

**UMJETNOST KAO ČIN SLOBODE**

**ART AS ACT OF FREEDOM**

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## UMJETNOST KAO ČIN SLOBODE

Na temelju javnog poziva, u okviru godišnje programske koncepcije GVB-a za 2022. pod nazivom *Umjetnost kao čin slobode*, pozvali smo umjetnike na refleksiju njihova umjetničkog rada kao čina slobode – kao slobodnog izbora i slobodnog oblikovanja potencijala (ili „materijala”) koji nastaje u susretu između (umjetničkog) subjekta i svijeta. U beskonačnoj igri jezika umjetnosti i stvarnosti u kojoj se otkrivaju uvijek nova značenja, umjetnost se kroz svoju dugu povijest potvrdila kao jedan od rijetkih mogućih prostora slobode za čovjeka. Između ostaloga, naučila nas je da se sloboda stječe izborom i stavom. Za egzistencijaliste, čovjek nije ništa drugo do onoga što sam sebi čini. U djelu *Bitak i Ništa* Sartre tvrdi da nema slobode bez izbora, s obzirom na to da za ljudsku stvarnost „biti” znači „izabrati se”, što je ujedno izraz i čin slobode. Čovjek dakle čini sebe. Ako čini sebe, sam sebe kreira. Za Josepha Beuysa svaki je čovjek umjetnik, a cilj je umjetnosti učiniti ljude slobodnima: „Every human being is an artist, a freedom being, called to participate in transforming and reshaping the conditions, thinking and structures that shape and inform our lives.” Shvatiti vlastiti život kao kreaciju i oblikovati vlastitu budućnost mogu, međutim, samo rijetki među nama. U tom smislu možemo se prisjetiti i naslova izložbe Ivana Kožarića *Sloboda je rijetka ptica* koji upućuje upravo na njegovu neprestanu potragu za slobodom i istinom o sebi i svojem biću, ali jednako tako da život ima onaj značaj koji mu dajemo.

Anita Zlomislić

## ART AS ACT OF FREEDOM

In a public announcement, in the framework of the annual programme concept of GVB for 2022, under the title of *Art as Act of Freedom*, we called upon artists for a reflection of their work in art as act of freedom – as free choice, free formation of the potential (or the “material”) that comes into being in the encounter between (artistic) subject and world. In the endless play of language of art and reality in which always new meanings are revealed, art in its long history has borne out its claim to be one of the few possible spaces of human freedom. Among other things, it has taught us that freedom is acquired by choice and stance. For Existentialists, a human being is nothing but what he does to himself. In *Being and Nothingness* Sartre avers that there is no freedom without choice, because, for human reality, “to be” means to “choose oneself”, which is at the same time expression and act of freedom. Man makes himself. If he makes himself, he creates himself. For Joseph Beuys every man is an artist, and the objective of art is to make people free: “Every human being is an artist, a freedom being, called to participate in transforming and reshaping the conditions, thinking and structures that shape and inform our lives.” But only few among us are able to understand our own lives as creation, to shape our own future. From this point of view we can recall the title of the Ivan Kožarić exhibition *Freedom is a Rare Bird*, which suggests to us his constant search for freedom and the truth about himself and his being, as well as life having the meaning that we bestow upon it.

Anita Zlomislić

## ISKUŠAVANJE SLIKE

## TESTING OUT THE IMAGE

Ivana Škvorčević



18. ožujka – 14. travnja 2022.

March 18 – April 14, 2022

Želi li se čitatelju podastrijeti iscrpnija analiza umjetničkoga rada Ivane Škvorčević, nije dovoljno pisati samo o njezinu djelu kao umjetničkom objektu, u ovom slučaju o izloženoj svjetlosnoj ambijentalnoj instalaciji *Iskušavanje slike*, nego u fokus promišljanja treba staviti i problematiku razvoja ideje od koje je umjetnica započela svoje istraživanje te sâm tijek istraživačkog procesa. Škvorčević je umjetnica vrlo racionalnog pristupa, što se vidjelo već u njezinim ranijim djelima, no u ovom koje je pred nama nastojala je cjelokupni umjetnički proces od samoga početka voditi sustavnom metodologijom, tako da pozitivan ishod, naravno, nije izostao. Miško Šuvaković, pišući o teoriji umjetnosti, naveo je da se ona može podijeliti na tri segmenta. Prvome pripada klasična *teorija umjetnosti* koja umjetnost promatra iz različitih disciplinarnih područja poput filozofije, kulturne antropologije, lingvistike, psihologije, sociologije ili neke druge, pretežno humanističke znanosti. Pod drugim segmentom podrazumijeva *teoriju umjetnika*, njegovu poetiku, odnosno umjetnikov specifičan vizualni jezik. Konačno, posljednji je segment teorije *teorija u umjetnosti*, koju Šuvaković definira kao „skup govora na koje se umjetnik izravno ili posredno poziva, pritom ih koristeći pri formiranju svojih radova i objašnjavanju njihovih značenja”. Ivana Škvorčević pripada profilu umjetnice kojoj knjiga nije strani pojam, tako da svijest o važnosti utemeljenja vlastitog djela unutar okvira određenoga teorijskog modaliteta u njezinu pristupu umjetničkoj produkciji čini bitnu komponentu njezina profesionalnog djelovanja. Ako bih trebao reći kojem je segmentu Šuvakovićeve klasifikacije umjetničke teorije Škvorčević najbliže, svakako bih istaknuo da u njezinu *Iskušavanju slike* dominira treći segment – *teorija u umjetnosti*. O kojoj je, u tom slučaju, teoriji riječ?

„Pogledaj u svjetlo i bit ćeš fasciniran načinom na koji ti one-mogućuje obuhvatiti njegova ograničenja s obje strane”, izrekao je jednom prilikom Dan Flavin, jedan od pionira u

If one wanted to put before the reader any rather more detailed analysis of the artistic work of Ivana Škvorčević, it would not be enough to write about her pieces just as art objects, in this case about the spatial light installation *Testing Out the Image*; it is the problem area of the development of the idea from which the artist started her inquiry and the actual course of the investigative process that have to be brought into the centre of the consideration. Škvorčević is an artist who has a very rational approach, which was to be seen in her earlier works; in this piece, however, which we are looking at now, she has endeavoured to conduct the whole of the artistic process from the very outset by a systematic methodology, there being, of course, no lack of positive outcome. Miško Šuvaković, writing about the theory of art, claimed that it can be divided into three segments. The first is the classical *art theory* which observes art from various disciplinary areas such as philosophy, cultural anthropology, linguistics, psychology, sociology or some other, predominantly humanistic, science. The second segment considers *the theory of the artist*, the artist's poetics or specific visual language. And finally, the last segment of theory is *theory in art*, which Šuvaković defines as “a set of discourses that the artist directly or indirectly invokes, making use of them in the formation of their works and the explanation of their meanings”. Ivana Škvorčević is among those artists to whom the book is no unfamiliar concept, awareness of the importance of grounding her work within the framework of a given theoretical modality in her approach to artist production constituting an essential component of her professional activity. If I had to say to which segment of Šuvaković's classification of art theory Škvorčević is closest, I would have no hesitation in saying that it is the third segment - *theory in art* - that dominates in her *Testing Out the Picture*. Which theory, then, is it that is involved?

“Regard the light and you are fascinated—inhibited from grasping its limits at each end,” said Dan Flavin once, that pio-

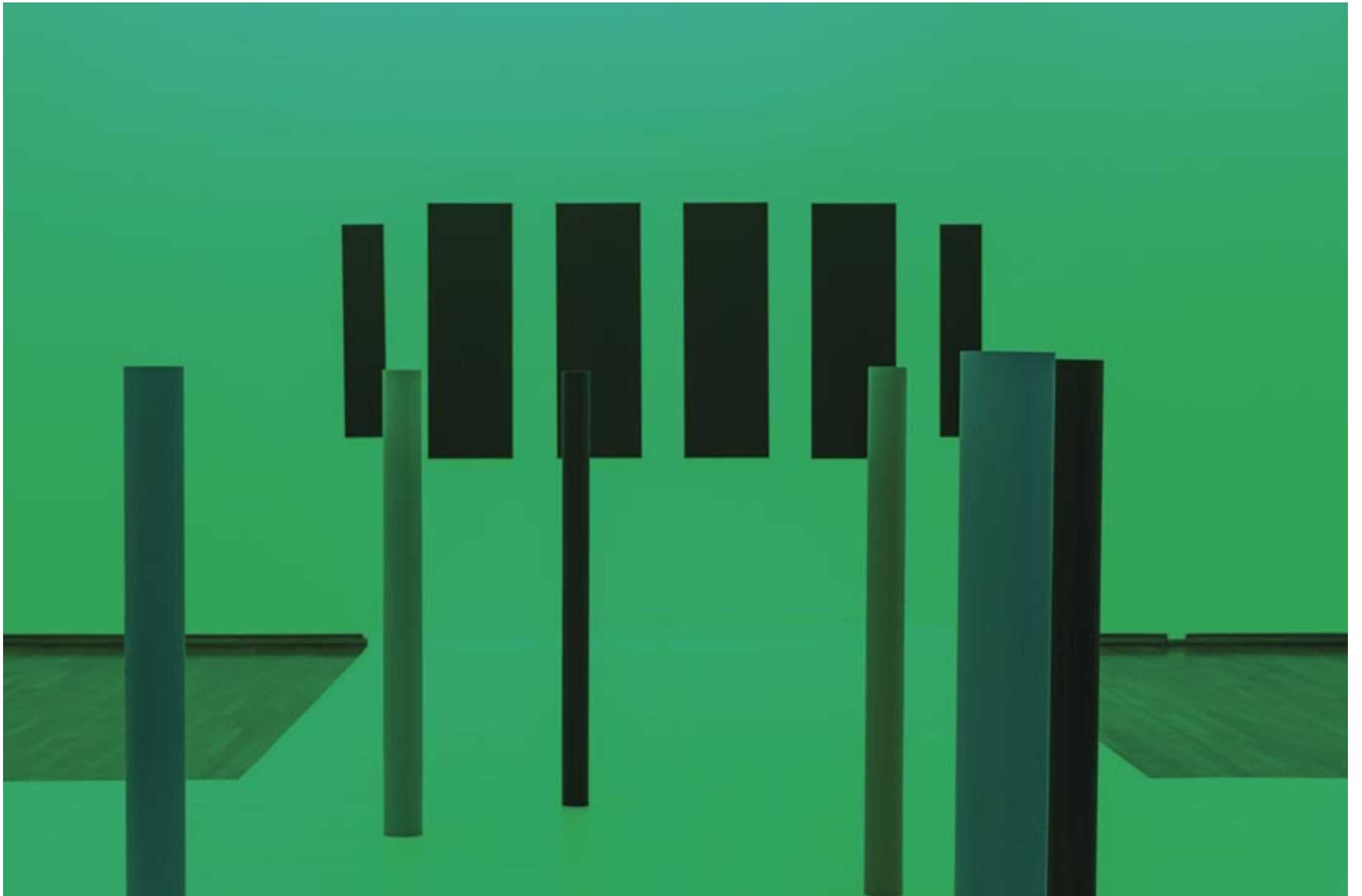


primjeni svjetlosti u izradi umjetničkih objekata i ambijenata. Svjetlo je fenomen koji fascinira i Ivanu Škvorčević. Ako posegnemo za bilo kojim priručnikom iz fizike, možemo pročitati da je svjetlost elektromagnetsko zračenje sastavljeno od valnih duljina u različitom frekvencijskom rasponu. Za razliku od vidljive svjetlosti u kojoj se raspon valnih duljina kreće između 390 i 780 nanometara, postoje i svjetlosna zračenja koja su nevidljiva ljudskoj percepciji, poput infracrvenog (iznad 780 nm) i ultraljubičastog zračenja (ispod 390 nm). Najnižu vidljivu frekvenciju svjetlosti ljudski mozak prepoznaje kao crvenu boju, dok onu najvišu doživljava kao ljubičastu. Osim elemenata fizike, u priču o bojama treba uključiti i fiziologiju čovjekova optičkog aparata. Naime, oko ima čunjiće koji su posebni receptori za boju te štapiće koji služe za primanje svjetlosti. Tri su tipa čunjića te je svaki od tipova osjetljiv na jednu svjetlost – crvenu (engl. *red*), zelenu (engl. *green*) ili plavu (engl. *blue*) (RGB aditivni model boja). Sve ostale boje nastaju u nekoj od kombinacija ovih osnovnih. Premda umjetnica ističe kako joj je poticaj za istraživanje pružilo promišljanje proširenog medija slike, njezin je rad u konačnici postao ambijentalna instalacija oblikovana s pomoću svjetla u kojoj od klasičnoga *tableaua* nije ostalo gotovo ništa. „Proizvođači” i oblikujući prostor uz pomoć elektromagnetskih svjetlosnih valova, Škvorčević je dokinula i teorijsku osnovu tradicionalne *picture* zanemarujući grinbergijanske esencijalne komponente slike poput plošnosti i uokvirenosti, kao i Boehmovu tezu o ikoničkoj razlici kao nužnom svojstvu slikovnosti.

