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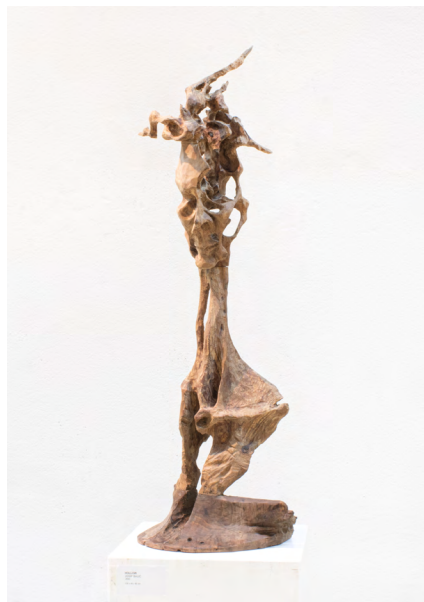


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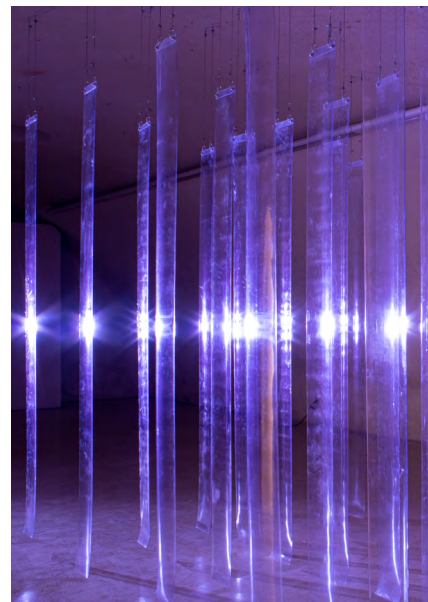
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Member's Annual exhibition HDLU Istok

BURE BARUTA POWDER KEG

XII



JOSIP BALIĆ



VALENTINA DAMJANOVIĆ



JOSIP PRATNEMER

"Bure Baruta 12" dvanaesta je u nizu izložba mladih autora u organizaciji Hrvatskog društva likovnih umjetnika Istok i Galerije Kazamat. Predstavljaju se radovi troje autora, svatko sa svojim zasebnim umjetničkim projektom. Na ovogodišnjoj izložbi predstavljaju se Valentina Damjanović, Josip Pratnemer i Josip Balić.

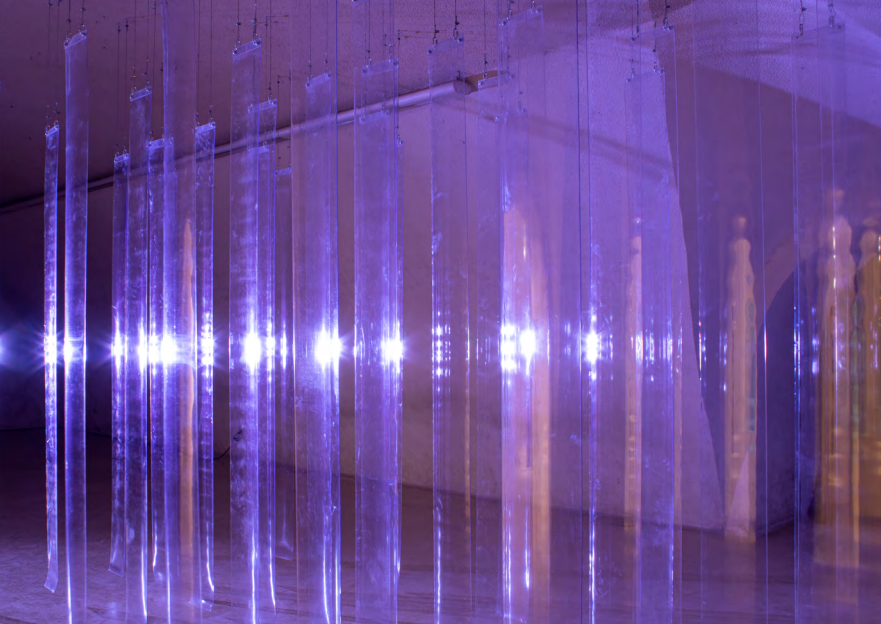
Rad "Introvert" Valentine Damjanović prostorna je instalacija koju čine viseće gumene zračne zavjese. Taj polutransparentan materijal inače se koristi kao barijera za protok zraka, kontrolu temperature, zaštitu od buke, prašine, i sličnih vanjskih podražaja. Zračna zavjesa kao glavni element ove instalacije zadržava svoju prvobitnu ulogu, ona je simbol barijere ili prepreke kojeg autorica naglašava kao važan element ovog rada. Sastavljena od više trakastih elemenata, zračna zavjesa kontrolirano ograničava protok podražaja izvana. U ovom slučaju umjetnica u fokus stavlja sebe u odnosu na svoje okruženje, a zračna zavjesa ima ulogu zaštite ili obrane od svih informacija koje dolaze iz različitih izvora i udaljavaju je od nje same. Kompozicijom elemenata, odnosno postavom rada autorica omogućava prolazak publike kroz prostor galerije, no taj prolazak nije nesmetan, već rasporedom zračnih zavjesa promatrača čini sudionikom. Time element prohodnosti koji je sam po sebi slobodan u ovom slučaju simbolizira barijeru odnosno smetnju.

Josip Pratnemer predstavlja se radovima „Galerija Carabus“ i „Špijunka“. Galerija Carabus funkcionira kao gostujuća galerija, odnosno galerija unutar galerije. Iako ima vlastitog kustosa, vlastiti postav te gotovo sve aspekte koji su

"Bure Baruta 12" is the twelfth in a series of exhibitions of young authors organized by "Hrvatsko društvo likovnih umjetnika Istok" (eng. Croatian Society of Fine Artists Istok) and "Galerija Kazamat" (eng. Gallery Kazamat). The works of three authors are presented, each with their own separate artistic project. Valentina Damjanović, Josip Pratnemer and Josip Balić are presenting themselves at this year's exhibition.

The work "Introvert" by Valentina Damjanović is a spatial installation consisting of hanging rubber air curtains. This semi-transparent material is normally used as a barrier for air flow, temperature control, protection against noise, dust, and similar external stimuli. The air curtain as the main element of this installation retains its original role, it is a symbol of a barrier or an obstacle that the author emphasizes as an important element of this work. Composed of several strip elements, the air curtain limits the flow of stimuli from the outside in a controlled manner. In this case, the artist puts herself in focus in relation to her environment, and the air curtain has the role of protection or defense from all the information that comes from different sources and distances her from herself. Through the composition of elements, i.e. the layout of the work, the author allows the audience to pass through the gallery space, but this passage is not unhindered, but the arrangement of air curtains makes the observer a participant. Thus, the element of accessibility, which is free in itself, in this case symbolizes a barrier or a hindrance.

Josip Pratnemer presents himself with the works "Galerija Carabus" (eng. Gallery Carabus) and "Špijunka" (eng. Peephole). Carabus Gallery functions as a guest gallery, that



potrebni jednoj galeriji, to nije obična galerija. Naime, u radu se isprepliću animalno i ljudsko, antropomorfizirani kukci izlažu u muzejsko-galerijskom prostoru. Ne čudi to ukoliko poznajemo autorovu fascinaciju kukcima i proučavanje i zavidno poznavanje naizgled krhkih stvorenja. Izložba "Insecta" kao i cijeli sustav Galerije Carabus kojom se kukci predstavljaju čovjeku kao Homo sapiensu – razumnom čovjeku, autor na ironičan način progovara o problematici stručnosti unutar institucije. Na taj način rad kroz cjelokupno osmišljeni sustav ostavlja prostor za iščitavanje metafora i promatranje iz drugačijeg kuta gledišta, gdje više nije važno tko je izlagač, a tko promatrač.

Radom Špijunka autor ponovno propituje odnos umjetničkog rada i promatrača. Razmišljanje o publici natjeralo je autora da ponudi aktivnu konzumaciju umjetnosti. Rad se sastoji od šest drvenih kutija koje na sebi imaju mali otvor, odnosno špijunku te pozivaju promatrača da zaviri i pogleda što se krije unutar nje. Bijeli eksterijer i bijeli interijer kutije imaju jednostavan modernistički osjećaj, što je simbolično za galerijski prostor. Interijer koji se odnosi kao moderna bijela galerija i gledatelj s druge strane koji gleda kroz špijunku stvara odnos umjetnosti i gledatelja intimnijim i osjetljivijim. Špijunka stvara portal kroz koji se promatraču šalje poticaj koji je neovisan o stvarnom galerijskom prostoru. Drugim riječima, cijela koncentracija usmjerena je na drugi galerijski prostor odnosno na galeriju unutar galerije.

is, a gallery within a gallery. Although it has its own curator, its own exhibition and almost all aspects that a gallery needs, it is not an ordinary gallery. Namely, the work intertwines the animal and the human, anthropomorphized insects are exhibited in the museum-gallery space. This is not surprising if we know the author's fascination with insects and the study and enviable knowledge of seemingly fragile creatures. The "Insecta" exhibition, as well as the entire system of the Carabus Gallery, which presents insects to man as Homo sapiens - a reasonable man, the author speaks ironically about the issue of expertise within the institution. In this way, working through an overall designed system leaves room for reading metaphors and observing from a different point of view, where it is no longer important who is the exhibitor and who is the observer.

With the work of "Špijunka" (eng. Peephole), the author once again questions the relationship between artistic work and the observer. Thinking about the audience forced the author to offer active consumption of art. The work consists of six wooden boxes that have a small opening on them, i.e. a peephole, and invite the observer to peek in and see what is hidden inside. The white exterior and white interior of the box have a simple modernist feel, which is symbolic of the gallery space. The interior that behaves like a modern white gallery and the viewer on the other side looking through the peephole creates a more intimate and sensitive relationship between the art and the viewer. The peephole creates a portal through which a stimulus is sent to the observer that is independent of the actual gallery space. In other words, the entire concentration is focused on the other gallery space, that is, on the gallery within the gallery.



Josip Balić predstavlja se serijom portreta odnosno skulpturama izrađenim u drvetu. To nisu klasični portreti. Naime, autor propituje mogućnosti materijala u kojem radi, negira cilindričan oblik drveta i klasičnu obradu materijala i na taj način stvara poluapstraktne portrete. To čini grubom obradom materijala, odnosno istanjivanjem i prošupljivanjem forme čime dolazi do željenog oblika. Portreti tako dobivaju potpuno drugi smisao od klasičnih portreta. U konačnici, autorova zamisao nije izrada portreta u drvetu nego dobivanje apstraktne forme. Proces izrade rada, ispitivanje materijala i mogućnosti njegove obrade ono su od čega sam autor polazi i što njegove skulpture čini neobičnim i upečatljivim.

Josip Balić presents himself with a series of portraits or sculptures made of wood. These are not classic portraits. Namely, the author questions the possibilities of the material in which he works, denies the cylindrical shape of wood and the classical processing of the material, and thus creates semi-abstract portraits. It does this by rough processing of the material, i.e. by thinning and hollowing out the form, which results in the desired shape. Portraits thus acquire a completely different meaning than classic portraits. Ultimately, the author's idea is not to create a portrait in wood, but to obtain an abstract form. The process of creating the work, the examination of the material and the possibilities of its processing are what the author himself starts from and what makes his sculptures unusual and striking.



BIOGRAFIJE UMJETNIKA

Josip Balić rođen je u Mostaru 1996. godine. 2011. godine upisuje Školu primijenjene umjetnosti i dizajna u Osijeku te stječe zvanje kiparskog dizajnera. 2020. diplomirao je kiparstvo na Akademiji likovnih umjetnosti Sveučilišta u Mostaru i stječe zvanje magistra kiparstva i profesora likovne kulture. Dosadašnje izložbe: Mostar Street Art festival, 2020.; Grupna izložba članova HDLU-a Osijek 2021., 2022.; Izložba u prostoru udruge Slama povodom noći muzeja 2022.

Valentina Damjanović (Đakovo, 1998.) studentica II. god. diplomskog studija Likovne kulture na Akademiji za umjetnost i kulturu Osijeku, modul kiparstvo. 2018. dobila Erasmus+ stipendiju za semestar na Akademia sztuk pięknych w Gdańsku. 2021. godine dobiva drugu Erasmus+ stipendiju na "Universitatea de Artă și Design din Cluj-Napoca" te provodi jedan semestar u klasi prof. Ioan Septimiu Jugrestan. 2021. postaje članicom HDLU-a Istok. Ilustrirala knjigu sabranih pjesama autora Mate Zlatka Damjanovića. Do sada izlagala na skupnim izložbama u Hrvatskoj od kojih se ističu: XII. Memorijal Ive Kerdića u Osijeku i Međunarodno studentsko biennale u Zagrebu, gdje je osvojila posebno priznanje. 2022. godine dobiva nagradu Odsjeka za najbolji rad.

Josip Prasnemer (Osijek, 1996.) student II. god. diplomskog studija modul kiparstvo na Akademiji za umjetnost i kulturu u Osijeku. 2018. godine dobiva Erasmus+ stipendiju za semestar na Akademia sztuk pięknych w Gdańsku u Gdańsku. 2021. godine dobiva Erasmus+ stipendiju te provodi jedan semestar na Universitatea de artă și design din Cluj-Napoca. 2021. godine dobiva nagradu Odsjeka za najbolji umjetnički rad. 2021. postaje članom HDLU-a Istok. Do sada izlagao na skupnim izložbama u Hrvatskoj i sudjelovao na brojnim radionicama.

BIOGRAPHIES OF ARTISTS

Josip Balić was born in Mostar in 1996. In 2011, he entered the School of Applied Art and Design in Osijek and obtained the title of sculptural designer. In 2020, he graduated in sculpture at the Academy of Fine Arts of the University of Mostar and holds the title of master of sculpture and professor of fine arts. Previous exhibitions: Mostar Street Art Festival, 2020; Group exhibition of HDLU Osijek members in 2021, 2022; Exhibition in the space of the Slama association on the occasion of the night of the museum 2022.

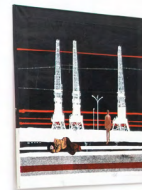
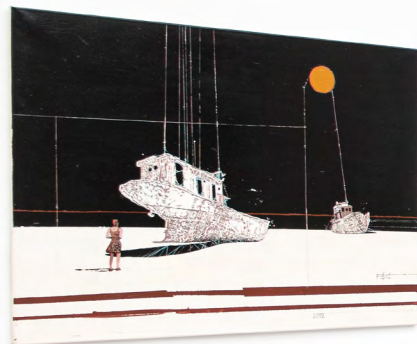
Valentina Damjanović (Đakovo, 1998) student II. year graduate study of Fine Arts at the Academy of Arts and Culture in Osijek, sculpture module. In 2018, she received an Erasmus+ scholarship for a semester at the Academy of Fine Arts in Gdańsk. In 2021, he receives a second Erasmus+ scholarship at the "Universitatea de Artă și Design din Cluj-Napoca" and spends one semester in the class of prof. Ioan Septimiu Jugrestan. In 2021, it becomes a member of HDLU East. Illustrated book of collected poems by Mata Zlatko Damjanović. So far, she has exhibited at collective exhibitions in Croatia, of which the following stand out: XII. The Ivo Kerdić Memorial in Osijek and the International Student Biennale in Zagreb, where she won a special award. In 2022, he received the Department's award for the best artwork.

Josip Prasnemer (Osijek, 1996), student of the 2nd year of graduate studies, sculpture module at the Academy of Arts and Culture in Osijek. In 2018, he received an Erasmus+ scholarship for a semester at Akademia sztuk pięknych w Gdańsk in Gdańsk. In 2021, he receives an Erasmus+ scholarship and spends one semester at the University of Art and Design in Cluj-Napoca. In 2021, he received the Department's award for the best artistic work. In 2021, he became a member of HDLU East. So far exhibited at group exhibitions in Croatia and participated in numerous workshops.



ŽELIMIR FIŠIĆ

VANISHING POINT



Pitanje prolaznosti je najstarije pitanje, a vezano je uz razmišljanja o vremenu i prostoru. Naime, vrijeme je koncept koji je zbunjivao ljude godinama. Stoljećima je predmet rasprave među filozofima, ali je i pitanje koje se barem jednom u životu javlja kod svakog čovjeka. Prolaznost vremena glavni je aspekt ljudske sudbine. Neuhvatljivo i neshvatljivo, vrijeme je nešto što ne možemo vidjeti, dodirnuti ili osjetiti, a ipak upravlja našim životima. Svoje postojanje mjerimo kroz vrijeme i njime organiziramo svoje aktivnosti. Međutim, ideja vremena nije ograničena samo na fizički svijet. Ima i filozofsku i metafizičku dimenziju.

Prema Rousseau vrijeme je pokretna slika nepomične vječnosti. Takav koncept sugerira da vrijeme nije samo mjera promjene, već je i prikaz nečeg vječnog. To implicira da postoji nešto izvan fizičkog svijeta što je vječno i nepromjenjivo, a vrijeme je način predstavljanja te vječne stvarnosti u fizičkom svijetu. Vrijeme kao takvo je vječno, možemo reći da i ne postoji, stvorio ga je čovjek kako bi odredio svoje postojanje.

Njemački filozof, Martin Heidegger, tvrdio je da je vrijeme prikaz našeg postojanja te nam omogućuje da budemo svjesni svoje smrtnosti. Vjerovao je da svijest o vremenu daje smisao i svrhu našem životu. Putem tzv. hermeneutike činjeničnosti Heidegger je došao uvida da čovjekov bitak

The question of transience is the oldest problem, and it is related to thoughts about time and space. Namely, time is a concept that has confused people for years. It has been the subject of discussion among philosophers for centuries, but it is also a question that arises at least once in the lifetime of every human being. The transience of time is the main aspect of human destiny. Elusive and incomprehensible, time is something we cannot see, touch or feel, yet it governs our lives. We measure our existence through time and use it to organise our activities. However, the idea of time is not limited to the physical world. It has both a philosophical and a metaphysical dimension.

According to Rousseau, time is a moving image of immobile eternity. Such a concept suggests that time is not only a measure of change but also a representation of something eternal. This implies that there is something outside the physical world that is eternal and unchanging, and time is a way of representing that eternal reality in the physical world. Time as such is eternal; we can say that it does not exist and thus was created by man to determine his existence.

The German philosopher, Martin Heidegger, claimed that time is a reflection of our existence and allows us to be aware of our mortality. He believed that awareness of time gives meaning and purpose to our lives. Through the so-called hermeneutics of facticity, Heidegger came to the insight that man's being or

ili postojanje u svijetu bitno obilježava briga (Sorge) za vlastiti bitak odnosno njegovu konačnost. Suočen s tom brigom, čovjek iskušava vremenost (Zeitlichkeit) svoje egzistencije i ona u tom pogledu ima najdublji ontologijski smisao kao bit sveukupnoga hermeneutičkog iskustva. Pitanje izgubljenosti čovjeka kroz gubljenje kontakta s bitkom, važno je pitanje Martina Heideggera, jer je osvijetlio otuđenost čovjeka od vlastite biti.

To pitanje svih pitanja, Želimir Fišić uprizorio je u seriji radova koje je nazvao „Vanishing Point“.

Implicitno, sam naziv ove serije govori nam o pokretačkoj ideji umjetnika koja stoji iza ovih radova koji čine jedan zaokružen ciklus, a sadržana je u riječi nestajanje. Nestajanje, prolaznost života nešto je što čovjeku ne da mira već stoljećima. Upravo zato, iako autorefleksivno, slikarstvo Želimira Fišića progovara o pitanju koje muči svakog čovjeka.

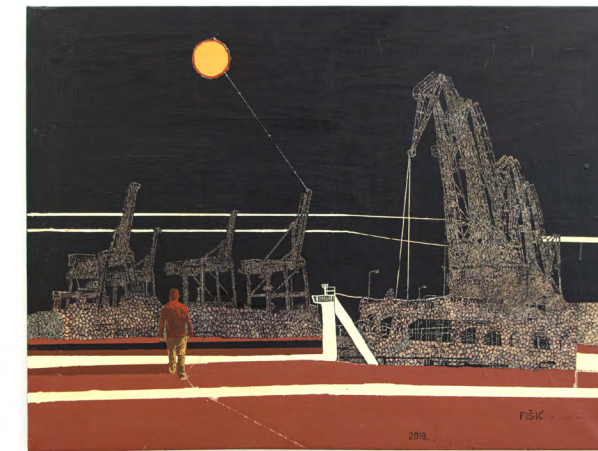
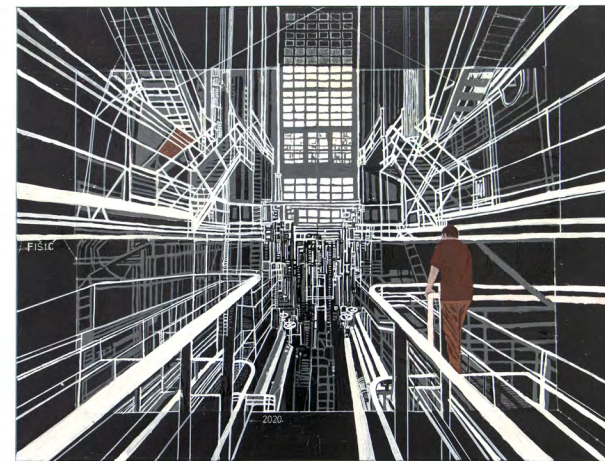
U radovima je stalan motiv prolaznika, ljudske figure koja kao da se zatekla usred postapokaliptičnog prizora. Taj prizor čine eksterijeri gradilišta, automobilske i brodske olupine, prometna infrastruktura. Sam prolaznik nemoćan je usred zatečenog stanja te kao da niti ne pripada svijetu u kojem se trenutno našao. Taj svijet nije njegov svijet već kao da je dio nekog paralelnog svemira, u kojem supostoje

existence in the world is essentially characterized by concern (Sorge) for his being, i.e. his finitude. Faced with this concern, man experiences the temporality (Zeitlichkeit) of his existence, and in this respect, it has the deepest ontological meaning as the essence of the overall hermeneutic experience. The question of the loss of man through losing contact with the battle is an important question of Martin Heidegger because he shed light on the alienation of man from his essence.

Želimir Fišić staged this question of all questions in a series of works that he called “Vanishing Point”.

Implicitly, the very name of this series tells us about the driving idea of the artist behind these works, which forms a complete cycle and is contained in the word ‘disappearing’. Disappearance and transience of life is something that has not given man peace for centuries. That is precisely why, although self-reflexive, the painting of Želimir Fišić talks about a question that troubles every human being.

