 skupnih izložbi u Hrvatskoj i inozemstvu. Trenutno je zaposlen u statusu izv. profesora na Akademiji likovnih umjetnosti u Zagrebu. Za svoj rad višestruko je nagrađivan.

His work has been shown in group exhibitions at the Museum of Modern Art PS1 in New York, the Museum of Modern Art in Haifa, the ZKM/Center for art and media in Karlsruhe, the Biennale of Young Artists in Rome and the Biennale of Contemporary Art in Beijing. He has been awarded several times for his work.

ALEM KORKUT (1970) graduated in history of art and history at the Faculty of Philosophy in Zagreb. He is the manager of the MH Gallery and a curator at the Kranjčar Gallery. He is the editor of the art column in Vijenec and one of the two authors and presenters of the show In visual code on the 3rd program of Croatian Radio. Independently or in collegial collaboration, he designed several thematic group exhibitions or selections in Zagreb, Split, Osijek, Paris and Amsterdam. He publishes texts in Vijenac, 15 dana and Kontura. He was a member of several expert commissions for the awarding of awards and the exhibition or purchase of works.

KUSTOS

VANJA BABIĆ (1965.) diplomirao je povijest umjetnosti i povijest na Filozofskom fakultetu u Zagrebu. Voditelj je Galerije MH te kustos u Galeriji Kranjčar. Urednik je likovne rubrike u Vijencu te jedan od dvoje autora i voditelja emisije U vizualnom kodu na 3. programu Hrvatskoga radija. Samostalno ili u kolegijalnoj suradnji osmislio je više tematskih skupnih izložbi ili selekcija u Zagrebu, Splitu, Osijeku, Parizu i Amsterdamu. Objavljuje tekstove u Vijencu, 15 dana i Konturi. Bio je članom više stručnih povjerenstava za dodjelu nagrada te izlaganje ili otkup radova.

CURATOR

VANJA BABIĆ (1965) graduated in history of art and history at the Faculty of Philosophy in Zagreb. He is the manager of the MH Gallery and a curator at the Kranjčar Gallery. He is the editor of the art column in Vijenec and one of the two authors and presenters of the show In visual code on the 3rd program of Croatian Radio. Independently or in collegial collaboration, he designed several thematic group exhibitions or selections in Zagreb, Split, Osijek, Paris and Amsterdam. He publishes texts in Vijenac, 15 dana and Kontura. He was a member of several expert commissions for the awarding of awards and the exhibition or purchase of works.

SVAKODNEVNA IZNIMKA

Melankolik je kauboj na rodeu koji istovremeno jaše dva konja. Lijevom nogom stoji na leđima konja Depresije, a desnom na leđima drugog kojeg zove Kreativnost. Ne bi li za vrijeme galopiranja održao ravnotežu, obje „životinje“ čvrsto drži skupa, jednu uz drugu. Na kraju predstave ponekad mu čak i zaplješću, no samo on zna kroz koje napore svaki put prolazi pitajući se koliko će još moći tako.

Ako bi ikoga prethodna crtica mogla opisati, bio bi to bez sumnje slavonskobrodski konceptualni umjetnik, Ivan Šeremet. Služeći se različitim medijima i strategijama u svojoj praksi umjetnik autoironijom raskrinkava prvenstveno samog sebe, ali i publiku predlažući joj

AN EVERYDAY EXCEPTION

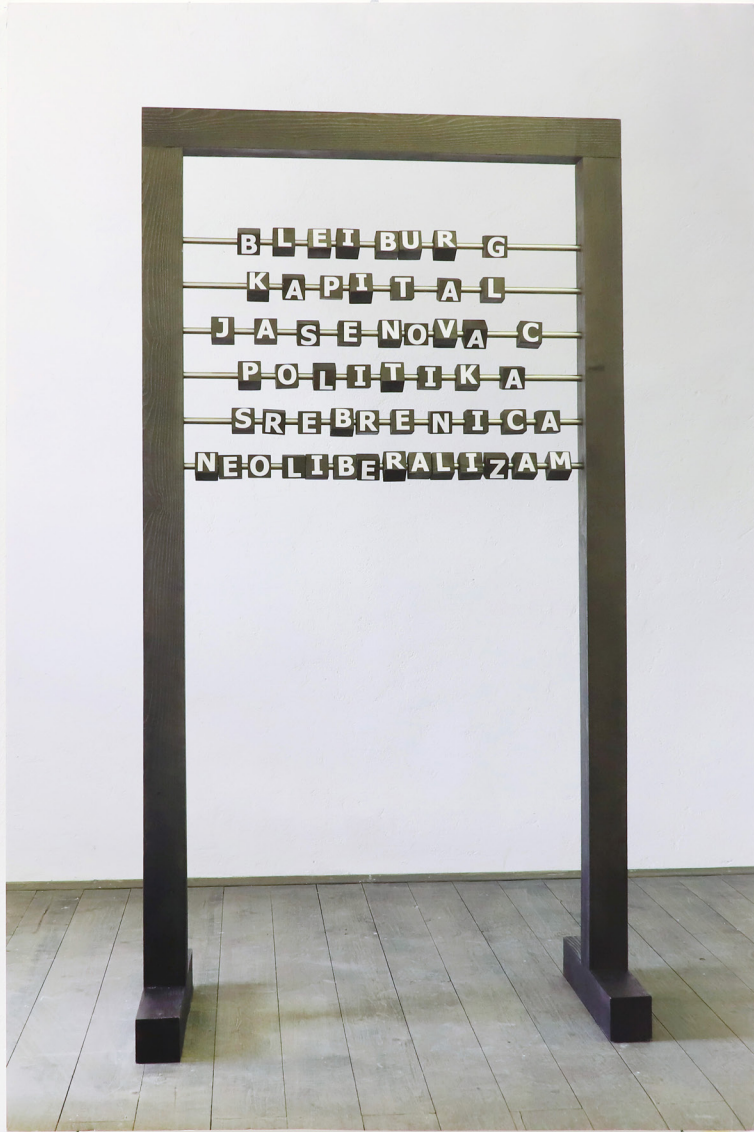
A melancholic is a rodeo cowboy who rides two horses at the same time. He stands with his left foot on the back of the horse Depression, and with his right on the back of another he calls Creativity. In order not to maintain balance while galloping, he holds both “animals” tightly together, side by side. At the end of the play, sometimes they even applaud him, but only he knows the efforts he goes through each time, wondering how much longer he will be able to do so.

If anyone could be described by the previous dash, it would without a doubt be the conceptual artist from Slavonski Brod, Ivan Šeremet. Using different media and strategies in his practice, the artist exposes primarily himself with self-irony, but also the audience, proposing topics of “daily plebiscite”



dugi niz godina teme „svakodnevnog plebiscita“ koja ista uglavnom nerado prihvaća. Stoljeća nas dijele od sv. Tome Akvinskog i njegovih preporuka o pet, odnosno šest načina suočavanja s tugom, melankolijom pa ipak Šeremet kao da ih je sve usvojio jer su sve one prvenstveno ljudske: uživanje, plač, prijateljavanje, motrenje istine (kontemplacija) te kupanje i spavanje. Uživajući u hrani i piću čovjek na neki način priznaje vlastitu tjelesnost kao ovisnost o primanju; u plaču se bespoštedno susreće sa samim sobom bez posredovanja sa strane; prijateljstvom ipak priznaje da svoju melankoliju želi podijeliti s drugima, želi da ga se ljubi; motrenjem istine on pokazuje da želi ljubiti druge, ali i mudrost samu; naposljetku, kupanjem i spavanjem prekinut će nepodnošljivi kontinuitet reflektiranja nad samim sobom.

for many years, which the latter mostly reluctantly accepts. Centuries separate us from St. Thomas Aquinas and his recommendations on five or six ways of dealing with sadness and melancholy, yet Šeremet seems to have adopted them all because they are all primarily human: enjoyment, crying, making friends, observing the truth (contemplation) and bathing and sleeping. By enjoying food and drink, a man, in a way, acknowledges his own physicality as a dependence on the income; in crying, he mercilessly confronts himself without mediation from the outside; through friendship he nevertheless admits that he wants to share his melancholy with others, he wants to be kissed; by observing the truth, he shows that he wants to love others, but also wisdom itself; finally, by bathing and sleeping, he will end the unbearable continuity of self-reflection.



BLEIBURG
KAPITAL
JASENOVA C
POLITIKA
SREBRENICA
NEOLIBERALIZAM

Pogledamo li neke od radova predstavljene na ovoj izložbi kao što je „Brodski akvarel“ gdje primjerice umjetnik uranja alate (sjekiru, motiku, grablje i sl.) u korito u kojem se inače „šure“ svinje, neugodan prizor koji u elegijskoj atmosferi priziva vrstu drevnosti bez stvaralačkog udjela u budućnosti. „Označene“ granice podrezane stvarnosti(čitaj: umjetnosti) za umjetnika su i mjesto tuge, ali i mjesto ugone dok ograničenjem ukazuje na neograničeno. Sizifovski udara u zid vlastitom glavom koju će umotati u radu „Slatka smrt“ hrvatskom zastavom kao konačno zatvaranje umjetnikovih usta. Šeremet jako dobro zna da „novi izbori“ koje „iščekuje“ neće riješiti našu međusobnu izoliranost dok odgovornost prepuštamo „društvenim stručnjacima“. Možda se umjetnik zato i pita: jesu li zečevi koji trčkaraju po prostoru galerije u prednosti jer su svjesniji vlastite stvarnosti, u odnosu na mnoge ljude koji miješaju slobodu i slobodnu nepromišljenost.