*Iskušavanje slike* temelji se na eksperimentalnom pristupu fenomenu boje, pri čemu Škvorčević sliku prestaje doživljavati kao klasičan dvodimenzionalni objekt te doseg njezine pikturnosti širi izvan zadanih granica platna, oblikujući cjeloviti prostor. Spomenuo sam kako u temelju njezina djela stoji promišljanje osnovnih, ali ključnih osobina svjetlosti koje su zapravo uvjet proizvodnje viđenoga svijeta. Ontološki gledano, to ne znači da svijet bez svjetlosti ne bi postojao, ali zahvalju-

neer in the employment of light in the making of art objects and environments. Light is a phenomenon that also fascinates Ivana Škvorčević. If we turn to any physics reference work we will read that light is electromagnetic radiation composed of wavelengths in a diverse frequency range. Unlike visible light, in which the range of wavelengths is between 390 and 780 nanometres, there are light radiations that are invisible for human perception, like IR (over 780 nm) and UV radiation (below 390 nm). The human brain perceives the lowest visible frequency of light as red, the highest as violet. As well as elements of physics, we need to involve in the story of colours the physiology of the human organs of sight. The eye has cones that are special receptors for colour and rods that are there to receive light. There are three types of cone and each type is sensitive to a single light – to red, green and blue – this is the RGB additive model of colour. All other colours are created from a combination of these basic hues. Although this artist points out that a trigger for research was lent her by consideration of the expanded medium of the image, her work ultimately became spatial installation shaped with the use of light in which almost nothing was left of the classical *tableau*. “Producing” and shaping space with the aid of electro-magnetic light waves, Škvorčević also did away with the theoretical basis of the traditional *picture*, neglecting the essential component of the picture – according to Greenberg – of flatness and framing, as well as the Boehm thesis about iconic difference as a necessary property of the image.

*Testing Out the Image* is founded on an experimental approach to the phenomenon of colour, Škvorčević ceasing to experience the picture as the classic two-dimensional object and expanding the reach of her picturality beyond the set borders of the canvas, shaping the whole of the space. I mentioned that at the foundations of her work there is thinking about the basic and key features of light that actually are conditions for the production of the seen world. Looked at ontologically, this does not mean that the world would not exist without

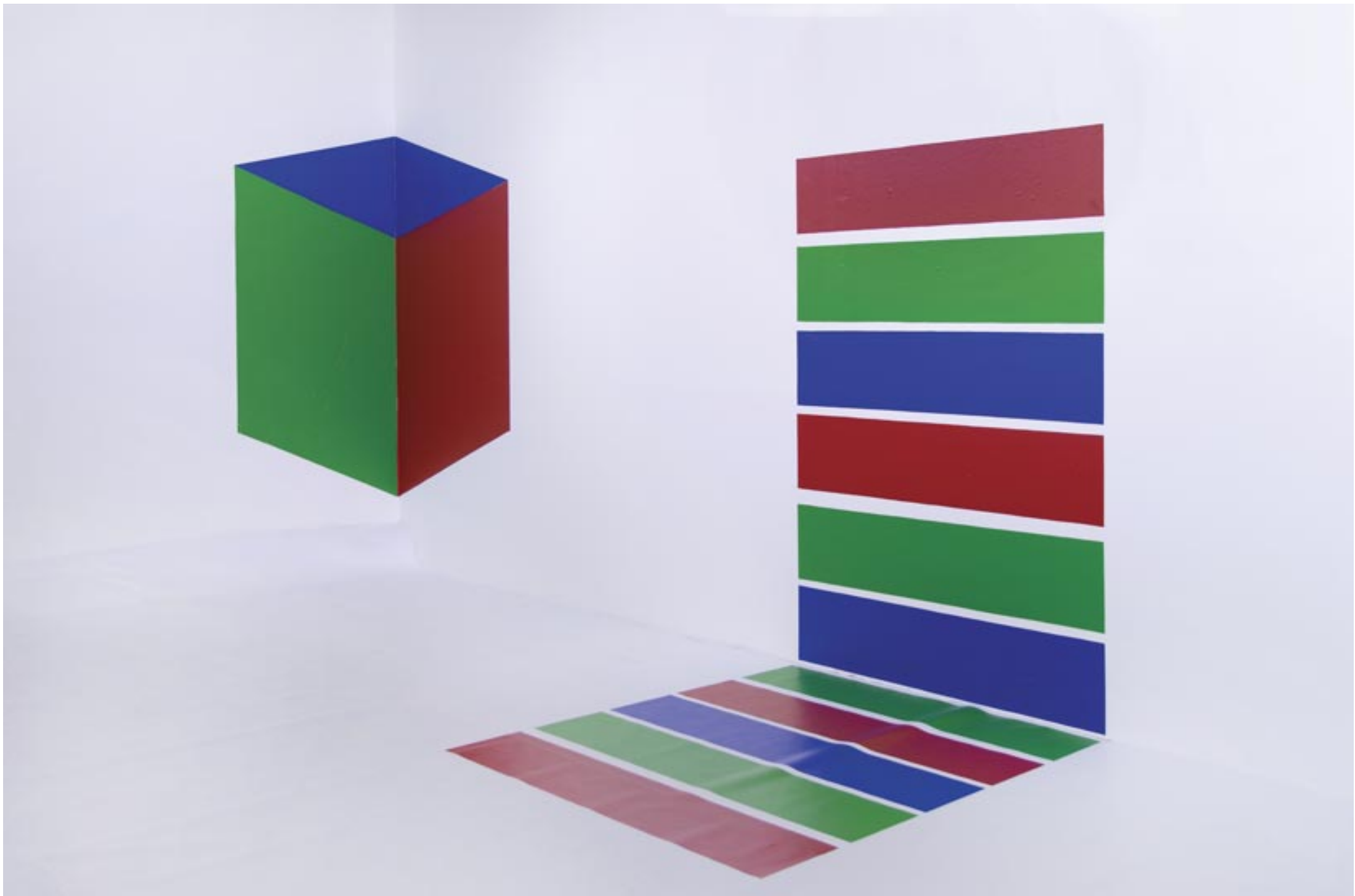




jući svjetlosti čovjeku je omogućeno vidjeti ga (i o njemu misliti) na način na koji mu ga reprezentira fiziologija optičkog aparata. Umjetničko viđenje nije uvijek istovjetno viđenju koje ima prosječan pojedinac, jer vidjeti nešto umjetničkim okom znači viđeno iskusiti, promisliti, analizirati i pokušati shvatiti u kontekstu proširenoga ikoničkog područja. Zadatak je umjetnosti pomoći nam razumjeti svijet te predstaviti vidljivim ono što se vidjeti može, ali i učiniti vidljivim ono što u kontekstu različitih modaliteta vidljivosti izmiče zakonima optike. Stefan Majetschak u tekstu "Pravila vidljivosti" iznosi tezu da većina klasičnih teorija vidljivosti previđa činjenicu da „odnos između pravila vidljivosti slike i one vidljivosti na koju se ona poziva” nije nepromjenjiv i jednoznačan, nego ovisi o tome na koji ih način doživljava promatrač. Dotičući se problematizacije svjetlosti, Škvorčević je indirektno otvorila prostor za mogući ulazak svojih umjetničkih aspiracija i u područje teorije o pravilima vidljivosti i skopičkim režimima, premda je za sada ostala čvrsto povezana isključivo s bazičnim racionalističko-fizikalnim segmentom ove problematike, ne zalazeći (još uvijek) dublje u diskurzivno semantičko-simboličko propitivanje osnovnih datosti i uvjeta pod kojima percepcija svjetlosti utječe na konstruiranje (vidljivog) svijeta kao takvog.

U sklopu izložbe *Bure baruta 9* (2020.) izložila je rad *Photo=photon* u kojemu polazi od promatranja i analize prostora na temelju proučavanja svjetlosnih čestica fotona. Škvorčević je pokušala prenijeti tehničko znanje rada u mediju fotografije – koji ovisi o svjetlosti – u medij slikarstva kako bi slika dobila nematerijalno ruho te se oslobodila materijalnog nositelja tradicionalne slike. Poticaj umjetničnu promišljanju nalazim u djelima vizualnog umjetnika Vladimira Freliha, njezina mentora na studiju, koji se sustavno bavio mogućnostima gradbe digitalne (proširene) slike uz pomoć osnovnih boja (RGB), doduše na posve drugačiji način od Ivane, u svojoj trokanalnoj videoprojekciji nazvanoj GRB (2013.). Škvorčević se u okviru svojeg diplomskog rada *Iskušavanje slike* usmjerila prema razrađivanju ideja koje je predstavila na spomenutoj izložbi *Bure baruta 9*. Naglasak je opet bio stavljen na pokušaj

light, but it is thanks to light that human beings are able to see it (and think about it) in the manner in which the physiology of the optical apparatus represents it to them. Artistic seeing is not always identical to the seeing that the average individual will have, for to see something with the artistic eye means to experience the seen, think it through, analyse it and attempt to understand it in the context of the expanded iconic domain. The task of art is to help us understand the world and to represent as visible what can be seen as well as to make visible that which in the context of various modalities of visibility evades the laws of optics. In the text "Rules of Visibility" Stefan Majetschak puts forward the theory that most classical theories of visibility overlook the fact that "the relation between the laws of the visibility of the image and that visibility that it invokes" is not unambiguous or unmodifiable, but depends on the manner in which the observer experiences it. Addressing the problem area of light, Škvorčević has indirectly opened up a space for the possible entry of her artistic aspirations also into the area of the theory of the rules of visibility and scopic regimes, although for the moment she is still firmly linked only to the basic rationalistic and physical segment of this problem area, not delving for (the moment) deeper into a discursive semantic and symbolic interrogation of the basic givens and conditions under which the perception of light affects the construction of (the visible) world as such. In the exhibition *Powder Barrel 9* (2020) she showed the work *Photo=photon*, in which she takes her departure from the observation and analysis of space on the basis of the study of the light particle the photon. She has endeavoured to convey this technical knowledge of the work into the medium of photography, which depends on light, into the medium of painting so that the painting should acquire a non-material garb and liberate itself from the material support of the traditional picture. I find a prompting for the artist's thinking in the works of visual artist Vladimir Frelih, her supervisor during her studies, who systematically dealt with the possibilities of the structure



da se proširi zadani format slike, da prestane biti ovisna o konkretnoj čvrstoj podlozi, čime se produbljuju njezine ekstenzivne mogućnosti. Svjetlosna ambijentalna instalacija koju je oblikovala sastoji se od LED rasvjete koja u različitim vremenskim intervalima mijenja valne duljine, što posljedično prouzročuje i promjenu boje unutar prostora. Inspirirana svjetlosnim ambijentima Jamesa Turrella, umjetnica polazi od činjenice da boja, baš kao i na klasičnoj slici, može oblikovati fizički prostor ili barem pružiti njegov vizualni doživljaj optičkom iluzijom. Na tom je tragu nastao i njezin *K\_RGB\_1* (2020.).

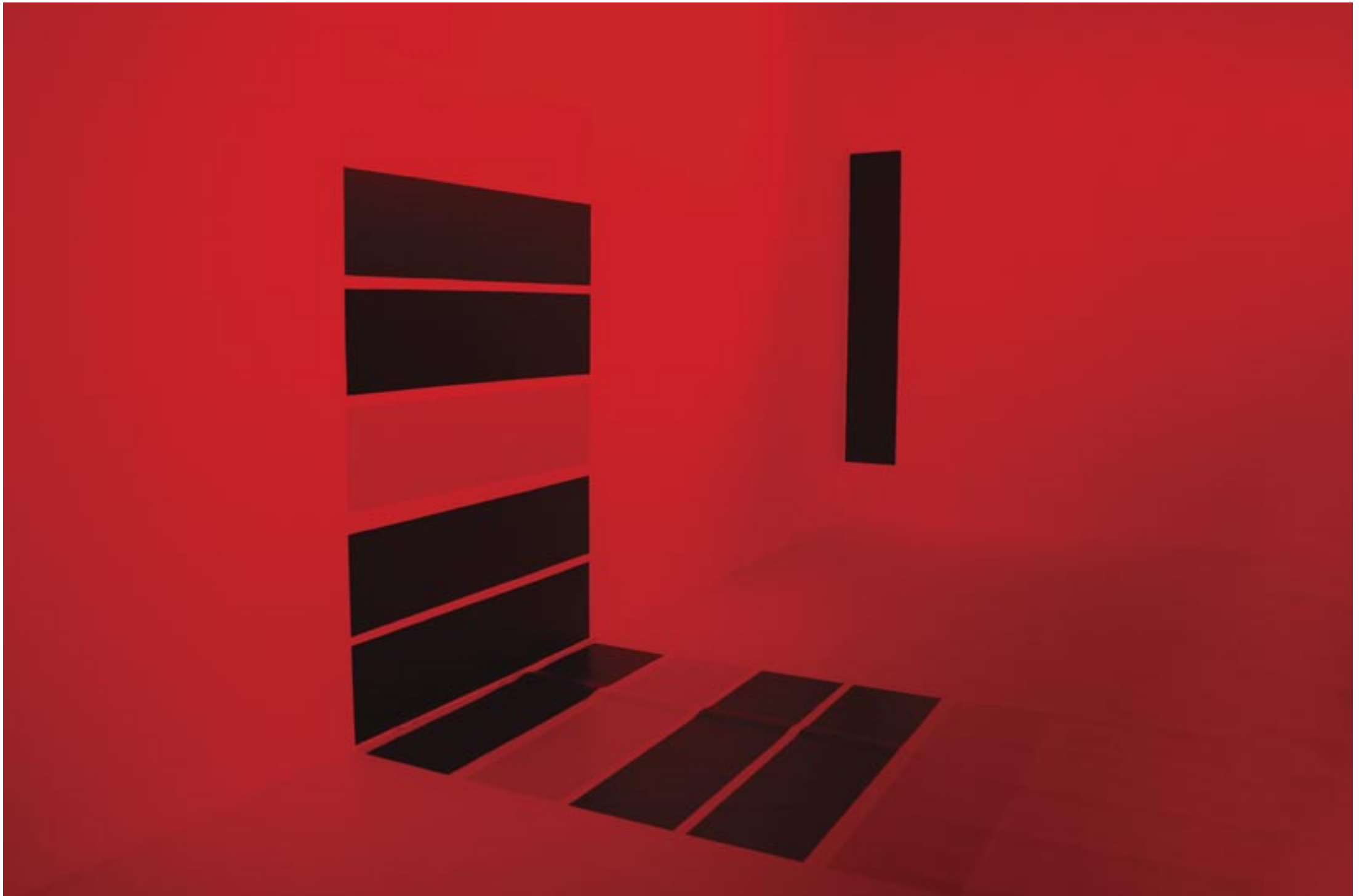
Na kraju se može pitati što je od (klasične) slike u radu Ivane Škvorčević uopće ostalo. Iako polazi od pojma slike, Škvorčević isti pojam nastoji dekonstruirati. Rezultat je toga procesa prelazak njezina umjetničkog djela iz domene slike u područje ambijenta uz pomoć tehnološke redefinicije pojma slike, koja je sada u potpunosti dovedena u sferu digitalnog. Put kojim je umjetnica krenula otvara brojne mogućnosti oblikovanja svjetlosnih senzacija koje je tek dotaknula i koje bi kroz njezine daljnje eksperimente u skorijoj budućnosti mogle doživjeti znatno ozbiljniju perceptivnu realizaciju, s obzirom na to da je već napravila velik dio konceptualno-istraživačkog rada.