In the works, there is a constant motif of the passer-by, a human figure who seems to have found himself in the middle of a post-apocalyptic scene. This scene consists of construction site exteriors, car and shipwrecks, and traffic infrastructure. The passer-by himself is powerless in the midst of the situation he finds himself in as if he does not even belong to the world in which he currently finds himself. That world is not his world, but it is a part of some



on – prolaznik i vrijeme, koje kao da je stalo. Prizori pomalo podsjećaju na negativ fotografije, gdje slika još uvijek nije konačna, već je to neki međuprostor ili prostor međuslike. Umjetnik taj dojam postiže crtežom natamnoj monokromnoj pozadini. Suprotstavljajući akromatske boje – crnu boju pozadine i bijelu boju te tonove sive boje od kojih je izgrađen crtež – umjetnik kao da gradi svijet otuđenosti u kojem je sve stalo i sada je to onaj Rousseauov svijet nepomične vječnosti. Sam umjetnik, ponegdje prikazan u formi autoportreta kao da u tom trenutku postaje svjestan svoje prolaznosti, no to je nešto na što on nikako ne može utjecati i ne preostaje mu ništa drugo nego bivati. Perspektivnim skraćenjima crtež sugerira postojanje prostora. To je arhitektonski crtež, sastavljen od pomno izvučenih tankih linija od kojih su sastavljeni eksterijeri i interijeri tvorničkih zgrada, gradilišta, prometna infrastruktura, poput nekakvih kostura čime dodatno naglašava trošnost i krhkost materijala.

Za razliku od ambijenta u kojem se nalaze, likovi su prikazani u boji, i to najčešće u zagasito crvenoj (ciglastoj) boji. Ista boja pojavljuje se i u obliku horizontalnih traka koje presijecaju ili odvajaju dijelove kompozicije te dodatno pridonose dimenziji prostornosti. To postiže i kombiniranjem tehnika – kolažiranjem, lakiranjem i različitim tehničkim obradama slikarskog platna – čime stvara teksturalnost površine. Na većini kompozicija pojavljuje se i motiv sunca. Po svojoj prirodi najistaknutiji nebeski fenomen, sunce u raznim

parallel universe, in which he - a passer-by and time, which seems to have stopped, coexist. The scenes are somewhat reminiscent of the negative of a photograph, where the image is still not final, but rather an intermediate space or the space of an intermediate image. The artist achieves this impression by drawing on a dark monochrome background. Contrasting achromatic colours - the black colour of the background and the white colour and the grey tones from which the drawing is built - the artist seems to build a world of alienation in which everything stops and now it is Rousseau's world of motionless eternity. The artist himself, sometimes shown in the form of a self-portrait, seems to become aware of his transience at that moment, but this is something that he cannot influence and has nothing else to do but be. With perspective cuts, the drawing suggests the existence of space. It is an architectural drawing, made up of carefully drawn thin lines that make up the exteriors and interiors of factory buildings, construction sites, and traffic infrastructure, like some kind of skeleton, which further emphasizes the wear and fragility of the material.

In contrast to the environment in which they are located, the characters are shown in colour, and most often in a dull red (brick) colour. The same colour also appears in the form of horizontal strips that cut or separate parts of the composition and additionally contribute to the dimension of space. He also achieves this by combining techniques - collage, varnishing and various technical treatments of painting canvas - which creates a textural surface.

kulturama i religijama predstavlja život, nešto što uništava tamu i osvjetljava mrak te uništava zlo. Fišićevo sunce ne obasjava i ne osvjetljava. Vrlo tankim, krhkim linijama, poput niti povezano je s objektima na tlu te uz likove prolaznika predstavlja jedini trag ljudskog života u takvom neprijateljskom okruženju.

Zaključno, vrijeme je koncept koji je stoljećima intrigirao ljude. Ono velikim dijelom upravlja našim postojanjem, bilo u doslovnom ili figurativnom smislu. S vremena na vrijeme, kada postanemo svjesni njegove prolaznosti i vlastitog nestajanja, vrijeme kao da stane. Takav dojam ostavljaju radovi Želimira Fišića te nam ne preostaje ništa drugo nego stati pred njih i još jednom razmisliti o vlastitoj prolaznosti.

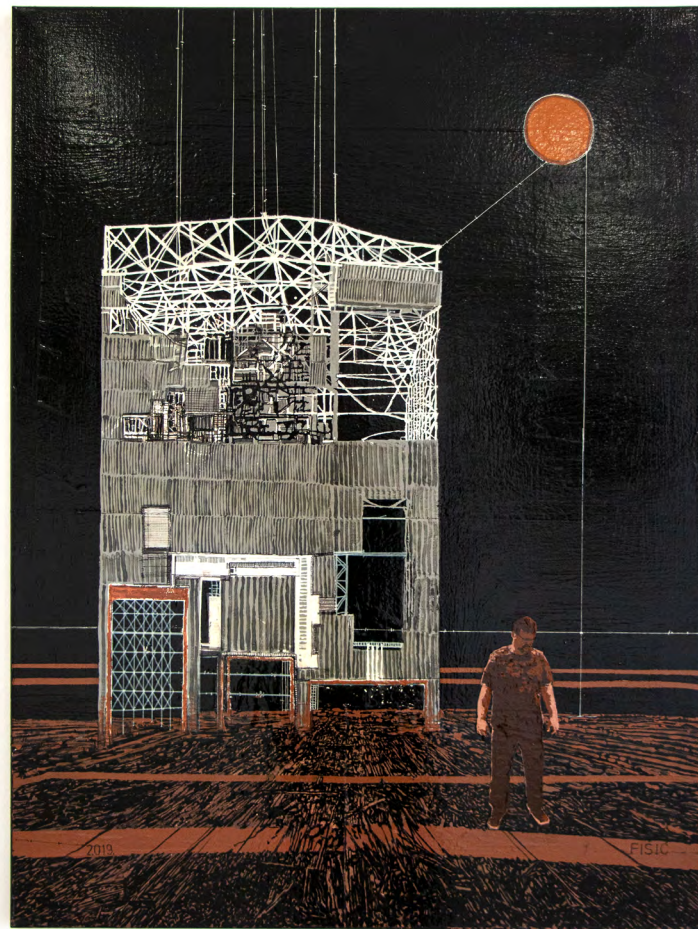
Diana Ososlija

Izložbu podržavaju Kulturni centar Osijek, Grad Osijek i Ministarstvo kulture i medija RH

The motif of the sun also appears in most of the compositions. By its nature, the most prominent celestial phenomenon, the sun in various cultures and religions represents life, something that destroys darkness and illuminates darkness and destroys evil. Fišić's sun does not shine or illuminate. With very thin, fragile lines, like a thread, it is connected to objects on the ground and, along with the figures of passers-by, represents the only trace of human life in such a hostile environment.

In conclusion, time is a concept that has intrigued people for centuries. It largely governs our existence, either literally or figuratively. From time to time, when we become aware of its transience and our disappeace, time seems to stop. The works of Želimir Fišić leave such an impression, and we have no choice but to stand in front of them and think once more about our transience.

The exhibition is supported by the Osijek Cultural Center, the City of Osijek and the Ministry of Culture and Media of the Republic of Croatia



BIOGRAFIJA UMJETNIKA

Želimir Fišić rođen je u Vinkovcima 10. rujna 1976. godine. Osnovnu školu i Gimnaziju završava u Vinkovcima. Dvije godine boravi na studiju u Beču, gdje na Bečkom Univerzitetu završava tečaj njemačkog jezika (Vorstudienlehrgang). 1997. godine upisuje grafiku na Akademiji likovnih umjetnosti u Širokom Brijegu, te 2002. godine diplomira grafiku u klasi prof. Igora Dragičevića. Radi na mjestu prof. stručnih predmeta u Školi primijenjene umjetnosti i dizajna u Osijeku i kao vanjski suradnik u zvanju asistenta na Odjelu društveno-humanističkih znanosti Sveučilišta u Slavonskom Brodu. Živi u Vinkovcima.

BIOGRAPHY OF THE ARTIST

Želimir Fišić was born in Vinkovci on September 10, 1976. He finished elementary school and high school in Vinkovci. He spent two years studying in Vienna, where he completed the German language course (Vorstudienlehrgang) at the University of Vienna. In 1997, he enrolled in graphics at the Academy of Fine Arts in Široki Brijeg, and in 2002. he graduated in graphics in the class of prof. Igor Dragičević. He works as a professor of professional subjects at the School of Applied Art and Design in Osijek and as an outside contractor in the vocation of assistant at the Department of Social and Humanities at the University of Slavonski Brod. He lives in Vinkovci.

NOA GERAS

ZVIJERI/BEASTS



“Homo sapiens je napisao nova pravila igre”, kaže Yuval Noah Harari, prije svega smjestivši čovjeka u središte svog živog svijeta. Iako se antropocenom uglavnom naziva razdoblje čovjekovog značajnijeg djelovanja na geološki razvoj Zemlje, ontološki je antropocen prisutan od prvih ljudskih civilizacija. Jedna od najvažnijih promjena koju donosi antropocen je u odnosu čovjeka prema ostalim živim bićima. Noa Geras u svojim radovima raslojava različite odnose čovjeka prema životinjama, a pozivajući se na suvremene eko feminističke prakse (svjesne kritike o esencijalizmu) problematizira i odnos čovjeka prema drugim ljudima.

Izložbom Zvijeri umjetnica smješta u dijalog čovjeka s neljudskim životinjama skrećući pozornost na potrebu za otvorenom komunikacijom i stvaranjem jedinstvene suvremene homeostaze. Poigravajući se kontrastima umjetnica poentira relevantne točke u poimanju odnosa čovjek i prirode uz prisutno osvješćivanje potrebe za povratkom čovjeka prirodi. Tako je na dugom, grubo obrađenom metalnom stolu nježna tekstura platnenih, pojednostavljenih životinjskih glava. Iako su same za sebe krhke, smještene u grupu one postaju protuteža hladnoći metala. Sama forma glave na prvi pogled podsjeća na kazališnu masku, međutim ona u svojoj jednostavnosti postaje simbol i otvara pitanje: što je to i životinjsko i

“Homosapiens wrote new rules of the game”, says Yuval Noah Harari, by placing a man in the center of the living world. Although the Anthropocene is mostly considered a period of significant human influence on the geological development of Earth, ontologically the Anthropocene has been present since the first human civilizations. One of the most important shifts that came in the Anthropocene is the hierarchical difference between humans and other living beings. In her works, Noa Geras deconstructs relationships between humans and animals, and by referring to contemporary ecofeminist practices (conscious of criticism of essentialism), she also problematizes relationships among humans.

In the exhibition Beasts, the artist places humans in a dialogue with non-human animals, drawing attention to the need for open communication and the creation of a unique contemporary homeostasis. Delving into contrasts, the artist points out relevant trends in the understanding of the relationship between a man and nature. In the minimal setting, she accentuates the need for a man's return to nature. On a long, rough-hewn metal table, there are delicate objects made from canvas: simplified animal heads. Although they are fragile on their own, placed in a group they become a counterbalance to the coldness of industrial metal. The form of the head resembles a theatre mask; however, in its simplicity, it becomes a symbol and opens a question: what is both animal and

ljudsko? Prostor okružuju vizualni podsjetnici na krhkost života: svijetlim akvarelima kontrapunktirani su motivi zbijenih organskih formi koje podsjećaju na trupla. Prvi dio postava uvertira je u daljnji dijalog o nasljednim i društveno konstruiranim odnosima između ljudi i ne ljudskih životinja. Evocira animističke prakse u kojima jaz između ljudi i životinja ne postoji, već se za opstanak nužan balans postiže kontinuiranim razgovorom svih uključenih u suživotu.

Pluralnost ljudskog u postantropološkoj maniri umjetnica unosi site-specific video radom koji bilježi intiman dijalog sa životinjom i svojom skulpturom Max. Max Leroux umjetničn je dugotrajni istraživački projekt kojim promišlja moć i zlouporabu moći, identitet i pogled. Sa svakim novim projektom mijenja se njegov identitet. Maxovo prezime Leroux je hommage Gastonu Lerouxu, autoru knjige *Le Fantôme de l'Opéra*. Noa Geras je Maxa upoznala u Veneciji i od tada su razvijali radove u Baselu, Zagrebu, Londonu i Israelu. U kratkom filmu Max je nijemi, ali aktivni sudionik.

Unutarnja previranja životinje postaje sveobuhvatna veduta opserviranih disbalansa. Razgovor naglašava promjenjivost identiteta pojedinca kao i njemu pridodanih društveno konstruiranih uloga. Izostanak odgovora ukazuje na odgovornost koju Max kao predstavnik ljudskog nosi u svakodnevnoj (pa i osobnoj) komunikaciji i djelovanju.

human? Surrounding the animal heads are visual reminders of the fragility of life: translucent and soft aquarelles juxtaposed with motives of compressed organic forms, reminiscent of corpses. The room is an overture into the deeper dialog about inherent and socially constructed relations between humans and non-human animals. It evokes animistic practices in which the gap separating humans from animals does not exist. The balance necessary for survival is achieved through the continuous conversation of all involved in this coexistence.

The artist introduces the plurality of the human in a post-anthropological manner with a site-specific video work that captures an intimate dialogue with an animal and her sculpture Max. Max Leroux is the artist's long running research project with which she contemplates power and the abuse of power, identity and the gaze. His identity changes with each new project. Max's surname Leroux is an homage to Gaston Leroux, the author of the book *Le Fantôme de l'Opéra*. Noa Geras met Max in Venice, and from then they developed works in Basel, Zagreb, London and Israel. In the short film Max is silent, but an active participant.

The inner turmoil of the animal becomes a view of observed imbalances. The conversation pinpoints the fragility of one's identity and socially constructed roles. The absence of an answer points to the responsibility that Max bears as a representative of distorted humanity in everyday communication and action.





Na kraju postava publiku dočekuje Zvijer: trometarska skulptura obješena je naopako, glave spuštene gotovo do poda. Zvijer izaziva strahopoštovanje svojom veličinom i istovremeno biva sasvim ranjiva: otkrivenog vrata, sputana i krhka. Univerzalnost minimalističkog tijela reprezentacija je životinjskog svijeta, a njezin neugodan, neprirodan položaj evidentno je posljedica ljudskog djelovanja. Umjetnica na taj način postavlja osnovu za propitivanje dalekosežnosti specizma no otvara mogućnost dijaloga o načinima na koji se utjecaj specizma može smanjiti ili eliminirati. Podsjeća na smrtnost svih živih bića i u prozračnosti skulpture ostavlja prostor za promišljanje eteričnog, duhovnog aspekta života. Iako nas povijest i filozofija uče o potrebi za jasnim razgraničenjem čovjeka od životinja neupitna je uronjenost ljudskog roda u simbiotske ekosustave prirode. Donna Haraway opisuje tu međuovisnost pojmom simpoetika naglašavajući kako sva živa bića (Critters of Terra) u svojoj različitosti i potrebi za razbijanjem kategorija specizma opstaju zahvaljujući preplitanju znanja, misli, priča i želja. Noa Geras na vizualno pročišćen i snažan način utjelovljuje simpoetiku: kao punokrvni sudionici života na Zemlji u svom djelovanju težimo zajedničkom rekonstituiranju prostora kao sigurnog mjesta ispunjenog jednako validnim različitostima.

Maja Pavlinić

In the last room, the audience is faced with the Beast: the three-meter sculpture hangs from the vault, upside down, head lowered to the floor. The Beast is awe-inspiring with its size and at the same time, it is entirely vulnerable: with its neck exposed, restrained, and fragile. The universality of the minimalistic body is a representation of the animal world, and its uncomfortable, unnatural position is evidently a consequence of human action. In this way, the artist lays the ground for questioning the far-reaching nature of speciesism but opens up the possibility of dialogue about the ways in which the influence of speciesism can be reduced or eliminated. Beast reminds us of the mortality of all living beings and in the transparency of the sculpture there is room left for reflection on the ethereal aspect of life. Although history and philosophy remark on a need for a clear demarcation of man from animals, the immersion of the human race in the symbiotic ecosystems of nature is unquestionable. Donna Haraway describes this interdependence with the term sympoetics, emphasizing how all living beings (Critters of Terra) in all their diversity and the need to break the categories of speciesism survive thanks to the interweaving of knowledge, thoughts, stories, and desires. Noa Geras embodies sympoetics in a visually refined and powerful way: as full-blooded participants in life on Earth, we strive to jointly reconstitute space as a safe place filled with equally valid differences.

BIOGRAFIJA UMJETNICE

Noa Geras je kiparica i računalna umjetnica koja istražuje odnos između uma, prirode i tehnologije. U svojim djelima i životu promišlja identitet i oblike nasilja, posebno prema manjinama i životinjama, dok ih ugrađuje u povijesne narative i svoju osobnu povijest. Rođena je 1996. u Jeruzalemu, a odrasla je u Zagrebu, Hrvatska. Trenutno živi i radi u Londonu, Velika Britanija. Studirala je slikarstvo i kiparstvo na Accademia di Belle Arti u Veneciji, Italija, a magistrirala je kiparstvo na Akademiji likovnih umjetnosti Sveučilišta u Zagrebu i magistrirala računalne umjetnosti na Goldsmithsu, Sveučilište u Londonu. Tijekom studija nagrađena je 1. nagradom na Međunarodnom natjecanju 20. minijatura, Nagradom Znanstvenog vijeća najuspješnijim diplomantima i Rektorovom nagradom. Dobila je punu potporu Zaklade ERSTE za pohađanje Međunarodne ljetne akademije likovnih umjetnosti u Salzburgu i stvarala je javne skulpture tijekom rezidencije Svijetle pruge u Hrvatskoj. Njezina šestometarska skulptura Aurocha bila je izložena na 13. trijenalu hrvatskog kiparstva u Gliptoteci HAZU-a.

Internetska stranica: www.noageras.com

ARTIST BIOGRAPHY

Noa Geras is a sculptor and computational artist who explores the relationship between the mind, nature and technology. In her works and life, she contemplates identity and forms of violence, towards minorities and animals, while embedding them within historical narratives and her own personal history. She was born in 1996 in Jerusalem and grew up in Zagreb, Croatia. She currently lives and works in London, UK. She studied Painting and Sculpture at the Accademia di Belle Arti in Venice, Italy and holds an MA in Sculpture from the Academy of Fine Arts, University of Zagreb, and an MA in Computational Arts from Goldsmiths, University of London. During her studies she was awarded the 1st prize at The International Competition of 20th Miniatures, Academic Council Award to the most successful graduates and a Rector's Award. She has received a full grant from ERSTE Foundation to attend The Salzburg International Summer Academy of Fine Arts and created public sculptures during the Svijetle pruge residency in Croatia. Her six-metre Aurochs sculpture was exhibited at the 13th Triennial of Croatian Sculpture, at the Glyptothèque of the Croatian Academy of Sciences and Arts.

Web page: www.noageras.com



MAJA ROŽMAN/IGOR ČABRAJA

DIJALOG/DIALOGUE



Izložba „Dijalog“ kojom se umjetnici Maja Rožman i Igor Čabraja predstavljaju u Galeriji Kazamat, eksperiment je dijaloškog karaktera, a funkcionira tako da umjetnici, svojim karakterističnim umjetničkim rukopisom, odgovaraju na rad onog drugog, stvarajući na taj način novi, zajednički rad namjerno diskutabilnog autorstva. Interakcija među umjetnicima događa se u sklopu dvadesetak radova koji, tijekom ovog dijaloškog procesa, postaju svojevrсни palimpsesti – grafički otisci na otisku, a koji opet predstavljaju podlogu za novi otisak kojim će svaki od autora replicirati na prethodni. Takav bi „razgovor“, teoretski, mogao teći ad infinitum, no proces produkcije završava u trenutku kad se dvoje umjetnika dogovori kako je rad, konačno, gotov. Suradnja i dogovor autora, stoga su od esencijalne važnosti za produkciju, jer bez dogovora i suglasnosti o kraju procesa, do završnog rada nikad ne bi moglo doći, odnosno, rad bi vječito ostao u nastajanju.

U vrijeme kad socijalna distanca i virtualna komunikacija postaju norma, Maja i Igor ukazuju na potrebu za neposrednim kontaktom i bliskošću koje omogućuje jedino susret uživo, a kojeg smo svi, u većoj ili manjoj mjeri, zbog poznatih nam okolnosti, lišeni. Takva se neposredna komunikacija „oči u oči“ za njih dvoje odvija kroz razmjenu grafičkih otisaka, koje dobrovoljno pružaju

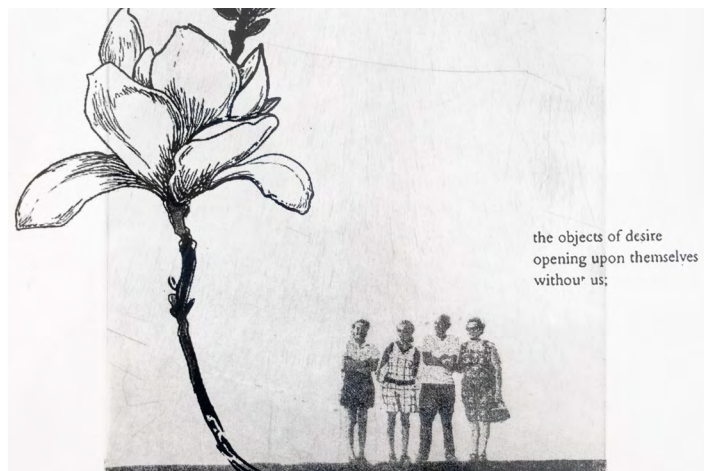
The exhibition “Dialogue” in which the artists Maja Rožman and Igor Čabraja present themselves in the Kazamat Gallery is an experiment of a dialogic character, and it works so that the artists, with their characteristic artistic handwriting, respond to the work of the other, thus creating a new, joint work of deliberately debatable authorship. The interaction between the artists takes place within twenty works which, during this dialogical process, become a kind of palimpsests - graphic prints on a print, which in turn represent the basis for a new print with which each of the authors will replicate the previous one. Such “conversation” could theoretically go on ‘ad infinitum’, but the production process ends at the moment when the two artists agree that the work is finally finished. The cooperation and agreement of the authors are therefore of essential importance for the production, because without an agreement and concordance at the end of the process, the final work could never be reached, that is, the work would remain forever in the making.