If we take a look at some of the works presented at this exhibition, such as the “Ship Watercolor” where, for example, the artist plunges tools (axe, hoe, rake, etc.) into a trough where pigs normally “sneeze”, an unpleasant scene that in an elegiac atmosphere evokes a kind of antiquity without a creative share in the future. The “marked” borders of the cut-off reality (read: art) are for the artist a place of sadness, but also a place of pleasure, while the limit indicates the limitless. Sisyphus hits the wall with his own head, which he will wrap in the work “Sweet Death” with the Croatian flag as the final closure of the artist’s mouth. Sheremet knows very well that the “new elections” he is “expecting” will not solve our mutual isolation while we leave the responsibility to “social experts”. Maybe that’s why the artist is wondering: are the rabbits running around the gallery space at an advantage because they are more aware of their own reality, compared to many people who mix freedom with free recklessness.

ЛЮБАВ



Kao istinski umjetnik Ivan Šeremet nije se začahurio u umjetnost kao neku vrstu sigurne zone ubijajući slobodno vrijeme pritom. Naprotiv, njegova umjetnost je rizik, on sam je osjetljiv na nepravdu prema svakom uzrastu i svakoj kategoriji ljudi dok crta, slika, snima ili pak izvodi performans i to ne toliko olovkom, kistom ili kamerom kao alatima, koliko svojim vlastitim životom. Zato, prije nego pristupimo percepciji njegovih radova, upozorenje: Umjetnik je to koji bi publiku kojoj se predstavljao znao češće poučiti kad su ga odbijali nego kad su ga prihvaćali.

Zlatko Kozina

As a true artist, Ivan Šeremet did not cocoon himself in art as a kind of safe zone, killing his free time in the process. On the contrary, his art is a risk, he himself is sensitive to injustice towards every age and every category of people while he draws, paints, films or performs a performance, not so much with a pencil, brush or camera as tools, but with his own life. That's why, before we approach the perception of his works, a warning: He is an artist who would teach the audience to whom he presented himself more often when they rejected him than when they accepted him.

Zlatko Kozina

O UMJETNIKU

Ivan Šeremet rođen je 10. kolovoza 1952. godine u Erdeviku. Multimedijalni je umjetnik, koji živi i radi u Slavonskom Brodu. U svom radu opservira prostor u kojem živi. To su osobna iskustva ispod kojih se javlja distancirani humor ali i poruga prema nekooperativnom okruženju. Izlagao je na tridesetak samostalnih izložbi: Zagreb – MSU; Rijeka – MMSU, Novi Sad – MSU. Također na nizu skupnih izložbi: Kassel, Beograd – Bezgranične granice; Budapest – Human nature; Zagreb – 20 godina Galerije PM; Zagreb – 80-te; Zagreb ikonografija grada; Zagreb – Fragmenti melankolije; Zagreb – Joseph Beuys: Tko ne želi misliti, leti van! Prezentirao je više od sto suvremenih umjetnika iz regije: Hrvatska, BiH, Vojvodina, Mađarska, Poljska i Čekoslovačka. Jedan je od izbornika 20. slavonskog biennala u Osijeku. O njemu pišu I. Bekić, J. Bubaš, I. R. Janković, B. Franceschi, A. M. Koljanin, Z. Kozina, V. Kusik, M. Lučić, Z. Maković, A. Maračić, Ž. Marcijuš, S. Marjanić, K. Orelj, G. Rem, D. Šimičić, R. Šimunović, J. Škunca, M. Šolman, M. Špoljar, M. Šuvaković (monografija), B. Valušek, J. Vukmir, J. Zihlerl, I. Župan.

ABOUT THE ARTIST

Ivan Šeremet was born on August 10, 1952 in Erdevik. He is a multimedia artist who lives and works in Slavonski Brod. In his work, he observes the space in which he lives. These are personal experiences under which there is a detached humor but also a sneer towards an uncooperative environment. He exhibited at about thirty independent exhibitions: Zagreb - MSU; Rijeka – MMSU, Novi Sad – MSU. Also at a series of group exhibitions: Kassel, Belgrade - Boundless Borders; Budapest – Human nature; Zagreb – 20 years of Gallery PM; Zagreb – 80s; Zagreb iconography of the city; Zagreb – Fragments of melancholy; Zagreb - Joseph Beuys: Who doesn't want to think, flies out! He presented more than a hundred contemporary artists from the region: Croatia, Bosnia and Herzegovina, Vojvodina, Hungary, Poland and Czechoslovakia. He is one of the selectors of the 20th Slavonic Biennale in Osijek. I. Bekić, J. Bubaš, I. R. Janković, B. Franceschi, A. M. Koljanin, Z. Kozina, V. Kusik write about him. M. Lučić, Z. Maković, A. Maračić, Ž. Marcijuš, S. Marjanić, K. Orelj, G. Rem, D. Šimičić, R. Šimunović, J. Škunca, M. Šolman, M. Špoljar, M. Šuvaković (monograph), B. Valušek, J. Vukmir, J. Zihlerl, I. Župan.

Mismo kompost, a ne postljudi; mi živimo u humusitetima, a ne u humanističkim znanostima. Filozofski i materijalno, ja sam kompostist, a ne posthumanist. Životinje - ljudi i neljudi - postaju jedno s drugim, sastavljaju i razgrađuju jedno drugo, u svakoj mjeri i registru vremena i stvari u simpoetskom spletu, u ekološkom evolucijskom razvoju zemaljskog svijeta i nsvijeta.

Dona Haraway, Staying with the Trouble

Projekt „Žene minorne spekulacije“ Nicole Hewitt u suradnji s Vidom Guzmić i Ivanom Slipčevićem jest svojevrsni nastavak autoričinog bavljenja kolektivnom i osobnom memorijom odnosno upisivanjem povijesti u subjekt ili još bolje - artikuliranjem službene povijesti i njezinih slijepih pjega. Projektima koji prolaze brojne iteracije i hibridizacija, umjetnica kani vizualno reinterpretirati uobičajeno poimanje povijesti, odnosno pretpovijesti koristeći se takozvanim ženskim objektima koje smatramo dokazima o postojanju te pretpovijesti. Kao i mnogi Hewittini radovi, i ovaj se na indirektan način bavi istodobno recentnom prošalošću, odnosno prikazom povijesti, te ratnom i poslijeratnom retorikom na područjima bivše Jugoslavije i problemima iskaza, dokaza i traga.

Usto, Nicole Hewitt, kroz metode rada na projektu “Žene minorne spekulacije” i istoimenom filmu uvodi nova iskustva metodologije dokumentiranja, sakupljanja i interpretacije materijala. Pritom su stručnjaci iz arheologije ili kulturnog turizma uvedeni konstitutivno u projekt, te postaju ne samo predmet radnje, već i dio kreativnog tima a što dovodi do novih razmišljanja o tome kako prikazujemo svijet, ili kako

We are compost, not posthuman; we inhabit the humusities, not the humanities. Philosophically and materially, I am a compostist, not a posthumanist. Critters—human and not—become-with each other, compose and decompose each other, in every scale and register of time and stuff in sympoetic tangling, in ecological evolutionary developmental earthly worlding and unworlding.

Dona Haraway, Staying with the Trouble

The project “Women of minor speculation” by Nicole Hewitt in collaboration with Vida Guzmić and Ivan Slipčević is a kind of continuation of the author’s dealing with collective and personal memory, i.e. writing history into the subject or even better - articulating the official history and its blind spots. With projects that go through numerous iterations and hybridizations, the artist intends to visually reinterpret the usual understanding of history, that is, prehistory, using so-called female objects that we consider evidence of the existence of this prehistory. Like many of Hewitt’s works, this one also indirectly deals with the recent past, i.e. the presentation of history, as well as war and post-war rhetoric in the areas of the former Yugoslavia and the problems of testimony, evidence and traces.

In addition, Nicole Hewitt, through the methods of working on the project “Women of Minor Speculation” and the film of the same name, introduces new experiences in the methodology of documenting, collecting and interpreting materials. At the same time, experts from archaeology or cultural tourism are constitutively introduced into the project, and they become not only the subject of the action, but also part of the creative team, which leads to new thinking about how we present the world, or how we construct it. The artist underlines the

ga konstruiramo. Umjetnica podcrtava usporedbu: kao što kamera konstruira događaj time što ju postavimo na određeno mjesto, tako i arheologinja konstruira povijest time što ju iskapa. Naime, projekt „Žene minorne spekulacije“ Nicole Hewitt i njezinog umjetničkog tima polazi od neolitske figurine kroz koju umjetnica različitim medijima (crtež, film, video, poezija, zvuk, glazba, fotografija, svjedočanstva...) upisuje mogućnosti spekulacija o sagledavanju povijesti, odnosno o konstrukcijama povijesnih i rodnih pripovijesti u čijem se središtu nalazi opiranje odnosno pregovaranje o konačnom tumačenju neolitičke figurine.

Namjera čitavog projekta koji se mijenjao i rastao od 2015. jest u spekulativnoj formi povezati materijalne ostatke kao dokazni materijal, isprepletene biografije arheologa i arheologinja, njihovih objekata i subjekata istraživanja (ženske figurice, sazviježđa, astralne kalendare, posude, muzike) i umjetnice odnosno njezinog istraživačkog tima. Projekt predstavljen u Galeriji Kazamat, u obliku multimedijalne instalacije meandira tako između historiografije, dokumentarizma, analize objekta, filmsko-fotografskog putopisa i spekulativne fikcije.

U razdoblju neolitika diljem Panonske nizine i jugoistočne Europe otkrivene su brojne ženske figurice koje ne postoje na lokalitetima i u muzejima zapadne Europe. One su predstavljene u muzejima Bugarske, Moldavije ili Rumunjske. Upravo ta rubna pretpovijest ženskih prikaza i interpretacija postaje otponac umjetnici da istražuje kontinuitet nevidljivosti ženskih povijesti. Stoga je umjetnica odlučila pokrenuti suradnju sa znanstvenicima koji istražuju antropomorfne figure neolitika. Uz sudjelovanje na brojnim znanstvenim simpozijima koji tematiziraju neolitske figurine, Nicole Hewitt proučava

comparison: just as the camera constructs an event by placing it in a certain place, the archaeologist constructs history by excavating it. The project “Women of Minor Speculation” by Nicole Hewitt and her artistic team starts from a Neolithic figurine through which the artist uses various media (drawing, film, video, poetry, sound, music, photography, testimonies...) to inscribe the possibilities of speculation about looking at history, that is, about historical and gender narrative constructions in which focus is the resistance or negotiation of the final interpretation of the Neolithic figurine.