Igor Loinjak

of the digital (expanded) image with the help of the traditional RGB colours, though in truth in a very different way from Ivana, in his three-channel video project called GRB (2013). As part of her graduation piece *Testing Out the Image* Škvorčević oriented herself towards working out ideas that she showed at the mentioned exhibition, *Powder Barrel 9*. The emphasis was once again placed on the attempt for the set format of the picture to be enlarged, for it to cease being dependent on the concrete solid ground, its possibilities of extension thus being made more profound. The spatial light installation that she formed consists of LED lighting that in various time intervals changes its wavelengths, which as a result brings about a change of colour in the space. Inspired by the light installations of James Turrell, the artist finds her basic premises in the fact that colour, just as in the classical image, can give shape to physical space or at least provide a visual experience of it by optical illusion. Created along these lines was her *K\_RGB\_1* (2020).

At the end one might wonder what has been left at all of (the classical) image in the work of Ivana Škvorčević. Although she does start off with the concept of the image, she endeavours to deconstruct this same concept. The result of this process is the transition of the art work from the domain of image or picture into the domain of ambience, with the assistance of a technological redefinition of the concept of image, which is now totally shifted into the sphere of the digital. The path this artist has set out on opens up various possibilities of shaping light sensations that she has as yet only just touched on and that through further experiments in her near future might undergo a considerably more serious perceptual fulfilment, especially considering that she has already conducted a large part of the conceptual and research work.

Igor Loinjak



Popis radova:

ISKUŠAVANJE SLIKE II, 2022.

svjetlosna prostorna instalacija:

1. tri monokromna poliptiha na zidu 40 x 120 cm – crvena, zelena i plava samoljepljiva mat folija na medijapanu
2. 16 objekata u prostoru 137 x 12 x 12 cm – crvena, zelena i plava samoljepljiva mat folija
3. RGB LED trake, bijela folija na podu

List of works:

TESTING OUT THE IMAGE II, 2022

spatial light installation:

1. three monochrome polyptychs on the wall, 40 x 120 cm – red, green and blue self-adhesive matte foil on MDF
2. 16 objects in the space, 137 x 12 x 12 cm – red, green and blue self-adhesive matte foil
3. RGB LED strips, white foil on the floor

ISKUŠAVANJE SLIKE II

18. ožujka – 14. travnja 2022.

Autorica: Ivana Škvorčević

Tekst: Igor Loinjak

Kustosica: Anita Zlomislić

Grafički dizajn: Boris Greiner

Foto i videodokumentacija: Ivana Škvorčević

Tehnički postav: Tomislav Kušević

Prijevod na engleski: Graham McMaster

Lektura i korektura: Dunja Aleraj Lončarić

Program su financijski podržali Gradski ured za kulturu Grada Zagreba i Ministarstvo kulture i medija.

TESTING OUT THE IMAGE II

March 18 - April 14 2022

Author: Ivana Škvorčević

Text: Igor Loinjak

Curator: Anita Zlomislić

Graphic design: Boris Greiner

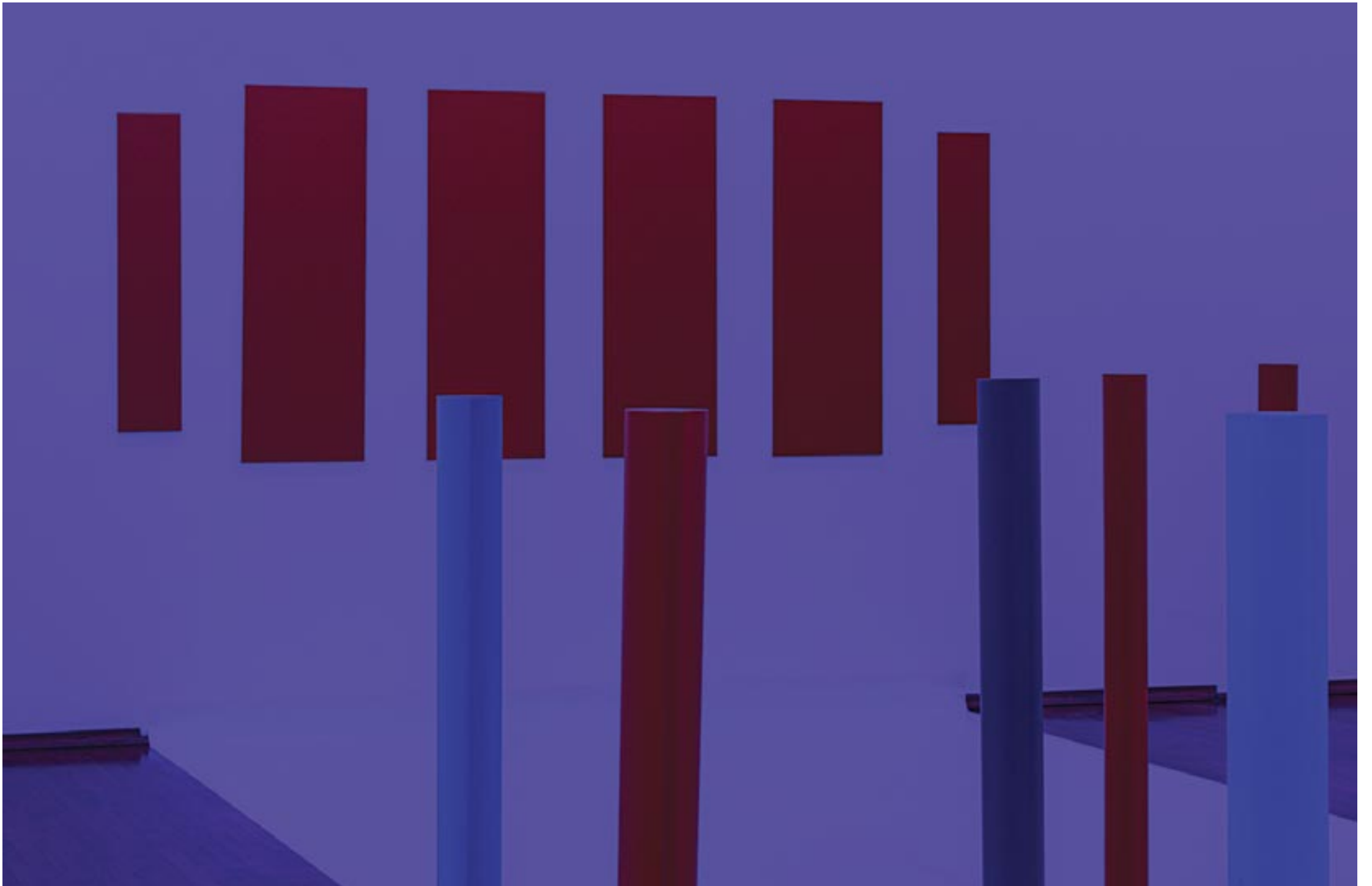
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Translation into English: Graham McMaster

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The program was financially supported by the City of Zagreb – City Office for Culture and the Ministry of Culture.



IVANA ŠKVORČEVIĆ (Nova Gradiška, 1994.) završila je pred-diplomski studij likovne kulture na Umjetničkoj akademiji u Osijeku 2017. (danas Akademija za umjetnost i kulturu u Osijeku), gdje je stekla naziv prvostupnice likovne kulture, univ. bacc. art. Dobitnica je *Dekaničine nagrade* 2016., druge nagrade za mlade suvremene umjetnike *Zlatna lubenica* u Puli i treće nagrade 2017. na *2. Međunarodnom studentskom bijenalu* za rad *Vibracije registrirane u dubokom tisku*. Godine 2018. postaje članicom HDLU-a Osijek. Kao umjetnica ostvarila je pet samostalnih izložbi te je sudjelovala na brojnim grupnim izložbama u Hrvatskoj i inozemstvu. Godine 2020. boravi na studijskoj razmjeni na Državnoj akademiji likovnih umjetnosti u Stuttgartu (Staatliche Akademie der Bildenden Künste Stuttgart) na slikarstvu u klasi Reta Bollera. Iste godine diplomirala je na Odsjeku za vizualnu i medijsku umjetnost na Akademiji za umjetnost i kulturu u Osijeku te stekla naziv magistricе likovne edukacije. Njezine aktivnosti vežu se uz umjetničke instalacije, prošireno slikarstvo te video i fotografiju.

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IVANA ŠKVORČEVIĆ (Nova Gradiška, 1994) did her undergraduate studies in visual culture at the Osijek Art Academy (today officially the Academy for Art and Culture in Osijek) in 2017, acquiring the degree of univ. bacc. art. She won the *Dean's prize* in 2016, second prize for young contemporary artists in the *Golden watermelon* in Pula and third prize in 2017 at the *2nd International Student Biennial* for the work *Vibrations registered in intaglio printing*. In 2018 she joined the Osijek chapter of the Croatian Artists' Association. She has had six solo shows and taken part in numbers of collective exhibitions at home and abroad. In 2020 she took part in a student exchange programme at the Staatliche Akademie der Bildenden Künste in Stuttgart, attending the painting classes of Reto Boller. In the same year she took a master's in visual education at the Academy for Art and Culture in Osijek. Her activities take in art installations, expanded painting, video and photography.

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Zašto pitanja u shizofrenom svijetu kad znamo da nema odgovora...  
Može li ironija, taj mali oblik ljudskosti, makar se radala iz trpljenja življenja,  
stvoriti nadu koja gleda preko?  
Patnja usavršava.  
Neuspjeh postaje sinonim slobode.



Umjetničko stvaralaštvo Ivana Šeremeta proteže se na razdoblje dugo pet desetljeća. Pomelo je sa sobom različite krize, ratove, tranzicije; izlaske iz republika, ulaske u države i unije; jezik koji se rascijepio na dva dijela te povremene natruhe nade koje bi se tu i tamo ukazale, kao jedinstveni lajtmotivi. Unatoč tome što se Šeremetova umjetnička praksa nerijetko vezuje za periferiju, ili čak (slavonsku) *periferiju* (hrvatske) *periferije*, te što je njezina političnost vezana uz određeni geografski kontekst, prije svega bismo tu umjetnost mogli okarakterizirati kao univerzalnu, dakle onu koja apsolutno funkcionira i izvan svojeg izvornog habitata, dok pojam *periferije* možemo iskoristiti tek kao točku na i, pečat koji potvrđuje njezinu autentičnost ili čak i anarhičnost. Nisu li umjetnici koji stvaraju u nekima od svjetskih središta mnogo podložniji diktatu tržišta te prilagodbi aktualnim umjetničkim trendovima, a osobito kad je riječ o politički i socijalno angažiranoj umjetnosti koja je u današnje vrijeme često manipulativna te pronalazi svrhu jedino u sebi samoj, dok je Šeremet, kao i svi mi koji živimo na ovim prostorima – periferan i stoga slobodan. Njegovi su radovi jedinstveni upravo po tome što umjetnik na nenametljiv način polazi od sebe sama i pritom je nevažno na kojoj se tržnici nalaze prolaznici koje snima, u kojoj kući dida pjeva te o koji zid sam Šeremet lupa glavom. U ovome je slučaju situacija obratna – umjetnik polazi od individualnoga e da bi se njegova umjetnost mogla primijeniti na čovječanstvo te nikako ne biti svrhom samoj sebi. Jer, između ostaloga, svijet globalne suvremene umjetnosti proizvodi slične umjetnike, kao da i sama umjetnost u neoliberalizmu nastaje reproduciranjem, poput proizvoda Ikee ili H&M-a, te umjetnik koji uspije slijediti vlastiti ritam te ritam pojavnosti i vlastita okruženja, *biti tu i tamo*, kako je za Šeremeta napisao Miško Šuvaković, ako ništa drugo – ostaje vjeran samome sebi. Ritam je taj koji kroz humor i (auto)ironiju određuje i aktualnu izložbu *Ni me stra*, egzistencijalistički ogoljelu do srži, jer ritam je poput skeleta oko kojeg je građena – bez obzira na to manifestira li se on u sljedećim