At a time when social distance and virtual communication are becoming the norm, Maja and Igor point to the need for direct contact and closeness that only a live meeting allows, and which we are all, to a greater or lesser extent, deprived of due to the circumstances we know. Such direct communication “eye to eye” for the two takes place through the exchange of graphic prints, which they voluntarily provide to each other

jedno drugome na uvid i intervencije, zaobilazeći pritom ostavljanje digitalnih otisaka, inherentnih suvremenim komunikacijskim kanalima. Novi su oblici komunikacije osmišljeni, u prvom redu, kako bismo, barem donekle, prebrodili fizičku distancu i omogućili virtualan kontakt u situacijama kad nismo u mogućnosti ostvariti pravi. Takvi oblici komunikacije nikad ne bi trebali postati dominantnima u odnosu na komunikaciju uživo, smatraju Rožman i Čabraja. No, kako to biva u hiperrealnom svijetu - kojega smo, gotovo naivno, pristali biti dio - simulacrum prestaje biti tek puki supstitut. „Cyberspace“ postaje stvarniji od stvarnosti same, podrivajući distancu između metaforičkog i doslovnog. U pandemijskom svijetu više nego ikad svjedočimo fenomenu kojeg Baudrillard naziva hypertelia – gotovo apokaliptičkom scenariju u kojemu model, odnosno simulacija nadrađa original, tj. stvaran svijet. Virtualni susret svega je par klikova „udaljen“ od nas, čineći ga zavodljivo jednostavnijim od pravog susreta. No, već je i Aristotel, svjestan naše prirode, okarakterizirao čovjeka kao društveno biće. Čovjek je zoon politikon (grč. ζῷον πολιτικόν) i, kao takav, on oblikuje zajednicu, o njoj ovisi i na nju je upućen. I naši su umjetnici bili svjesni važnosti društva za čovjekovo mentalno zdravlje, kao i činjenice da stvarnog čovjeka ne može zamijeniti njegov virtualni avatar, odlučivši se na „ples“ s otiscima, tražeći razlog koji bi im omogućio susret uživo. A do fizičkog je susreta neminovno moralo doći u trenutku kad su jedno

for insight and intervention, bypassing the digital footprints inherent to modern communication channels. New forms of communication are designed, first of all, to overcome physical distance, at least to some extent, and enable virtual contact in situations when we are unable to make real contact. Such forms of communication should never become dominant to live communication, according to Rožman and Čabraja. But as it happens in the hyperreal world - which we, almost naively, have agreed to be a part of - the simulacrum ceases to be a mere substitute. “Cyberspace” becomes more real than reality itself, undermining the distance between the metaphorical and the literal. In the pandemic world, more than ever, we are witnessing the phenomenon that Baudrillard calls ‘hypertelia’ - an almost apocalyptic scenario in which the model, the simulation, exceeds the original, i.e. the real world. The virtual meeting of everything is a few clicks away, making it seductively simpler than a real meeting. However, even Aristotle, aware of our nature, characterized man as a social being. Man is a ‘zoon politikon’ (gr. ζῷον πολιτικόν) and, as such, he shapes the community, depends on it and is directed to it. Our artists were also aware of the importance of society for a person’s mental health, as well as the fact that a real person cannot be replaced by his virtual avatar, settling on the ‘dance’ with prints, looking for a reason that would allow them to meet in person. And the physical meeting inevitably had to happen at the moment when they were handing each other the base for the new graphics. Therefore, through this





drugome predavali podlogu za novu grafiku. Dvoje si umjetnika, tako, kroz ovaj proces, s potpunim povjerenjem međusobno prepušta vlastite radove na „doradu“, uvažavajući različite stavove, afinitete ili umjetnički izričaj, te spremno prihvaćajući umjetnički jezik drugačiji od njihovog vlastitog.

Stavljajući naglasak na kolaboraciju, Maja Rožman i Igor Čabraja, autori koji inače djeluju samostalno, ovom se prilikom dobrovoljno odriču autorstva. Kroz njihov dijalog i direktno reagiranje na nastale otiske, kao završni rad i konačni rezultat eksperimenta dobivamo fuziju koja nije samo Majina, niti samo Igorova, već zajednička. Ovom izložbom, tako, dvoje kolega postavlja pitanje o tome je li moguće na nekom konkretnom radu detektirati ono što je „tuđe“ autorima, te jesmo li u stanju ustanoviti koji je trag na matrici Majin, a koji Igorov. No, pristankom na međusobni dijalog, ovi umjetnici postavljaju sebi, ali i posjetiteljima jedno još važnije pitanje koje se odnosi na recepciju umjetničkog djela: je li uopće bitno tko je autor?

Mirna Rul

process, the two artists entrust each other with their works for 'refining', respecting different attitudes, affinities or artistic expression, and readily accepting an artistic language different from their own.

Emphasizing collaboration, Maja Rožman and Igor Čabraja, authors who normally work independently, voluntarily renounce authorship on this occasion. Through their dialogue and direct reaction to the created prints, as the final work and the final result of the experiment, we get a fusion that is not only Maja's, nor only Igor's but shared. With this exhibition, two colleagues ask the question of whether it is possible to detect what the 'other' is to the authors in a specific work, and whether we can establish which mark on the matrix is Maja's and which is Igor's. However, by agreeing to a mutual dialogue, these artists ask themselves, as well as the visitors, an even more important question related to the reception of the artwork: does it even matter who the author is?

BIOGRAFIJA UMJETNICE

MAJA ROŽMAN (Zagreb, 1981.) diplomirala je 2006. na grafičkom odsjeku Akademije likovnih umjetnosti u Zagrebu, u klasi red. Prof. Ante Kuduza. Od 2003. se kontinuirano pojavljuje na likovnoj sceni – izlaže na 26 samostalnih i više od 100 skupnih izložbi, kustoskih projekata i festivala u Hrvatskoj i inozemstvu, natječajnog i pozivnog karaktera. Dobitnica je mnogih priznanja i nagrada za svoj rad, primjerice Nagrade HDLU-a na 6. hrvatskom trijenalu grafike; posebnog priznanja MTG '21 Honorary Mention na Međunarodnom trijenalu grafike u Krakowu; nagrade Essl Award CEE i VIG Special Invitation za mlade umjetnike centralne i istočne Europe. Radovi joj se nalaze u brojnim zbirkama hrvatskih i inozemnih kulturnih ustanova. Stvara u području crteža, grafike, umjetničke knjige i instalacije.

Članica je Hrvatskog društva likovnih umjetnika. Živi u Zagrebu, gdje i radi kao izvanredna profesorica na Grafičkom odsjeku Akademije likovnih umjetnosti.

www.majarozman.com

ARTIST BIOGRAPHY

MAJA ROŽMAN (Zagreb, 1981) graduated in 2006 from the graphics department of the Academy of Fine Arts in Zagreb, in the class of Prof. Ante Kuduz. Since 2003, he has been continuously appearing on the art scene - exhibiting at 26 solo and more than 100 group exhibitions, curatorial projects and festivals in Croatia and abroad, both competitive and invitational. She is the winner of many recognitions and awards for her work, for example, the HDLU Award at The 6th Croatian Triennial of Graphics; a special recognition MTG '21 Honorary Mention at the International Print Triennale in Krakow; Essl Award CEE and VIG Special Invitation for young artists of Central and Eastern Europe. Her works are in numerous collections of Croatian and foreign cultural institutions.

She is a member of the Croatian Society of Fine Artists. She lives in Zagreb, where she works as an associate professor at the Graphics Department of the Academy of Fine Arts.

www.majarozman.com

BIOGRAFIJA UMJETNIKA

Igor Čabraja (Slavonski Brod, 1976.) diplomirao je 2006. godine na Nastavničkom odsjeku Akademije likovnih umjetnosti u Zagrebu, u klasi prof. Dubravke Babić. Po završetku studija, u suradnji s raznim institucijama organizira i vodi radionice u kojima polaznike upoznaje s medijem grafike. U isto vrijeme, kao vanjski suradnik počinje s radom u nastavi na kolegijima grafike na Akademiji likovnih umjetnosti u Zagrebu, te Umjetničkoj akademiji u Osijeku. Od 2006. do danas ostvario je dvadesetak samostalnih, te preko četrdeset skupnih izložbi u zemlji i inozemstvu. Djela su mu uvrštena u neke od domaćih muzejsko-galerijskih zbirki, a za svoj je rad primio više priznanja i nagrada, od kojih se ističu Nagrada MMSU Rijeka na 4. hrvatskom trijenalu grafike 2006. godine, i Premija HAZU na 6. hrvatskom trijenalu grafike 2012. godine u organizaciji Kabineta grafike HAZU. Član je Hrvatskog društva likovnih umjetnika. Živi i radi u Zagrebu.

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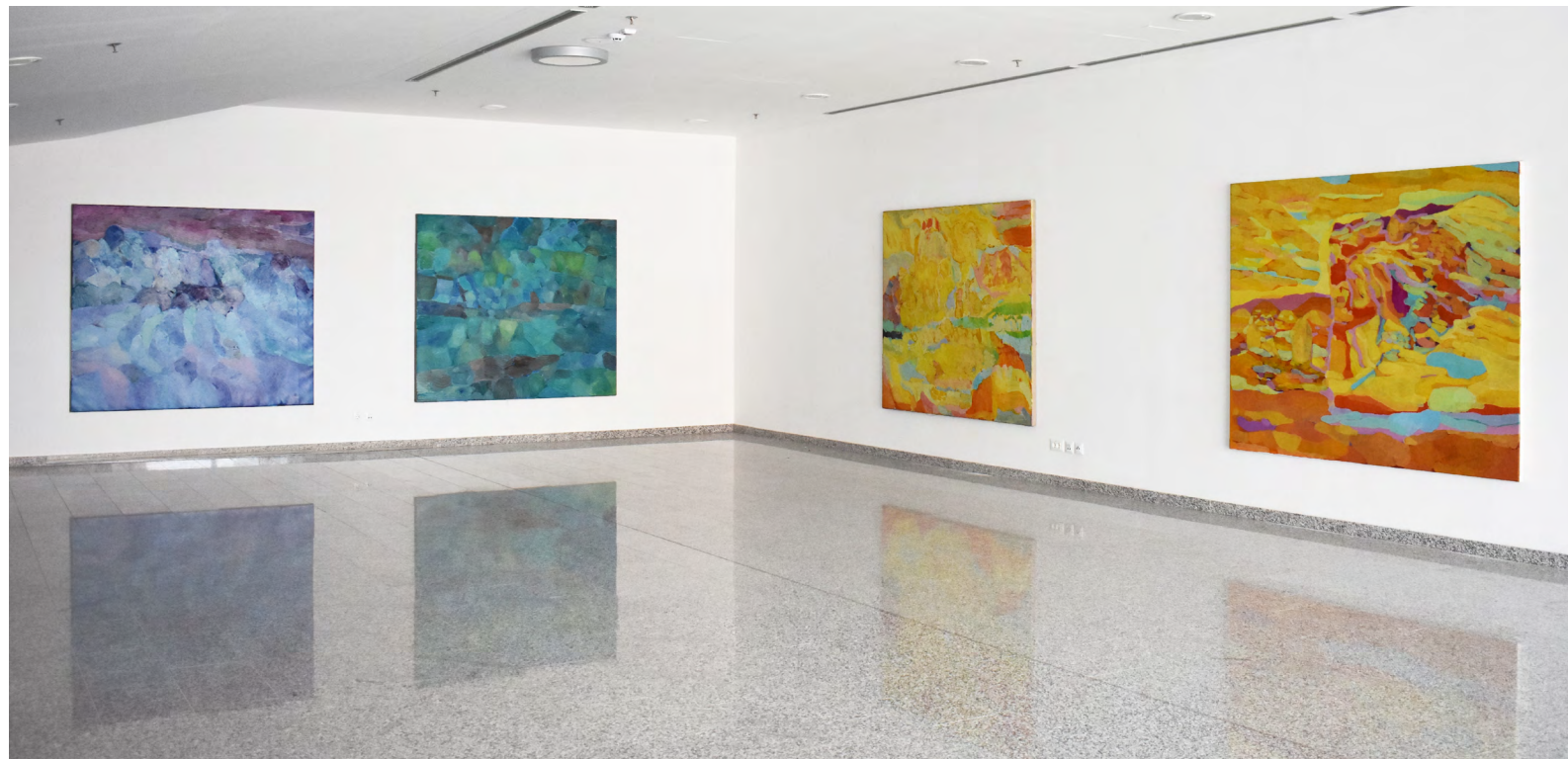
ARTIST BIOGRAPHY

Igor Čabraja (Slavonski Brod, 1976) graduated in 2006 from the Teaching Department of the Academy of Fine Arts in Zagreb, in the class of Prof. Dubravka Babić. After completing his studies, in cooperation with various institutions, he organizes and leads workshops where he introduces the participants to the medium of graphics. At the same time, as an outside contractor, he started teaching graphic arts courses at the Academy of Fine Arts in Zagreb and the Academy of Arts in Osijek. From 2006 to the present, he has had about twenty solo and over forty group exhibitions in the country and abroad. His works are included in some of the local museum-gallery collections, and he received several recognitions and awards for his work, of which the prize of MMSU Rijeka at the 4th Croatian Triennial of Graphics in 2006, and the HAZU Award at The 6th Croatian Triennial of Graphics (2012, in the organization of The Cabinet of Graphics HAZU) stand out. He is a member of the Croatian Society of Fine Artists. He lives and works in Zagreb.

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LUKA KUŠEVIĆ

ITINERARIJ/ITINERARY



ITINERARIJ – PLAN LIKOVNOGA PUTA LUKE KUŠEVIĆA

Zavirivši u Hrvatski enciklopedijski rječnik možemo vidjeti kako riječ itinerar ili itinerarij označava „putni vodič s geografskom kartom i potrebnim podacima“, odnosno „razrađeni plan putovanja“. Shodno tome u itinerariju nalazimo mnoštvo geografskih podataka bilo da su zabilježeni putem vizualnog jezika bilo da su objašnjeni tekstualno. Svako putovanje traži određenu pripremu, niz predradnji uz pomoć kojih dolazimo do oblikovanja željene rute premda i prethodno određenje plana putovanja unutar sebe uključuje mogućnost off road lutanja. A u tim lutanjima i leži čar istinskog putovanja i upoznavanja svijeta.

U djelima Luke Kuševića koji je svoj posljednji ciklus slika naslovio Itinerarij nalazimo djela čija je temeljna vizualna osnova utemeljena u domeni pejzažnoga slikarstva. Opravdano se, međutim, pitati je li Kušević samo slikar pejzaža iako jest kakve pejzaženjegovadjelareprezentiraju? Ako se vratimo na njegov raniji ciklus Inscape, vidimo da je u Kuševićevim djelima element geografije intrinzični poticaj njegovu stvaralaštvu. Već je u tom ciklusu slikar definirao svoj glavni objekt reprezentacije – geografiju i posljedično tome pejzaž kao put prema otkrivanju novih mjesta i prostora. Inscape implicira Kuševićovu želju da spoji riječ

ITINERARY - THE PLAN OF LUKA KUŠEVIĆ'S ARTISTIC JOURNEY

Taking a look at the Croatian encyclopedic dictionary, we can see that the word 'itinerar' or 'itinerary' means "a travel guide with a geographical map and the necessary information", that is, "an elaborated travel plan". Accordingly, in the itinerary, we find a lot of geographical data, whether they were recorded through visual language or explained by text. Each trip requires a certain preparation, a series of preparatory activities with the help of which we arrive at the shaping of the desired route, although the prior determination of the travel plan includes the possibility of off-road wandering. And in these wanderings lies the charm of true travel and getting to know the world.

In the works of Luka Kušević, who titled his last cycle of paintings "Itinerary", we find works whose fundamental visual basis is based in the domain of landscape painting. However, it is justified to ask if Kušević is only a landscape painter and if so, what kind of landscapes his works represent. If we go back to his earlier cycle "Inscape", we see that in Kušević's works the element of geography is an intrinsic stimulus to his creativity. Already in that cycle, the painter defined his main object of representation – geography and, consequently, the landscape as a way to discover new places and spaces. "Inscape" implies Kušević's desire to combine the word 'U' (eng. IN) and 'PEJZAŽ' (eng. landSCAPE) to show that seeing is not enough, but an

U (eng. IN) i PEJZAŽ (eng. landSCAPE) ne bi li pokazao da vidjeti nije dovoljno, nego je za umjetnika nužno uvidjeti svijet i oblikovati novu stvarnost. Djela su iz toga ciklusa prikazivala imaginarne pejzaže u koje je umjetnik uranjao oslanjajući se na bogatu tradiciju zapadnjačke pejzažistike tražeći istovremeno u njoj jedan aspekt vlastitog viđenja novih (potencijalnih) geografskih predjela. S teorijske strane gledano, Kušević ovdje zadire u pojmovlje kulturne geografije koju sam gradi i koja izvire iz njegovih vizija, ali je duboko određena vlastitim uvidima koje autor u sebi nosi i koje lišava striktnog čovjekovog djelovanja što se u dosljednom određenju kosi s temeljnim odrednicama kulturne geografije jer u tim slikama ne vidimo djelovanje čovjeka, ali su one produkt njegovoga djelovanja. Upravo je ovaj IN (eng.) u okviru Kuševićeva slikarstva bio dominantan jer se mahom radilo o imaginarnim pejzažima koje je slikar derivirao iz pojedinih predložaka krajolika s kojima se suživio i u koje se uživio tražeći unutar njih vlastitu viziju novih geografskih prostora.

Analizirajući Kuševića kroz tradiciju hrvatskoga pejzažizma, evidentno je da se jednim dijelom naslanja na liniju reduktivnog pejzaža koji je bio specifičan za hrvatski likovni prostor. Igor Zidić u svom tekstu O apstrakciji i figuraciji piše: „Na domaćoj sceni odmak od predmetne stvarnosti nije onako radikaln kako to zamjećujemo u drugim sredinama. U pozadini mnogih djela titra viđeni

artist must see the world and shape a new reality. The works from that cycle depicted imaginary landscapes in which the artist immersed himself, relying on the rich tradition of Western landscape painting, while at the same time looking for an aspect of his vision of new (potential) geographical regions. From a theoretical point of view, Kušević here encroaches on the concept of cultural geography that he builds himself and that springs from his visions, but is deeply determined by his insights that the author carries within himself and that deprives him of strict human action, which in a consistent definition conflicts with the fundamental determinants of cultural geography because in these images we do not see the action of man, but they are the product of his action. It was this 'IN' (eng.) within Kušević's dominant painting, because it was mainly about imaginary landscapes that the painter derived from individual landscape templates that he got along with and in which he got used to, looking for his vision of new geographical spaces within them.

Analyzing Kušević through the tradition of Croatian landscapeism, it is evident that he leans partly on the line of reductive landscape that was specific to the Croatian artistic space. In his text "On abstraction and figuration", Igor Zidić writes: "On the domestic scene, the departure from objective reality is not as radical as we see it in other environments. In the background of many works vibrates the seen landscape, or some other motif." The abstraction and reduction of



pejzaž, ili neki drugi motiv.“ Apstrahiranje i redukcija pejzaža u nas ima dugu tradiciju koja se osobito intenzivirala od 50-ih godina 20. stoljeća kada se nekolicina umjetnika odvojila od figurativnog podražavanja predmeta unoseći u svoja djela elemente apstrakcije (točnije redukcije) „temeljeći svoje radove na asocijacijama, interpretaciji viđenog i koncentraciji na detalje poput materijala iz prirodnog okoliša – strukture kore drveta, kamena, tla – koji ih zanimaju više od određenoga motiva.“ (Zidić) Ovu skupinu umjetnika predvode svakako Oton Gliha, Frano Šimunović i Edo Murtić. Za razliku od spomenutih slikara koji su se duboko nadahnjivali vlastitim okruženjem, Kušević zalazi u područje virtualne slikovnosti ne crpeći inspiraciju iz direktno viđene stvarnosti već oblikujući vlastitom imaginacijom oblikovane pejzaže u kojima niti kolorit niti ponekad prepoznatljiva motivika nisu određeni geografskom uvjetovanošću slikara. Kolorit je tih djela snažan i ekspresivan, a boje su vrlo otvorene i pune svjetlosti. Potez mu je snažan; impastan na slikama, dok kod akvarela prevladavaju lazurne i prozirne boje. Boju Kušević nasljeđuje još za vrijeme studija i od nje gradi kompoziciju, ali s vremenom se može uočiti kako važnost kolorita koji pomalo postaje pastelan nadomješta formalni aspekt djela. A što čini taj formalni aspekt? Ako bih pokušao Kuševićev put usporediti s onima Vasilija Kandinskog, zasigurno bih pogriješio jer na djelima ovog velikana avangarde vidimo put postepenog rastakanja objektivnog

landscapes in our country have a long tradition, which has particularly intensified since the 50s of the 20th century when a few artists separated themselves from the figurative imitation of objects by introducing elements of abstraction into their works (more precisely reductions), basing their works on associations, interpretation of what they see and concentration on details such as materials from the natural environment - the structure of tree bark, stone, soil - which interest them more than a specific motif.” (Zidić) This group of artists is certainly led by Oton Gliha, Frano Šimunović and Edo Murtić. Unlike the aforementioned painters who were deeply inspired by their own surroundings, Kušević enters the realm of virtual imagery, not drawing inspiration from directly seen reality, but shaping landscapes shaped by his own imagination, in which neither the colour nor the sometimes recognizable motifs are determined by the geographical conditioning of the painter. The colour of these works is strong and expressive, and the colours are very open and full of light. His stroke is strong; and impasto in the paintings, while azure and airy colours predominate in aquarelle. Kušević inherited colour during his studies and built a composition from it, but over time it can be seen how the importance of colour, which gradually becomes pastel, replaces the formal aspect of the work. And what constitutes that formal aspect? If I were to try to compare Kušević’s path with that of Wassily Kandinsky, I would certainly be wrong, because in the works of this giant of the avant-garde genre, we see the path of the gradual dissolution of the objective object and we arrive at

predmeta te dolazimo do onoga što je sam slikar nazivao neobjektnom umjetnošću. Čini mi se, pak, da Kušević objektivnost svojih djela spretno gradi od osnovnih likovnih elemenata – boje, poteza, plohe... Njegova djela ne traže direktnu semantičku poveznicu s objektom, nego su tu da bi promatraču osvijetlila put slikarevih unutarnjih previranja kroz koja nastoji i u slikama postići mekane lazurne prelaze spojene u kompozicijsku cjelinu koja vibrira duševnom energijom samoga umjetnika. I on u tome uspijeva. Štoviše, Kuševićeva djela u valceru između apstrakcije i figuracije, boje i poteza plešu u čvrstoj sinergiji cjeline te je dojam koji ostavljaju impresivan. Zašto mislim da je impresivan? Jednostavno zato što su to slike određene skladom kolorita i oblika i jer u njima Kušević pokazuje odraz duboke slikarske borbe koju u sebi vodi svakodnevno tragajući za novim prostorima bilo da kreira one nepostojeće bilo da preoblikuje one koje je već naslikao. Predstavljeni je ciklus Itinerarij suma umjetnikovih razrađenih i dovršenih skica za upotrebu svakom promatraču koji se odluči otisnuti u proces upoznavanja imaginarnih geografija koje Kušević spretno oblikuje tvoreći virtualni dnevnik bilješki sa svoga vlastitog slikarskog putovanja prostranstvima boje, oblika i vlastita duha.

Igor Loinjak

what the painter himself called non-object art. It seems to me, on the other hand, that Kušević deftly builds the objectivity of his works from basic artistic elements - colour, stroke, surface... His works do not seek a direct semantic link with the object but are there to illuminate the path of the painter’s inner turmoil through which he endeavours to achieve soft azure transitions combined into a compositional whole that vibrates with the spiritual energy of the artist himself in the paintings as well. And he succeeds in that. Moreover, Kušević’s works in a waltz between abstraction and figuration, colour and strokes dance in a solid synergy of the whole, and the impression they leave is impressive. Why do I think it is impressive? Simply because these are paintings determined by the harmony of colours and shapes, and because in them Kušević shows a reflection of the deep painterly struggle that he is battling within himself every day, searching for new spaces, whether he creates non-existent ones or reshaping those he has already painted. The cycle ‘Itinerary’ represents a sum of the artist’s elaborated and completed sketches serving for use to any observer who decides to go into the process of getting to know the imaginary geographies that Kušević skillfully shapes by creating a virtual diary of notes from his painterly journey through the expanses of colour, form and his spirit.