The intention of the entire project, which has been changing and growing since 2015, is to speculatively connect material remains as evidence, intertwined biographies of archaeologists, their objects and research subjects (female figurines, constellations, astral calendars, vessels, music) and the artist, respectively research team. The project presented in the Kazamat Gallery, in the form of a multimedia installation, meanders between historiography, documentary, object analysis, film-photographic travelogue and speculative fiction.

In the Neolithic period, numerous female figurines were discovered throughout the Pannonian Plain and Southeastern Europe, which do not exist in the localities and museums of Western Europe. They are presented in the museums of Bulgaria, Moldova or Romania. It is precisely this marginal prehistory of women’s representations and interpretations that becomes the starting point for the artist to explore the continuity of the invisibility of women’s histories. Therefore, the artist decided to start collaborating with scientists who research anthropomorphic figures of the Neolithic. In addition to participating in numerous scientific symposiums that focus on Neolithic figurines, Nicole Hewitt studies archaeological literature and concludes that one





Vidimo kvadratni metar u nedefiniranom području istočnoeuropskog Podunavlja.

arheološku literaturu i zaključuje kako je jedna od karakteristika neolitskih kultura kulturalni sinkronizam, odnosno veze, relacije i odnosi među kulturama. Kako tvrde stručnjaci: „kada se govori o čistoj Vučedolskoj kulturi, obično se pod tim podrazumijeva njena pojava u srijemsko-slavonskoj oblasti, a zatim i na području sjeverne Bosne i centralne Srbije“. Slijedom toga, Nicole Hewitt postavlja pitanje: Čija je, zapravo, vučedolska golubica i je li uistinu golubica? Citira i postkolonijalnog povjesničara Dipesh Chakrabarty koji tvrdi – Povijest, s velikim “P” je jedna i pripada suverenom subjektu Europe, dok su povijesti s mali “p” mnoge. Unutar te, zaključuje umjetnica, već diskriminativne povijesti, postoji i pod-povijest - marginalizirana povijest - ona „žene minor“. Usto, nakon provedena dva mjeseca (srpanj-rujan 2016.) na lokacijama u Rumunjskoj i tijekom istraživanja neolitske kulture na području Rumunjske s posebnim naglaskom na Podunavlje i deltu Dunava, što je dijelom izvedeno u pratnji projektnog direktora fotografije, Ivana Slipčevića, projekt „Žene minorne spekulacije“ obuhvaća i ideju vremeplova kako bi neolitsku figurinu upisali u sasvim drugačije interpretacijske okvire od onog normativnog odnosno ustaljenih interpretacija figurica kao kulturnih, ritualnih predmeta, simbola plodnosti, Velike Majke itd. Tako, kao svojevrsnu protutezu učitavanju „prirode“ u figurice, Nicole Hewitt smješta figurinu u referentne okvire znanstvene fantastike, odnosno visoke tehnologije, te preokreće fokus s prošlosti na potencijalne budućnosti. U tom smislu, umjetnica uzima u obzir istraživanja o alternativnim tumačenjima figurica, koja su uglavnom bez materijalnih, znanstvenih dokaza ali daju mogućnost spekulacije odnosno proširenja znanstvenog okvira. U svijetu paranznanosti, paraarheologije, pseudoarheologije i new-age feminizma, figurice su, s jedne strane, interpretirane kao dokaz o drevnim vanzemalcima (Ova interpretacija se temelji na izgledu figurica,

of the characteristics of Neolithic cultures is cultural synchronicity, that is, connections, relations and relationships between cultures. As the experts claim: “when talking about the pure Vučedol culture, it usually means its appearance in the Srijem-Slavonia region, and then also in the area of northern Bosnia and central Serbia”. Consequently, Nicole Hewitt asks the question: Whose, really, is the Vučedol dove, and is it really a dove? She also quotes the post-colonial historian Dipesh Chakrabarty who claims - History, with a capital “P” is one and belongs to the sovereign subject of Europe, while histories with a small “p” are many. Within this already discriminatory history, the artist concludes, there is also a sub-history - a marginalized history - that of “minor women”. In addition, after spending two months (July-September 2016) in locations in Romania and during the research of Neolithic culture in the territory of Romania with a special emphasis on the Danube and the Danube Delta, which was partly carried out accompanied by the project director of photography, Ivan Slipčević, the project “Women minor speculations” also includes the idea of time machines to place Neolithic figurines in completely different interpretive frameworks from the normative which are established interpretations of figurines as cult, ritual objects, symbols of fertility, the Great Mother, etc. Thus, as a kind of counterthesis to loading “nature” into figurines, Nicole Hewitt places the figurine in the frame of reference of science fiction, i.e. high technology, and turns the focus from the past to potential futures. In this sense, the artist takes into consideration research on alternative interpretations of the figurines, which are mostly without material, scientific evidence, but they give the possibility of speculation, or the expansion of the scientific framework. In the world of parascience, para-archaeology, pseudo-archaeology and new-age feminism, the figurines are, on the one hand, interpreted as evidence of ancient aliens (This interpretation is



posebice onih Vinčanskih, koje doista imaju predimenzionirane, velike oči i trokutaste glave, kako popularna kultura voli zamišljati vanzemaljce) a s druge kao dokaz o postojanju kulta žene.

Neolitičke ženske figure veliki su dio arheoloških nalaza jugoistočne Europe. S obzirom da ni ove geografske regije, ni prikazi ženskih likova nisu u prvom planu europskih arheoloških istraživanja, puno je teže doći do informacija o nalazištima, kolekcijama i stručnim člancima, a isto tako dobar dio literature nije preveden na „svjetske“ jezike. Usto, smatra Nicole, arheologija roda, korporealnosti, te feminističko, odnosno rodno osviješteno promišljanje povijesti koje je u međunarodnoj akademskoj zajednici već afirmirano područje (Lynn Meskell, Margaret Conkey, Alison Wylie, Sue Hamilton, Marie Louise Stig Sørensen i ostale), u hrvatskoj arheologiji je još uvijek podzastupljeno. Umjetnica ističe da je bitno takve nove i uzbudljive pristupe povijesnom, pretpovijesnom i arheološkom istraživanju promovirati i afirmirati jer takvim se pristupima propituje muška dominacija u interpretaciji žene u povijesti znanosti, zavijena u zapadnjačke normative i vrijednosti koje su pripisane pretpovijesnim društvima.

Naposljetku, neolitske figurine koje se otprilike 7. 000 godina opiru čvrstoj i zaključenoj interpretaciji njihovih funkcija i važnosti, dragocjeni su nam putokaz kako ni mi, promatrači, ne bi trebali biti zaključani u samo jednu „pripovijest“, samo jednu interpretaciju. Nicole Hewitt je sažela takvu otvorenost identiteta promjenama sljedećom rečenicom: Osvijestila sam da neolitska figurina nije imenica nego glagol – ona je u stalnoj mijeni i opire se dovršavanju vlastite pripovijesti.

Leila Topić

based on the appearance of the figurines, especially those from Vinča, which indeed have oversized, large eyes and triangular heads, how popular culture likes to imagine aliens) and on the other hand as proof of the existence of the cult of women.

Neolithic female figures are a large part of the archaeological finds of Southeast Europe. Considering that neither these geographical regions nor depictions of female characters are at the forefront of European archaeological research, it is much more difficult to find information about sites, collections and professional articles, and also a good part of the literature has not been translated into “world” languages. In addition, according to Nicole, the archaeology of gender, corporeality, and feminist, i.e. gender-conscious reflection on history, which is already an established field in the international academic community (Lynn Meskell, Margaret Conkey, Alison Wylie, Sue Hamilton, Marie Louise Stig Sørensen and others), in Croatia archaeology is still underrepresented. The artist points out that it is important to promote and affirm such new and exciting approaches to historical, prehistoric and archaeological research because such approaches question male dominance in the interpretation of women in the history of science, wrapped in Western norms and values attributed to prehistoric societies.

After all, the Neolithic figurines, which for approximately 7,000 years resist a firm and concluded interpretation of their functions and importance, are a precious guide for us, that we, the observers, should not be locked into only one “narrative”, only one interpretation. Nicole Hewitt summed up such openness of identity to change with the following sentence: I became aware that the Neolithic figurine is not a noun but a verb – it is in constant change and resists the completion of its own narrative.

Leila Topić



OU MJETNICI

NICOLE HEWITT

Rođena 1965.god. u Londonu. Vizualna umjetnica koja se bavi filmom, videom, instalacijama, performansom i tekstem. Hewitt je diplomirala Fine Art Media na Slade School of Art gdje je obranila i doktorat 2013. s radnjom koja je istraživala odnos između filma, narativa, plesa, povijesti i političke retorike. Hewittini radovi bave se memorijom, mikro povijestima i narativima te njihovim posredovanjem kroz tehnologije prikaza i očuvanja. Od 2017. članica kolektiva Zvukospjevi, suosnivačica je umjetničke organizacije Studio Pangolin. Predaje na Odsjeku za Animirani film i nove medije ALU Zagreb, a kao vanjska suradnica predavala je na Department of Visual Cultures, Goldsmiths College od 2009.-2011. i na The Cass School of Fine Art od 2014.-2015., London Metropolitan University. Živi i radi u Zagrebu.