The art of Ivan Šeremet arches over a period of five decades. It has taken with it various crises, wars, transitions; leaving a republic, entering a state and a union; a language that has split into two parts and occasional hints of hope appearing here and there as unique leitmotifs. Even though his artistic practice is sometimes linked with the *periphery*, even with the (Slavonian) *periphery* of the (Croatian) *periphery*, and although its politics are tied to a given geographical context, we would rather characterise this art as universal, art that functions completely well even outside its original habitat, while we can use the concept of *periphery* as just a crossing of the i, a stamp that confirms its authenticity or even its anarchic nature. Aren't artists who work in the world centres much more subject to the laws of the market and the need to comply with current trends in art, particularly as far as concerns politically or socially engaged art, which is in today's time often manipulative, finding its purpose only in itself, while Šeremet, like all of us who live in this area – is peripheral, and free. His works are unique precisely because the artist in his unobtrusive manner starts off from his own self, it being accordingly unimportant in which produce market the passersby that he films are, in which house the granddad sings or which wall Šeremet bashes his head against. In this case the situation is inverted – the artist starts off from the individual just so that his art can be applied to humanity as a whole, never be an end in itself. For, among other things, the world of global contemporary art produces similar artists, as if art itself under neoliberalism is produced by reproduction, like the goods on sale in IKEA or H&M, and the artist who manages to be in time with his own rhythm and the rhythm of phenomenality and his own setting, to *be here and there too*, as Miško Šuvaković remarked about Šeremet, if nothing else, remains loyal to himself. It is rhythm and self-irony that sets the tone of the current exhibition *Not afraid*, existentially pared down to the very essence, or rhythm is like a skeleton, around which it is built – irrespective of whether it is made apparent in the following



videoradovima kroz monotonu repeticiju izgovorenih riječi (*Dva naprijed, tri nazad, Dida pjeva*), zvukova (*Monetarni performans, Moja kuća*), pokreta tijela (*Monetarni performans, Dva naprijed, tri nazad, Dida pjeva*) te kroz pauze tame, ničega (*Dida pjeva*) koje se naposljetku pretapaju u *ready-made* tamnih vreća za smeće na kojima velikim slovima umjetnik intervenira ispisujući prezime ŠEREMET (*Smrt umjetnika*). Tekst je okosnica i scenografski orijentirana videorada *Moja kuća* i, ako smo pratili razvoj ovoga umjetnika, znat ćemo da je jezik važna stavka unutar njegova umjetnička djelovanja. *Moja kuća* prikazuje umanjenu kuću krhkih „zidova” od stiropora na ognjištu od cigli, pozicioniranu unutar mirnog ambijenta sastavljena od prave kuće i građevine. Zidovi su sklopljeni od sljedećih riječi: DRŽAVA, INSTITUCIJA, GRAD, NACIJA te naposljetku riječi BOG koja je ispisana dvaput, na dvije plohe „krova”. Vatra polagano izvija zidove, stvarajući u njima razne oblike, da bi na kraju navedene riječi izgorjele, a postojano ostalo tek ognjište – ideja pravih vrijednosti opstaje, a njezin pokušaj realizacije neuspješan je zbog politike, korupcije, nacionalizma. Navedene pojmove možemo shvatiti kao u društvo već ukorijenjene modele, neku vrstu (tekstualnih) *ready-made istina* kojima pridodajući riječ ŠEREMET iz rada *Smrt umjetnika* istodobno dodjeljujemo individualizam, ali i umjetnika koji kao predstavnik i nasljednik mnogih umjetnika repetitivno kroz povijest pali svoju kuću. Ostaje jedino pogled koji pada na krajolik u pozadini – prirodu, nebo, odnosno Boga, jer slobodi misli opipljive konstrukcije nisu potrebne.

Neva Lukić

videos through monotonous repetition of spoken words (*Two forward, three back, Granddad sings*), sounds (*Monetary Performance, My House*), movements of the body (*Monetary Performance, Two forward, three back, Granddad sings*) and through the breaks of the darkness, of nothing (*Granddad sings*) which in the end fade into ready-made dark coloured trash bags into which the artist intervenes writing in big letters the surname ŠEREMET (*Death of the artist*). Text is also the core of the scenographically oriented video work *My House* and if we have followed the development of this artist we will know that language is an important item in his artistic work. *My House* shows a diminutive house of brittle “walls” of extruded polystyrene on a brick hearth, positioned in the midst of a calm ambiance composed of a real house and building. The walls are assembled of the words STATE, INSTITUTION, CITY, NATION and finally of the word GOD written twice, one on each slope of the “roof”. The fire is gradually buckling the walls, creating various shapes in them, the words burning up at the end, only the hearth remaining constant – the idea of real values survives, and the idea to produce it fails because of politics, corruption, nationalism. We can understand these concepts as models already inveterate in society, a kind of textual *ready-made truths*, to which by adding the word ŠEREMET from the work *Death of the Artist* we attribute individualism, as well as the artist who as representative and heir of many artists reiterates through history the burning of their own house. All that remains is the view that lights upon the landscape out the back – nature, sky, or God, for freedom of thought requires no palpable constructions.

Neva Lukić









Popis radova:

1. MOJA KUĆA, 2014., videoprojeksija, Full HD, 3 min 15 s (petlja)
2. SMRT UMJETNIKA, 2015., instalacija na zidu: tri crne vreće za smeće s bijelim natpisom Šeremet
3. DIDA PJEVA, 2022., video, Full HD, 3 min 17 s (petlja)
4. MONETARNI PERFORMANS, 2021., video, Full HD, 2 min (petlja)
5. DVA NAPRIJED, TRI NAZAD, 2004. – 2017., videoprojeksija, Full HD, 3 min 20 s (petlja)

List of works:

1. MY HOUSE, 2014, video projection, Full HD, 3 min 15 s (loop)
2. DEATH OF THE ARTIST, 2015, installation on wall: three black trash bags with the caption Šeremet in white
3. GRANDDAD SINGS, 2022, video, Full HD, 3 min 17 s (loop)
4. MONETARY PERFORMANCE, 2021, video, Full HD, 2 min (loop)
5. TWO FORWARD, THREE BACK, 2004 – 2017, video projection, Full HD, 3 min 20 s (loop)



NI ME STRA

20. travnja – 18. svibnja 2022.

Autor: Ivan Šeremet

Tekst: Neva Lukić

Kustosica: Anita Zlomislčić

Grafički dizajn: Boris Greiner

Foto i videodokumentacija: Darko Bavoľjak

Tehnički postav: Tomislav Kušević

Prijevod na engleski: Graham McMaster

Lektura i korektura: Dunja Aleraj Lončarić

Program su financijski podržali Grad Zagreb – Gradski ured za kulturu, međugradsku i međunarodnu suradnju i civilno društvo, Ministarstvo kulture i medija, Grad Slavonski Brod i Brodsko-posavska županija.

NOT AFRAID

April 20 – May 18, 2022

Author: Ivan Šeremet

Text: Neva Lukić

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The programme has been financially supported by the City of Zagreb – City Office for Culture, Intercity and International Collaboration and Civil Society, the Ministry of Culture and Media, the City of Slavonski Brod and Brod-Posavina County.

IVAN ŠEREMET (Erdevik, 1952.) multimedijalni je umjetnik koji živi u Slavonskom Brodu. Šeremetova djelatnost obuhvaća brojne žanrove, od grafika, slika, instalacija, konceptualnih tiskovina, performansa, dokumentarnog filma do autorskoga kustoskog rada.

U svojem umjetničkom radu opservira prostor u kojem živi. To su osobna iskustva ispod kojih se javlja distancirani humor, ali i poruga prema nekooperativnom okruženju. Izlagao je na tridesetak samostalnih izložaba, među ostalim u MSU-u u Zagrebu, u MMSU-u u Rijeci, u MLU-u u Osijeku, u MSU-u u Novom Sadu itd. Njegova su djela uvrštena u više muzejskih zbirki te su objavljena u više pregleda hrvatske suvremene umjetnosti. Godine 2014. objavljena je monografija o Šeremetovom stvaralaštvu čiji je autor povjesničar umjetnosti Miško Šuvaković. Autor je pjesničko-grafičke mape s Goranom Remom.

U brodskoj Galeriji umjetnina bio je voditelj Art radionice Barutana. Kao kustos prezentirao je više od sto suvremenih umjetnika iz Hrvatske, BiH, Vojvodine, Mađarske, Poljske, Češke i Slovačke. Godine 2006. bio je izbornik *20. slavenskog bienala* u Osijeku, a 2007. nagrađen je na istom *biennalu* u Vinkovcima.

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IVAN ŠEREMET (Erdevik, 1952) is a multimedia artist who lives in Slavonski Brod. His work takes in many genres, including prints, paintings, installations, conceptual printed mater, performance and documentary film as well as independent curating.

In his work in art he observes the space in which he lives. Here there is personal experience, beneath which a distanced humour can be seen, as well as mockery of the recalcitrant environment. He has exhibited at some thirty solo shows, including in the Museum of Contemporary Art in Zagreb, the Museum of Modern and Contemporary Art in Rijeka, Fine Art Museum in Osijek, the Museum of Contemporary Art in Novi Sad and others. His works have been included into a number of museum collections and been featured in several surveys of Croatian contemporary art. In 2014, the art historian Miško Šuvaković published a monograph about the work of Šeremet. He is also the author of a poetry and print portfolio in concert with Goran Rem.

In the Brod Fine Art Gallery he was manager of the Barutana [powder magazine] Art Workshop. As curator, he has presented more than a hundred contemporary artists from Croatia, Bosnia and Herzegovina, Vojvodina, Hungary, Poland, Czech Republic and Slovakia. In 2006 he was the selector of the *20th Slavonian Biennial* in Osijek, and in 2007 won a prize at the same *Biennial* when it was held in Vinkovci.

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**VEZE I SLAGANJA**

**SUPERIMPOSITIONS**

**Nina Atević Murtić**



26. svibnja – 21. lipnja 2022.

May 26 – Jun 21, 2022

Nina lako stvara. Na njezinoj slici elementi se prožimaju. Jedan prostor – oblik prosijava kroz drugi, drugi kroz treći... Ninino slikarstvo rađa u ciklusima, a svaki je ciklus produkt nekog posebnog procesa, neke životne faze koja je izabrala svoju boju ili gestu. U tom smislu ne mogu se otrgnuti iz zagrljaja misli Josepha Albersa za kojega je sadržaj umjetnosti vizualna formulacija naše reakcije na život. Ninina reakcija na život priča je u prvom licu. Ne želeći deskripciju kao ni diskurzivno razlaganje, ona uranja u iskustvo i mijesi tvarnost i stvarnost svojim rukama. Moć transformacije materije i alchemija bivanja uzdanice su njezine čarolije.

*Umjetnost kao čin slobode* naziv je programske koncepcije GVB-a 2022. u kojoj sudjeluje i Nina Atević Murtić. Razumijevanje umjetničkog rada kao čina slobode – kao slobodnog izbora i slobodnog oblikovanja potencijala ili „materijala” koji nastaje u susretu između (umjetničkog) subjekta i svijeta – tema je koja u postpandemijsko vrijeme otvara nove poglede na slobodu, na sve što ona jest i nije. Umjetnost se kroz svoju dugu povijest potvrdila kao jedan od rijetkih mogućih prostora slobode za čovjeka. Između ostaloga, naučila nas je da se sloboda stječe izborom i stavom. Za egzistencijaliste čovjek nije ništa drugo do onoga što sam sebi čini. To bi značilo da se sloboda najprije osvaja u samome sebi. U *Bitku i ništa* Sartre tvrdi da nema slobode bez izbora, s obzirom na to da za ljudsku stvarnost biti znači ‘izabrati se’, što je ujedno izraz i čin slobode. Čovjek dakle čini sebe. Ako čini sebe, sam sebe kreira. Za Josepha Beuysa svaki je čovjek umjetnik, a cilj je umjetnosti učiniti ljude slobodnima: „Every human being is an artist, a freedom being, called to participate in transforming and reshaping the conditions, thinking and structures that shape and inform our lives.” Transformacija i preoblikovanje uvjeta, razmišljanja i struktura koji oblikuju sadržaj naših života nije drugo do umjetničko načelo primijenjeno u širem životnom i socijalnom kontekstu. Jesmo li danas, na nekom novom početku nakon pandemije i potresa i s odmakom od pola stoljeća od Josepha Beuysa, išta odvažniji napustiti potrošene umjetničke i socijalne matrice?

Nina creates easily. In her pictures the elements merge into each other. One space – or shape – is sieved through a second, a second through a third. Nina's painting is born in cycles, every cycle being a product of some special process, some phase of life that has chosen its own colour or gesture. In this sense I cannot break free from the embrace of the thinking of Joseph Albers for whom the visual formulation of our reaction to life is the content of art. Nina's reaction to life is a first-person story. Not wanting either description or discursive exposition, she immerses herself into experience and works substance and reality with her own hands. Her magic draws its strength from her power to transform material and from the alchemy of being.

*Art as act of freedom* is the name given to the programme concept of GVB in 2022, and Nina Atević Murtić is taking part in it. The understanding of the artwork as act of freedom, as free choice and the free formation of the potential or “material” that comes into being in the encounter between (artistic) subject and world: this is a theme that in the post-pandemic time opens up new views of freedom, of all that it is and is not. Through its long history art has been confirmed to be one of the few possible spaces of freedom for mankind. It has taught us, among other things, that freedom is attained by choice and by viewpoint. For the existentialists, a person is nothing but what he makes himself. Freedom, in other words, is first of all won in the self. In *Being and Nothingness* Sartre claims that there is no freedom without choice, because for human reality to be means “to choose the self”, which is at once an expression and an act of freedom. Man constitutes himself. If he constitutes himself, he creates himself. For Joseph Beuys “Every human being is an artist, a freedom being, called to participate in transforming and reshaping the conditions, thinking and structures that shape and inform our lives.” Transforming and reshaping the conditions, the thinking and structures that shape the content of our lives is nothing but the artistic principle applied in the wider life and social context. Do we today, at some new beginning after pandemic and earthquake and a half a century later than Joseph Beuys, have even a bit more courage to abandon worn out artistic and social matrixes?





Prihvativši izazov teme, umjetnica je ostvarila posve autentičan rad koji sažima njezin svakodnevni život, ono umjetničko i neumjetničko u njemu. Njezin rad postavlja u odnos tri prostora njezina djelovanja u kojima hvata tragove slobode. To su kretanje, slikanje i obitelj. Ti su dijelovi i prostori upravo ono što je sama izabrala biti. Svaki je od njih za sebe prostor kreacije i međusobno se prožimaju i uvjetuju. Osjet, emocija ili misao pokrenuta u jednom od njih nastavlja se u drugom. Kretanja ruke i tijela nastavlja se, iz života na sliku, iz slike na pod, iz poda u sliku... Ova slikarska instalacija ulančava svjesno i nesvjesno i objedinjuje ih u jedno. Tri prostora djelovanja u galerijskom su prostoru prezentirana kao tri cjeline koje u međusobnoj prostornoj interakciji grade ambijent.