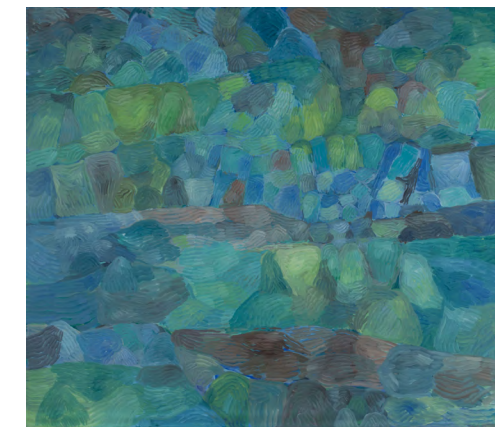
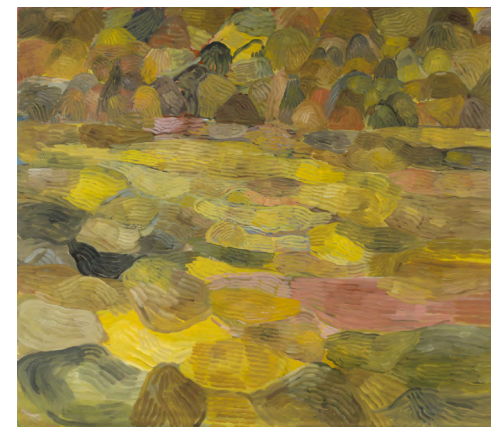


BIOGRAFIJA UMJETNIKA

LUKA KUŠEVIĆ rođen je 1993. godine u Zagrebu gdje je završio Školu za primijenjenu umjetnost i dizajn. 2017. godine diplomira na Odsjeku za slikarstvo na Akademiji likovnih umjetnosti u Zagrebu u klasi prof. Zoltana Novaka. Samostalno izlaže od 2018., a ističu se izložbe u Galeriji SC (Zagreb) 2022., Galerija Matice hrvatske 2022. i Galerija Forum 2018. Redovno izlaže i na mnogim skupnim izložbama od kojih se ističu 57. Zagrebački salon 2022., 5. Bijenale slikarstva 2019., Erste fragmenti 16, na kojoj mu je otkupljen rad, a na 6. Bijenalu slikarstva 2021. dobiva nagradu Iva Vranković - Vladimir Dodig Trokut. Živi i radi u Zagrebu.

ARTIST BIOGRAPHY

LUKA KUŠEVIĆ was born in 1993 in Zagreb, where he graduated from the School of Applied Art and Design. In 2017, he graduated from the Department of Painting at the Academy of Fine Arts in Zagreb in the class of prof. Zoltan Novak. He has been exhibiting independently since 2018, and the exhibitions at Gallery SC (Zagreb) in 2022, Galerija Matice hrvatske 2022 and Galerija Forum 2018 stand out. of painting in 2019, Erste fragments 16, where his work was purchased, and at the 6th Biennale of Painting in 2021, he received the Iva Vranković - Vladimir Dodig Trokut award. He lives and works in Zagreb.



DEJAN DURAKOVIĆ

SVJETLOST I SJENE/ LIGHTS AND SHADOWS



BÍLO SJENĀ – DURAKOVIĆEV SVJETLOSNIPALIMPSESTI

Kada bismo jednoga fizičara pitali da nam objasni što je svjetlost, njegovo bi tumačenje nesumnjivo bilo utemeljeno na elaboraciji znanja o fizikalnim svojstvima svjetlosti – o razlikama u valnim duljinama, intervalu od 380 do 720 nm koji čini vidljivi spektar svjetlosti i nizu njezinih drugih fizikalnih karakteristika. Zatim bi nas vjerojatno upozorio da postoji više vrsta svjetlosti poput ultraljubičaste i infracrvene te nas dodatno uputio u pojmove refleksije, refrakcije, ogiba te interferencije i polarizacije svjetlosti, objasnio nam Dopplerov učinak i crveni pomak te upozorio na čestičnu i valnu prirodu svjetlosti koja je znanstvenicima u povijesti zadavala velike probleme. Iako je svjetlost prvenstveno vezana uz razumijevanje empirijske fizike svijeta, ona je od pamtivijeka bila uključena u simbolički horizont ljudskih civilizacija te je njezino mistično i alegorijsko značenje služilo ljudima da u predznanstvenoj epohi svijeta daju odgovore koji nisu bili eksperimentalno provjerljivi, ali su ljudima omogućavali da razumiju i shvate život cjeline u kojoj su živjeli i kojoj su pripadali. Svjetlost osim svoje fizike posjeduje i metafiziku koja je ispunjava živom simbolikom te uvodi u palimpsest civilizacijske nužnosti zadirući u pitanja čovjekova života, njegove psihe, Iskona, Eshatona, Prirode i čitavoga Kozmosa.

U prvom izvještaju o stvaranju navodi se kako je u početku Zemlja bila pusta i prazna, tama se prostirala nad tim bezdanom te je tek Duh Božji lebdio nad vodama. Prva promjena koju je Bog potaknuo bila je unošenje Svjetla u tu tamu. Fiat lux! „I vidje Bog da je svjetlost dobra; i rastavi Bog svjetlost od

PULSE OF SHADOWS – DURAKOVIĆ'S LIGHT PALIMPSESTS

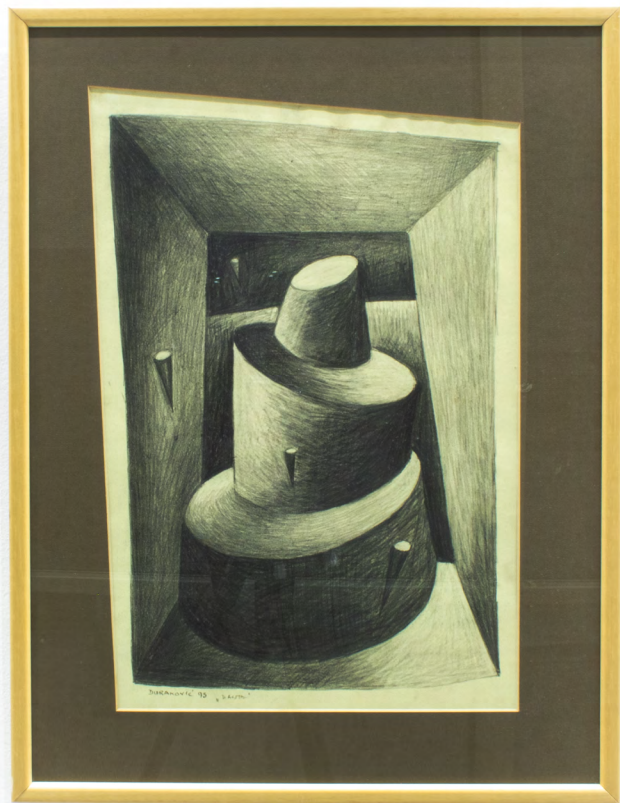
If we asked a physicist to explain what light is, his interpretation would undoubtedly be based on the elaboration of knowledge about the physical properties of light - about the differences in wavelengths, the interval from 380 to 720 nm that makes up the visible spectrum of light, and a number of its other physical characteristics. Then he would probably warn us that there are several types of light such as ultraviolet and infrared and additionally instruct us in the concepts of reflection, refraction, bending interference and polarization of light, explain the Doppler effect and redshift and warn us about the particle and wave nature of light which caused great problems to scientists in history. Although light is primarily related to the understanding of the empirical physics of the world, it has been included in the symbolic horizon of human civilizations since time immemorial, and its mystical and allegorical meaning served people in the pre-scientific epoch of the world to give answers that were not experimentally verifiable, but enabled people to understand and comprehend the life of the whole in which they lived and to which they belonged. In addition to its physics, light also possesses metaphysics, which fills it with living symbolism and introduces into the palimpsest the necessity of civilization, delving into the questions of human life, his psyche, the Origin, the Eschaton, the Nature and the entire Cosmos.

In the first account of creation, it is stated that in the beginning, the Earth was desolate and empty, darkness spread over the abyss and only the Spirit of God hovered over the waters. The first change God brought about was bringing Light into that darkness. Fiat lux! "And God saw that the light was good, and God separated the light from the darkness. God called the light day, and darkness called night. That's

tame. Svjetlost prozva Bog dan, a tamu prozva noć. Tako bude večer; pa jutro – dan prvi.“ (Post 1, 4-5) Temelj je, dakle, biblijskog opisa stvaranja svijeta podjela na dva suprotstavljena principa – svjetlost i tamu – pri čemu bismo mogli reći da tama ima prvenstvo jer je postojala prije no što je Bog zapovjedio svjetlosti da se pojavi, ali i stoga što tamu nerijetko definiramo kao privaciju svjetla. Iz toga je izvora u judeokršćanskoj tradiciji dihotomija između tame i svjetlosti prenesena na parnjak zlo i dobro pri čemu se zlo isto tako određuje kao privacija dobra. Međutim, u nastavku ovoga teksta pojam tame ćemo maknuti postrance te se, ponukani nazivom izložbe Dejana Durakovića, fokusirati na pojmove svjetlosti i sjene. Dok tama bez svjetlosti može postojati jer je tako bilo i prije Velikog praska, sjena je bez svjetla nezamisliva – uvjet mogućnosti postojanja sjene upravo je svjetlost. U Durakovićevu su opusu sjene prostor živosti u kojem se njegovo djelo događa i ostvaruje. Područje je to u kojem se forme istodobno skrivaju i otkrivaju žudeći za svjetlošću koja im daje život i odobrava njihovo postojanje. U morfološkom se smislu može uočiti kako veliki broj Durakovićevih djela ima vizualno upisan oblik otvora – prodor je to u horizont, put k točki nedogleda prema kojoj se može ići, ali se do nje ne mora stići. U renesansnom duhu osvajanja vidljivoga svijeta, umjetničko je djelo postalo *finestra aperta*, simbolički prozor kroz koji je Alberti pozivao umjetnike da gledaju kako bi *imitatio mundi* bio što vjerniji fizičkoj stvarnosti. Ali, stvarnost je uvijek imala i svoju manje vidljivu dimenziju, onu koja je ležala u sjeni vidljivoga svijeta dijelom utječući na njega, premda primarno zarobljena u hermetičkim i magijskim praksama kojih se brojni renesansni mislioci nisu odrekli. Sjene su netaktilne pojave, ovise podjednako o objektu koji ih stvara te o svjetlosti koja

how the evening will be; so the morning - the first day.” (Genesis 1, 4-5) The basis of the biblical description of the creation of the world is the division into two opposing principles - light and darkness - whereby we could say that darkness has priority because it existed before night God commanded the light to appear, but also because we often define darkness as the deprivation of light. From this source, in the Judeo-Christian tradition, the dichotomy between darkness and light was transferred to the counterpart evil and good, whereby evil is also defined as the privation of good. However, in the continuation of this text, we will put the concept of darkness aside and, prompted by the title of Dejan Duraković's exhibition, focus on the concepts of light and shadow. While darkness without light can exist because it was so before the Big Bang, a shadow is unthinkable without light - the condition for the existence of a shadow is precisely light. In Duraković's oeuvre, shadows are the space of liveliness in which his work takes place and is realized. It is the realm where forms are simultaneously hidden and revealed, longing for the light that gives them life and approves their existence. In the morphological sense, it can be observed that a large number of Duraković's works have a visually inscribed opening shape - it is a penetration into the horizon, a path to a point of no sight towards which you can go, but you don't have to reach it. In the Renaissance spirit of conquering the visible world, the work of art became '*finestra aperta*', a symbolic window through which Alberti invited artists to look to make the '*imitatio mundi*' as faithful as possible to physical reality. But reality always had its less visible dimension, the one that lay in the shadow of the visible world, partly influencing it, although primarily trapped in hermetic and magical practices that numerous Renaissance thinkers did not renounce. Shadows are non-tactile phenomena, they depend equally on the object that creates them and on the light that makes them possible. The light behind Duraković's





ih omogućuje. Svjetlost iza Durakovićevih otvora često je zaklonjena amorfnim ili ekspresivno geometriziranim oblicima čija svrha nije narativno dočarati određenu priču, nego ukazati na temeljne elemente vidljivosti. S druge strane, bitno je uočiti i oblikovanje dosta stroge razlike između prednjega i stražnjeg plana što – kako na reljefima tako i na crtežima te slikama – predstavlja umjetnika koji je po habitusu kipar i svijet oblika promišlja u tri dimenzije, a ne plošno. S oblikovne strane, riječ je o relativno malim umjetničkim djelima očišćenima o suvišnog te oblikovanima od svega nekoliko elemenata. Ovakav princip oblikovanja Duraković je usvojio još za vrijeme studija slušajući Krunu Bošnjaka, Šimu Vulasa te konačno Stipu Sikiricu kod kojega je diplomirao, no niti od jednoga nije preuzeo poetski recept. Nadalje, naš je umjetnik neprestano fluktuirao između klasičnog kiparstva, reljefa, slike ili crteža ne dajući toliko važnost mediju koliko oblicima koje kroz korištene medije otkriva kao i materijalima koje koristi. Ti oblici su, pak, svjedoci jasnoga kontinuiteta koji možemo pratiti od ranih devedesetih godina pa sve do danas.

Durakovićeve su teme odraz geomorfologije u kojoj umjetnik živi te su vidljive i u odabiru materijala poput drveta i terakote. Naglašena je linija kršćanske tradicije koju umjetnik nosi duboko u sebi – ona možda nije uvijek izložena svjetlosti, ali je prisutna u sjenovitom zakutku njegova bića. Među prikazima drvoreda, trave, proljeća, slavonskih prostranstva i žita, ravničarskog vjetra, kao i raznih verzija križeva, Posljednje večere, nebeskih vrata te niza drugih sakralnih motiva posebno me privlači Durakovićev tretman ljudske figure. Oblikovana u vrlo rudimentarnim, simboličkim naznakama, najčešće samo kako erektilna forma,

openings is often obscured by amorphous or expressively geometrized forms whose purpose is not to convey a certain story narratively, but to indicate the fundamental elements of visibility. On the other hand, it is important to notice the rather strict difference between the foreground and background, which – both in the reliefs and in the drawings and paintings – represents an artist who is a sculptor by habit and thinks about the world of forms in three dimensions, not flat. In terms of design, these are relatively small works of art, stripped of the superfluous and formed from only a few elements. Duraković adopted this design principle during his studies, listening to Kruna Bošnjak, Šima Vulas, and finally, Stipa Sikirica, under whose tutelage he later graduated, but he did not take the poetic recipe from any of them. Furthermore, our artist constantly fluctuated between classical sculpture, relief, painting or drawing, not giving as much importance to the medium as to the forms he discovers through the used media, as well as the materials he uses. Those forms, however, are witnesses of a clear continuity that we can follow from the early nineties until today.

Duraković's themes are a reflection of the geomorphology in which the artist lives and are also visible in the choice of materials such as wood and terracotta. The line of Christian tradition that the artist carries deep within himself is emphasized – it may not always be exposed to light but is present in the shadowy corner of his being. Among the depictions of rows of trees, grass, spring, Slavonian expanses and wheat, plain wind, as well as various versions of crosses, the Last Supper, the gates of heaven and many other sacred motifs, I am particularly drawn to Duraković's treatment of the human figure. Formed in very rudimentary, symbolic indications, usually only as an erectile form, the silhouette of a man indicates his existence and his integration into the totality of both the local and spiritual landscape. The human aspect

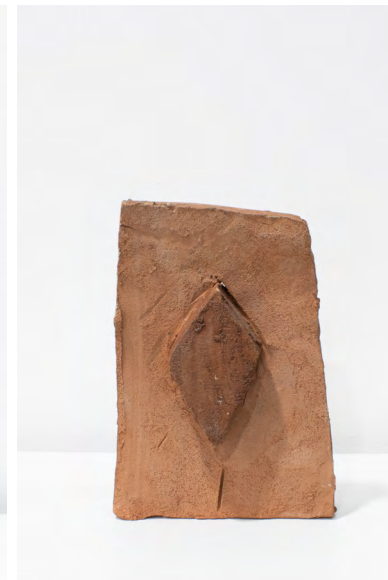
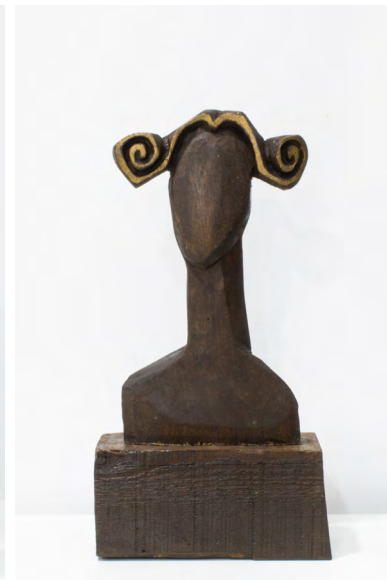
silueta čovjeka ukazuje na njegovo postojanje te na uklopljenost u totalitet kako lokalnog tako i duhovnog pejzaža. Aspekt ljudskoga koji konvergira između erosa (vidljivog u djelima „Dečki idu u život“, „Posrnuli umočko“, „Ona“) i tanatosa („Odor“, „Nebeska vrata“, „Smrt pod križem“) nesumnjivo uvlači u našu priču o razumijevanju sjene kao psihološke kategorije. Carl Gustav Jung u vlastitoj inačici psihoanalitičke razrade čovjekove svijesti spominje čovjekovu potrebu za ovladavanjem njegove mračne strane i nesvjesnih sadržaja koje ona kanalizira u sebi. Ovladati mračnim sadržajima svijesti znači izvući ih iz sjenovitosti na svjetlo dana. Sjena je sastavni dio pojedinčeve svijesti, a „što je jače svjetlo, veća je i sjena koju svjetlo baca.“ Život je potraga za sjenkama našeg svjesnog Ja koja ne mora biti obilježena patosom promašene egzistencije, nego uklopljena u biološki i mentalni razvoj pojedinca. Friedrich Hebbel je rekao: „Staro je zapažanje da pristojnost raste toliko koliko moralnost opada.“ Možda to znači da tanatos s vremenom postaje sve moralniji jer gubimo potrebu za pristojnošću i uglađenom mišlju jer se ionako smisao čovjekova bivanja ogleda na križu. Nepretencioznost Durakovićevih djela uvjerava me u umjetnikov optimizam, a sakralne teme u njegovu slučaju ne proizlaze iz kulturološko-etnografskog naboja nego iz kipareva života u kojem se miješaju biologija i nagon s pobožnošću i skrušenošću. Možda baš iz toga razloga ljudski likovi ne nose u sebi egzistencijalnu težinu, nego proizvode sjenu i borave u njoj dok ih svjetlost života ne rasprši u prah. A do tada borave u Durakoćevim malim formama koje nas uvlače u svoju nutrinu i vode prema toj svjetlosti na horizontu pružajući nam zaklon od košmara iz kojega dolazimo.

Igor Loinjak

that converges between eros (visible in the works “Boys Go to Life”, “Stumbled Umočko”, “She”) and thanatos (“Odor”, “Heaven’s Gate”, “Death under the Cross”) undoubtedly draws into our story about to the understanding of the shadow as a psychological category. Carl Gustav Jung, in his version of the psychoanalytic elaboration of the human consciousness, mentions the human need to master his dark side and the unconscious contents that it channels in itself. Mastering the dark contents of consciousness means bringing them out of the shadows into the light of day. The shadow is an integral part of the individual’s consciousness, and “the stronger the light, the bigger the shadow that the light casts.” Life is a search for the shadows of our conscious self, which does not have to be marked by the pathos of a failed existence, but integrated into the biological and mental development of the individual. Friedrich Hebbel said: “It is an old observation that decency increases as morality declines.” Perhaps this means that thanatos becomes more moral over time because we lose the need for decency and refined thought. After all, the meaning of man’s being is reflected on the cross anyway. The unpretentiousness of Duraković’s works convinces me of the artist’s optimism, and the sacred themes in his case do not come from a cultural-ethnographic charge, but from the sculptor’s life, in which biology and instinct are mixed with piety and contrition. Perhaps it is precisely for this reason that human characters do not carry existential weight within themselves, but instead produce a shadow and stay in it until the light of life scatters them into dust. And until then, they stay in Durakoć’s small forms that draw us into their interior and lead us towards that light on the horizon, providing us shelter from the nightmare from which we come.

BIOGRAFIJA UMJETNIKA

Dejan Duraković, akademski kipar rođen je 25. svibnja 1959. godine u Vinkovcima. Diplomirao je 1989. godine na Akademiji likovnih umjetnosti u Zagrebu u klasi profesora Stipe Sikirice. Izlagao je na mnogim skupnim izložbama u Hrvatskoj i inozemstvu te ostvario dvadeset i tri samostalne izložbe. Bliski su mu simbolizam, minimalizam te konceptualna umjetnost.



ARTIST BIOGRAPHY

Dejan Duraković, academic sculptor, was born on May 25, 1959 in Vinkovci. He graduated in 1989 at the Academy of Fine Arts in Zagreb in the class of Professor Stipe Sikirica. He exhibited at many group exhibitions in Croatia and abroad and held twenty-three solo exhibitions. Symbolism, minimalism and conceptual art are close to him.

PRIRODA I DRUŠTVO/ NATURE AND SOCIETY

MIA MATIJEVIĆ AKRAP, MANUELA PAUK, ANA RATKOVIĆ SOBOTA



Uslijed neobično okrutnih prirodnih strahota nerijetko govorimo o starozavjetnim pošastima kako bismo što vjernije oslikali silovita ranjavanja koja Zemlja trpi kao posljedicu ljudske neodgovornosti. Narativ o posljednjim vremenima dodatno se naglašava kada osvijestimo prisutnost rata na kontinentu na kojem živimo. Traume na površinama i u dubinama naše planete kao i one koje se zakopavaju u našu kolektivnu svijest u prirodi i društvu prisutni su odvajkada. Reakcije umjetnika na te (ne) prirodne pojave posebno se ističu među umjetnicima koji su stasali uz sveprisutan diskurs o klimatskim promjenama.

Izložba Manuele Pauk, Mije Matijević Akrap i Ane Ratković Sobota ujedinjuje radove generacijski bliskih umjetnica koje posežu za vrlo raznolikim kiparskim i slikarskim materijalima, tehnikama i izričajima u kojima osuvremenjuju teme iz širokog spektra prirode i društva. Svojim radovima na različite načine uobličuju vlastitu brigu kao i moguća rješenja za izazove sredine i vremena u kojima živimo. Ratković Sobota i Pauk pri tome biraju teme koje se odnose na ugrožene vodene ekosustave, a Matijević Akrap ponire u sustav ljudskih sjećanja kako bi iz njih izronila vlastite reinterpretacije univerzalnih strahova.