KUSTOSICA

LEILATOPIĆ

Rođena 1972. u Zagrebu. Diplomirala je Povijest umjetnosti i Komparativnu književnost pri Filozofskom Fakultetu Sveučilišta u Zagrebu. Tijekom rada kao slobodna kustosica surađivala je na brojnim izložbenim projektima te radila kao likovna kritičarka za brojne časopise, televizijske i radijske emisije. Nakon stalnog zapošljavanja u Muzeju suvremene umjetnosti, organizirala je brojne samostalne izložbe poput Renate Poljak, Mirosława Bałke (zajedno s Brankom Franceschijem), Oliviera Menateaua, Dalibora Martinisa, Rogera Ballena, Olivera Resslera, grupe Platform odnosno grupne izložbe poput „L'amour d'risque" (izbor iz 18 francuskih regionalnih Muzeja suvremene umjetnosti)

ABOUT THE ARTIST

NICOLE HEWITT

Born 1965. in London. Visual artist who works with film, video, installations, performance and text. Hewitt graduated in Fine Art Media from the Slade School of Art where she also completed her PhD in 2013. with a work that explored the relationship between film, narrative, dance, history and political rhetoric. Hewitt's works are focused on memory, micro-histories, narratives and their mediation through display and preservation technologies. Since 2017., she has been a member of the Zvukospjevi collective, co-founder of the Studio Pangolin art organization. She teaches at the Department of Animated Film and New Media, ALU Zagreb, and as an external associate she taught at the Department of Visual Cultures, Goldsmiths College from 2009-2011. and at The Cass School of Fine Art from 2014-2015, London Metropolitan University. She lives and works in Zagreb.

CURATOR

LEILA TOPIĆ

Born 1972 in Zagreb. She graduated in History of Art and Comparative Literature at the Faculty of Philosophy, University of Zagreb. During her work as a freelance curator, she collaborated on numerous exhibition projects and worked as an art critic for numerous magazines, television and radio shows. After permanent employment at the Museum of Contemporary Art, she organized numerous solo exhibitions such as Renata Poljak, Mirosława Bałka (together with Branko Franceschi), Olivier Menateau, Dalibor Martinis, Roger Ballen, Oliver Ressler, the Platform group and group exhibitions such as "L'amour d'

u MSU-u ili „Lighting Out for the Territories“ u bečkoj Kunsthalle i budimpeštanskom Centru suvremene umjetnosti „Trafo“. Bila je selektorica i kustosica 14. Performing arts festivala u Osijeku te pre-selektorica „hrvatske sezone“ u Francuskoj za izvedbene umjetnosti, 60. porečkog Anala (2020.) i 57. Zagrebačkog Salona vizualne umjetnosti (2022.) Autorica je brojnih predgovora samostalnim i grupnim izložbama te ko-autorica monografije o Galeriji Studentski centar (zajedno s Darkom Glavanom). U sklopu biblioteke „Refleksije“ MSU-a uredila je knjigu prijevoda Nicolasa Bourriauda „Relacijska estetika/Postprodukcija“(2013.) te „Kraj umjetnosti“ Donalda Kuspita (2018.) Zainteresirana je za modernu i suvremenu umjetnost te njezine odnose i dosege u institucionalnom kontekstu. Bavi se umjetnošću koja nepretenciozno propituje disciplinarne granice i mogućnosti emancipatorskih potencijala umjetnosti. Također je sklona transgresivnim kustoskim inicijativama, stvarajući nove oblike suradničkih odnosa i mikrozajednica. Uz rad u zagrebačkom Muzeju suvremene umjetnosti, aktivno se bavi likovnom kritikom u kojoj nastoji spojiti iskustvo kustoskog rada s kritičkim pisanjem.

SURADNICI

VIDA GUZMIĆ

Rođena je 1986. u Zagrebu, magistrira Nove medije na Akademiji likovnih umjetnosti u Zagrebu 2012. Polaznica edukacijskog programa Ženskih studija i programa Kustoske platforme 2012/13. Izlaže od 2009. u Hrvatskoj i inozemstvu, rezidentica na V2_Summersessions Test Lab, V2_Institute for unstable media u Rotterdamu 2016 i KulturKontakt Austria u Beču 2017. Polaznica WHW akademije u Zagrebu 2018/19, i Home Workspace programa, Ashkal Alwan, u Beirutu 2019/20. Djeluje kao samostalna umjetnica i u mnogim suradničkim i angažiranim

risque“ (a selection from 18 French regional contemporary art museums) at the MSU or “Lighting Out for the Territories“ at the Vienna Kunsthalle and the Budapest Contemporary Art Center “Trafo“. She was the selector and curator of the 14th Performing Arts Festival in Osijek and pre-selector of the “Croatian season“ in France for performing arts, the 60th Poreč Anal (2020) and the 57th Zagreb Salon of Visual Arts (2022). and group exhibitions and co-author of the monograph on the Student Center Gallery (together with Darko Glavan). As part of the MSU “Reflections“ library, she edited the book of translations by Nicolas Bourriaud “Relational Aesthetics/Postproduction“ (2013) and “The End of Art“ by Donald Kuspit (2018). She is interested in modern and contemporary art and its relationships and reach in institutional context. She deals with art that unpretentiously questions disciplinary boundaries and the possibilities of the emancipatory potential of art. She is also prone to transgressive curatorial initiatives, creating new forms of collaborative relationships and micro-communities. In addition to working at the Zagreb Museum of Contemporary Art, she is actively engaged in art criticism, in which she tries to combine the experience of curatorial work with critical writing.

ASSOCIATES

VIDA GUZMIĆ

She was born in Zagreb 1986. She holds a master’s degree in New Media from the Academy of Fine Arts in Zagreb in 2012. A participant in the Women’s Studies educational program and the Curatorial Platform program in 2012/13. Exhibits since 2009. in Croatia and abroad, resident at V2_Summersessions Test Lab, V2_Institute for unstable media in Rotterdam 2016. and KulturKontakt Austria in Vienna 2017. Graduate of WHW Academy in Zagreb

projektima. Od 2012-2018 članica je kolektiva Prostor je taktika (PIT). Organizira i vodi radionice kroz Studio Pangolin, umjetničke organizacije čija je članica od 2013. Dio je nedavno formiranog kolektiva Zvukospjevi (s Nicole Hewitt i Ivanom Slipčevićem). Živi i radi u Zagrebu. Kroz medij videa, animacije, teksta, slike preuzima i/ili oblikuje narative vođene osobnim iskustvom, tuđim ili bliskim. Putem bilježenja rutina, inspiriranih umjetničkim ili neumjetničkim, u kontekstu svakodnevice, propituje ograničenja individualnih, intimnih stanja i djelovanja unutar konstruiranih pojedinačnih i kolektivnih identiteta.

IVAN SLIPČEVIĆ

Rođen u Zagrebu 1979. godine. Diplomirao je na Akademiji dramskih umjetnosti, smjer Filmsko i TV snimanje. Predaje na Odsjeku za animirani film i nove medije, ALU, glazbenik u projektu zvukbroda i direktor fotografije na filmovima, umjetničkim projektima i performansima. Od 2016. surađuje s Vidom Guzmić i Nicole Hewitt u projektu Zvukospjevi.

2018./19., and Home Workspace program, Ashkal Alwan, in Beirut 2019/ 20. She works as an independent artist and in many collaborative and engaged projects. From 2012.-2018., she was a member of the collective Space is Tactic (SIT). Organizes and leads workshops through Studio Pangolin, an art organization of which she has been a member since 2013. She is part of the recently formed collective Zvukospjevi (with Nicole Hewitt and Ivan Slipčević). Through the medium of video, animation, text, images, she takes over and/or shapes narratives guided by personal experience, other people's or close ones. By recording routines, inspired by art or non-art, in the context of everyday life, she questions the limitations of individual, intimate states and actions within constructed individual and collective identities.

IVAN SLIPČEVIĆ

Born 1979. in Zagreb. Graduated from Academy of Dramatic Arts, majoring in Film and TV Recording. He teaches at the Department of Animated Film and New Media, ALU, a musician in the sound ship project and director of photography on films, art projects and performances. Since 2016., he has been collaborating with Vida Guzmić and Nicole Hewitt in the Zvukospjevi project.



Analizirajući temeljne likovne komponente umjetničkoga izraza, možemo reći kako sve počinje s točkom, nastavlja se linijom, a svoju puninu zadobiva unutar plohe. Iznosena misao nalikuje matematičkom razmatranju osnovnih geometrijskih pojmova koji se koriste pri izgradnji matematičkog opisa svijeta i koje je nemoguće definirati uz pomoć onih jednostavnijih. Iz toga su razloga definiendum i definiens navedenih termina istovjetni te se smatraju aksiomima, odnosno temeljnim istinama koje se ne dokazuju. Temeljne aksiome prostorne geometrije – točku, pravac i ravninu – likovnim bismo rječnikom nazvali točkom ili mrljom, linijom i plohom. U likovnosti točka kao samostalan entitet uglavnom ne postoji (izuzev možda u divizionističkoj tehnici slikanja ili Cézannovu načinu fasetiranja motiva) jer je uvijek uvezana u liniju, koja se kao ekvivalent pravca, sastoji od mnoštva točaka. Linije, bile konturne ili ne, oblikuju plohe (ravnine) koje, organizirane u određeni raspored, tvore kompoziciju, odnosno skup ravnina koje definiraju vidljivost u likovnom doživljaju svijeta.