Na jednom zidu galerije nalazimo niz slika sastavljen od osam platna. Nijedna su slike uvijek dio nekog ciklusa. U ovom slučaju možemo govoriti o seriji u kojoj se slike nižu i vežu jedna na drugu, pokrenute energijom oslobođenom u gesti ruke. Gradeći pojedinačnu sliku ni na trenutak ne napušta cjelinu sastavljenu od kadra za kadrom. Pojavljivanje, zamagljivanje i nestajanje sugeriraju kretanje i vrijeme. Kretanje gradi pigmentom, a onda ga reducira akrilikom proizvodeći međuprostore ili utišana mjesta – trenutke. Gradacije u gustoći i prozirnosti poteza stvaraju organske odnose koji u promatračevoj struji svijesti na čas mogu asociirati na predmetni svijet. Odsutnost motiva i boje na slici pak čini da je ovo slikarsko pismo sastavljeno od glagola. A glagoli su bivanje, ona kakvoća postojanja koja prethodi imenovanju stvari.

Na susjednom zidu galerije projicirana je fotografija poda umjetničina atelijera tako da su različiti segmenti poda kadriрани u niz slika koji se, baš kao i pokrajnje slike na platnu, čita kao cjelina. Ta slika od poda ili na podu nastala je potpuno spontano, bez namjere, kretanjem umjetnice oko slika i nehotičnim prskanjem boja po podu. U jednom trenutku umjetnica je na podu prepoznala sliku, živu i nestalnu na kojoj kao kontinuiranom radu u nastajanju iščitava arheologiju vlastite slobode. Jedna efemerna situacija u umu promatrača otvorila se

Taking on board the challenge of the theme, this artist has created an entirely authentic work that condenses her everyday life, the artistic and the non-artistic in it. Her work relates the three spaces of her activity in which she catches at hints of liberty. They are movement, painting and family. These parts and spaces are precisely what she has herself chosen to be. Each is for itself a space of creation, and they coalesce with and condition each other. Sense, emotion or thought set off in one of them continues in the other. Movement of hand or body continues from life to picture, from picture to floor, from floor to picture... This painting installation concatenates the conscious and unconscious and unites them in the one. Three spaces of activity are presented in the gallery space as three units that in this reciprocal spatial interaction build up an ambience. While constructing the individual picture not for a moment does she neglect the unit composed of frame after frame. Appearing, hazing over and vanishing suggest movement and time. She builds movement with pigment, and then reduces it with acrylic, producing interstices or hushed places – moments. Gradations in the density or transparency of the brushstroke create organic relations that can have for a moment associations with the objective world in the observer's stream of consciousness. The absence of motif or colour in a picture though makes this a painterly *écriture* composed of verbs. And verbs are being, that quality of existing that precedes the naming of things.

Projected on the neighbouring wall of the gallery is a photograph of the floor of the artist's studio in such a way that the different segments of the floor are framed into a sequence of images that, just like the nearby paintings on canvas, are read as a whole. This picture of floor or on a floor arose entirely spontaneously, without any intention, by the movement of the artist around the paintings and the inadvertent spattering of paint on the floor. At a certain moment the artist distinguished a painting on the floor, live and fluid, on which, as if an ongoing work in progress, she could read off the archaeology of her own freedom. An ephemeral situation in the mind of the observer was opened as if the possibility of a painting. And by the act of photographing, it became so, a painting halted in time.





kao mogućnost slike. Činom fotografiranja to i postaje, zaustavljena slika u vremenu.

Treći segment ambijenta sastavljen je od pet bijelih prozirnih vertikalnih platna obrađenih transparentnim smolama obješenih o strop. Na takva platna umjetnica je intervenirala ponovno projekcijom fotografije. Rezultat su dematerijalizirane oprostovene slike na kojima nema fiksnog pogleda, nego se kroz kretanju prostorom događa ulančano odražavanje jednog elementa u drugom: projekcija baca svjetlo na platna, a sliku na zidove, platna na zidovima stvaraju sjenu, slika sa zidova reflektira se na platnima. U svemu tome događa se mnoštvo prostora koji poziva promatrača na prostornu interakciju u kojoj on postaje akter u formiranju vizualnog polja.

Umjetnica čiji se dosadašnji umjetnički rad kretao unutar okvira apstraktnoga modernističkog slikarstva u kojemu se slika pojavljuje kao autoreferentni estetski artefakt ovom je slikarskom ambijentalnom instalacijom iskoračila u prostor proširenog polja slike. Umjesto sa slike kao cjeline koju gradi odnosima likovnih elemenata ili serije slika koje u cjelinu povezuje neko likovno načelo – *Indigo(s)fera*, *Neon slike* – Nina oslobađa svoju sliku uvriježenih zadatosti te pažnju premješta na prostor i odnose koje u prostornoj cjelini uspostavljaju tri dijela i tri teme. Stoga ne možemo više govoriti o fiksnim estetskim objektima, nego, da parafraziramo Mondriana, modelima procesa koji nisu fiksni, već nestalni, promjenjivi i međusobno uvjetovani. U tom fluidnom stanju dodiruju se umjetnost i život ili, kako smo na početku teksta ustanovili, ono umjetničko i neumjetničko koji na jednak način pokazuju potencijal kreacije i slobode.

Anita Zlomislić

The third segment of the environment is composed of five white, transparent, vertical canvases treated with transparent resins hanging on the ceiling. The artist has intervened in these canvases once again by projecting photographs. The result is the dematerialised and spatialized paintings onto which there is no fixed view; through movement in the space, the chained reflection of one element in another occurs; the projection casts light on the canvases, the canvases on the walls create shadows, the image from the walls is reflected on the canvases. In all this a multitude of spaces happens, calling the observer to spatial interaction in which this observer becomes an actor in the formation of the visual field.

In this painterly ambiental installation an artist whose work in art to date had moved within the frame of abstract modernist painting in which the picture figures as self-referential aesthetic artefact has moved into the space of the expanded field of the painting. Instead of painting as a whole that she builds with relations of visual elements or a series of paintings that she links into a whole with some visual principle – *the Indigosphere*, *the Neon painting*, Nina sets her painting free of hard and fast givens and shifts the attention to the space and the relations that in the spatial unit establish three works and three themes. We can no longer speak of fixed aesthetic objects, rather, to paraphrase Mondrian, of models of a process that is not fixed but volatile, variable and interdependent. In this fluid state art and life touch, as we established at the beginning of this essay, the artistic and the non-artistic that in equal ways demonstrate the potential of creation and freedom.

Anita Zlomislić



Na podu atelijera, prostora slobode na mapi mojega dnevnog kretanja, iscrtava se moj život. Slobodno od ikakve namjere i svjesne kontrole, ostavljam na podu atelijera tragove vođene potpunom intuicijom i slučajem. Pod kao da bilježi privatne aritmije, različite smjerove dnevnog kretanja, nemire i izbore. Pod se na taj način transformira u sliku nastalu u vremenu, sliku koja je nedovršena i nedovršiva, jer se svakodnevno iznova stvara i iznova poništava. Tu arheologiju svoje slobode prenosim iz atelijera u galeriju projekcijom. Podižem ga u vertikalnu ravninu i projiciram na zid galerije, čime se mijenja i narav samog predmeta i perspektiva gledanja te otkrivaju nova značenja. Samim ulaskom u galeriju pod dobiva novu dimenziju artefakta, umjetničkog otiska koji nastaje na osobit način.

Nasuprot zidu s projekcijom poda izlažem niz apstraktnih slika u tehnici akrilika i pigmenta na platnu. Slikanje je moja izravna sloboda, sabiranje energija vanjskoga i unutarnjega, hvatanje sadržaja, bijeg predmeta i predstavno. Slikanje je kao proces čin slobode, čin tetoviranja sebe u drugom mediju. Završena slika pak neizbježno gubi nešto od te slobode.

Treći dio rada čini sustav zamršenih odnosa, pet vertikalnih transparentnih platna, dijelom obrađenih i tretiranih (vodenim staklom, epoksidnom smolom). Moja obitelj prikazana je kao prostorna opna, najsnažniji filter kroz koji se mijenja moja stvarnost, intenzivna nesloboda ljubavi i odgovornosti koja slobodi daje smisao. Platna su obješena od stropa do poda, između njih se uspostavlja prostorna interakcija, a kroz njih se pod određenim kutom segmentira projekcija fotografija nastalih u atelijeru.

Nina Atević Murtić

On the studio floor, space of freedom on the map of my daily movements, my life is drawn. Free from any intention or conscious control, I leave on the floor of the studio traces led by total intuition and chance. The floor is as if recording a private arrhythmia, various directions of daily movement, disquietudes and choices.

In this manner the floor is transformed into an image created in time, image that is incomplete and impossible to complete, for every day it is created again and once again annulled. I have transferred this archaeology of my freedom from the studio to the gallery by a projection. I elevate it to the vertical plane and project it on the wall of the gallery, changing the nature of the actual object and the perspective of looking, new meanings being created. By merely entering the gallery the floor obtains the new dimension of artefact, artistic imprint that comes into being in a particular way.

Opposite the wall with the projection of the floor I exhibit a series of abstracts in acrylic and pigment on canvas. Painting is my direct liberty, the accumulation of energies of external and internal, grasping contents, the flight of object and represented. As process painting is an act of freedom, act of tattooing the self in another medium. But the finished painting inevitably loses some part of that freedom.

The third part of the work consists of a system of complex relations, five vertical transparent canvases, partially treated and worked (with waterglass and epoxy resin) my family is shown as a spatial membrane, the most powerful filter through which my reality fluctuates, the intense unfreedom of love and responsibility that gives meaning to freedom. The canvases are hung from ceiling to floor, there is spatial interaction among them, and at a given angle they cut the projection of the photographs created in the studio into segments.

Nina Atević Murtić





Popis radova:

VEZE I SLAGANJA, 2022.

Slikarska prostorna instalacija:

- osam slika na platnu, pigment, akrilno vezivo, 150 x 150 cm
- videoprojeksija na zidu, full HD, 5 min 30 s (petlja)
- videoprojeksija i svjetlo na platnima, full HD
- pet transparentnih platna u prostoru, prozirne smole, 500 x 100 cm

List of works:

SUPERIMPOSITIONS, 2022.

A painterly spatial installation:

- eight paintings on canvas, pigment, acrylic binder, 150 x 150 cm
- video projection on wall, full HD, 5 min 30 s (loop)
- video projection and light on canvases, full HD
- five transparent canvases in the space, transparent resin, 500 x 100 cm



VEZE I SLAGANJA

26. svibnja – 21. lipnja 2022.

Autorica: Nina Atević Murtić

Tekst: Anita Zlomislić

Kustosica: Anita Zlomislić

Realizacija projekcije: Ivan Marušić Klif

Grafički dizajn: Boris Greiner

Foto i videodokumentacija: Boris Berc, Nikša Krizmanić,  
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Prijevod na engleski: Graham McMaster

Lektura i korektura: Dunja Aleraj Lončarić

Program su financijski podržali Grad Zagreb – Gradski ured  
za kulturu, međugradsku i međunarodnu suradnju i civilno  
društvo i Ministarstvo kulture i medija.

Sponzor izložbe: Lari & Penati

SUPERIMPOSITIONS

May 26 – Jun 21, 2022

Author: Nina Atević Murtić

Text: Anita Zlomislić

Curator: Anita Zlomislić

Projection: Ivan Marušić Klif

Graphic design: Boris Greiner

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The program was financially supported by the City of Zagreb  
– City Office for Culture, Intercity and International Collabo-  
ration and Civil Society and the Ministry of Culture and Media.

Exhibition sponsor: Lari & Penati

NINA ATEVIĆ MURTIĆ (Zagreb, 1970.) nakon završene Škole primijenjene umjetnosti i dizajna u Zagrebu upisuje Akademiju likovnih umjetnosti u Zagrebu, gdje je diplomirala na pedagoškom odjelu (slikarstvo i povijest umjetnosti) u klasi prof. Miroslava Šuteja i Zlatana Vrklijana. Od završetka akademije bavi se slikarstvom te je izlagala na nizu samostalnih i skupnih izložbi u zemlji i inozemstvu. Osim toga, radila je na raznim kostimografskim i dizajnerskim projektima, ilustrirala knjige za djecu i surađivala na likovnim radionicama. Intenzivno se bavi i primijenjenim umjetnostima: izradom visokokvalitetnih i originalnih radova specijalno za određene interijere te dizajnom i raznim segmentima unutarnje opreme. Suradivala je na dizajniranju izložbenih postava i u galerijskom radu. Članica je HDLU-a i HZSU-a.

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NINA ATEVIĆ MURTIĆ (Zagreb, 1970), enrolled in the Academy of Fine Arts in Zagreb after her secondary education at the School of Applied Art and Design, also in Zagreb. She took her degree in the education section (painting and art history) in the class of Miroslav Šutej and Zlatan Vrkljan. Since graduation she has been much involved in painting and has shown her work at a number of solo and collective exhibitions at home and abroad. In addition, she has worked on various design and in particular costume design projects, has illustrated children's books, participated in art workshops. She is also vigorously involved in the applied arts, with the making of high quality and original works especially commissioned for known interiors and with design and various segments of interior furnishing. She has taken part in the design of exhibition set-ups and in gallery work. She is a member of the artists' associations HDLU and HZSU.

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Mirjana Tomašević Dančević



Još uvijek traje višedesetljetna rasprava je li dokumentacija izvedbe djela umjetničko djelo, no osnovni postulati suvremene umjetnosti kazuju da su dokumentiranje, mapiranje i arhiviranje njezini legitimni postupci kao i mediji.

Izložba Mirjane Tomašević Dančević u Galeriji Vladimir Bužančić predstavlja upravo to, fotografsku dokumentaciju privremenih intervencija u prostoru, svojevrsne “telling pictures”, prema sartrovskoj definiciji dualnog aspekta fotografije kao one koja je fizički objekt i koja je slika (engl. image).