Temu šuma i jezera Ratković Sobota iz ciklusa u ciklus nadopunjuje novim preokupacijama. U najnovijim radovima umjetnica se usredotočila na Plitvička jezera koja prikazuje slikajući ih voskom na platnu (tehnika batik). Dojam slobodno lebdećih platana na prvi pogled priziva u svijest srednjovjekovne tapiserije. Ipak, minuciozni detalji tapiserija posve su oprečni Aninom pojednostavnjenom likovnom govorom. Promatrajući

Due to unusually cruel natural horrors, we often talk about Old Testament plagues to portray as faithfully as possible the violent injuries that the Earth suffers as a result of human irresponsibility. The narrative of the end times is further emphasized when we become aware of the presence of war on the continent we live on. Traumas on the surface and in the depths of our planet, as well as those that are buried in our collective consciousness of nature and society, have always been present. Artists' reactions to these (un)natural phenomena stand out, especially among artists who grew up with the ubiquitous discourse on climate change.

The exhibition of Manuela Pauk, Mija Matijević Akrap and Ana Ratković Sobota unites the works of generationally close artists who reach for very diverse sculptural and painting materials, techniques and expressions in which they modernize themes from a wide spectrum of nature and society. With their works, they shape their concern in different ways, as well as possible solutions for the challenges of the environment and the times in which we live. Ratković Sobota and Pauk choose topics related to endangered water ecosystems, while Matijević Akrap dives into the system of human memories to emerge from them her reinterpretations of universal fears.

From cycle to cycle, Ratković Sobota complements the theme of forests and lakes with new preoccupations. In her latest works, the artist focused on the Plitvice Lakes, which she depicts by painting them with wax on canvas (batik technique). The impression of free-floating plane trees at first glance calls to mind a medieval tapestry. However, the minute details of the tapestry are completely at odds with Ana's simplified visual language. Looking at the photos of the Plitvice Lakes



fotografije Plitvičkih jezera s početka prošlog stoljeća umjetnica rastočenim, nježnim formama naglašava autentičnu magiju ovog prirodnog fenomena oslikavajući netaknuti rajski pejzaž. Harmoničnost atmosfere postiže uporabom dviju boja i njihovih nijansi kojima ističe mekane ali jasne konture u maniri podatnosti linoreza. Ovakvim pristupom Ratković Sobota odstranjuje iz odabranog krajolika posljedice masovnog turizma poput odumiranja ekosustava i ubrzanog propadanja sadrenih barijera. Suptilna prozračnost tehnike batik čine ove objekte gotovo bestežinskim u prostoru u kojem smo pozvani promatrati ih s obje strane.

Manuela Pauk svojim radom također poziva na promišljanje o ekološkim krizama koje prijete našim najvećim prirodnim bogatstvima. Usmjerena na vodeni ekosustav kiparica Pauk prostornom instalacijom „Život pod velikim pritiskom“ izrađenom od 50-ak skulptura morskih puževa na vizualno privlačan, razigran način progovara o životinjama koji žive u koraljima, a koji su među najugroženijima u morskom ekosustavu. Pauk skulpture oblikuje u terakoti tvoreći niz skulptura koje potom boja engobama i fluorescentnim bojama te ih kao mobil postavlja da vise u prostoru. Promatrač tako pluta ispod njih istovremeno se diveći njihovoj živahnosti i strepeći od njihove nevidljive moći skrivene u jarkim bojama. Manuelin podzemni svijeta promatra se iz dviju perspektiva: kroz oči čovjeka koji otkriva nikad viđeni krajobraz, ali i kroz oči jednog od puževa koji iz neslučenih dubina vrlo vjerojatno priželjkuje da čovjek nikad nije kročio u njih. Za promjenu perspektive nužan je i ključan element svjetla. Ritam kojim se izmjenjuju plavo i bijelo svjetlo daje instalaciji dinamiku gibanja i prolaznosti.

from the beginning of the last century, the artist emphasizes the authentic magic of this natural phenomenon, depicting an untouched paradise landscape, with delicate, delicate forms. The harmony of the atmosphere is achieved by using two colours and their shades, which highlight the soft but clear contours in the manner of the suppleness of linocut. With this approach, Ratković Sobota removes from the selected landscape the consequences of mass tourism, such as the dying of ecosystems and the accelerated deterioration of travertine barriers. The subtle airiness of the batik technique makes these objects almost weightless in the space where we are invited to observe them from both sides.

With her work, Manuela Pauk also invites reflection on the ecological crises that threaten our greatest natural resources. Focused on the water ecosystem, the sculptor Pauk talks about the animals that live in corals, which are among the most endangered in the marine ecosystem, in a visually attractive, playful way with the spatial installation “Life under great pressure” made of about 50 sculptures of sea snails. Pauk shapes the sculptures in terracotta, creating a series of sculptures that she then paints with engobes and fluorescent colours and places them hanging in the space like a mobile. The observer thus floats beneath them, simultaneously admiring their liveliness and fearing their invisible power hidden in bright colours. Manuela’s underground world is viewed from two perspectives: through the eyes of a man who discovers a never-before-seen landscape, but also through the eyes of one of the snails who, from unimagined depths, very likely wishes that man had never set foot in them. The key element of light is also necessary to change the perspective. The rhythm of alternating blue and white light gives the installation a dynamic of movement and transience.

Mia Matijević Akrap u svom radu „Studije sjećanja“ nastavlja istraživati univerzalnost sjećanja iz prošlosti djetinjstva potpunih stranaca koje umjetnica susreće na svojim putovanjima i umjetničkim rezidencijama. Razgovarajući s nepoznatim ljudima umjetnica saznaje fragmente događaja iz njihove prošlosti koja se često verbaliziraju kroz potpunu distorziju tih sjećanja - traume se s vremenom i pod utjecajem raznih faktora pretvaraju u romantične i sladunjave događaje. Da bi uspjela u namjeri sakupljanja tuđih sjećanja i njihova prikazivanja stvorila je osobnu formu popularnog self-helpe: ciklus keramičkih urni koje služe za pohranu odbačenih sjećanja i prošlih događaja, a danas su samo fragmentirane slike ili zagušujući osjećaj koji se ne može definirati.

Slikarica memoriju preobražava u prepoznatljivi simbol u kojem se sudaraju sjećanja i snovi prošlosti. Koristeći postupke karakteristične za postmodernu u kojoj se slijevaju elementi najrazličitijih umjetničkih razdoblja Mia određene reminiscencije na renesansu i antiku koristi kao filtere kroz koji provlači teške teme poopćujući tako tuđa sjećanja. Pri tom djelomično briše kulturološke različitosti te stvara arhetipske priče u kojima se lako prepoznati.

Izlažući u jednom izložbenom prostoru ova tri rada naglašava se njihova sceničnost kao odraz vibrantnosti likovne scene na kojoj stvaraju tri odabrane umjetnice. Vedrina njihovih izričaja stoji u kontrastu s težinom tema koje artikuliraju kroz nedvosmislene poruke.

Anita Ruso Brečić

Mia Matijević Akrap in her work “Memory Studies” continues to explore the universality of past childhood memories of strangers whom the artist meets on her travels and artistic residencies. Talking to unknown people, the artist learns fragments of events from their past, which are often verbalized through a complete distortion of those memories - traumas are transformed over time and under the influence of various factors into romantic and sweet events. To succeed in collecting other people’s memories and presenting them, she created a personal form of popular self-help: a cycle of ceramic urns that are used to store discarded memories and past events, which today are only fragmented images or a suffocating feeling that cannot be defined.

The painter transforms memory into a recognizable symbol in which memories and dreams of the past collide. Using procedures characteristic of postmodernism, in which elements of the most diverse artistic periods merge, Mia uses certain reminiscences of the Renaissance and antiquity as filters through which she passes difficult themes, thus generalizing other people’s memories. At the same time, it partially erases cultural differences and creates archetypal stories that are easy to recognize.

Exhibiting these three works in one exhibition space emphasize their scenic nature as a reflection of the vibrancy of the art scene where the three selected artists create. The cheerfulness of their expressions contrasts with the weight of the topics they articulate through unequivocal messages.





BIOGRAFIJE UMJETNICA

Mia Matijević Akrap (1995., Požega) diplomirala 2020. na ALU Zagreb. Izlagala je na četiri samostalne izložbe (Galerija Kras, Galerija Šira, Bunker, Lauba) i brojnim skupnim izložbama (36. Salon mladih, 2022.; 6. bijenale slikarstva, 2021.; Matrice: botanika, 2021; 16. erste fragmenti, 2020.; Venientes u sklopu 35. salona mladih, 2020; 8. triennale akvarela, 2019...), sudjelovala je na tri rezidencijalna programa (Francuska, Njemačka, Litva) i Erasmus+ stručnoj praksi (Njemačka). Dobitnica je četiri Rektorove nagrade, dvije pohvale Akademije likovnih umjetnosti, nagrade „Kolekcionar umjetniku“ na 36. Salonu mladih, nagrade publike na projektu Erste fragmenti i dvije Sveučilišne stipendije za darovite studente.

Manuela Pauk (Zagreb, 1994.) 2018.god. diplomirala Kiparstvo na ALU Zagreb. U svom radu kroz skulpture i instalacije istražuje odnos civilizacije i prirode. Izlagala je pet umjetničkih ciklusa koje je predstavila na samostalnim izložbama i brojnim skupnim izložbama (Trijenale kiparstva, 2022; Bijenale keramike u Aveiru, Portugalu, 2021.; Salon mladih, izložba Situacija u Galeriji Forum u Zagrebu, 2020; 90 days lockdown Chengd, Kina, 2020; 40. Splitski salon, 2018.; Finalistica nagrada 40. Splitski salon 2018 i Zlatna lubenica 2022. Radovi joj se nalaze u kolekcijama Grada Aveira u Portugalu i Hrvatskog prirodoslovnog muzeja u Zagrebu.

Ana Ratković Sobota (Zagreb, 1988.) diplomirala je na Akademiji likovnih umjetnosti u Zagrebu u klasi prof. Matka Vekića. Izlagala je na više skupnih i samostalnih izložbi u zemlji i inozemstvu. Izlagala na samostalnoj izložbi Jezera (2022.) u Studiju Moderne galerije Josip Račić u Zagrebu te skupnoj izložbi Kako gledati Prirodu? – Umjetnost i kapitalocen (2023.) u Galeriji Prsten Meštrovićeva paviljona. Članica je Hrvatske zajednice samostalnih umjetnika (HZSU) i Hrvatskog društva likovnih umjetnika (HDLU).

ARTIST BIOGRAPHIES

Mia Matijević Akrap (1995, Požega) graduated in 2020 from ALU Zagreb. She exhibited at four solo exhibitions (Kras Gallery, Šira Gallery, Bunker, Lauba) and numerous group exhibitions (36th Salon mladih, 2022; 6th Biennale of Painting, 2021; Matrice: botanika, 2021; 16th erste fragments, 2020.; Venientes as part of the 35th Youth Salon, 2020; 8th Watercolor Triennale, 2019...), she participated in three residency programs (France, Germany, Lithuania) and Erasmus+ professional practice (Germany). She is the winner of four Rector's awards, two accolades from the Academy of Fine Arts, the "Collector to an Artist" award at the 36th Youth Salon, the audience award at the Erste fragments project, and two University scholarships for gifted students.

Manuela Pauk (Zagreb, 1994) 2018. graduated in Sculpture at ALU Zagreb. In his work, he explores the relationship between civilization and nature through sculptures and installations. She exhibited five art cycles that she presented at solo exhibitions and numerous group exhibitions (Sculpture Triennale, 2022; Biennale of Ceramics in Aveiro, Portugal, 2021.; Salon mladih, exhibition Situation in the Forum Gallery in Zagreb, 2020; 90 days lockdown Chengd, China, 2020; 40th Split Salon, 2018; Finalist of the 40th Split Salon 2018 and Golden Watermelon 2022. Her works are in the collections of the City of Aveiro in Portugal and the Croatian Natural History Museum in Zagreb.

Ana Ratković Sobota (Zagreb, 1988) graduated from the Academy of Fine Arts in Zagreb in the class of prof. Matka Vekić. She exhibited at several group and individual exhibitions in the country and abroad. Exhibited at the solo exhibition Jezera (2022) in the Studio of the Josip Račić Modern Gallery in Zagreb and at the group exhibition How to Look at Nature? – Art and Capital (2023) in the Ring Gallery of the Meštrović Pavilion. She is a member of the Croatian Union of Independent Artists (HZSU) and the Croatian Society of Fine Artists (HDLU).



TRI LICA FOTOGRAFIJE/THREE FACES OF PHOTOGRAPHY

ANA VUKO, ANTONIO POZOJEVIĆ I DOMEN MARTINČIČ



Ako riječ fotografija prevedemo na hrvatski jezik dobit demo riječ „svjetlopis“ (na grčkom jeziku riječ photos znači „svjetlo“, a graphein znači „pisati“). Pisati svjetlom, ustvari, zapisati svjetlo na neki medij oduvijek je bila želja umjetnika.

Tri lica fotografije izložba je troje autora, Ane Vuko, Antonia Pozojevića i Domena Martinčića, koji se predstavljaju serijama fotografija, pristupajući pritom mediju fotografije svako na drugačiji način. Koristeći raznovrsnost potencijala medija fotografije, svako od autora donosi različite senzibilitete koje su ugradili u trajnu sliku.

Autorefleksivnom serijom fotografija naziva Južina, Ana Vuko progovara o vlastitom identitetu. Već iz naziva serije da se naslutiti kako su pitanja identiteta povezana s mjestom podrijetla same autorice. Naime, ako bismo definirali riječ južina, bilo bi to stanje vremena na Jadranu kad puše jugo i kad se zbog visoke vlage i vjetrova ljudi osjećaju nelagodno. Iako već desetak godina živi u Zagrebu, autoricu prije svega određuje mjesto njezina podrijetla – Split. No, udaljavanjem od mjesta odakle potječemo ponekad gubimo doticaj s onim što nas je nekada određivalo i po čemu smo prepoznatljivi. Jezik, odnosno govor osnovni je oblik komunikacije te slušajući nekoga možemo odrediti i njegovu geografsku pripadnost. Tu određenost, odnosno pripadnost Vuko je postepeno izgubila. Kako sama kaže, nekoliko puta je opomenuta da u govoru nedovoljno koristi autohtono narječje te da time gubi vlastiti identitet. Osjećaj pripadnosti nekome ili nečemu težnja je svakog pojedinca, pa je ne toliko strah od gubitka istog, koliko težnja za propitivanjem. Ja u odnosu na mjesto/drugu, ono što je ishodište serije fotografija Ane Vuko. Služeći se medijem fotografije, autorica nastoji odgovoriti na pitanje Tko sam?; Što je

If we translate the word photo into Croatian, we get the demo word “light writing” (in Greek, the word photos means “light”, and graphein means “to write”). To write with light, in fact, to write light on a medium has always been the desire of artists.

The Three Faces of Photography is an exhibition of three authors, Ana Vuko, Antonio Pozojević and Domen Martinčić, who present themselves with series of photographs, each approaching the medium of photography in a different way. Using the diversity of the potential of the medium of photography, each of the authors brings different sensibilities that they have incorporated into a lasting image.

With a self-reflexive series of photographs called Južina, Ana Vuko talks about her own identity. Already from the name of the series, one can guess how the questions of identity are connected with the place of origin of the author herself. Namely, if we were to define the word south, it would be the state of the weather on the Adriatic when the southerly blows and when people feel uncomfortable due to high humidity and wind. Although she has been living in Zagreb for ten years, the author is primarily defined by her place of origin - Split. However, by moving away from the place where we come from, we sometimes lose touch with what used to define us and what makes us recognizable. Language, or speech, is the basic form of communication, and by listening to someone, we can also determine their geographical affiliation. Vuko gradually lost that determination, that is, belonging. As she says herself, she has been warned several times that she does not use the autochthonous dialect in her speech enough and that she loses her own identity. The feeling of belonging to someone or something is the aspiration of every individual, so it is not so much the fear of losing it, as the aspiration to question the



to što me određuje? Fotografirajući mjesta osobne važnosti Vuko nam donosi djeliće Splita koji nam nisu niti bliski niti prepoznatljivi. Mjesta su to u gradu koja su na ovaj ili onaj način utkana u njezinu memoriju i njezino biće ili će to tek postati u procesu otkrivanja vlastitog Ja. Pritom fotografsko bilježenje nije unaprijed određeno niti je motiv pomno biran. Postupak fotografiranja je intuitivan i odraz je unutarnjeg iskustva grada same autorice. Nepredvidljivost u izboru motiva upravo je ono što ovu seriju čini jedinstvenom. Tražeći sebe, autorica je pronašla motiv, ili je motiv pronašao nju, pri čemu je neupitna utkanost podrijetla u vlastiti identitet. No, načelo identiteta prema Aristotelu glasi: „Identitet samosvijesti razumijeva da ona u različitim razdobljima svojega razvoja zapravo nije nikakav identitet, već kontinuitet ili razvoj u kojem se naknadno očituje identitet Ja“. Sukladno tome, u seriju fotografija Južina, Ane Vuko utkani su njezino mjesto podrijetla, mjesto u kojem trenutno živi te događaji i ljudi koji ta mjesta čine, a sukladno tome dio su njezinog Ja.

Pitanja identiteta okupiraju i Domenu Martinčića. U pet fotografskih serija Glave, Autoportret, Crne kutije, Crni portreti i 3D, drugačijim pristupom, odnosno odabirom fotografske tehnike i različitim oblicima prezentacije, autor istražuje mogućnosti medija.

U seriji fotografija Glave prikazano je osam portreta srednjoškolaca. Portreti su prikazani na bijeloj pozadini te je samim time čitav fokus na njima. Bjelina pozadine iz koje izranjanju glave, snažno potencira kontakt očiju u očima s prikazanim osobama, te nam se čini kao da nakon dužeg promatranja te osobe poznamo, ili se u njima barem prepoznajemo. Oni u odnosu na mi. Portret na bijeloj pozadini vraća nas u djetinjstvo, kada smo se fotografirali za školski godišnjak ili tome slično. Serija fotografija tako prikazuje određenu nesvjesnost

Self in relation to the place/others, that is the origin of Ana Vuko's photo series. Using the medium of photography, the author tries to answer the question Who am I?; What is it that defines me? By photographing places of personal importance, Vuko brings us parts of Split that are neither close nor recognizable to us. These are places in the city that are woven into her memory and her being in one way or another, or will become so in the process of discovering her own Self. At the same time, photographic recording is not predetermined, nor is the motif carefully chosen. The photography process is intuitive and reflects the inner experience of the city of the author herself. Unpredictability in the choice of motifs is exactly what makes this series unique. Searching for herself, the author found a motive, or the motive found her, whereby the origin is unquestionably woven into her own identity. However, the principle of identity according to Aristotle reads: "The identity of self-awareness understands that in different periods of its development it is actually no identity at all, but a continuity or development in which the identity of the Self is subsequently manifested". Accordingly, in Ana Vuko's series of photos of Južine, her place of origin, the place where she currently lives, and the events and people who make up these places are woven, and accordingly, they are part of her Self.

Questions of identity also occupy Domen Martinčić. In five photographic series Heads, Self-Portrait, Black Boxes, Black Portraits and 3D, the author explores the possibilities of the media with a different approach, i.e. choosing a photographic technique and different forms of presentation.

Eight portraits of high school students are shown in the Glave photo series. The portraits are shown on a white background and therefore the entire focus is on them. The whiteness of the background, from which the head emerges, strongly enhances the eye-to-eye contact with the



samih subjekata koji se nalaze na početku odrastanja, a u kojima možemo prepoznati izgubljene verzije sebe trajno zabilježene u portretima srednjoškolaca.

Pitajući se jedno od vječnih pitanja Tko sam ja?, autor je svoju fotografiju prenio na web stranicu koja koristi sofisticirani algoritam prepoznavanja lica i podatkovnu bazu fotografija s društvenih mreža kako bi pronašla sličnosti sa osobom na fotografiji. Autoportret rad je koji se sastoji od prikupljenih fotografija od kojih je autor izradio knjižicu ili flip-book, koja ovisno o načinu listanja potvrđuje ili opovrgava identitet osobe. Polaganim listanjem možemo ustanoviti razlike u fotografijama, dok se brzim listanjem sva lica stapaju u jedno. Poigravajući se našom percepcijom i korištenjem optičkih igri, Martinčić nas tjera da se zapitamo isto pitanje. Tko smo? U svijetu u kojem se sve ubrzano mijenja, koliko se mijenja slika nas samih, u vlastitim očima i u očima drugih?

Serijom od deset portreta naziva Crne kutije, Martinčić prikazuje svoju obitelj dok gleda televiziju. Involviranost promatrača ključna je kako u ostalim tako i u ovome radu, gdje da bi vidio fotografiju, promatrač mora pogledati kroz rupu u kutiji. Pritom je kutiju potrebno usmjeriti ka izvoru svjetla, jer samo na taj način možemo vidjeti fotografiju. Po učinjenom, susrećemo se licem u lice s portretiranom osobom. Čitamo njihove ekspresije kao svoje, upoznajemo se s njima i postajemo dio crne kutije.

Crni portreti prikazuju pet članova obitelji autora. Fotografirajući ih s iznimno niskom ekspozicijom na granici vidljivog autor je želio postići efekt blijeđenja sjećanja. Crnina na fotografijama dodatno je potencirana printom fotografija na sjajnom papiru.

depicted persons, and it seems to us that after a longer observation we know these persons, or at least recognize ourselves in them. They versus us. A portrait on a white background takes us back to our childhood, when we were photographed for the school yearbook or similar. The series of photographs thus shows a certain unconsciousness of the subjects themselves who are at the beginning of growing up, and in which we can recognize the lost versions of themselves permanently recorded in the portraits of high school students.

Asking himself one of the eternal questions, Who am I?, the author uploaded his photo to a website that uses a sophisticated facial recognition algorithm and a database of photos from social networks to find similarities with the person in the photo. A self-portrait is a work that consists of collected photos from which the author created a booklet or flip-book, which, depending on the way it is flipped, confirms or refutes the person's identity. By scrolling slowly, we can identify the differences in the photos, while by scrolling quickly, all the faces merge into one. Playing with our perception and using optical games, Martinčić makes us ask ourselves the same question. Who are we? In a world where everything changes rapidly, how much does the image of ourselves change, in our own eyes and in the eyes of others?

With a series of ten portraits called Black Boxes, Martinčić depicts his family while watching television. The involvement of the observer is crucial both in other works and in this work, where in order to see the photograph, the observer has to look through the hole in the box. At the same time, it is necessary to point the box towards the light source, because that is the only way we can see the photography. Once done, we meet face to face with the portrayed person. We read their expressions as our own, get to know them and become part of the black box.

Prema definiciji, fotografija je postupak dobivanja trajne slike objekta djelovanjem elektromagnetskoga zračenja (najčešće svjetlosti, tj. vidljivog dijela spektra) na fotoosjetljivu podlogu; također i pojedinačna slika dobivena tim postupkom. Upravo je to ono što je Martinčić odlučio napraviti kada je fotografirao prijatelje i prostore u kojima je boravio u mjestu studiranja, Zagrebu. Zadržati ih u sjećanju, ali i materijalizirati ih u fotografiji. Učinio je to na način da ih je fotografirao u 3D, po čemu je serija i dobila naziv. Posebnost 3D fotografije je u tome što se osjećamo kao dio fotografije te se barem na kratko možemo vratiti među ljude i u prostore koji su nekada bili dio nas. To je ono što Martinčić čini, želi zadržati sve ono što je dio njega i njegova identiteta, bilo to sjećanje na mladenaštvo, obitelj, prijatelje ili mjesta na kojima je boravio i koja su ga odredila i oteti ih zaboravu.