Temeljni pojmovi likovnosti jasno do izražaja dolaze u mediju crteža. Izučavajući psihomotorni razvoj djeteta, psiholozi su složni u zaključku kako potreba za izražavanjem – koja se vrlo brzo počinje manifestirati kroz djetetovu potrebu za crtanjem – predstavlja vrlo važan aspekt čovjekova kognitivnog i psihomotornog razvoja. Zašto je tome tako? Ovladati crtežom ujedno znači i ovladati doživljajem prostora i rasporedom stvari koji u njemu postoje – ali i više od toga – crtati znači pokušavati razumijevati svijet oko sebe. Zbog toga je ovladavanje

Analyzing the basic artistic components of artistic expression, we can say that everything begins with a point, continues with a line, and finds its fullness within the surface. The thought presented resembles a mathematical consideration of the basic geometric concepts that are used in the construction of a mathematical description of the world and which are impossible to define with the help of simpler ones. For this reason, the definiendum and definiens of the mentioned terms are identical and are considered axioms, that are, fundamental truths that cannot be proven. The basic axioms of spatial geometry - point, direction and plane - we would call in art vocabulary point or spot, line and surface. In visual arts, the point as an independent entity mostly does not exist (except perhaps in the divisionist painting technique or Cézanne's method of faceting motifs) because it is always connected to a line, which, as the equivalent of a direction, consists of many points. Lines, whether contoured or not, form surfaces (planes) that, organized in a specific layout, form a composition, that is, a set of planes that define visibility in the artistic experience of the world.

The fundamental concepts of fine art are clearly expressed in the medium of drawing. When studying the psychomotor development of a child, psychologists agree in the conclusion that the need for expression - which very quickly begins to manifest itself through the child's need to draw - represents a very important aspect of a person's cognitive and psychomotor development. Why is that so? Mastering drawing also means mastering the experience of space and the arrangement of things that exist in it - but more than that - drawing means trying to understand the world around you. This is why mastering

crtežom jednako važno kao i ovladavanje jezikom jer dijete kroz ova dva aspekta, koji čine bit čovjekove duhovne dimenzije, počinje shvaćati vlastiti položaj u Kozmosu. Crtež se stoga može smatrati djelatnom emanacijom duha koju čovjek nikada ne može do kraja i u punom savršenstvu realizirati. S druge pak strane, crtež u svojoj ontičkoj dimenziji sadrži vlastitu metafizičku narav o kojoj piše Jadranka Damjanov i koju umjetnici uspjevaju zahvatiti crtajući i dajući liniji (ne samo onoj koja nastaje u mediju crteža) status bitne gradbene stanice umjetničkoga djela kao žive emanacije duha koji ga i kasnije nastavlja prožimati.

Najnovije izdanje godišnje izložbe članova HDLU-a Osijek posvećeno je upravo mediju crteža. Važnost se crteža u bivstvu čovjeka ne iscrpljuje samo kroz prethodno rečeno, nego je njegova uloga bitna i u okviru drugih umjetničkih vrsta jer nerijetko crtež čini početak, temelj i čvrstu bazu djela realiziranih u različitim medijima. Crtež se, dakle, može promatrati kao samostalno umjetničko djelo, ali i kao skica djela oblikovanog kroz neki drugi medij. Opće je poznato kako izradi velikoga broja slika prethode brojne skice – crteži naravno – a njegova uloga nije ništa beznačajnija u sferi kiparstva, dok je u grafici crtež svojevrsna prima materia ovoga medija. Uloga crteža kao skice nije manje važna ni u sferi netradicionalnih medijskih vrsta poput ambijenta, eksperimentalnog filma, instalacije, videa ili 3D printa. Sve to govori o crtežu kao čvrstoj okosnici vizualnoga izričaja koji, bio tretiran kao samostalno djelo ili pak pomoćni predložak, proizlazi iz direktne čovjekove težnje za izražavanjem i komunikacijom.

drawing is just as important as mastering language, because through these two aspects, which make up the essence of man's spiritual dimension, the child begins to understand his own position in the Cosmos. A drawing can therefore be considered an active emanation of the spirit that man can never fully realize in full perfection. On the other hand, drawing in its ontic dimension contains its own metaphysical nature, which Jadranka Damjanov writes about and which artists manage to capture by drawing and giving the line (not only the one that arises in the medium of drawing) the status of an essential building block of a work of art as a living emanation of the spirit that creates it and later continues to pervade.

The latest edition of the annual exhibition of HDLU Osijek members is dedicated to the medium of drawing. The importance of the drawing in the human being is not exhausted only through the aforementioned, but its role is also important within the framework of other artistic types, because often the drawing is the beginning, foundation and solid base of works realized in different media. The drawing, therefore, can be viewed as an independent work of art, but also as a sketch of a work shaped through another medium. It is generally known that the creation of a large number of paintings is preceded by numerous sketches - drawings, of course - and its role is no more insignificant in the sphere of sculpture, while in graphics, drawing is a kind of prima materia of this medium. The role of a drawing as a sketch is no less important in the sphere of non-traditional media types such as ambient, experimental film, installation, video or 3D print. All this speaks of the drawing as a solid backbone of visual expression, which, whether treated as an independent work or an auxiliary template, stems from a direct human desire for expression and communication.

Premda je medijska orijentacija izložbe temeljena na crtežu, izložena nam djela pokazuju da umjetnici fenomen crteža shvaćaju vrlo slobodno, nadilazeći klasičan pristup mediju te tražeći ono „crtačko“ i izvan granica tradicionalnog crteža. Iz toga bi se razloga izložke moglo podijeliti na dvije glavne skupine. Prvu – i opsegom puno veću grupu – čine ona djela u kojima je crtež tretiran u klasičnom smislu. Drugoj skupini pripadaju radovi u kojima je crtež čvrsta osnova, ali nadograđena sa sitnim i bitnim medijskim proširenjima. Konačno, poneka se djela mogu smjestiti u jedno osjenčano područje između spomenutih dviju skupina jer u tim djelima crtež jest baza, ali je konačni rezultat iskoraknuo u drugu medijsku sferu. Klasičnu crtačku dionicu pokazuju „Zemljišta“ Josipa Alebića, „Novi krajolici 1“ Marija Čaušića, poliptih „Oslobođenje linije“ Ivone Ćavar, „Kompozicija“ Doris Despot, „Tak-tak“ Josipa Kanisa, „Slavska antiteza“ Gorana Kujundžića, „Izvanzemirjanin muči priprostog Zemljanina“ Dubravka Matakovića, „Dioba“ Tamare Meščić, „Društvena bića“ Marije Škrobo Arambašić kao i „Podvožnjak“ Andreja Tomića. Mali su odmak u osjenčanu zonu napravili Josip Balić linijskom skulpturom „Wind“, Mirela Blažević s akvarelom „Jenna in the Spotlight“, Josip Kaniža svojim „Probe_01“, Diana Mataković u djelu „Sopot, Vinkovci“ te Ria Trdin s kolažima „Bez imena“. U svim spomenutim primjerima cjelina je djela pomalo skliznula u područje kiparskog, odnosno slikarskoga medija. Valentina Grubačević, Tamara Sekulić i Dorian Trepčić još su više iskoristili rastezljivost medija. Izloživši svoje proširene crteže „Prostorni transferi“ te „Misao“ – dovedene do granice prostorne instalacije – Grubačević i Sekulić su uspjeli u crtež inkorporirati treću dimenziju

Although the media orientation of the exhibition is based on drawing, the exhibited works show us that the artists understand the phenomenon of drawing very freely, going beyond the classical approach to the medium and looking for the “drawing” and beyond the boundaries of traditional drawing. For this reason, the exhibits could be divided into two main groups. The first - and a much larger group - consists of those works in which the drawing is treated in the classical sense. The second group includes works in which the drawing is a solid basis, but upgraded with small and essential media extensions. Finally, some works can be placed in a shaded area between the mentioned two groups, because in these works the drawing is the base, but the final result has stepped into another media sphere. The classical drawing section is shown by “Zemljišta” by Josip Alebić, “Novi krajolici 1” by Marija Čaušić, the polyptych “Freedom of Line” by Ivona Ćavar, “Composition” by Doris Despot, “Tak-Tak” by Josip Kanis, “Slavic antithesis” by Goran Kujundžić, “An extraterrestrial torments of an ordinary Earthling” by Dubravko Mataković, “Dioba” by Tamara Meščić, “Social Beings” by Marija Škrobo Arambašić as well as “Underpass” by Andrej Tomić. A small step into the shaded area was made by Josip Balić with the line sculpture “Wind”, Mirela Blažević with the watercolor “Jenna in the Spotlight”, Josip Kaniža with her “Probe_01”, Diana Mataković with the work “Sopot, Vinkovci” and Ria Trdin with the collages “Bez imena”. In all the mentioned examples, the whole work slipped a bit into the area of the sculptural, or painting, medium. Valentina Grubačević, Tamara Sekulić and Dorian Trepčić took even more advantage of the flexibility of the media. Exhibiting his expanded drawings “Spatial transfers” and “Thought” - brought to the limit of spatial installation - Grubačević and

dajući im naglašenu prostornost. Trepčić je pak prezentirao „Sketchbook“ u kojem osim mnoštva bilješki skica postoje i zaokružene te kompaktne cjeline. Upravo su ova djela primjeri druge skupine.