U prirodnom ili gradskom prostoru autorica stvara geometrizirane ili spiralne „eko” forme; stvara i stilizirano vlastito lice, grančicama na tlu oblikovano u rudimentarnim linijama kao „ekoautoportret”. To su privremena djela, od nađenih prirodnih predmeta, „siromašnih”, u alternativno-aktivističkom pristupu kroz „održivu umjetnost” radu s prirodom kao zagovoru povratka historijske prirode u grad. Ti su radovi svojevrsni „međupredmeti” (engl. intermediary objects), prema terminu koji uvodi Christian Norberg-Schulz ne bi li njime označio fenomenologiju, pojavnost stvari koje su ovisne o uvjetima i pojavnom kontekstu. Dakle, umjesto imanentne „čvrste” (engl. static) i apsolutne forme, ona ovisi o relaciji s drugima ili o interakciji s okolišem.

Mirjana se ovom izložbom dotiče vlastitih svakodnevnih praksi hodanja (uglavnom brzoga, najčešće istog obrasca), najredovitije oko jarunskog jezera u Zagrebu, perimetra oko šest kilometara, ali i drugdje, ako joj se za to pruži prilika – dnevnih pješačkih ruta i boravljenja na otvorenom, u prirodi, čiju botaniku pritom proučava, kao i njezino nazivlje, koristeći se internetskom aplikacijom koja omogućuje raspoznavanje biljke na temelju snimljene fotografije. Pritom uočava sječu zdravih stabala, neliječenje bolesnih, sve veću artificijelizaciju urbane prirode... Hodanje postaje proces koji je u ishodištu spomenutih formi što ih autorica oblikuje *in situ*, u prirodi, kao svojevrsni *neo land art*. Ključna za *land art* 1970-ih bila je ideja hodanja kao umjetnosti. U suvremenoj umjetnosti česta je strategija reaktualizacije ideja *land arta* kroz upotrebu termina *entropijski pejzaž*, tj. kroz naglašavanje konstantne promjene

The decades-long discussion concerning whether the documentation of the performance of a work is itself an artwork is still going on; yet the basic postulates of contemporary art do say that documenting, mapping and archiving are procedures that are as legitimate as the media.

The exhibition of Mirjana Tomašević Dančević in the Vladimir Bužančić Gallery gives us just that, photographic documentation of temporary interventions in the space, “telling pictures”, as it were, according to the Sartrean definition of the dual aspect of photography as physical object and as image. In the natural or the urban space the artist creates geometrical or spiral “eco” forms; creates also stylisations of her own face, with twigs and boughs on the ground shaped into rudimentary lines as “eco-self-portrait”. These are works that do not last, made out of natural, found objects, “poor” materials, in an alternative and activist approach through “sustainable art” work with nature as advocacy for the return of historical nature to the city. These works are “intermediary objects”, according to a term introduced by Christian Norberg-Schulz to signify the phenomenology, the appearance of things that are dependent on the conditions and the apparent context. Instead of the immanent “static” and absolute form, it depends on the relationship with others or on interaction with the surroundings. In this exhibition Mirjana touches on her own everyday practice of walking (on the whole fast, most often on the same template), most frequently around Jarun Lake in Zagreb, a perimeter of about six kilometres, but in other places too if the occasion arises – daily pedestrian routes and spending time outdoors in nature, studying the botany at hand, and its terminology, making use of the Internet application that enables identification of plants from photographs taken. On the way she observes the felling of trees, the failure to treat sickly plants, the increasing artificialisation of urban nature... Walking turns into a process that is in the origins of the forms mentioned, created by the artist *in situ*, in nature, a kind of *neo-land-art*. Something that was crucial for the *land art* of the 1970s was the idea of pedestrianism as art. There is a fre-





stanja urbanog i prirodnog prostora, kao i urbaniziranoga prirodnog – koji je međuprostor, metaprostor ili neprostor. No na ovoj se izložbi proces koji je u pozadini djela povezuje s *walking artom* u naglašenoj emocionalnoj vrijednosti hodanja. Za trajanja izložbe u Galeriji Vladimir Bužančić završava stotinu dana trajanja izložbe Documenta Fifteen u Kasselu, čija je jedna od središnjih tema *documenting vs. harvesting*, pri čemu *harvesting* označava umjetničko bilježenje rasprava i sastanaka, tako da kao žetelci slušaju, promišljaju i prikazuju proces „žetve” iz svojih vlastitih perspektiva i oblika umjetničkih praksi. Mirjanini radovi nastaju u vanjskom prostoru, na granici postojanja u smislu temeljne nestabilnosti sadržane u činu stvaranja, minimalnih – minimalističkih formalnih elemenata ili redukcije motiva na jedan ili istoznačni, s temeljnim konceptom *site specificity*, koji u povijest umjetnosti uvodi upravo *land art* ili *Earth art* proširenim medijima skulpture, za čije je postojanje često znao samo umjetnik, što ga stavlja u prvi plan umjetničkoga stvaranja koje je dokumentirano fotografijama. Radovi na ovoj izložbi također se tiču permakulture, etičkoga oblika sustava održivih životnih prostora. To su hibridne tvorevine koje su istodobno prirodne i artificijelne, u varijacijama; autorica ukratko intervenira u prirodni red stvari, postavljajući pitanje o tome što je uopće prirodno i koliko je pogled na prirodno uvjetovan primljenim slikama. Istodobno, u strastvenome svakodnevnom samonametnutom procesu – hodu, koji proizlazi iz jake potrebe tijela za kretanjem u prirodi, slijedeći strukturu okoliša i konfiguraciju tla, autorica u gradskoj prirodi nailazi na tragove nerazumijevanja uloge prirode u životu zajednice, primjerice, odbačene artefakte, kao što su dijelovi rasprsnutih balona zaostalih nakon dječjih rođendana i zabava mladih ljudi oko jarunskog jezera. Od tih brojnih nerazgradivih otpadaka oblikuje *site-specific* forme, među kojima i spiralne, koje, do njihova završetka, često treba na mjestu zadržati otpalim grančicama topole, kako ih vjetar ne bi dalje raznio po prirodi, popravljati ih i ponovno kreirati. Fotografira ih, razloži i potom te nakupine lateksa, opasne za okoliš, odlaže u spremnik za otpad. Zapitat ćemo se kakvi su

quent strategy in contemporary art of making the ideas of land art current again through the use of the term *entropic landscape*, in other words, through emphasis on the constant changes in the state of affairs of the urban and natural space, as well as the urbanised natural – an intermediate space, a meta-space, a no-space. At this exhibition the process in the background of the work is linked with *walking art* heightening the emotional value of walking. While the exhibition in the Vladimir Bužančić Gallery is on, the hundred days of the exhibition Documenta Fifteen in Kassel will come to a close; one of the central themes has been *documenting vs harvesting*, in which *harvesting* signifies the artistic noting down of debates and meetings, so that like harvesters the artists listen, think over and show the process of “harvesting” from their own perspectives and forms of artistic practice. Mirjana’s works are created outdoors, on the very borders of existence in the sense of the basic instability contained in the act of creation, of the minimalistic formal elements or the reduction of motif to one or the same, the basic concept being *site specificity*, which in the history of art brought in exactly *land art* or *Earth art* in the expanded medium of sculpture, the existence of which was known often only to the artist, which places it in the foreground of that kind of artistic creation that is documented by photographs. Works at this show also touch on permakulture, the ethical form of systems of sustainable living spaces. These are hybrid formations that are at once natural and artificial, varyingly; the artist briefly intervenes in the natural order of things, raising the question about what the natural is at all and how much a view of the natural is conditioned by images taken in. Concurrently, in the impassioned everyday self-imposed process of working, which derives from the overpowering need of the body for movement in nature, following the structure of the environment and the configuration of the ground, the author comes in the city’s nature upon signs of a lack of understanding of the role of nature in the life of the community like, for example, discarded artefacts such as burst balloons left after children’s birthday parties and





to korisnici rekreacijskog parka, podjednako dostupnoga svim građanima, koji nama, nepoznatima, ostavljaju takve dokaze antiklimaksa svojih okupljanja i proslava. U odnosu prema prirodi na način beuysovskog iscjeljenja i poštovanja, autorica prati dnevne i sezonske promjene prirode, čija se slika mijenja pod utjecajem promjena kosine svjetlosti i atmosferilija; također bilježi njezino povlačenje na rubove naših života. Voćnjaci su svedeni na rubna polja, stabla su previše obrezana, drvoredi prorijeđeni u ubrzanoj komercijalizaciji i reifikaciji prostora. Uz to, ako pogledamo slike Zagreba i drugih hrvatskih gradova unatrag nekoliko desetljeća, odnosno njihove povijesne fotografije, zamijetit ćemo intenzifikaciju denaturalizacije prostora, parterne ogoljene čistine na mjestu engleskih parkova, betonirane *muliće* gdje je ranije bila borovita obala. Akt percepcije nije pasivna impresija, već ima aktivan karakter, ovisan je o stavu promatračice spram percipiranoga objekta (tj. u njegovoj pojavnosti), što ga teoretičar Egon Brunswik naziva „intencijom”: i na neki način može utjecati na pojavnost stvari, odnosno mijenjati je. Stoga se može govoriti o tome da svi imamo (živimo) različite svjetove, o čijim iskustvima međusobno komuniciramo. Riječima Antuna Maračića, u ovom ciklusu radova Mirjane Tomašević Dančević *art* i *ekosvijest* te eksplicitni aktivizam konačno, ravnopravno i ne ugrožavajući se međusobno, koegzistiraju kao komponente i izložbeno su zastupljeni kao fragmenti. Mirjanino hodanje, stvaranje svojevrstne bihevorističke mape okoliša te rad u prirodi povezani su s izolacijom i osamljivanjem u periodu karantene zbog pandemije bolesti COVID-19, kad je na društvenim mrežama pokazan veliki interes za rad američkog slikara Edwarda Hoppera, koji je romantizirao model osamljenosti, ali i ukazao na zapušten urbani život. U seriji fotografija *Eko/pogledi s četvrtoga kata*, s podciklusom *C-19 pogledi s četvrtoga kata*, koji nastaje u razdoblju između travnja 2020. i 5. srpnja 2021., autorica prati odnos građana prema urbanoj prirodi i suživot s njome. Za trajanja pandemije i nužne kućne (samo)izolacije stazicu preko livade vidljive s njezina prozora pomalo su upotrebljavali samo šetači pasa, a

youngsters' fun activities around Lake Jarun. She makes *site-specific* forms out of these non-degradable discards. Among them are spirals that often need holding down until they are finished by fallen poplar branches so as not to be scattered over the natural area, or repairing or making again from the beginning. She photographs them, takes them apart and then deposits these accumulations of latex inimical to the environment in the waste bin. We might ask what kind of people they are, these users of the recreation park, open to all and sundry, who leave for us, unknown people, such evidence of the anticlimax of their celebrations and gatherings. Relating to nature in the Beuys healing and respecting manner, the artist follows the changes of nature, diurnal and seasonal, the image changing under the impact of changes in angles of light and weather phenomena; she also records its retreat to the margins of our lives. Orchards are reduced to marginal fields, trees are over-pruned, rows of trees thinned in a hurried commercialisation and reification of the space. In addition, if we look at images of Zagreb and other Croatian cities back several decades, or historical photos of them, we will notice the intensification of the denaturalisation of the spaces, ground stripped bare in the place of landscape gardens, concrete where there were once pine-covered banks. The act of perception does not mean passively receiving an impression, it has rather an active character and is dependent on the viewpoint of the observer concerning the object perceived (in its phenomenality) which theoretician Egon Brunswick calls “intention”: in some way it can affect the phenomenality of things, change them, that is. Hence it is possible to talk about all of us having, or living in, different worlds, the experiences of which we communicate to each other. In the words of Antun Maračić, in this cycle of works of Mirjana Tomašević Dančević, *art* and *eco-awareness* as well as explicit activism finally, equally and no threats to each other, coexist as components and are shown at the exhibition as fragments. Mirjana's walking, creating a kind of behaviourist map of the surrounding, and her work in nature are connected with iso-



čim su popustile stroge vladine mjere, staza je nekoliko dana postajala sve širom i jasnije definiranom, dok čitav taj dio livade nije gotovo potpuno ogolio – uslijed sve češćega prolaženja sve većega broja susjeda. Sa zabranom putovanja i kontakata s drugim ljudima život je sveden na imanentnost – činjenicu ili stanje imanentnosti – na puko prebivanje. U umjetnosti 20. stoljeća temeljni preokreti u skulpturi i slikarstvu dogodili su se u korist prostora: odumiranje štafelajne slike i trodimenzionalne statične skulpture odvija se u smjeru osvajanja nove prostornosti, a environmentalistička umjetnost predlaže nove projekte i nove modele prostorne okoline.

Radovi na izložbi *Umjetnost hodanja*, možemo zaključiti, tangiraju niz pitanja, primjerice ona o izolaciji, temporalnosti, percepciji i značenju prirodnih fenomena u urbanom životu, a u autoričnim intervencijama u prirodi prepoznajemo pokušaj građenja pozitivnog stava spram mehanizama ovoga i našeg vremena i svijeta. Najzanimljiviji dio izložbe tiče se narativnoga urbanizma kroz umjetničke akcije hodanja i naraciju urbanizma, koji istodobno znači i proces urbanizacije i kulturu života gradskih stanovnika.