Trajnost nestajanja Antonio Pozojević ovjekovječio je u seriji fotografija pod nazivom Mrtva priroda. Naizgled dijametralno suprotne – riječi trajnost i nestajanje – postaju sinonim ove serije fotografija. Sam naziv serije otkriva motiv koji se krije iza nje. No, autor temi pristupa na u potpunosti netradicionalan način. Eksperimentirajući medijem fotografije i mogućnostima koje mu ona pruža Pozojević stvara vlastite mrtve prirode. Naime, snimajući velikoformatnom kamerom autor koristi negativ fotografije, koji potom uvećava i dobiva printeve velikih dimenzija i visoke razlučivosti. Fotografije sa prikazima životinja u različitim fazama raspadanja time dobivaju u potpunosti nadrealan senzibilitet. Prizori raspadanja ne izgledaju niti strašno niti odbojno. Upravo suprotno, oni poprimaju kontemplativni karakter i pozivaju promatrača na postepeno otkrivanje definicija i značenja koji se kriju iza samog rada. Kontrasti tamnih i svijetlih

Black portraits show five members of the author's family. By photographing them with an extremely low exposure at the limit of the visible, the author wanted to achieve the effect of fading memories. The blackness of the photos is further enhanced by printing the photos on glossy paper.

According to the definition, photography is the process of obtaining a permanent image of an object by the action of electromagnetic radiation (most often light, i.e. the visible part of the spectrum) on a photosensitive substrate; also the individual image obtained by that process. This is exactly what Martinčić decided to do when he photographed his friends and places where he stayed in his place of study, Zagreb. Keep them in memory, but also materialize them in photography. He did it by photographing them in 3D, which is how the series got its name. The special feature of 3D photography is that we feel like a part of the photo and can return, at least for a short time, to the people and spaces that were once a part of us. This is what Martinčić is doing, he wants to keep everything that is part of him and his identity, be it the memory of his youth, family, friends or the places where he stayed and that defined him and snatch them into oblivion.

Antonio Pozojević immortalized the permanence of disappearance in a series of photographs called Still Life. Seemingly diametrically opposed - the words permanence and disappearance - become synonymous with this series of photographs. The very name of the series reveals the motive behind it. However, the author approaches the topic in a completely non-traditional way. Experimenting with the medium of photography and the possibilities it offers, Pozojević creates his own still lifes. Namely, when shooting with a large-format camera, the author uses the negative of the photo, which he then enlarges and obtains



dijelova kompozicije, kao osnovna svojstva negativa ovoj seriji fotografija daju ekspresivnost medija grafike. Sam motiv nije ključan element ove serije fotografija. Ono po čemu je rad ovog autora poseban nije njegova tematska određenost, nego je to izbor kompozicije i poznavanje medija fotografije u toj mjeri da je korištenjem negativa i obradom istoga stvorio seriju fotografija kroz koju se mrtva priroda manifestira kroz mnoštvo oblika i tekstura zbog kojih prizori djeluju gotovo apstraktno. Time je proces raspadanja prikazanih životinja sveden na minimum, možemo reći da ih je autor na neki način preparirao ili zaštitio od raspadanja i potpunog nestajanja i u formi uvećanog negativa sačuvao u približno izvornom obliku i veličini.

Naposljetku, izložba Tri lica fotografije priča tri različite priče, troje različitih autora koji pritom koriste isti medij – medij fotografije. Koristeći svu ekspresivnost ovog medija, svatko od njih daje nama kao promatračima da iz trajnih zapisa fotoobjektiva poslušamo što nam imaju za reći, jer riječima poznatog fotografa Roberta Franka: „Oči moraju naučiti slušati prije gledanja“.

Diana Ososlija

prints of large dimensions and high resolution. Photographs of animals in various stages of decay thus acquire a completely surreal sensibility. The scenes of decomposition look neither terrible nor repulsive. On the contrary, they take on a contemplative character and invite the observer to gradually discover the definitions and meanings hidden behind the work itself. The contrasts of the dark and light parts of the composition, as the basic properties of the negative, give this series of photographs the expressiveness of the medium of graphics. The motif itself is not the key element of this photo series. What makes this author's work special is not its thematic specificity, but rather the choice of composition and knowledge of the medium of photography to such an extent that by using negatives and processing them, he created a series of photographs through which still life is manifested through a multitude of shapes and textures that make the scenes work almost abstract. This reduced the decomposition process of the depicted animals to a minimum, we can say that the author prepared them in some way or protected them from decomposition and complete disappearance and preserved them in the form of an enlarged negative in approximately their original shape and size.

Ultimately, the Three Faces of Photography exhibition tells three different stories, three different authors who use the same medium - the medium of photography. Using all the expressiveness of this medium, each of them allows us as observers to listen to what they have to say from the permanent records of the photo lens, because in the words of the famous photographer Robert Frank: "Eyes must learn to listen before looking".

BIOGRAFIJE UMJETNIKA

Ana Vuko je fotografinja i dizajnerica podrijetlom iz Splita, a živi i radi u Zagrebu. Završila je preddiplomski Studij dizajna na IUAV-u u Veneciji, te magistrirala Vizualne komunikacije na Studiju dizajna pri Arhitektonskom fakultetu u Zagrebu. Izlagala samostalno u Zagrebu i Splitu, te je sudjelovala na raznim kuriranim međunarodnim i domaćim skupnim izložbama i festivalima. Drugoplasirana u kategoriji Pejzaž na festivalu Rovinji Photodays 2021. i dobitnica je Posebnog priznanja na Izložbi hrvatskog dizajna 2018. 2023. odabrana kao hrvatska predstavica na rezidenciji Art Quarter Budapest i Slobodne veze. U svom radu istražuje granice medija i propituje ustaljene forme. U fotografiji je zanimaju mjesta i prijenos vlastitog sinestetičkog iskustva, kao i promišljanje njihove povezanosti s univerzalnim stanjima.

Antonio Pozojević (r. 1984.) 2010. upisuje predipl. studij Snimanja na ADU Zagreb. Po upisu na MA studij snimanja počinje raditi kao vanjski snimatelj za HRT, gdje narednih nekoliko godina radi za redakcije i projekte dječjeg, zabavnog, dokumentarnog i informativnog programa. Uz snimateljsku djelatnost, tokom obrazovanja i kasnije nastavlja se aktivno baviti fotografijom, pa uz grupne i studentske izložbe, galerijski izlaže i samostalno. 2019. postaje Erasmus stipendist na diplomskom specijalističkom studiju snimanja Viewfinder, gdje pohađa nastavu na tri nacionalne filmske škole (SZFE - Budimpešta, IADT - Dublin, BFM - Tallinn) koji završava 2021. U međuvremenu je snimio i zapažene kratkometražne igrane filmove koji su prikazani na festivalima u Hrvatskoj i inozemstvu (Bepo, Carpe Diem). Član je HDFD i HDLU.

Domen Martinčič (Trbovlje, Slovenija, 1992.) magistrirao je filmsku režiju s kratkim filmom »1319. dan« na Akademiji za kazalište, radio, film i televiziju Sveučilišta u Ljubljani. Film je premijerno prikazan na 17. Nice Short Film Festivalu. Snimio je film »Ljubljana – München 15:27« (režija: Katarina Morano) koji je prikazan na 52. IFF-u u Karlovim Varima i dobio posebno priznanje žirija na 25. Sarajevo Film Festivalu. Od 2018. studira snimanje na Akademiji dramske umjetnosti u Zagrebu. Bavi se filmom, fotografijom i kazalištem.

ARTIST BIOGRAPHIES

Ana Vuko is a photographer and designer originally from Split, and lives and works in Zagreb. She completed her undergraduate design studies at IUAV in Venice, and her master's degree in visual communication at the Design Studies at the Faculty of Architecture in Zagreb. She exhibited independently in Zagreb and Split, and participated in various curated international and domestic group exhibitions and festivals. Second place in the Landscape category at the 2021 Rovinji Photodays festival and winner of the Special Award at the Croatian Design Exhibition 2018. In 2023, she was selected as the Croatian representative at the Art Quarter Budapest and Slobodne veze residencies. In his work, he explores the limits of media and questions established forms. In photography, she is interested in places and the transmission of her own synesthetic experience, as well as thinking about their connection with universal states.

Antonio Pozojević (b. 1984) enrolled in pre-diploma in 2010. Filming studies at ADU Zagreb. After enrolling in the MA study of recording, he started working as an external cameraman for HRT, where for the next few years he worked for newsrooms and projects of children's, entertainment, documentary and informational programs. In addition to filming, during his education and later he continues to be actively engaged in photography, so in addition to group and student exhibitions, he exhibits in galleries and independently. In 2019, he became an Erasmus scholar at the Viewfinder graduate specialist filmmaking studio, where he attends classes at three national film schools (SZFE - Budapest, IADT - Dublin, BFM - Tallinn) that ends in 2021. In the meantime, he also shot notable short feature films that were shown on festivals in Croatia and abroad (Bepo, Carpe Diem). He is a member of HDFD and HDLU.

Domen Martinčič (Trbovlje, Slovenia, 1992) received his master's degree in film direction with the short film »1319. day" at the Academy of Theatre, Radio, Film and Television of the University of Ljubljana. The film premiered at the 17th Nice Short Film Festival. He shot the film "Ljubljana – München 15:27" (director: Katarina Morano), which was shown at the 52nd IFF in Karlovy Vary and received a special recognition from the jury at the 25th Sarajevo Film Festival. Since 2018, he has been studying filming at the Academy of Dramatic Art in Zagreb. He works in film, photography and theater.

PRIJE NAS/ BEFORE US



Izložbom 'Prije nas' okupljeno je dvadesetak dubrovačkih umjetnika koji nude uvid u segment umjetničke scene krajnjeg juga Hrvatske kroz vječno preispitivanje identiteta i naslijeđa, onoga što je bilo i onoga što će tek doći.

Ova izložba nadovezuje se na sličnu izložbenu formu koju je inaugurirao Slaven Tolj u svom prvom ciklusu zajedničkog predstavljanja dubrovačkih umjetnika u galeriji Flora nazvanom - For I have Known Them all already, known Them all (Za one koje sam poznao, a poznao sam ih sve). Tim citatom T. S. Eliotove pjesme Tolj naglašava jednu specifičnu atmosferu bliskosti i povezanosti s ljudima i prostorom, ali i distancu uvjetovanu protokom vremena i promjenjivim osobnim stanjima, odlascima, te perpetuiranjem ratnih dinamika i posljedica.

Taj otvoreni dijalog među umjetnicima i njihovim radovima koji se, kao u nekom kaleidoskopu, nadopunjava, rotira i po potrebi mijenja, okosnica je izložbe.

Prije nas je naslov rada Ane Požar Piplice, ali i zajednički nazivnik izložbe kojoj je namjera skrenuti pozornost na svijet koji je postojao i paralelno postoji, svijet odmaknut od bilo kakvih misli i percepcija, aktivnosti ili sudova, svijet nevidljivih prisutnosti. A upravo će tu nevidljivu prisutnost kroz svoje radove materijalizirati Ivona Vlašić, dodavajući ili, u ovom slučaju, oduzimajući (postupno) pojavnom svijetu vizualni jezik kao primarnu vrstu komunikacije. Na tu krhku nit naslanja se i Ivana Dražić Selmani dugogodišnjim propitivanjem beskrajnog sustava poveznica koje nam na raspolaganje stavlja pojam horizonta.

The exhibition "Before Us" brings together twenty Dubrovnik artists who offer an insight into the segment of the art scene of the far south of Croatia through the eternal questioning of identity and heritage, of what was and what is yet to come.

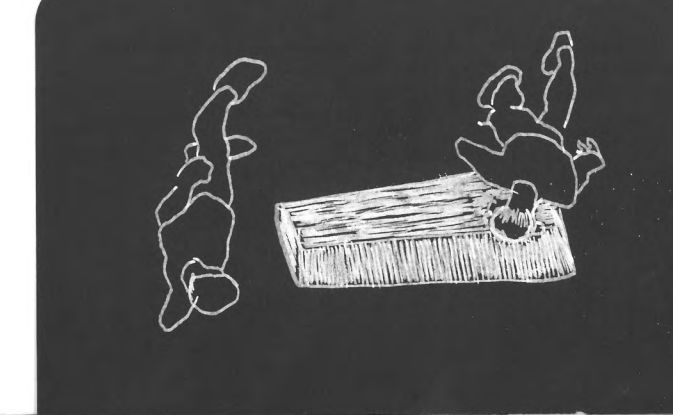
This exhibition builds on a similar exhibition format inaugurated by Slaven Tolj in his first cycle of joint presentation of Dubrovnik artists in the Flora Gallery called - "For I have Known Them all already, known Them all". With this quote from T. S. Eliot's poem, Tolj emphasizes a specific atmosphere of closeness and connection with people and space, but also a distance conditioned by the passage of time and changing personal states, departures, and the perpetuation of war dynamics and consequences.

This open dialogue between artists and their works, which, as in a kaleidoscope, is complemented, rotated and changed as necessary, is the backbone of the exhibition.

Before us is the title of Ana Požar Piplica's work, but also the common denominator of the exhibition, which aims to draw attention to the world that existed and exists in parallel, a world removed from any thoughts and perceptions, activities or judgments, a world of invisible presences. It is this invisible presence that Ivona Vlašić will materialize through her works, adding or, in this case, taking away (gradually) the visual language from the apparent world as the primary type of communication. Ivana Dražić Selmani leans on this fragile thread with her long-term questioning of the endless system of links that the concept of the horizon puts at our disposal.

Ako se, govoreći općenito o suvremenoj dubrovačkoj likovnoj sceni, imaginarna granica horizonta najčešće ne prelazi, u smislu nepoznatog, stranog, drugačijeg, već ostaje u domeni osobnog, introspektivnog doživljaja svijeta, odnosno bliskog okruženja, to ne znači da ona ne progovara o univerzalnim pitanjima koja pogađaju svijet u cjelini. Bilo da je riječ o radničkim pravima kojima se sustavno bavi Pasko Burđelez ili smislenosti ratnih sukoba, o čemu posredno govori video rad Luka Piplice, ali i recentni radovi Slavena Tolja, demistifikaciji smrti, prioritetnoj temi Svena Klobučara ili čak simboličkim i mitološkim scenama Wande Mitrović s likovima koji prolaze kroz virtualne košmare nepreglednih dubina ljudske psihe, pa i rorschachovskim crtežima Stanka Ivankovića, koristeći se različitim medijima i manje ili više reduciranim formama, osjećaj svojevrsne kontradiktorne melankoličnosti, u kojoj naglasak nije usmjeren na sebe već na prirodni socijalni krajolik, blizakjesvima. Suptilnoj kritici današnjeg društva, kojoj svjedoče dosadašnji radovi Ivane Jelavić, pridružuje se i skica za land art kompoziciju Tine Gverović s porukom Leave us alone. Ne trebamo se ni pitati je li to danas uopće moguće. Znamo da nije, ali tim je želja to jača. Svaka naša misao, djelo, pa i sama prisutnost, kodirana je i zabilježena u nekom digitalnom sustavu. Kako to izgleda kad se u dehumaniziranom sustemu, podložnom najbanalnijim greškama, arhivirani višegodišnji umjetnički rad 'izgubi' pokušat ćemo dešifrirati iz prostorne instalacije Dorinde Bulić Čotić. U kontrapunktu stoji analogno 'gubljenje' slike odnosno preslikavanje stare slike novom, lista iz knjige ili novine nekom skicom, i to najčešće iz revolta, što je ustaljena praksa Viktora Daldona. Njegovom energičnom crtežu ovdje protutežu čini plošni konstruktivizam Noemi Čotić.

If, speaking generally about the contemporary art scene in Dubrovnik, the imaginary boundary of the horizon is usually not crossed, in the sense of the unknown, foreign, different, but remains in the domain of personal, introspective experience of the world, i.e. the immediate environment, this does not mean that it does not speak about universal issues which affect the world as a whole. Whether it's about workers' rights, which Pasko Burđelez deals systematically with, or the meaningfulness of war conflicts, which Luka Piplica's video work indirectly talks about, but also the recent works of Slaven Tolje, the demystification of death, the priority theme of Sven Klobučar, or even the symbolic and mythological scenes of Wanda Mitrović with the characters who go through virtual nightmares of the unfathomable depths of the human psyche, and even the Rorschach drawings of Stanko Ivanković, using different media and more or less reduced forms, the feeling of a kind of contradictory melancholy, in which the emphasis is not focused on oneself but on the natural and social landscape, is close to all. A sketch for a land art composition by Tina Gverović with the message 'Leave us alone' joins the subtle criticism of today's society, which is evidenced by the previous works of Ivana Jelavić. We don't even need to ask if this is even possible today. We know it's not, but the stronger the desire. Every thought, deed, and even our very presence is coded and recorded in some digital system. We will try to decipher from the spatial installation of Dorinda Bulić Čotić what it looks like when, in a dehumanized system, subject to the most banal mistakes, the archived artistic work of many years is "lost". In counterpoint, there is an analogous "losing" of an image, i.e. copying an old image with a new one, a page from a book or a newspaper with a sketch, and most often from a revolt, which is Viktor Daldon's established practice. His energetic drawing is counterbalanced here by the flat constructivism of Noemi Čotić.



U nekoj drugoj stvarnosti kreću se umjetnički i istraživački interesi Nives Sertić. Mikro pejzaži i izdvojeni segmenti prirode fraktalno odražavaju svu bit svijeta koji naočigled nestaje. Istu poruku nose i ozlaćeni krekovi maslina Gordane Bajurin. Sakralizirani ulomci krajolika ostaju tek memorija one divlje slike svijeta prije nas.

Kao i taj fragment slike rajskog vrta, jednako mitska čini se i izgovorena riječ u zvučnim instalacijama Ivane Pegan. Sugestivan i sveobuhvatan ton ispunja eter i vraća nas iluziji vječnosti. A u taj meta prostor smjestit ćemo i specifični konstrukt prirode Mara Mitrovića ili pojavnost perpetuirane sveprisutne sjenke Maria Cvjetkovića.

Dubrovačke sekvence zaključuju fotografije Ane Opalić i Marka Ercegovića, te Borisa Cvjetanovića, autorā čiji će nas pogled na blisko im okruženje uvijek ostaviti zarobljenima u motivu.

*Vidio sam prvi snijeg.
Tog sam jutra zaboravio
umiti svoje lice.*

The artistic and research interests of Nives Sertić are moving into another reality. Micro landscapes and isolated segments of nature fractally reflect the essence of the world that is disappearing. Gordana Bajurin's gilded olive cracks carry the same message. The sacralized fragments of the landscape remain only a memory of that wild image of the world before us.

Like that fragment of the image of the Garden of Eden, the spoken word in Ivana Pegan's sound installations seems equally mythical. A suggestive and comprehensive tone fills the ether and returns us to the illusion of eternity. And in that meta space, we will place the specific nature construct of Mara Mitrović or the appearance of the perpetuated omnipresent shadow of Mario Cvjetković.

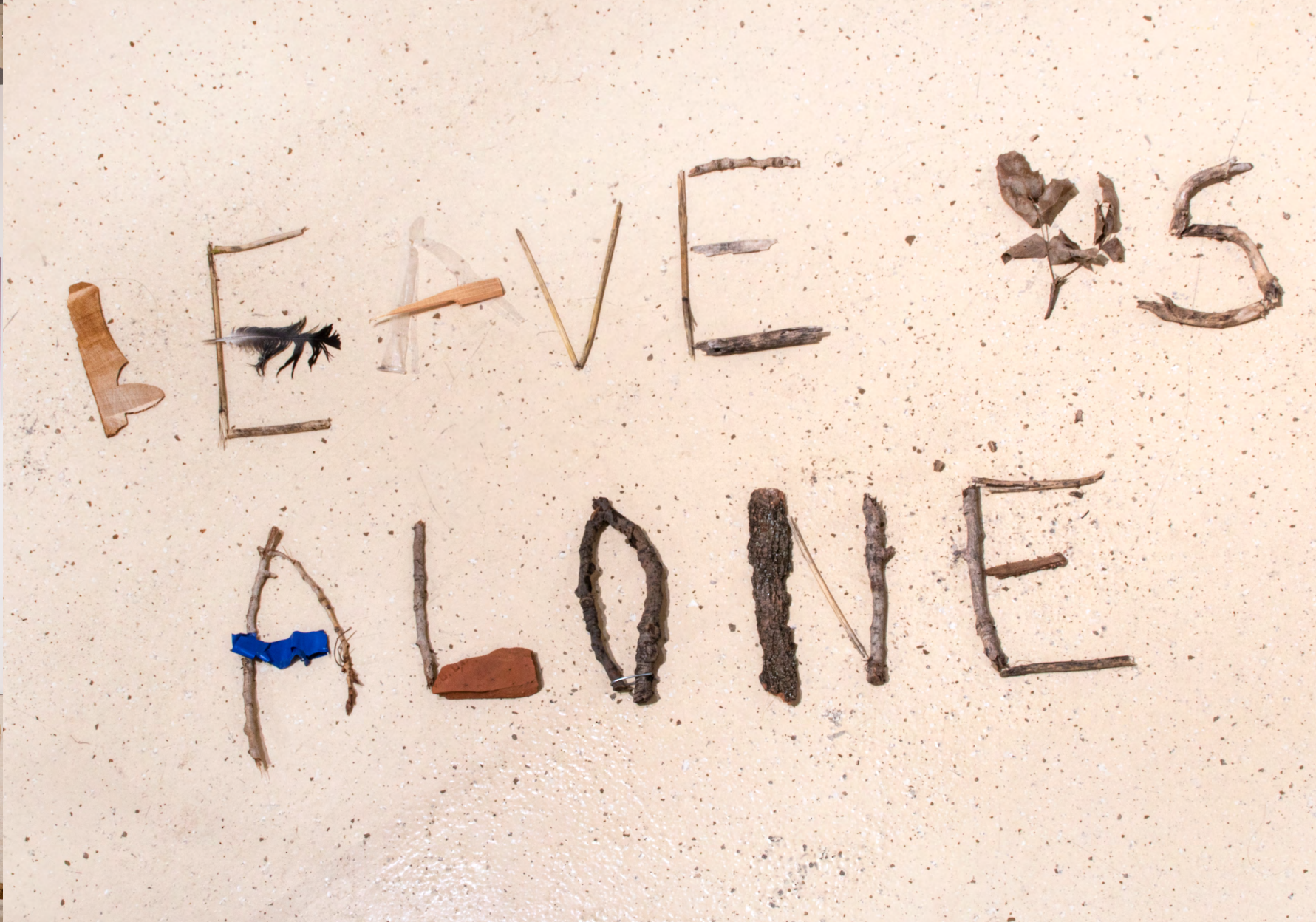
The Dubrovnik sequences conclude with photographs by Ana Opalić Marko Ercegović, and Boris Cvjetanović, the author whose view of their close surroundings will always leave us captivated by the motif.