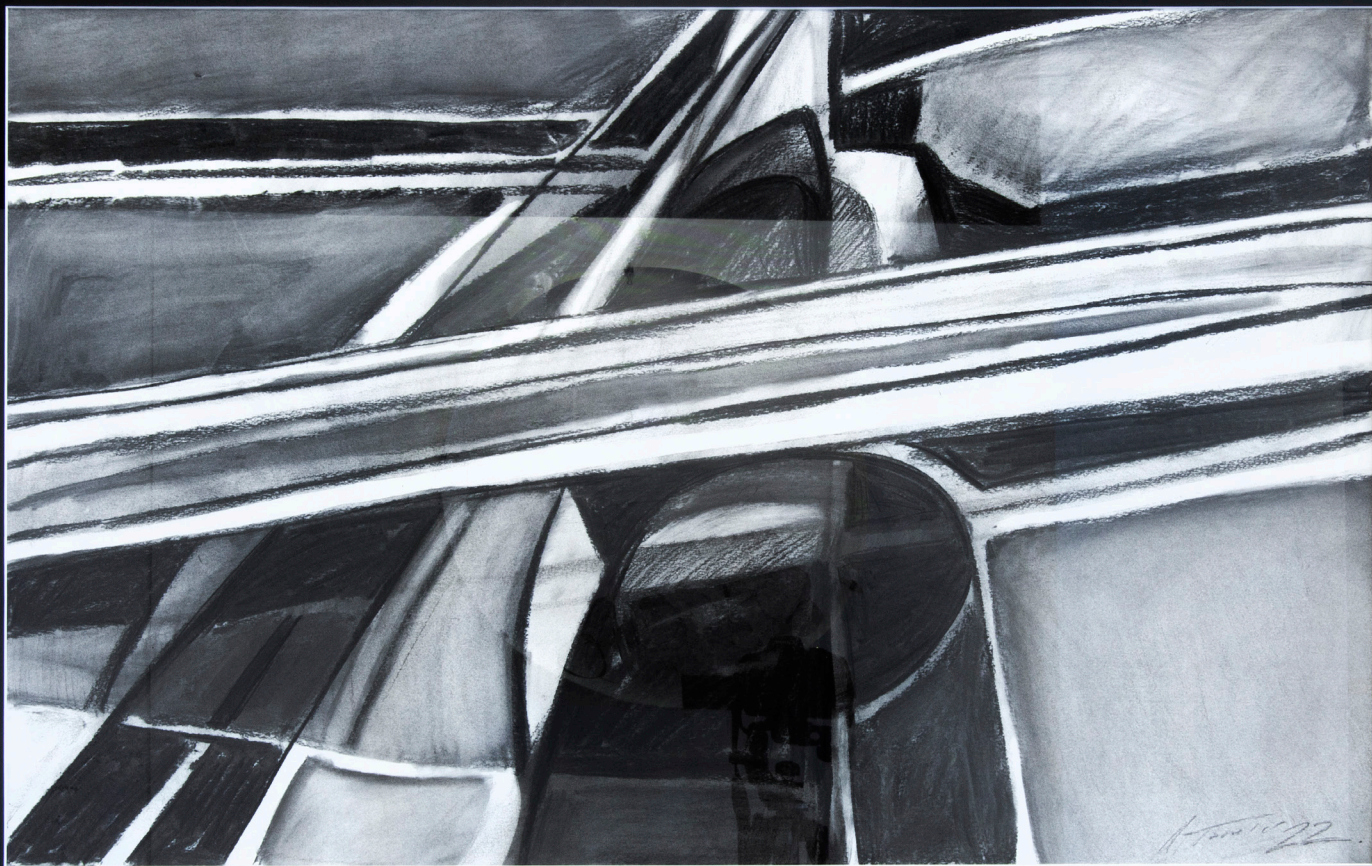
Osim aspekta medijalnosti i njegovog nadilaženja, raspravljati se može i o gradbenoj strukturi pojedinih izložaka. I ovdje je vidljivo kako u okviru „osječke scene“ u koegzistenciji žive dva različita formalna pristupa predstavljenom narativu. Blažević, Čaušić, Grubačević, Kanis, otac i kći Mataković, Škrobo Arambašić i Trdin čvrsto su upleteni u nedvosmisleni figurativni diskurs. Koketiranje između spomenutog pristupa i onog nefigurativnog vidljivo je u Alebićevim „Zemljištima“ kod kojega je takav način duboko utkan u njegovu poetiku već četrdesetak godina, ali ga sada naziremo i kod Tomića. Despot, Kaniža i Kujundžić snažno se oslanjaju na tradiciju geometrije, dok se za slobodno linijsko vezenje opredjeljuju Ćavar, Meščić i Sekulić. Važno je istaknuti kako u oba pristupa prevladavaju jasne i doručene ideje što ovoj izložbi – specifičnostima medija unatoč – daje snažnu dozu kompaktnosti, ali i visoku razinu umjetničke individualnosti. Iz toga se razloga može zaključiti kako osječki umjetnici nastavljaju uspravno koračati dalje te je šteta za neke od njih da svoje umjetničke ambicije zadovoljavaju isključivo u ovakvoj formi izlaganja, premda svojim djelima mogu postići puno više.

Igor Loinjak

Sekulić managed to incorporate the third dimension into the drawing, giving it an emphasized spatiality. Trepčić, on the other hand, presented a “Sketchbook” in which, in addition to numerous sketch notes, there are also rounded and compact units. These works are examples of the second group.

Apart from the aspect of mediality and its transcendence, the building structure of individual exhibits can also be discussed. Here, too, it is evident that two different formal approaches to the presented narrative coexist within the framework of the “Osijek scene”. Blažević, Čaušić, Grubačević, Kanis, father and daughter Mataković, Škrobo Arambašić and Trdin are firmly involved in an unambiguous figurative discourse. The coquettishness between the mentioned approach and the non-figurative one is visible in Alebić’s “Zemljištima”, where such a way has been deeply woven into his poetics for forty years, but now we can see it in Tomić as well. Despot, Kaniža and Kujundžić strongly rely on the tradition of geometry, while Ćavar, Meščić and Sekulić opt for free linear embroidery. It is important to point out that in both approaches clear and refined ideas prevail, which gives this exhibition - despite the specifics of the medium - a strong dose of compactness, but also a high level of artistic individuality. For this reason, it can be concluded that the artists from Osijek continue to walk straight ahead, and it is a shame for some of them that they satisfy their artistic ambitions exclusively in this form of exhibition, although they can achieve much more with their works.

Igor Loinjak



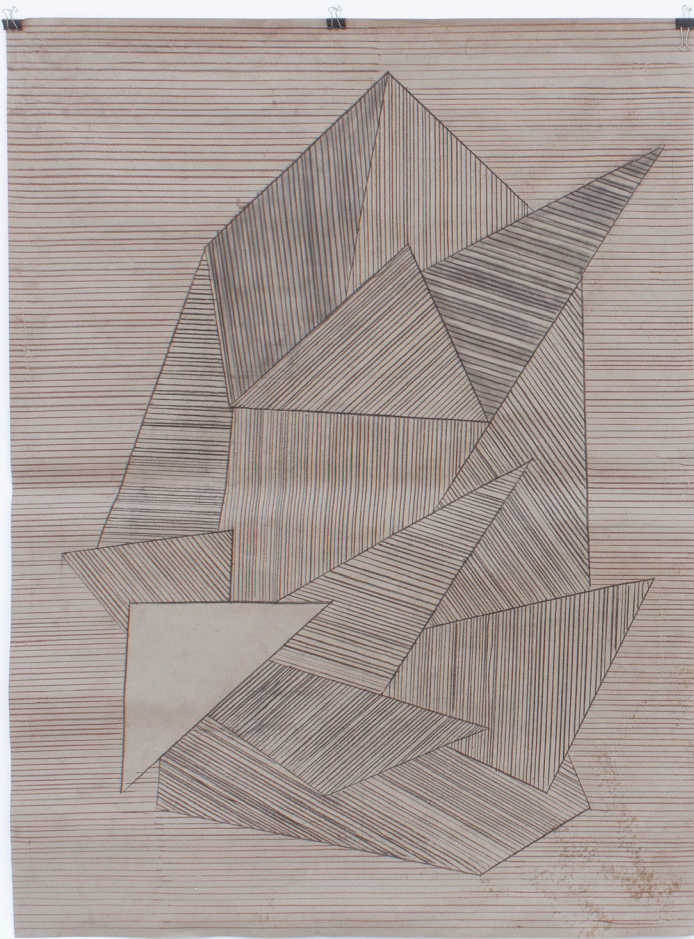
ANDREJ TOMIĆ



"Spot, Unkomi" D. Mataković 2022



DORIAN TREPIC



COMPOSITION 1
2018
100x100cm
Pencil



COMPOSITION 2
2018
100x100cm
Pencil

DORIS DESPOT



DUBRAVKO MATAKOVIĆ



GORAN KUJUNDŽIĆ



„OSLOBODANJE LINJE 1.2.3.4“
IVONA ČAVAR
2022
ujam na papiru, pergam
30 x 40 cm

IVONA ČAVAR (MATOUŠEK)



JOSIP ALEBIĆ

ŽEMALJSTE 3
JOSIP ALEBIĆ
1911



JOSIP BALIĆ



JOSIP KANIS



„PROBE_01“
JOSIP KANIŽA
2022
grafiti na papiru

JOSIP KANIŽA



Small text label at the bottom right of the image, likely identifying the artist or the work.



MARIO ČAUŠIĆ





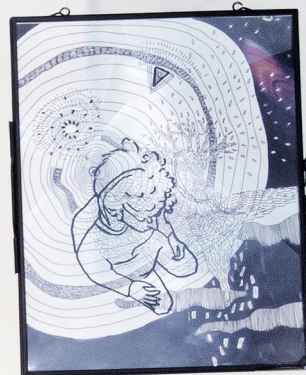
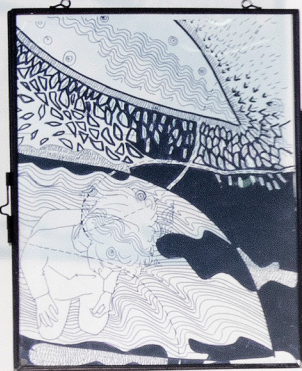
TAMARA MEŠČIĆ

DOBA
TAMARA MEŠČIĆ
2014
100 x 100 cm
Mixed media on paper





TAMARA SEKULIĆ



VALENTINA GRUBAČEVIĆ

O UMJETNICIMA

Andrej Tomić rođen je 1992. godine u Osijeku. Studijslikarstva na Akademiji likovnih umjetnosti Sveučilišta u Zagrebu završio je 2016. godine. Izlagao na više samostalnih i skupnih žiriranih izložbi. Dobitnik je Nagrade Iva Vraneković - Vladimir Dodig Trokut, umjetnici umjetniku na 5. Bijenalu slikarstva 2019., te Godišnje nagrade HDLU-a za mladog umjetnika za 2021. godinu. Trenutno je zaposlen kao nastavnik stručnih predmeta na Školi primijenjene umjetnosti i dizajna Osijek.