Silva Kalčić

lation and solitariness in the period of Covid 19 self-isolation, when people on social media showed a lot of interest in the work of American painter Edward Hopper, who romanticised a model of solitariness, but also drew attention to neglected urban life. In a series of photographs called *Eco/views from the fourth floor*, with subcycle *C-19 views from the fourth floor*, which she made between April 2020 and July 5, 2021, the artist tracks the attitude of members of the public to urban nature and coexistence with it. While the pandemic was raging and during the necessary staying-at-home-alone the path over the meadow visible from her window began to be used only by dog-walkers, and as soon as the stringent measures were relaxed, in a few days the path became wider and better defined, until the whole of that part of the meadow was completely laid bare, as a result of the neighbours passing across it in ever greater numbers. Travelling and interpersonal contacts were banned, and life was reduced to the immanent – the fact or condition of immanence – to mere abiding. In the art of the 20th century fundamental revolutions in painting and sculpting that occurred privileged space; the decline or extinction of easel painting and three-dimensional static sculpture took place in the direction of winning a new spatiality, and environmental art proposed new projects and new models of the spatial surroundings

We can conclude that the works at *Eco Walking Art* touch on a number of issues; such as those about isolation, time, perception and the meaning of natural phenomena in urban life; in the artist's interventions in nature we recognise the attempt to build a positive viewpoint to the mechanisms of this and our time and world. The most important part of the exhibition is concerned with narrative urbanism through the artistic action of walking and the narration of urbanism, which at the same time means the process of the urbanisation and the culture of life of the city's inhabitants.

Silva Kalčić





Popis radova:

1. Fotografiska dokumentacija instalacija (u daljnjem tekstu: FDI), digitalna fotografija (DF), pojedinačna fotografija: 40 x 30 cm

1a. (Pod)ciklus Rekreativno-ekološko-umjetnički projekt Baloni, 2020./2021.

- Eko instalacije od ostataka balona od gume/lateksa/najlona prikupljenih na Jarunu, 2020./2021., FDI (kombinirana tehnika (KT), RSC Jarun, Zagreb (Jar-Zag), 3. rujna 2020. – 15. travnja 2021.)
- DF, banner, c. 182,5 x 143 cm
- Eko spirala od odbačenih balona i grančica topole na vlažnom pijesku
- FDI (KT, igralište za rukomet na pijesku, Jar-Zag, 31. prosinca 2020.)
- Velika eko spirala, FDI (KT: ostaci balona prikupljeni u širem okolišu i grančice topole, ø c. 180 cm, igralište za rukomet na pijesku, Jar-Zag, 15. travnja 2021.)
- Krug od ostataka balona na strništu, FDI, (KT, ø c. 80 cm, Jar-Zag, 25. kolovoza 2021.)

1b. (Pod)ciklus C-19 eko spirale, 2020./2021.

- Eko spirale, 2021./2022.,
- „Nulta spirala”, od ostataka „balona za vodene bombe”
- FDI (KT: lateks i kuglice stiropora, ø c. 80 cm, Jelsa, otok Hvar, 1. kolovoza 2020.)
- Spirala od pokošene trave 3, FDI (ø c. 90 cm, Jar-Zag, 28. kolovoza 2020.)
- Spirala od crvenog lišća i grana petolisne lozice, FDI (Jar-Zag, 28. listopada 2020.)
- Spirala od pokošene lisnate trave, FDI (instalacija na rubu Verudela Art Parka, Pula, 20. studenoga 2020.)

- Spirala od suhih peteljki otpalih s listova divljeg kestena 1, FDI (Labin, 21. studenoga 2020.)
- Spirala od suhih peteljki otpalih s listova divljeg kestena 2, FDI (Palača Battiala – Lazzarini, Labin, 21. studenoga 2020.)
- Eko spirala od otpalih grančica topole i inih stabala na vlažnom pijesku, FDI (ø c. 56 cm, Jar-Zag, 19. siječnja 2021.)
- Spirala od grančica bršljana s plodovima sa srušenoga stabla topole, FDI (Jar-Zag, 17. veljače 2021.)
- Eko spirala od morskih naplavina drva i plastike na pijesku plaže, FDI (KT, Jelsa, otok Hvar, 28. ožujka 2021.)
- Eko spirala od naplavljenih i burom nanesenih šišaka, FDI (plaža Mina, Jelsa, otok Hvar, 1. travnja 2021.)
- Eko spirala od ostataka plavih balona i kamenčića na plaži (Plava spirala, bura i val) 1 i 2, FDI (KT, ø c. 50 cm, plaža Mina, Jelsa, otok Hvar, 4. travnja 2021.)
- Velika spirala od posječenih grana na šetnici nalazišta Hušnjakovo, FDI (ø c. 110 cm, Muzej krapinskih neandertalaca, Krapina, 6. svibnja 2021.)
- Bijela spirala na crvenome, FDI (instalacija od ostataka balona, igralište za softball, Jar-Zag, 18. lipnja 2021.)
- Eko spirala od otpadne ambalaže za pića i jela, FDI (KT, Jar-Zag, 27. lipnja 2021.)
- Spirala od kamenja s gomila 1, FDI (Starogradsko polje, otok Hvar, 29. srpnja 2021.)
- Spirala od kamenja s gomila 2, FDI (Starogradsko polje, otok Hvar, 31. srpnja 2021.)
- Eko spirala od kamenja uz stazu, FDI (Rt Glavice, Vrboska, otok Hvar, 3. kolovoza 2021.)
- Spirala od odbačenoga ružičastog perja – post Let The Music Be Free, FDI (KT, Jar-Zag, 22. kolovoza 2021.)
- Spirala od bala slame – post We Love Sound Open Air, FDI (ø c. 400 cm, Jar-Zag, 22. rujna 2021.)

- Spirala od plodova crnog oraha, FDI (ø c. 70 cm, Jar-Zag, 28. rujna 2021.)
- Spirala od grana devastiranoga stabla – hommage posječenom javoru pokraj bivšeg caféa Marion, FDI (ø c. 120 cm, Jar-Zag, 29. rujna 2021.)
- Spirala od grančica otrovnog bršljana, FDI (ø c. 60 cm, Jar-Zag, 26. listopada 2021.)
- Spirala od naplavljenih jezerskih biljaka, FDI (ø c. 40 cm, Jar-Zag, 7. studenoga 2021.)
- Spirala od stabljika obične pavitine, posječene u sezonskome sanitarnom orezivanju, FDI (ø c. 140 cm, 17. prosinca 2021.)
- Spirala od sakupljenih suhих cvjetova divovske trstike, FDI (ø c. 115 cm, Put Žnjana, Split, 3. siječnja 2022.)
- Spirala od naplavljenih plastične obuće na slojevima lažine na plaži, FDI (KT, Čavića Luka, Čara, otok Korčula, 5. siječnja 2022.)
- Spirala od sakupljenih grančica bora, FDI (Lumbarda, otok Korčula, 6. siječnja 2022.)
- Spirala za moga oca, od naplavljenih suhих stabljika trske, FDI (Baćinska jezera: Šipak, Ploče, 8. siječnja 2022.)
- Spirala za moju majku, od suhих cvjetova trske i grančice topole, FDI (Baćinska jezera, Ploče, 8. siječnja 2022.)
- Kišna spirala od komadića odbačenih crjepova, FDI (ø c. 35 cm, Softball klub, Ribički prilaz, Jar-Zag, 19. veljače 2022.)
- Spirala od resa sa ženskim cvjetovima i grančica crne topole odlomljenih vjetrom, FDI (ø c. 70 cm, Jar-Zag, 18. travnja 2022.)
- Spirala od naplavljenih suhих stabljike trske (za maloga dječaka 2. studenoga 1943.), FDI (ø c. 58 cm, Baćinska jezera, Ploče, 29. travnja 2022.)
- Spirala od grančica crne topole s posječenih grana stabala, na stazi prekrivenoj topolinim bijelim pahuljastim sjemenkama, FDI (ø c. 70 cm, Jar-Zag, 9. svibnja 2022.)

- Spirala – hommage mome malom pok. bratu, s križevima od otpalih grančica kostele, ispred našega nekadašnjeg doma s pogledom na Arenu, FDI (ø c. 80 cm, Pula, 17. svibnja 2022.)
- Spirala od otpalih cvjetova divljega kestena, FDI (ø c. 78 cm, Gradski trg, Svetvinčenat, 17. svibnja 2022.)
- Spirala od suhe pokošene trave vunenaste medunike, FDI (ø c. 155 cm, Jar-Zag, 25. svibnja 2022.)
- Spirala od grančica i listova s podrezanih grana jasena, FDI (ø c. 170 cm, Jar-Zag, 9. lipnja 2022.), digitalna fotografija, 40 x 30 cm
- Spirala od kamenja s morskom algom „jadranski klobučić” (Acetabularia acetabulum), FDI (ø c. 112 cm, Jelsa, otok Hvar, 20. lipnja 2022.)
- Eliptična spirala od lomljenoga kamena oko vapnenačke „kamenice”, FDI (ø c. 40 cm, Vrboska, otok Hvar, 30. srpnja 2022.)

1c. (Pod)ciklus Eko autoportret, 2020./2021.

- Eko autoportret 1 i 2, FDI (KT: suhe grančice topole, ostatak balona od lateksa, c. 18,5 x 16,5 cm, Jar-Zag, 17. prosinca 2020. / 2. veljače 2021.)
- Eko autoportret, diptih fotografija 1 i 2, FDI (KT, c. 18,5 x 16,5 cm, Solarni pleksus Europe Marka Pogačnika, Jar-Zag, 20. veljače 2021.)
- Eko autoportret od naplavljenih drva na pijesku, diptih fotografija, FDI (Jelsa, otok Hvar, 27. ožujka 2021.)

1d. (Pod)ciklus C-19 eko akt, 2021., Eko akt, 2021./2022.

- Eko akt u urbanoj prirodi 1 – 7, FDI (instalacije od suhих grančica crne topole, norveškog javora..., c. 30 x 74 cm, Jar-Zag, 8. veljače 2021. – 12. travnja 2022.)



2. Instalacije izvedene u prostoru Galerije 15. rujna 2022.

- Otvoreni krug 1, instalacija od velikih komada kore topole pronađenih na ruti hodanja duljine oko 8 km od autoričina doma u naselju Prečko na Trešnjevci do Galerije VB, ø c. 110 cm

- Otvoreni krug 2, ø c. 65 cm; Otvoreni krug 3, ø c. 100 cm; Spirala, ø c. 130 cm, instalacije od slomljenih grana (topola, javor, divlji kesten, jasen, bor, breza...) pronađenih na ruti hodanja Prečko –RSC Jarun – Galerija VB

- Spirala od ostataka balona od lateksa, instalacija od ranije prikupljenih ostataka balona odbačenih oko jezera Jarun u Zagrebu i na plaži Mina u Jelsi, ø c. 70 cm

- Eko akt, c. 30 x 74 cm; Eko autoportret, c. 19 x 15 cm, prigodno obnovljene male prenosive instalacije od višekratno korištenih grančica

3. Kontinuirana prezentacija u PowerPointu dokumentacije o svakoj izvedenoj instalaciji

List of works:

1. Photographic documentation of installations (below: PDI), digital photograph (DP), each photograph 40 x 30 cm.

1a. Subcycle the Recreational-ecological-art project Balloons, 2020/2021

- Eco-installation consisting of fragments of balloons made of rubber or latex or nylon gathered at Jarun in 2020/2021, PDI (mixed media (MM), RSC Jarun, Zagreb (Jar-Zag), September 3 2020 – April 15, 2021), Diocletian's Palace, banner, ca 182.5 x 143 cm

- An eco spiral of discarded balloons and poplar branches on

wet sand, PDI (MM, sand handball court, Jar-Zag, December 31, 2020)

- Large eco spiral, PDI (MM: remains of balloons gathered in the general area and poplar twigs, dia. ca 180 cm, sand handball court, Jar-Zag, April 15, 2021)

1b. Subcycle C-19 eco spirals, 2020/2021

- Eco spirals, 2021/2022

- Zero degree spiral, of remains of water-bomb balloons, PDI (MM: latex and polystyrene balls, dia. ca 80 cm, Jelsa, Hvar Island August 1, 2020)

- Spiral of mown grass 3, PDI (dia. ca 90 cm, Jar-Zag, August 28, 2020)

- Spiral of red leaves and a branch of five-leaved ivy, PDI (Jar-Zag, October 28, 2020)

- Spiral of mown leafing grass, PDI (installation on the edge of Verudela Art Park, Pula, November 20, 2020)

- Spiral of dry stalks fallen from horse chestnut leaves 1, PDI (Labin, November 21, 2020)

- Spiral of dry stalks fallen from horse chestnut leaves 2, PDI (Battiala Palace – Lazzarini, Labin, November 21, 2020)

- Eco spiral of fallen twigs of poplar and other trees on wet sand, PDI (dia. ca 56 cm, Jar-Zag, January 19, 2021)

- Spiral of stems of ivy with fruits from a toppled poplar tree, PDI (Jar-Zag, February 17, 2021)

- Eco spiral of wood and plastic sea flotsam on beach sand, PDI (MM, Jelsa, Hvar Island, March 28, 2021)

- Eco spiral of washed up and wind-borne pinecones, PDI (Mina Beach, Jelsa, Hvar Island, April 1, 2021)

- Eco spiral of remains of blue balloons and pebbles on the beach (Blue spiral, wind and strand) 1 and 2, PDI (MM, dia. ca 50 cm, Mina Beach, Jelsa, Hvar Island, April 4, 2021)