*I saw the first snow.
That morning I forgot,
To wash my face.*



PRIJENAS





FRAGMENTI PROŠLOSTI/UTOPIJA BUDUĆNOSTI

FRAGMENTS OF PAST/FUTURE'S UTOPIA

SANJA BISTRIČIĆ SRIĆA, IVANA FILIP



Ne, ovo neće biti uobičajen predgovor za izložbu. Ovaj put neću spominjati poznate filozofe, citirati teoretičare i mislioce. Ovaj put pričat ćemo o čovjeku i o sjećanju, o čovjeku i o Drugima, putovat ćemo kroz vrijeme, nakratko oživjeti sjećanja umjetnice Sanje Bistričić Srića, zastati u sadašnjem trenutku i zamisliti budućnost o kakvoj sanja umjetnica Ivana Filip. Naime, izložba Fragmenti prošlosti/Utopija budućnosti postaje mjestom na kojem supostoje ideja prošlosti i budućnosti. Kao što su prošlost i sjećanja o kojima progovara Sanja Bistričić Srića u prostornoj instalaciji Mislim da se sjećam, snovita i pomalo bajkovita, tako je i svijet Ivane Filip u radu Mjerica svih stvari u kojem smo svi istovjetni pomalo utopijska ideja budućnosti.

Fragmente prošlosti nalazimo u audiovizualnoj instalaciji umjetnice Sanje Bistričić Srića. U formi dnevnčkog zapisa, dokumentarno-eksperimentalnim filmskim jezikom umjetnica se bavi istraživanjem slike, zvuka i fragmenata sjećanja. Kako bi oživjela vlastita sjećanja, Bistričić Srića koristi različite tehnike snimanja te intervenirajući na njima metodama zrcaljenja, povećanja i umnažanja pred nas iznosi pomalo vrtoglave bljeskove jednom proživljenih iskustava. Pred nama se tako izmjenjuju ljudi, pejzaži, događaji i mjesta kao pomalo distorzirane slike koje se pretaču jedna u drugu, baš kao kada pokušavamo

No, this won't be your usual exhibition foreword. This time I will not mention famous philosophers, quote theorists and thinkers. This time we will talk about man and memory, about man and about Others, we will travel through time, briefly relive the memories of the artist Sanja Bistričić Srić, pause in the present moment and imagine the future that the artist Ivana Filip dreams of. Namely, the exhibition Fragments of the Past/Utopia of the Future becomes a place where the idea of the past and the future coexist. Just as the past and memories that Sanja Bistričić Srića talks about in the spatial installation I think I remember are dreamy and somewhat fairy-tale, so is the world of Ivana Filip in the work Measure of all things, in which we are all the same, a somewhat utopian idea of the future.

Fragments of the past can be found in the audiovisual installation of the artist Sanja Bistričić Srić. In the form of a diary entry, the artist explores image, sound and memory fragments using documentary-experimental film language. In order to revive his own memories, Bistričić Srića uses different recording techniques and by intervening on them with the methods of mirroring, enlargement and multiplication, he brings before us somewhat dizzying flashes of once-lived experiences. People, landscapes, events and places alternate in front of us like slightly distorted images that flow into each other, just like when we try to recall memories. By alternating images

prizvati sjećanja. Izmjenom slika koje su na trenutak oštre, dok se u drugom trenutku izokreću i blijede, autorica naglašava fragilnost sjećanja i nemogućnost rekreiranja potpune slike. U konačnici sjećanjem obnavljamo koga ili što u svijesti, razmišljamo o događajima i iskustvima koji nisu neposredno prisutni i samim time ta slika nikad nije ona početna, već je svakim ponovnim oživljavanjem nadopunjena novim iskustvima. Sjećanja, osim vizualnog u sebi sadržavaju čujne doživljaje. Kako bi upotpunila svoje sjećanje, Bistričić Srića pokretnoj slici dodaje zvučni zapis. Različitim tehnikama kao što su mini kompozicije, loopovi, šumovi, frekvencije, field recording, te upotreba glasa kroz naraciju i pjevanje – vizualno i čujno stvaraju koherentnu prezentaciju sjećanja. Autorica tako stvara višedimenzionalan rad u kojem možemo vidjeti i čuti te napose osjetiti boje, mjesta, lica, pokrete, glasove – fragmente od kojih su sastavljena sjećanja.

Ivana Filip autorica je koja u svom radu kombinira različite tehnike poput videa, digitalnog kolaža, fotografije, skulpture i crteža kojima stvara narative o utopiji slobode, odnosno jednakosti svih živućih stvorenja. Kako sama kaže, njezino umjetničko djelovanje usmjereno je na suživot s Drugima, odnosno neljudskim životinjama. Teorijsku podlogu za svoju praksu nalazi u radovima Donne Haraway kroz koncept significant other i kin, Bruna Latoura kroz Actor Network Theory i Une Chaudhuri kroz

that are sharp at one moment, while at the next moment they turn and fade, the author emphasizes the fragility of memory and the impossibility of recreating a complete image. In the end, with memory, we restore who or what in consciousness, we think about events and experiences that are not immediately present, and therefore that picture is never the initial one, but is supplemented with new experiences with each revival. Memories, in addition to the visual ones, also contain auditory experiences. In order to complete her memory, Bistričić Srića adds a soundtrack to the moving image. With various techniques such as mini-compositions, loops, noises, frequencies, field recording, and the use of voice through narration and singing - they visually and audibly create a coherent presentation of memories. The author thus creates a multidimensional work in which we can see and hear and especially feel colors, places, faces, movements, voices - fragments that make up memories.

Ivana Filip is an author who combines different techniques such as video, digital collage, photography, sculpture and drawings in her work to create narratives about the utopia of freedom, i.e. the equality of all living creatures. As she says, her artistic activity is focused on coexistence with Others, i.e. non-human animals. He finds the theoretical basis for his practice in the works of Donna Haraway through the concept of significant other and cinema, Bruno Latour through Actor Network Theory and Una Chaudhuri through the concept of

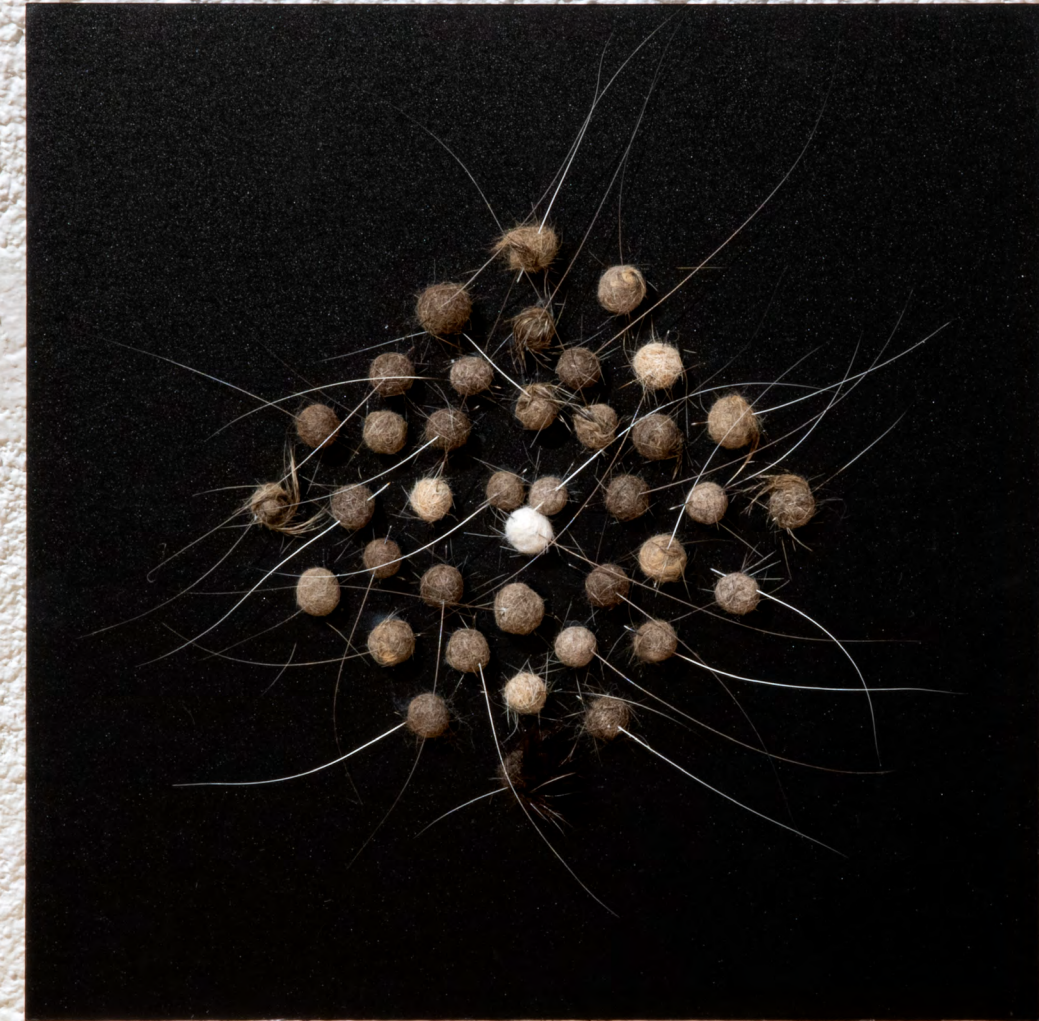
koncept zoösis. Ono što je zajedničko svakoj od ovih teorija jest to da smo svi istovjetni i da se jedino kroz odnos s drugim bićima, kreiramo i razvijamo. Filip to čini stvarajući s Drugima za druge, odnosno za nas, također sustvaratelje rada. Naime umjetnica, Druge ili kako ih sama naziva „više nego ljudske“ životinje, a najčešće su to mačke, smatra sukreatorima umjetničkog rada. Bila je to prvo maca Mici sa Žitnjaka, gdje je u Galeriji AŽ izvorno bila postavljena izložba Mjerica svih stvari, zatim Milica, veliki Marko, Rođo, Krmi, Suzi i ostala dlakava ekipa iz Art radionice Lazareti, pa Mamica, Bura, Greta, Špela, Akрил, Đin (Azriel), Mara i Mea mace koje su se motale oko AK galerije u Koprivnici, kao i krznjeni posjetitelji Galerije Razvid u Zaprešiću od kojih je napoznatija pasica Tonka. Sada je došao red i na Galeriju Kazamat u Osijeku oko koje se također često mota dlakavo društvo. Najčešća posjetiteljica je mala, šarena Kornjačevina. Ona često dođe po porciju maženja, a na odlasku nam redovito isplazi jezik. Tu su i dva brata, crni Miho i crno bijeli Pavo, čuvari dvorišta galerije i naša damica Cicka. Ovaj tekst se nadovezuje na tekst Bojana Krištofića, Srđane Cvijetić, Tanje Špoljar i Paule Bučar koji su povodom izložbi pisali o javnom i tajnom životu mačaka u galerijama, koje zauzimaju posebno mjesto u radu umjetnice Ivane Filip. Ne sumnjam kako će i naša Kornjačevina postati sukreatorica ove izložbe, i vjerujem da to svakako ne želite propustiti.

zoösis. What each of these theories has in common is that we are all the same and that we create and develop only through relationships with other beings. Filip does this by creating with others for others, i.e. for us, also co-creators of work. Namely, the artist considers others, or as she calls them “more than human” animals, and most often they are cats, as co-creators of artistic work. It was first the cat Mica from Žitnjak, where the exhibition Measure of all things was originally set up in the AŽ Gallery, then Milica, the great Marko, Rođo, Krmi, Suzi and the rest of the hairy team from the Art Workshop Lazareti, then Mamica, Bura, Greta, Špela, Akрил, Đin (Azriel), Mara and Mea cats that hung around the AK gallery in Koprivnica, as well as the furry visitors of the Razvid Gallery in Zaprešić, the most famous of which is the tabby Tonka. Now it's the turn of the Kazamat Gallery in Osijek, which is also frequented by hairy people. The most frequent visitor is the small, colorful Tortoiseshell. She often comes for a portion of cuddling, and regularly sticks her tongue out at us when she leaves. There are also two brothers, black Miho and black and white Pavo, guardians of the gallery yard and our lady Cicka. This text is a continuation of the text by Bojan Krištofić, Srđana Cvijetić, Tanja Špoljar and Paula Bučar who, on the occasion of the exhibition, wrote about the public and secret life of cats in galleries, which occupy a special place in the work of the artist Ivana Filip. I have no doubt that our Kornjačevina will also become a co-creator of this exhibition, and I believe that you certainly do not want to miss it.

Zaokružila bih ovu priču razmišljanjem o prošlosti i o budućnosti koje stoje u nazivu izložbe. Prošlosti se gotovo uvijek sjećamo u fragmentima, djelićima nečega što je nekada bilo stvarno. Često se čini kako je naša prošlost produkt mašte ili sna. Koliko god pokušavali vratiti događaje iz prošlosti točno onakvima kakvi su i bili praktički je nemoguće, kao što je nemoguće u potpunosti predvidjeti budućnost, iako, možemo sanjariti o tome kakva bismo željeli da bude. I prošlost i budućnost satkane od snova, želja i mogućnosti, a takva je i ova izložba.

Diana Ososlija

I would like to round off this story by thinking about the past and the future, which are in the name of the exhibition. We almost always remember the past in fragments, pieces of something that used to be real. It often seems that our past is a product of imagination or a dream. As much as we try to restore the events of the past exactly as they were, it is practically impossible, just as it is impossible to fully predict the future, although we can dream about how we would like it to be. Both past and future woven from dreams, wishes and possibilities, and this exhibition is like that.



BIOGRAFIJA UMJETNICA

Sanja Bistričić Srića (Zadar, 1982.) multimedijalna je umjetnica, fotografkinja i snimateljica. Kroz svoju umjetničku praksu, koja se nerijetko bavi osobnim temama, Bistričić kolažira i dekonstruira zvuk, tekst i sliku, koristi film, video i foto medij te instalacijske forme, istražuje doku-fkcijske žanrove. Nakon završetka studija agronomije na zagrebačkom Sveučilištu, magistrirala je film i nove medije na Akademiji likovnih umjetnosti u Zagrebu (2020). Izlagala je u Muzeju suvremene umjetnosti (Zagreb, 2021.), Muzeju za umjetnost i obrt (Zagreb, 2012.), UK Parobrod (Beograd, 2014.), Galeriji Prozori (Zagreb, 2022.), Galeriji Flora (Dubrovnik, 2022.). Njezine modne i dokumentarne fotografije objavljene su u brojnim hrvatskim i međunarodnim tiskanim i online publikacijama (Elle, Storybook, Vice Italia, Nakid magazine, Interview itd.), a kao snimateljica sudjelovala je u brojnim filmskim, izložbenim i modnim projektima. Suosnivačica je i članica multidisciplinarnog kolektiva RAAH usmjerenog ka istraživanju i preklapanju mode i vizualne umjetnosti. Živi i radi u Zagrebu.

BIOGRAPHY OF THE ARTIST

Sanja Bistričić Srića (Zadar, 1982) is a multimedia artist, photographer, and cinematographer. Through her artistic practice, which often deals with personal topics, Bistričić collages and deconstructs sound, text, and image, uses film, video, and photo media, as well as installation forms, and explores docu-fiction genres. After completing her agronomy studies at the University of Zagreb, she graduated in film and new media from the Academy of Fine Arts in Zagreb (2020). She exhibited at the Museum of Contemporary Art (Zagreb, 2021), the Museum of Arts and Crafts (Zagreb, 2012), UK Parobrod (Belgrade, 2014), Galerija Prozori (Zagreb, 2022), Galerija Flora (Dubrovnik, 2022). Her fashion and documentary photographs have been published in numerous Croatian and international print and online publications (Elle, Storybook, Vice Italia, Nakid magazine, Interview, etc.), As a cinematographer, she participated in numerous film, exhibition, and fashion projects. She is the co-founder and member of the multidisciplinary collective RAAH, focused on the exploration and overlap of fashion and visual art. She lives and works in Zagreb.



Ivana Filip je umjetnica, aktivistica za više-nego-ljudska bića, radi umjetnička istraživanja. Praksa joj proizlazi iz vizualne umjetnosti i proteže se kroz multidisciplinarne i interdisciplinarne radove, preko performansa, rada uživo, videa, fotografije i mješovitih medija. U projektima je sukreaerala performanse s psima, tapiserije od pseće dlake i umjetničko istraživanje o slobodnoživućim mačkama. Tema su joj odnos između ljudi i neljudi te više-nego-ljudska kreativnost kroz korištenje alata iz antrozologije i srodnih znanosti, duhovnosti, autohtonih metodologija, osobnih iskustava. Umjetnost koristi kao alat i strategiju svakodnevnog življenja za sukreiranje povezanosti između svega što jest.

Filip je dovršila MA Ekonomije na Ekonomskom fakultetu u Zagrebu, MA Art na Master Performing Public Space na Fontys School of Fine and Performing Arts u Tilburgu, Nizozemskoj te BFA na odjelu Moving Image na Gerrit Rietveld Academie u Amsterdamu, Nizozemskoj.

Radovi su joj izlagani je na nacionalnoj i međunarodnoj sceni. Volontira, piše, mentorira i surađuje s raznim ljudima i neljudima uključujući mačke, pse, more, knjige, zrak, biljke, vjetar, ostatke, recikle, grane...

Ivana Filip is an artist, activist for more-than-human beings, doing artistic research. Her practice stems from visual art and extends through multidisciplinary and interdisciplinary works, through performance, live work, video, photography and mixed media. In the projects, she co-created performances with dogs, tapestries made of dog hair and artistic research about free-living cats. Her topic is the relationship between humans and non-humans and more-than-human creativity through the use of tools from antrozology and related sciences, spirituality, indigenous methodologies, and personal experiences. He uses art as a tool and strategy of everyday living to co-create the connection between all that is.

Filip completed an MA in Economics at the Faculty of Economics in Zagreb, an MA in Art at the Master Performing Public Space at the Fontys School of Fine and Performing Arts in Tilburg, the Netherlands, and a BFA in the Moving Image department at the Gerrit Rietveld Academie in Amsterdam, the Netherlands.

Her works have been exhibited on the national and international scene. Volunteers, writes, mentors and collaborates with various humans and non-humans including cats, dogs, sea, books, air, plants, wind, scraps, recycling, branches...



GODIŠNJA IZLOŽBA ČLANOVA HDLU ISTOK MEMBER'S ANNUAL EXHIBITION HDLU ISTOK



MEDIJ(I) U FOKUSU

Ovogodišnja izložba članova HDLU-a Istok posvećena je području multimedije. Cjelina izloženih djela te odnos prema zadanome medijskom okviru i ovoga puta pokazuje koliko se ekstenzivno pojam multimedije u vizualnim umjetnostima može tumačiti. Naviknuti smo multimedijom nazivati prvenstveno djela realizirana u ključu novomedijskog izričaja, dakle u svim medijima koji izmiču tradicionalnoj podijeli na slikarstvo, kiparstvo, grafiku i arhitekturu. Ovakvo je određenje pak prilično pojednostavljeno budući da uz fenomen multimedije vezujemo i brojne druge inačice više medijskoga izražavanja. Mixed media, intermedija, intramedija ili transmedija samo su neki od izraza u kojima se naglašava medijska isprepletenost cjeline te ističe kompleksnija struktura umjetničkoga djela. Međutim, navedena isprepletenost većeg broja medija može biti anticipativno uključena u strukturni okvir djela, ali isto tako do te prožetosti može doći post festum. U valorizacijskom su smislu oba pristupa smještena na istu kvalitativnu razinu, premda unaprijed predodređena višemedijska komponenta – ona anticipativna – umjetničkom djelu daje veću razinu samodostatnosti. Unutar okvira izložbe koja je pred nama podjednako se osjećaju oba pristupa dajući pojmu multimedije disperzivan prizvuk što kod promatrača pripremljenog za čisti multimedijalni spektakl može izazvati određenu pojmovnu nedoumicu ili mu pomrsiti očekivani dojmova onoga što izložba

MEDIA(S) IN FOCUS

This year's exhibition of "HDLU Istok" (eng. Croatian Society of Fine Artists East) members is dedicated to the field of multimedia. The entirety of the exhibited works and their relationship to the given media framework once again shows how extensively the concept of multimedia in the visual arts can be interpreted. We are used to calling multimedia primarily works realized in the key of new media expression, i.e. in all media that escape the traditional division into painting, sculpture, graphics and architecture. This definition is quite simplified, since we associate numerous other versions of multi-media expression with the phenomenon of multimedia. Mixed media, intermedia, intramedia or transmedia are just some of the expressions that emphasize the media interweaving of the whole and emphasize the more complex structure of the work of art. However, the mentioned interweaving of a number of media can be anticipatively included in the structural framework of the work, but this interweaving can also occur 'post festum' (eng. after the fact; too late). In terms of valorization, both approaches are placed on the same qualitative level, although the predetermined multimedia component - the anticipatory one - gives the work of art a greater level of self-sufficiency. Within the framework of the exhibition that is before us, both approaches are equally felt, giving the concept of multimedia a dispersive undertone, which may cause a certain conceptual confusion for an observer prepared for a pure multimedia spectacle or distort the expected

nudi. Postojanje takvoga osjećaja je opravdano budući da u slučaju ove izložbe većim dijelom možemo govoriti o multimedijalnoj cjelini, nego li o multimedijalnom karakteru samih djela koja se izložena. No, krenimo redom!

Analizom cjeline, uočava se dominacija slikarskoga medija. Atila Adam, Josip Kanis, Saša Sermek i Andrej Tomić predstavljaju se klasičnim slikarstvom. Međutim, gledajući Sermekovo djelo vidi se kako je ono rezultat multimedijalnoga promišljanja slike te da je kulturni lik Barbie deriviran iz vizualizacije pikselne strukture algoritamskoga polja povezanog s fenomenom digitalne umjetnosti. Sermek, kao i Adam, sliku dodatno povezuje sa zvukom unoseći u strukturu djela utemeljenog na klasičnom mediju element višemedijalnosti. Za razliku od njih, Kanis i Tomić ostaju dosljedni tradicionalnoj slici bez pokušaja prodora u njezino prošireno područja. Dublje slikarsko zadiranje u multimedijalnost napravila je Doris Despot. Ona preko naslikanih slika ljudi preuzetih sa stranice Pexel ili s fotografija iz svakodnevice s pomoću grafoskopa projicira etno uzorak problematizirajući tako fenomen nacionalnosti i njegovu opravdanost u kulturi globalnoga sela kojom dominira www. Slikovnicom Kraljević Noa i Maja Zdelar Kovač zalazi u područje multimedijske umjetnosti. U osnovi njezina umjetničkog pristupa je digitalni crtež koji je po svojim bitnim osobinama uključen u novomedijski okvir što u sebi sadrži dovoljno razloga da ovu formu istrgnemo iz klasične medijske

impression of what the exhibition offers. The existence of such a feeling is justified since, in the case of this exhibition, we can mostly talk about the multimedia whole, rather than the multimedia character of the exhibited works themselves. But let's start in order!