Diana Mataković rođena u Vinkovcima 1993. godine. Završila Školu primijenjene umjetnosti i dizajna u Osijeku, smjer slikarski dizajner. Diplomirala na Akademiji za umjetnost i kulturu u Osijeku 2020. godine na modulu slikarstva. Sudjelovala na nekoliko grupnih izložbi, likovnih radionica za djecu te festivalu ilustracije u Beogradu. Trenutno radi kao slobodna ilustratorica i grafička dizajnerica, voditeljica radionica digitalnog crtanja u Centru znanja Vinkovci te kao umjetnička suradnica zagrebačke firme Neovez.

Dorian Trepčić rođen 26. rujna 1990. godine u Osijeku. Diplomirao na Umjetničkoj akademiji u Osijeku 2018. god. Izlagao u Hrvatskoj i u inozemstvu te samostalnim izložbama. Sudjelovao na grafičkoj rezidenciji Frans Masereel Centrum u Belgiji te rezidenciji Artist quarter Budapest u Budimpešti. Dobitnik je pohvale za najbolji studentski rad tijekom akademske godine 2015./2016.

Doris Despot rođena u Osijeku, diplomirala 2020. godine na Akademiji za umjetnost i kulturu u Osijeku. Tijekom studija boravila na Erasmus razmjeni studenata u Budimpešti i

ABOUT ARTISTS

Andrej Tomić was born 1992. in Osijek. He completed his study of painting at the Academy of Fine Arts of the University of Zagreb in 2016. Exhibited at several solo and group juried exhibitions. He is the winner of the Iva Vraneković - Vladimir Dodig Trokut Award, artist to artist at the 5th Biennale of Painting in 2019., and the HDLU Annual Award for a young artist for 2021. He is currently employed as a teacher of vocational subjects at the School of Applied Art and Design in Osijek.

Diana Mataković was born in Vinkovci in 1993. She graduated from the School of Applied Art and Design in Osijek, majoring in painting design. Graduated from the Academy of Arts and Culture in Osijek in 2020. in the painting module. Participated in several group exhibitions, art workshops for children and illustration festival in Belgrade. She currently works as a freelance illustrator and graphic designer, teacher of digital drawing workshops at the Vinkovci Knowledge Center and as an artistic associate of the Zagreb firm Neovez.

Dorian Trepčić was born on September 26, 1990. in Osijek. Graduated from the Academy of Arts in Osijek in 2018. Exhibited in Croatia and abroad as well as solo exhibitions. Participated in the Frans Masereel Centrum graphic residency in Belgium and the Artist quarter Budapest residency in Budapest. He was commended for the best student work during the academic year 2015./2016.

Doris Despot born in Osijek, graduated in 2020. from the Academy of Arts and Culture in Osijek. During her studies, she was on an Erasmus student exchange in Budapest and

Bratislavi i sudjelovala na mnogobrojnim radionicama i kiparskim kolonijama. Dobitnica dekanove nagrade za uspješnost.

Dubravko Mataković rođen je 1959. godine u Ivankovu. U Vinkovcima je završio Gimnaziju. Diplomirao je 1983. godine na Grafičkom odsjeku Akademije likovnih umjetnosti u Zagrebu u klasi profesora Ante Kuduza. Stripom se profesionalno bavi od 1984. godine. Objavljivao je stripove u raznim visokotiražnim novinama. Imao je više desetaka samostalnih i skupnih izložbi slika i stripova, a za svoj rad je više puta nagrađivan. Od 2017. godine je docent umjetnosti na Sveučilišnom diplomskom studiju Ilustracija Akademije za umjetnost i kulturu u Osijeku.

Goran Kujundžić rođen je 1976. u Subotici. Diplomirao je na Akademiji likovnih umjetnosti u Zagrebu, smjer grafika u klasi profesora Miroslava Šuteja. Doktorirao je 2014. godine na istoj akademiji. Zaposlen je na Fakultetu za odgojne i obrazovne znanosti kao izvanredni profesor. Nagrađen je od Akademije likovnih umjetnosti u Zagrebu za izuzetan uspjeh tijekom studija i diplomskog rada. Izlagao je na skupnim i samostalnim izložbama u Hrvatskoj i inozemstvu.

Ivona Ćavar (rođ. Matoušek) 22.7.1993. u Osijeku. Završila ŠPUD 2012. u Osijeku te upisuje UAOS. Diplomirala je 2018.g. na Akademiji za umjetnost i kulturu u Osijeku, pod mentorstvom Domagoja Sušca. Članica HDLU-a Osijek od 2019. Uz slikarstvo bavi se likovnom pedagogijom, ilustracijom, javnim umjetničkim projektima, te edukacijom iz područja crtanja i slikanja. Izlagala na mnogobrojnim skupnim te tri samostalne izložbe.

Bratislava and participated in numerous workshops and sculpture colonies. Winner of the dean's award for success.

Dubravko Mataković was born 1959. in Ivankovo. Graduated high school in Vinkovci. He graduated in 1983. at the Graphic Department of the Academy of Fine Arts in Zagreb in the class of Professor Ante Kuduz. Professionally engaged in comics since 1984. Published comics in various high-circulation newspapers. He had dozens of solo and group exhibitions of paintings and comics, and was awarded several times for his work. Since 2017., he has been an docent professor of art at Illustration department at the Academy of Arts and Culture in Osijek.

Goran Kujundžić was born 1976. in Subotica. He graduated from the Academy of Fine Arts in Zagreb, majoring in graphics in the class of Professor Miroslav Šutej. He received his doctorate in 2014. at the same academy. Employed at the Faculty of Educational Sciences as an associate professor. He was awarded by the Academy of Fine Arts in Zagreb for his exceptional success during his studies and graduation thesis. Exhibited at group and solo exhibitions in Croatia and abroad.

Ivona Ćavar (born Matoušek) 22.7.1993. in Osijek. Graduated from the SAAD in Osijek in 2012 and enrolled in the Academy of Arts. Graduated in 2018. at the Academy of Arts and Culture in Osijek, under the mentorship of Domagoj Sušac. Member of HDLU Osijek since 2019. In addition to painting, she deals with art pedagogy, illustration, public art projects, and education in the field of drawing and painting. Exhibited at numerous group exhibitions and three solo exhibitions.

Josip Alebić rođen 1945. u Osijeku. Diplomirao ALU u Beogradu 1971. g. i postdiplomski studij slikarstva kod prof. S. Čelića 1974. g. Bio redovni profesor na ALU Sarajevo. Vršio dužnost dekana na Akademiji u Osijeku. 2017. g. izdana monografija u Muzeju likovnih umjetnosti autora prof. Igora Loinjaka.

Josip Balić rođen je u Mostaru 1996. godine. 2011. godine upisuje Školu primijenjene umjetnosti i dizajna u Osijeku te stječe zvanje kiparskog dizajnera. Diplomirao 2020. diplomirao na Akademiji likovnih umjetnosti Sveučilišta u Mostaru i stječe zvanje magistra kiparstva i profesora likovne kulture.

Josip Kanis rođen je 1987. godine u Našicama. Diplomirao je 2011. godine na Umjetničkoj akademiji u Osijeku pod mentorstvom profesora Marija Čaušića.

Josip Kaniža rođen je 1984. godine u Đakovu. Diplomirao je 2013. godine na Umjetničkoj Akademiji u Osijeku. Izlagao je u Hrvatskoj i inozemstvu: Njemačka, Belgija, Mađarska, Srbija, Rumunjska. Jedan je od osnivača POPUP Umjetničke organizacije koja djeluje od 2012. godine u Osijeku. Član je Hrvatskog društva likovnih umjetnika Osijek Živi i radi u Osijeku.

Marija Škrobo Arambašić rođena 4. veljače 1984. u Vukovaru. Završila Umjetničku akademiju u Osijeku, smjer grafika. Radi u osnovnoj i srednjoj školi. Izlagala do sada na više grupnih i jednoj samostalno izložbi. 2018. dobila priznanje za rad Pejzaž na 26. Slavonskom biennalu.

Josip Alebić born 1945. in Osijek. Graduated from ALU in Belgrade in 1971. and postgraduate studies in painting in prof. S. Čelić class 1974. He was a professor at ALU Sarajevo. Worked as a dean at the Academy in Osijek. In 2017., a monograph was published in the Museum of Fine Arts by prof. Igor Loinjak.

Josip Balić was born in Mostar in 1996. In 2011., he enrolled the School of Applied Art and Design in Osijek and obtained the title of sculptural designer. 2020. graduated from the Academy of Fine Arts at the University of Mostar and earned the title Master of Sculpture and Professor of Fine Arts.

Josip Kanis was born in 1987. in Našice. He graduated in 2011. from the Academy of Arts in Osijek under the mentorship of Professor Mario Čaušić.

Josip Kaniža was born in 1984 in Đakovo. He graduated in 2013 from the Academy of Arts in Osijek. He exhibited in Croatia and abroad: Germany, Belgium, Hungary, Serbia, Romania. He is one of the founders of the POPUP Art Organization, which has been operating since 2012. in Osijek. He is a member of the Croatian Association of Artists Osijek. He lives and works in Osijek.

Marija Škrobo Arambašić born 4.2.1984. in Vukovar. Graduated from the Art Academy in Osijek, majoring in graphics. She works in primary and secondary schools. Exhibited so far at several group exhibitions and one solo exhibition. In 2018., she received recognition for her work Landscape at the 26th Slavonski Biennale.

Mario Čaušić rođen u Osijeku 1972. Diplomirao na ALU Zagreb. Profesionalno se bavi suvremenom vizualnom umjetnošću izražavajući se u različitim medijima, a poglavito u mediju grafike, crteža, slikarstva, videa te instalacije. Do sada je sudjelovao u više od sto skupnih i samostalnih izložbi u zemlji i inozemstvu. Za svoj rad je dobio više nagrada. Zaposlen na Akademiji za umjetnost i kulturu u Osijeku.

Mirela Blažević rođena 13.10.1993. u Vinkovcima. 2019. diplomirala na Akademiji za umjetnost i kulturu u Osijeku pod mentorstvom Lane Skender i Ines Matijević Cakić. 2015. studijski boravak provela na ASP u Gdańsku, Poljska. Ostvarila dvije samostalne izložbe (Vukovar i Đakovo) i sudjelovala na skupnima od kojih se izdvajaju 5. Međunarodno trijenale autoportreta u Samoboru, 10. Zaprešićko biennale akvarela i 8. hrvatsko triennale akvarela.

Ria Trdin rođena je u Našicama 1972. Na odsjeku slikarstva Umjetničke akademije u Osijeku diplomirala je 2008. a umjetnički doktorat obranila 2013. godine na VŠMU, Bratislava, Slovačka. Radi na Akademiji za umjetnost i kulturu u Osijeku gdje predaje kolegije vezane za lutkarsku tehnologiju i scenografiju. Kao autorica scenografskih i lutkarskih rješenja surađuje s brojnim kazalištima u kojima je realizirala četrdesetak projekata. Osim scenografijom i restauracijom, bavi se slikarstvom i kiparstvom. Izlagala je na skupnim izložbama te ostvarila nekoliko samostalnih izložba slika. Autorica je biste Stjepana Grubera postavljene ispred muzeja u Županji.

Mario Čaušić born in Osijek in 1972. Graduated at ALU Zagreb. Professionally he works in contemporary visual art, expressing himself in different media, especially graphics, drawings, paintings, videos and installations. So far, he has participated in more than a hundred collective and individual exhibitions in the country and abroad. He received several awards for his work. Employed at the Academy of Arts and Culture in Osijek.

Mirela Blažević born 13.10.1993. in Vinkovci. In 2019., she graduated from the Academy of Arts and Culture in Osijek under the mentorship of Lana Skender and Ines Matijević Cakić. In 2015, she spent her studies at ASP in Gdańsk, Poland. She had two solo exhibitions (Vukovar and Đakovo) and participated in group exhibitions, among which the 5th International Self-Portrait Triennale in Samobor, the 10th Zaprešić Watercolor Biennale and the 8th Croatian Watercolor Triennale stand out.

Ria Trdin born in Našice in 1972. She graduated from the painting department of the Academy of Arts in Osijek in 2008. and received her doctorate in art in 2013. at the Academy of Arts, Bratislava, Slovakia. She works at the Academy of Arts and Culture in Osijek, where she teaches courses related to puppetry technology and scenography. As the author of scenographic and puppetry solutions, she collaborates with numerous theaters where she has realized about forty projects. In addition to scenography and restoration, she is engaged in painting and sculpture. She exhibited at group exhibitions and held several solo exhibitions of paintings. She is the author of the bust of Stjepan Gruber placed in front of the museum in Županja.

Tamara Meščić rođena 1987. Živi i radi u Osijeku. 2013. godine diplomirala na Umjetničkoj Akademiji u Osijeku, smjer grafika. Na drugoj godini diplomskog studija, odlazi na razmjenu studenata u Pečuh. Bila je jedna od organizatorica aktivnosti KSUM-a, kluba studenata Umjetničke Akademije u Osijeku. Od 2012. je članica HDLU Osijek . Sudjelovala na nekoliko humanitarnim i kiparskim radionicama, te aktivno vodila likovnu radionicu „Društvo Naša djeca“.

Tamara Sekulić rođena 1991. Diplomirala je 2017.g. pri odsjeku Likovne kulture-modul kiparstvo, Umjetničke akademije u Osijeku. Uz žirirane skupne izložbe, samostalno se predstavila izložbama u Galeriji Idealni Grad ,Zagreb,2022./Galeriji Događanja, Zagreb, 2020.g/Galeriji SC-Kiosk,Zagreb,2020.g./NMG@Praktika, Split, 2019.g. te 2018.g.u Galeriji Kazamat Osijek (s A.Tomićem). Sudjelovala je na više umjetničkih projekata, rezidencija i radionica. Dobitnica je priznajna za umjetnički rad. Autorica je dvije javne skulpture. (Jelisavac, Kikinda). Njezino umjetničko izražavanje odvija se kroz medij proširene skulpture i crteža.

Valentina Grubačević diplomirala 2011. na Umjetničkoj akademiji u Osijeku, smjer grafike. Organizatorica umjetničkih događaja, međunarodnih projekata, radionica, predavanja. Uz umjetnički rad bavi se i pedagoškim radom te je predsjednica udruge za umjetnost i stvaralaštvo REART. Bavi se medijem crteža, grafike, svjetlosne instalacije, tekstilne umjetnosti i soft skulpture. Dobitnica „Dekanove nagrade“ (2011.), i “Prve nagrade žirija” (2013.) na izložbi “GrafičaRi” u Malom salonu, MMSU, Rijeka. Zadnje samostalne izložbe ostvarila 2019. u galeriji Cultura Viviente, Pisac, Peru, Južna Amerika i „Art Nomad Project“ izložba u Galeriji Waldinger 2022. u Osijeku.

Tamara Meščić was born 1987. Lives and works in Osijek. In 2013. she graduated from the Academy of Arts in Osijek, majoring in graphics. In the second year of his graduate studies, she went on a student exchange to Pečuh. She was one of the organizers of the activities of KSUM, the club of students of the Academy of Arts in Osijek. Since 2012. she has been a member of HDLU Osijek. Participated in several humanitarian and sculpting workshops and actively led the art workshop “Society Our Children”.

Tamara Sekulić was born in 1991. Graduated in 2017. from the Department of Fine Arts - sculpture module, Academy of Arts in Osijek. In addition to juried group exhibitions, she presented herself in exhibitions at the Idealni Grad Gallery, Zagreb, 2022/ Događa Gallery, Zagreb, 2020/SC-Kiosk Gallery, Zagreb, 2020/NMG@Praktika, Split, 2019. and in 2018 at Kazamat Gallery Osijek (with A. Tomić). She participated in several artistic projects, residencies and workshops. The winner is recognized for her artistic work. She is the author of two public sculptures. (Jelisavac, Kikinda). Her artistic expression takes place through the medium of extended sculpture and drawing.

Valentina Grubačević graduated in 2011. from the Art Academy in Osijek, majoring in graphics. Organizer of artistic events, international projects, workshops, lectures. In addition to artistic work, she is also engaged in pedagogical work and is the president of the association for art and creativity REART. She works with the medium of drawing, graphics, light installation, textile art and soft sculpture. Winner of the “Dean’s Award” (2011), and “First Jury Award” (2013) at the exhibition “GrafičaRi” in Mali Salon, MMSU, Rijeka. The last solo exhibitions were held in 2019. at the Cultura Viviente gallery, Pisac, Peru, South America and the “Art Nomad Project” exhibition at the Waldinger Gallery in 2022. in Osijek.

KUSTOS

Igor Loinjak

Povjesničar umjetnosti, rođen u Osijeku 1988.god. Bakalaureat iz područja filozofije stekao 2010. godine na Filozofskom fakultetu Družbe Isusove, 2012. diplomirao komparativnu književnost i povijest umjetnosti na Filozofskom fakultetu u Zagrebu. Pohađao doktorski studij povijesti umjetnosti i znanosti o književnosti, teatrologije i dramatologije, filmologije, muzikologije i studija kulture u Zagrebu. Priprema doktorsku disertaciju iz područja znanosti o umjetnosti na poslijediplomskom interdisciplinarnom studiju Kultura i umjetnost pri Doktorskoj školi Sveučilišta J. J. Strossmayer u Osijeku. Radi kao asistent na Akademiji za umjetnost i kulturu u Osijeku. Sudjelovao na nizu simpozija, a do sada je objavio monografiju Josip Alebić te nekoliko znanstvenih članaka iz područja povijesti i teorije umjetnosti među kojima se izdvajaju: Umjetnost u službi generiranja viška vrijednosti – o umjetničkom djelu kao (specifičnom) obliku kapitala, Institucija likovne kritike danas, O Dulčićevim formalnim pojednostavljivanjima, Neki aspekti hrvatske likovne kritike s kraja šezdesetih i početka sedamdesetih godina, Teozofija i apstrakcija – utjecaj doktrine na slikarsku praksu.

CURATOR

Igor Loinjak

Art historian, born in Osijek 1988. He obtained his bachelor's degree in philosophy in 2010. at the Faculty of Philosophy of the Society of Jesus, in 2012. he graduated in comparative literature and history of art from the Faculty of Philosophy in Zagreb. Attended doctoral studies in history of art and science of literature, theater and dramatology, filmology, musicology and cultural studies in Zagreb. He is preparing a doctoral dissertation in the field of science of art at the post-graduate interdisciplinary study Culture and Art at the Doctoral School of the J. J. Strossmayer University in Osijek. He works as an assistant at the Academy of Arts and Culture in Osijek. Participated in a series of symposiums, and has so far published the monograph Josip Alebić and several scientific articles in the field of art history and theory, among which stand out: Art in the service of generating surplus value - on the work of art as a (specific) form of capital, Institution of art criticism today, About Dulčić's formal simplifications, Some aspects of Croatian art criticism from the late sixties and early seventies, Theosophy and abstraction - the influence of doctrine on painting practice.

I M P R E S U M

IZDAVAČ	HDLU Osijek
ZA IZDAVAČA	Vjekoslav Filipović
UREDNIKA	Diana Ososlja
GRAFIČKO OBLIKOVANJE	Ivana Škvorčević
TEHNIČKI POSTAV	Valentina Damjanović, Josip Prasnemer
FOTOGRAFIJE	Doris Despot, Valentina Damjanović, Kristina Marić Ložušić, Josip Prasnemer
PRIJEVOD NA ENGLJESKI JEZIK	Matea Škvorčević
TISAK	Print studio, Osijek
NAKLADA	150 primjeraka

Osijek, veljača 2023.



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