The analysis of the whole shows the dominance of the painting medium. Atila Adam, Josip Kanis, Saša Sermek and Andrej Tomić present themselves with classical painting. However, looking at Sermek's work, one can see that it is the result of a multimedia reflection of the image and that the cult character Barbie is derived from the visualization of the pixel structure of the algorithmic field associated with the phenomenon of digital art. Sermek, like Adam, additionally connects the image with the sound, introducing an element of multimedia into the structure of the work based on the classical medium. Unlike them, Kanis and Tomić remain consistent with the traditional painting without trying to penetrate into its expanded areas. Doris Despot made a deeper pictorial encroachment into multimedia. Through painted pictures of people downloaded from the Pexel site or from everyday photos, she projects an ethnic pattern with an overhead projector, thus problematizing the phenomenon of nationality and its justification in the culture of the global village dominated by 'www'. With the picture book Kraljević Noa and Maja Zdelar Kovač enters the field of multimedia art. The basis of her artistic approach is digital drawing, which by its essential features is included in the new media framework, which contains

podjele i pomaknemo prema onoj s prefiksom multi-. Marija Škrobo Arambašić prezentira rad složene strukture sastavljen od devet segmenata koji prikazuju biljke iz njezina okruženja. Višemedijska cjelina Biljke temelji se na medijima crteža, slike, grafike i fotografije te pokazuje da pojam multimedijalnosti obitava ne toliko u pojedinim dijelovima cjeline, nego u cjelini samoj što je najbliže logici na kojoj se temelji i koncepcijsko promišljanje ove izložbe. Kiparsko polazište zadržano je kod Dejana Durakovića i Vlatke Škoro. Durakovićev Limun klasično je skulpturalno ostvarenje u kojem autor slijedi svoju čvrsto uspostavljenju poetiku, dok Škoro nadilazi sferu čistoga kiparstva. Cjelina Skulptura u kontekstu umjetne inteligencija/Stvarnost vs. virtualnost isprepliće poliestersku skulpturu ronioca, njezin elektromehanički prototip te računalni 3D model iste skulpture u umanjenoj veličini. Srž Škorina djela podjednako uključuje tradicionalni i multimedijalni aspekt stvaralaštva što njezinu djelu daje uravnoteženi odnos između adoracije klasičnoga zanatskog pristupa umjetničkom oblikovanju i korištenja novih tehnologijskih alata i medija. Najdosljedniji u uobičajenom shvaćanju pojma multimedijalnoga djela otišli su Andrea Knezović, Tamara Sekulić i Vinko Vidmar. U video performansu Mirror Knezović se prikazuje u autovizažističkom procesu inspiriranom make up tutorijalima s brojnih društvenih mreža. Prilikom nanošenja šminke ona se ne služi ogledalom, nego je usmjerena prema objektivu kamere čime se distancirani odnos alijeniranoga subjekta i promatrača prevodi u neposredni komunikacijski

enough reasons to tear this form out of the classical media division and move it towards the one with the prefix 'multi-'. Marija Škrobo Arambašić presents a work with a complex structure composed of nine segments depicting plants from her environment. The multimedia complex "Biljke" (eng. Plants) is based on the media of drawings, paintings, graphics and photography, and shows that the concept of multimedia resides not so much in individual parts of the complex, but as a whole, which is closest to the logic on which the conceptual thinking of this exhibition is based. The sculptural starting point was retained by Dejan Duraković and Vlatka Škoro. Duraković's "Limun" (eng. Lemon) is a classic sculptural work in which the author follows his firmly established poetics, while Škoro goes beyond the sphere of pure sculpture. The whole "Skulptura u kontekstu umjetne inteligencija/Stvarnost vs. Virtualnost" (eng. Sculpture in the context of artificial intelligence/Reality vs. Virtuality) intertwines a polyester sculpture of a diver, its electromechanical prototype and a computer 3D model of the same sculpture in reduced size. The core of Škoro's work equally includes the traditional and multimedia aspect of creativity, which gives her work a balanced relationship between the adoration of the classic craft approach to artistic design and the use of new technological tools and media. Andrea Knezović, Tamara Sekulić and Vinko Vidmar were the most consistent in the usual understanding of the term multimedia work. In the video performance "Mirror" Knezović is shown in an auto make-up process inspired by make-up tutorials from numerous social networks. When applying make-up,

okvir. Saturation/Zasićenost Tamare Sekulić dvodijelna je cjelina sastavljena od objekta i video zapisa provučenoga kroz glitch filter, a rezultat je toga procesa distorzirana slika ekrana. Sekulić karakteristikama glitcha aludira na suvremeni destruktivni odnos čovjeka prema okolišu u kojem živimo. Vidmarova Potpuna odgovornost također spaja klasično shvaćenu objektnost umjetničkoga djela predstavljenu starim automobilskim vratima te video performans kao drugi dio rada. Polazište je njegova djela disonantnost komunikacije u javnom prostoru što uobičajeno dovodi do epistemološkoga šuma i nerazumijevanja situacije.

Iz svega je vidljivo da se cjelina izložbe na različite načine odnosi prema fenomenu multimedije. Jasno je kako se ne radi o zbiru isključivo multimedijalnih djela, premda ona dominiraju, ali potpuni dojam totaliteta u sebi nesumnjivo nosi odraz višemedijalnoga izložbenog sklopa. S druge strane treba istaknuti kako je cilj ove izložbene manifestacije prije svega predstavljanje aktualne umjetničke produkcije članova HDLU-a Istok, dok je uže medijsko određenje karaktera izložbe tek putokaz k oblikovanju izložbene koncepcije koja ne mora baš uvijek biti u potpunosti dosljedno i školski strukturirana, kao što to nije ni u ovom slučaju.

Igor Loinjak

she does not use a mirror, but is directed towards the camera lens, which translates the distanced relationship between the alienated subject and the observer into an immediate communication frame. "Saturation" (eng. Zasićenost) by Tamara Sekulić is a two-part entity composed of an object and a video recorded through a glitch filter, and the result of this process is a distorted screen image. With the characteristics of glitch, Sekulić alludes to the modern destructive relationship of man towards the environment in which we live. Vidmar's "Potpuna odgovornost" (eng. Total Responsibility) also combines the classically understood objectivity of the work of art, represented by an old car door, and a video performance as the second part of the work. The starting point of his work is the dissonance of communication in public space, which usually leads to epistemological noise and misunderstanding of the situation.

It is evident from everything that the entire exhibition relates to the phenomenon of multimedia in different ways. It is clear that it is not a collection of exclusively multimedia works, although they dominate, but the complete impression of totality undoubtedly reflects the multimedia exhibition complex. On the other hand, it should be pointed out that the goal of this exhibition is first of all to present the current artistic production of "HDLU Istok" members, while the narrower media definition of the nature of the exhibition is only a guide to shaping the exhibition concept, which does not always have to be completely consistent and school-structured, which is also not the case this time.



VLATKA ŠKORO



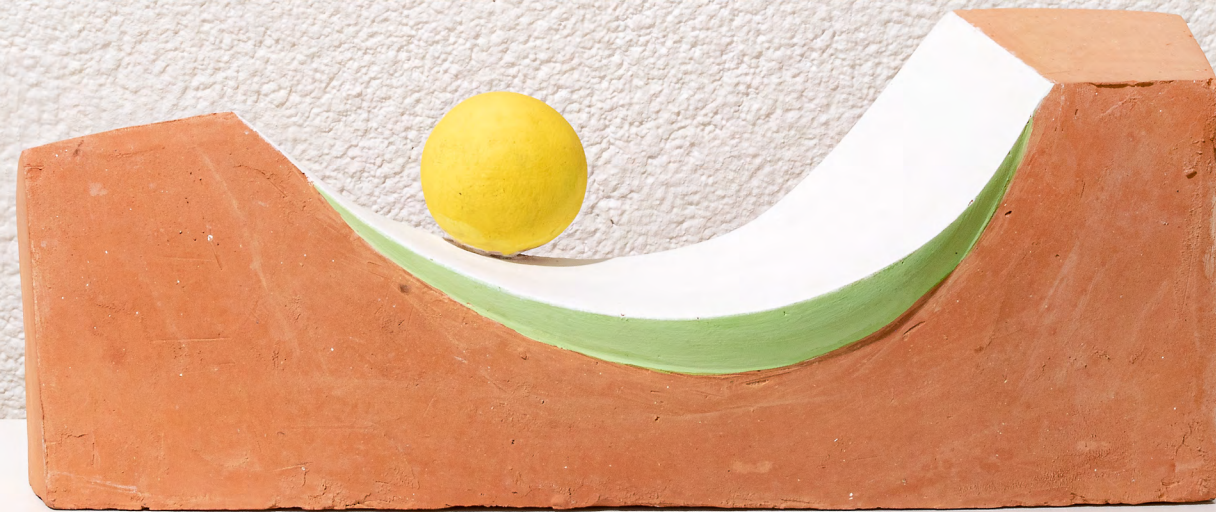
DORIS DESPOT



ANDREJ TOMIĆ



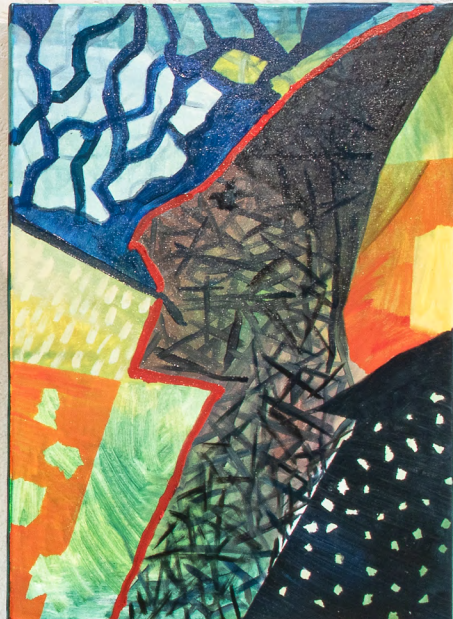
ATILA ADAM



DEJAN DURAKOVIĆ



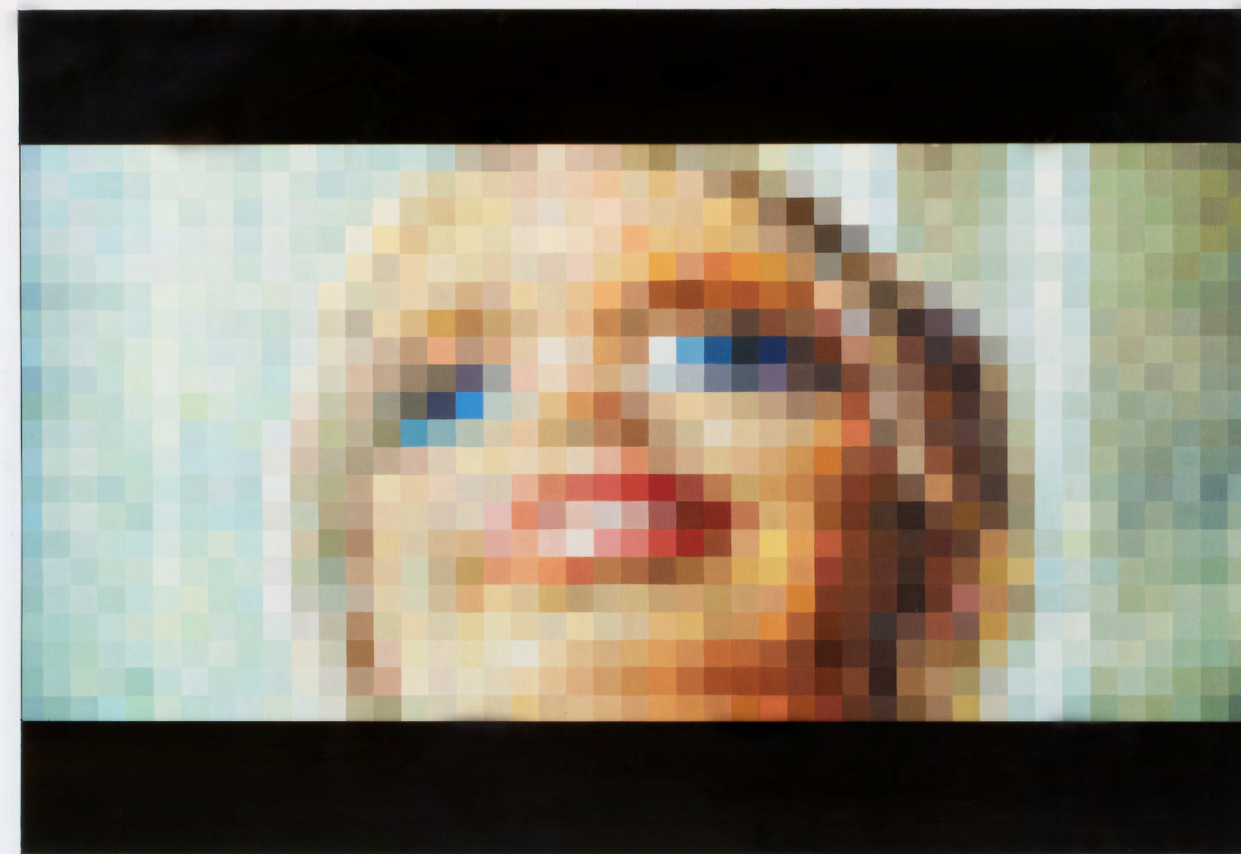
JOSIP KANIS



MAJA ZDELAR KOVAČ



MARIJA ŠKROBO ARAMBAŠIĆ



SAŠA SERMEK



TAMARA SEKULIĆ



VINKO VIDMAR

BIOGRAFIJE UMJETNIKA

ANDREA KNEZOVIĆ je multimedijalna umjetnica rođena 1992. u Slavonskom Brodu. 2014. godine je završila preddiplomski studij, a 2017. diplomski studij, smjer multimedija, na Umjetničkoj Akademiji u Osijeku pod mentorstvom Vladimira Freliha. Do sada je ostvarila šest samostalnih izložbi te sudjelovala u desecima grupnih izložbu u Hrvatskoj i inozemstvu. U 2016., sudjelovala je na internacionalnom rezidentu Tropical Lab u Singapuru. Član je Hrvatskog društva likovnih umjetnika, Osijek. Živi i radi u Rijeci. Andrea primarno djeluje u medijima fotografije, videa, performansa, te instalacije. Njezini raniji radovi ispituju odnos masmedijskog društva prema fetišizmu i ritualu te kroz autoreferencijalnost i prikazivanje vlastitog tijela, poigravaju se s tradicionalnim prikazima ženskog identiteta. U recentnijim radova, Andreino istraživanje usmjereno je na eksperimentalne istraživačke prakse kojima istražuje međudnose te utjecaje tehnologije i medija na naše društvo te nas kao pojedince.

Instagram: @andreaknezovich

ANDREJ TOMIĆ rođen je 1992. godine u Osijeku. Studij slikarstva 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.

BIOGRAPHIES OF ARTISTS

ANDREA KNEZOVIĆ is a multimedia artist born in 1992 in Slavonski Brod. In 2014, she completed her undergraduate studies, and in 2017, her graduate studies, majoring in multimedia, at the Academy of Arts in Osijek under the mentorship of Vladimir Frelih. So far, she has held six solo exhibitions and participated in dozens of group exhibitions in Croatia and abroad. In 2016, she participated in the international Tropical Lab residency in Singapore. She is a member of the Croatian Society of Fine Artists, Osijek. She lives and works in Rijeka. Andrea primarily works in the media of photography, video, performance, and installation. Her earlier works examine the relationship of mass media society towards fetishism and ritual, and through self-referentiality and the display of one's own body, they play with traditional representations of female identity. In her more recent works, Andrea's research is focused on experimental research practices with which she investigates the interrelationships and impacts of technology and media on our society and us as individuals.

Instagram: @andreaknezovich

ANDREJ TOMIĆ was born in 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 independent 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 professional subjects at the School of Applied Art and Design in Osijek.

ATILA ADAM diplomirao je na Akademiji likovnih umjetnosti u Osijeku. Od 2014. član Hrvatskog društva likovnih umjetnika Istok. Njegov rad može se opisati kao spoj pop arta i foto realizma. Također se bavi digitalnom umjetnošću i foto manipulacijom.

DEJAN DURAKOVIĆ akademski kipar rođen je 25. svibnja 1959. godine u Vinkovcima. Diplomirao je 1989. godine na Akademiji likovnih umjetnosti u Zagrebu u klasi profesora Stipe Sikirice. Izlagao je na mnogim skupnim izložbama u Hrvatskoj i inozemstvu te ostvario dvadeset i tri samostalne izložbe. Bliski su mu simbolizam, minimalizam te konceptualna umjetnost.

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

JOSIP KANIS rođen je 1987. Godine u Našicama. Diplomirao je 2011. godine na Umjetničkoj akademiji u Osijeku pod mentorstvom profesora Maria Čaušića.

MAJAZDELAR KOVAČ rođena u Zagrebu 1983. Završila Akademiju likovnih umjetnosti u Zagrebu. Živi u Aljmašu i bavi se ilustracijom.

ATILA ADAM graduated from the Academy of Fine Arts in Osijek. Since 2014, member of the Croatian Association of Artists East. His work can be described as a combination of pop art and photo realism. He also does digital art and photo manipulation.

DEJAN DURAKOVIĆ academic sculptor, was born on May 25, 1959 in Vinkovci. He graduated in 1989 at the Academy of Fine Arts in Zagreb in the class of Professor Stipe Sikirica. He exhibited at many group exhibitions in Croatia and abroad and held twenty-three solo exhibitions. Symbolism, minimalism and conceptual art are close to him.

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

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.

MAJA ZDELAR KOVAČ was born in Zagreb in 1983. Graduated from the Academy of Fine Arts in Zagreb. She lives in Aljmaš and works in illustration.

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.

SAŠA SERMEK rođen 1979. Diplomirao na Umjetničkoj akademiji u Osijeku. Bavi se istraživanjima na području grafike, slikarstva i kiparstva. Radi kao restaurator vitraža i kao voditelj slikarskih radionica u Ernestinovu.

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 priznaja za umjetnički rad. Autorica je dvije javne skulpture. (Jelisavac, Kikinda). Njezino umjetničko izražavanje odvija se kroz medij proširene skulpture i crteža.

VINKO VIDMAR je rođen 13. svibnja 1988. godine u Osijeku. Završava diplomski studij na Akademiji za umjetnost i kulturu u Osijeku, modul kiparstva. Od 2018. do 2022. godine djeluje kao predsjednik Hrvatskog društva likovnih umjetnika u Osijeku. Početkom 2022. godine biva izabran u Upravni odbor HDLU-a Osijek gdje djeluje 2023. U svibnju 2017. izlaže na međunarodnoj interdisciplinarnoj znanstvenoj konferenciji Baštinska kultura i digitalna humanistika: sprega starog i novog s radom „Digitalizacija

MARIJA ŠKROBO ARAMBAŠIĆ was born on February 4, 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.

SAŠA SERMEK born in 1979. Graduated from the Art Academy in Osijek. He is engaged in research in the field of graphics, painting and sculpture. He works as a restorer of stained glass and as a leader of painting workshops in Ernestinovo.

TAMARA SEKULIĆ was born in 1991. She graduated in 2017. at 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.

VINKO VIDMAR was born on May 13, 1988 in Osijek. He is finishing his graduate studies at the Academy of Arts and Culture in Osijek, sculpture module. From 2018 to 2022, he acts as the president of the Croatian Society of Fine Artists in Osijek. At the beginning of 2022, he was elected to the Board of Directors of HDLU Osijek, where he will serve until 2023. In May 2017, he presented at the international interdisciplinary scientific conference Heritage culture

skulpture". Pokreće i inicira nekoliko projekata i aktivnosti na lokalnoj i međunarodnoj razini. Od priznanja i nagrada izdvaja u 2014. godini priznanje za organiziranje i produkciju izložbi u organizaciji Likovnog odsjeka Umjetničke akademije u Osijeku, Najpoticajniju akciju 2015. godine u Slavoniji na natječaju Zaklade za razvoj lokalne zajednice „Slagalice“ , 2015. godine zahvalnicu za pokretanje i organiziranje Studentskog biennalea, Rektorovu nagradu za najbolje studente Sveučilišta J.J. Strossmayera u Osijeku 2016./2017. akademske godine, Dekanovu nagradu u 2018. godini te 1. mjesto na HT nagradi za hrvatsku suvremenu umjetnost u 2018. godini. Početkom 2022. godine počinje predavati na Akademiji za umjetnost i kulturu u Osijeku kao asistent u nastavi na Odsjeku za kreativne tehnologije. Živi i radi u Osijeku.

VLATKA ŠKORO rođena je 1987. godine u Osijeku. Diplomirala je kiparstvo na Akademiji likovnih umjetnosti u Zagrebu u klasi prof. Stjepana Gračana 2010. godine. Trenutno je na doktorskom studiju kiparstva na ALU u Zagrebu. Izlagala je na više samostalnih i skupnih izložbi u Zagrebu, Osijeku, Puli, Rijeci, Splitu, Vinkovcima i dr. Sudjelovala je na brojnim radionicama i festivalima u Zagrebu, Vinkovcima, Našicama, Puli i dr.Dobitnica je Grand Prix nagrade Erste fragmenti 2010. godine.

and digital humanities: the connection of the old and the new with the work "Digitalization of sculpture". Launches and initiates several projects and activities at the local and international level. Among the recognitions and awards, in 2014, recognition for organizing and producing exhibitions in the organization of the Art Department of the Art Academy in Osijek, the most encouraging action of 2015 in Slavonia at the competition of the Foundation for the Development of the Local Community "Slagalice", in 2015 a certificate of appreciation for starting and organizing the Student biennale, Rector's award for the best students of the University of J.J. Strossmayer in Osijek 2016/2017. academic year, Dean's Award in 2018 and 1st place at the HT Award for Croatian Contemporary Art in 2018. At the beginning of 2022, he starts teaching at the Academy of Arts and Culture in Osijek as a teaching assistant at the Department of Creative Technologies. He lives and works in Osijek.

VLATKA ŠKORO was born in 1987 in Osijek. She graduated in sculpture at the Academy of Fine Arts in Zagreb in the class of prof. Stjepan Gračan in 2010. She is currently studying for a doctorate in sculpture at the Academy of Fine Arts in Zagreb. She has exhibited at several solo and group exhibitions in Zagreb, Osijek, Pula, Rijeka, Split, Vinkovci, etc. She has participated in numerous workshops and festivals in Zagreb, Vinkovci, Našice, Pula, etc. She is the winner of the Grand Prix Erste fragments 2010. years.

I M P R E S U M

IZDAVAČ HDLU Istok

ZA IZDAVAČA Vjekoslav Filipović

UREDNIČA Diana Ososlija

GRAFIČKO OBLIKOVANJE Ivana Škvorčević

TEHNIČKI POSTAV Valentina Damjanović, Josip Prasnemer

FOTOGRAFIJE Tamara Sekulić, Mirela Blažević,

Valentina Damjanović, Josip Prasnemer i izlagači

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