- Big spiral of lopped-off branches on the Hušnjakovo archaeological site walkway, PDI (dia. ca 110 cm), Museum of Krapina Neanderthals, Krapina May 6, 2021)
- White spiral on red, PDI (installation of remains of balloons, softball pitch, Jar-Zag, June 18, 2021)
- Eco spiral of discarded food and drink wrappings, PDI (MM, Jar-Zag, June 27, 2021)
- Spiral of stones from mound 1, PDI (Stari Grad plain, Hvar Island, July 29, 2021)
- Spiral of stones from mound 2, PDI (Stari Grad plain, Hvar Island, July 31, 2021)
- Eco spiral of path-side stones, PDI (Glavice Point, Vrboska, Hvar Island, August 3, 2021)
- Spiral of discarded pink feathers – after Let the Music Be Free, PDI (MM, Jar-Zag, August 2, 2021)
- Spiral of bales of straw – after We Love Sound Open Air, PDI (dia. ca 400 cm, Jar-Zag, September 22, 2021)
- Spiral of fruits of black walnut, PDI (dia. ca 70 cm, Jar-Zag, September 28, 2021)
- Spiral of branches of devastated tree – tribute to a maple felled by the former Café Marion, PDI (dia. ca 120 cm, Jar-Zag, September 29, 2021)
- Spiral of stems of poison ivy, PDI (dia. ca 60 cm, Jar-Zag, October 26, 2021)
- Spiral of washed-up lake plants, PDI (dia. ca 40 cm, Jar-Zag, November 7, 2021)
- Spiral of plants of old-man's-beard, cut in the seasonal sanitary cutting back, PDI (dia. ca 140 cm, December 17, 2021)
- Spiral of collected dry flowers of giant cane, PDI (dia. ca 115 cm, Put Žnjana, Split, January 3, 2022)
- Spiral of washed-up plastic shoes on layers of Neptune grass on the beach, PDI (MM, Čavića Luka, Čara, Korčula Island,

- January 5, 2022)
- Spiral of collected pine twigs, PDI (Lumbarda, Korčula Island, January 6, 2022)
- Spiral for my father of washed-up dry reed canes, PDI (Baćinska Lake: Šipak, Ploče, January 8, 2022)
- Spiral for my mother of dry reed flowers and poplar twigs, PDI (Baćinska Lakes, Ploče, January 8, 2022)
- Rainy spiral of pieces of discarded tiles, PDI (dia. ca 35 cm, Softball Club, Ribički prilaz, Jar-Zag, February 19, 2022)
- Spiral of tassels from female flowers and branches of poplar broken by the wind, PDI (dia. ca 70 cm, Jar-Zag, Aril 18, 2022)
- Spiral of washed-up dry reed canes (for a little boy, November 2, 1943), PDI (dia. ca 58 cm, Baćinska Lakes, Ploče, April 29, 2022)
- Spiral of twigs of black poplar from the lopped off branches of a tree on a trail covered with white poplar dwarf seeds, PDI (dia. ca 70 cm, Jar-Zag, May 9, 2022)
- Spiral – homage to my late little brother, with crosses of fallen twigs of nettle tree in front of our former home looking onto the Arena, PDI (dia. ca 80 cm, Pula, May 17, 2022)
- Spiral of dry mown tufted grass, PDI (dia. ca 155 cm, Jar-Zag, May 25, 2022)
- Spiral of twigs and leaves of the lopped off boughs of a sycamore, PDI (dia. ca 170 cm, Jar-Zag, June 9, 2022), digital photograph, 40 x 30 cm
- Spiral of stones with the marine green alga Acetabularia acetabulum, PDI (dia. ca 112 cm, Jelsa, Hvar Island, June 20, 2022)
- Elliptical spiral of broken stone around a limestone solution pan, PDI (dia. ca 40 cm, Vrboska, Hvar Island, July 30, 2022)

### 1c. Subcycle Eco self-portrait, 2020/2021

- Eco self-portrait 1 and 2, PDI (MM: dry poplar twigs remains of a latex balloon, ca 18.5 x 16.5 cm, Jar-Zag, December 17 2020 / February 2, 2021

- Eco self-portrait, diptych of photographs 1 and 2, PDI (MM, ca 18.5 x 16.5 cm, Solar plexus of the Europe of Marko Pogačnik, Jar-Zag, February 20, 2021)

- Eco self-portrait of driftwood on sand, diptych of photographs, PDI (Jelsa, Hvar Island March 27, 2021)

### 1d. Subcycle C-19 eco nude, 2021. Eco nude, 2021/2022

- Eco nude in urban nature 1-7, PDI (installations of dry twigs of black poplar, Norwegian maple..., ca 30 x 74 cm, Jar-Zag, February 8, 2021 – April 12, 2022)

### 2 Installations done in the Gallery on September 15, 2022

- Open Circle 1, installation of big chunks of poplar bark found on the walking route about 8 km long from the artist's home in Prečko in Trešnjevka to VBG, dia. ca 110 cm

- Open Circle 2, dia. ca 6 cm; Open Circle 3, dia. ca 100 cm; Spiral, dia. ca 130 cm, installations of broken branches (poplar, maple, horse chestnut, ash, pine, birch) found on the route walking from Prečko to RSC Jarun and VBG

- Spiral of remains of latex balloons, installation of earlier collected balloon remnants chucked away around Lake Jarun in Zagreb and on Mina Beach, Jelsa, dia. ca 70 cm

- Eco-nude, ca 30 x 74 cm; Eco self-portrait, ca 19 x 15 cm, a small portable installation revived for the purpose, of twigs used several times.

3 Continuous PowerPoint presentation of documentation about every installation produced.

### UMJETNOST EKO HODANJA

16. - 30. rujna 2022.

Autorica: Mirjana Tomašević Dančević

Tekst: Silva Kalčić

Grafički dizajn: Boris Greiner

Foto i videodokumentacija: Marko Milovac

Izbor radova, likovni postav: Mirjana Tomašević Dančević

Tehnički postav: Tomislav Kušević

Prijevod na engleski: Graham McMaster

Lektura i korektura: Dunja Aleraj Lončarić

### ECO WALKING ART

September 16 – September 30, 2022

Artist: Mirjana Tomašević Dančević

Foreword: Silva Kalčić

Graphic design: Boris Greiner

Photographic and video documentation: Marko Milovac

Selection of works, set-up: Mirjana Tomašević Dančević

Technical set-up: Tomislav Kušević

Translation: Graham McMaster

Copy editing and proofreading: Dunja Aleraj Lončarić



MIRJANA TOMAŠEVIĆ DANČEVIĆ, umjetnica, autorica i edukatorica, rođena je u Puli. Profesorica je povijesti umjetnosti i engleskog jezika (diploma Filozofskog fakulteta Sveučilišta u Zagrebu) i likovne kulture (diploma Akademije likovnih umjetnosti Sveučilišta u Zagrebu), voditeljica likovnih i likovno-terapijskih radionica za djecu i odrasle. Od 2014. do 2017. bila je voditeljica ISO – Izložbenog salona Izidor Kršnjavi. Dopredsjednica je HRV-InSEA-e, Hrvatskog vijeća Međunarodnog društva za obrazovanje putem umjetnosti – InSEA (predsjednica 2005. – 2022.). Od 2011. do 2014. bila je vijećnica u Svjetskom vijeću InSEA-e za Europsku regiju. Autorica je projekata međunarodnih izložbi digitalne fotografije. Također, autorica je nekoliko knjiga, stručnih i popularnih članaka, udžbenika, prikaza likovnih izložbi, stručnih recenzija i predgovora izložbenih kataloga. Godine 2020. pokreće blog *Dječja, likovna i ja (Child/Art and Me)*. Izlagala je na mnogim samostalnim i skupnim izložbama. Za svoj rad je dobila više nagrada među kojima izdvajamo: *Nagrada „Ivan Filipović”* za 2012., za postignuća u odgojno-obrazovnom području; *El Bassiouny InSEA Award 2017* – nagrada međunarodnog društva InSEA, pod pokroviteljstvom UNESCO-a, za iznimne doprinose struci i društvenoj zajednici te unapređenju međunarodne komunikacije području obrazovanja putem umjetnosti; ORCID broj: 0000-0003-4145-8336. Članica je udruga: HDLU, InSEA, HRV-InSEA i HDLU Istre. Živi i radi u Zagrebu.

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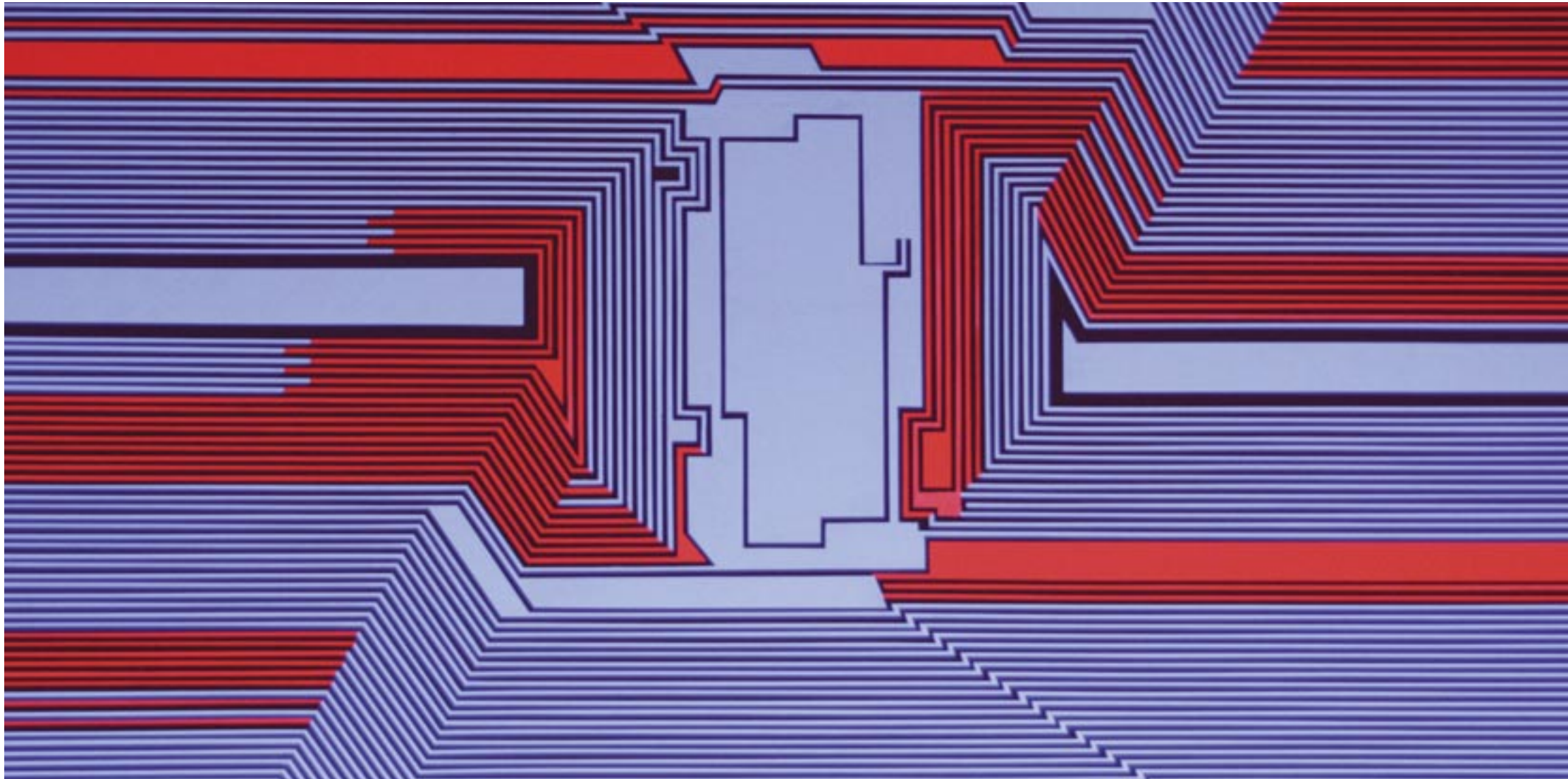
MIRJANA TOMAŠEVIĆ DANČEVIĆ, artist, author, and educator, was born in Pula. She graduated in art history and English language at the Faculty of Humanities and Social Sciences in Zagreb and in visual culture from the Academy of Fine Arts of Zagreb University; she is the leader of art and art-therapy workshops for children and adults. From 2014 she was manager of the Izidor Kršnjavi Exhibition Salon. She is vice-president of the Croatian Council of the International Society for Education through Art or InSEA (of which from 2005 to 2022 she was president. From 2011 to 2014 she was a member of the world council of InSEA for the European region. She has created projects of international exhibitions of digital photography. She has authored several books, specialised and popular articles, textbooks, reviews of exhibitions, expert reviews and forewords for exhibition catalogues. In 2020 she launched the blog *Child/Art and Me*. She exhibited at many solo and collective exhibitions. She has won a number of prizes for her work, of which we would pick out: the *Ivan Filipović Prize* for 2012 for achievements in the domain of upbringing and education; the *El Bassiouny InSEA Award* for 2017 – award of the International Society for Education through Art, under the patronage of UNESCO, for outstanding contributions to the profession and the social community and the advancement of international communication in the domain of education through art. ORCID no. 0000-0003-4145-8336.

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Duje Jurić





„Širenje” slikarskog medija odlika je umjetničkog pristupa Duje Jurića, koju potvrđuje već četrdesetak godina. Bez obzira na estetičku samorazumljivost takvog postupanja, nije naodmet naglasiti njegove pretpostavke. Uobičajena je, odnosno općeprihvaćena ona o tobožnjem povijesnom zamoru klasične discipline; pod prijetnjom samoukidanja kao autonomne umjetničke prakse, slikarstvo traži nova rješenja kako bi opstalo u multimedijskom umjetničkom okruženju. Riječ je, naravno, o tropu historijskog, teleološkog mišljenja: slikarstvo nikada nije bilo „samo” ili „čisto” slikarstvo i oduvijek je svoju domenu osvajalo u razmjeni s drugim medijima i drugim vrstama i sustavima znakova. Zaoštreno filozofijskim žargonom, moglo bi se reći da slikarski medij „kao takav” ne postoji i da je njegov identitet tek prikrivanje strukturalne ovisnosti o onome od čega se teži razlikovati. Za potrebe ovoga teksta, međutim, dovoljno je konstatirati da slikarstvo u svojoj biti podrazumijeva odnos prema drugim medijskim vrstama i da su svi aspekti njegova „proširenja” već unaprijed tu: i procesualnost slikarskog postupka, i jezična narav koncepta, i performativni učinak slike u arhitektonskom prostoru.

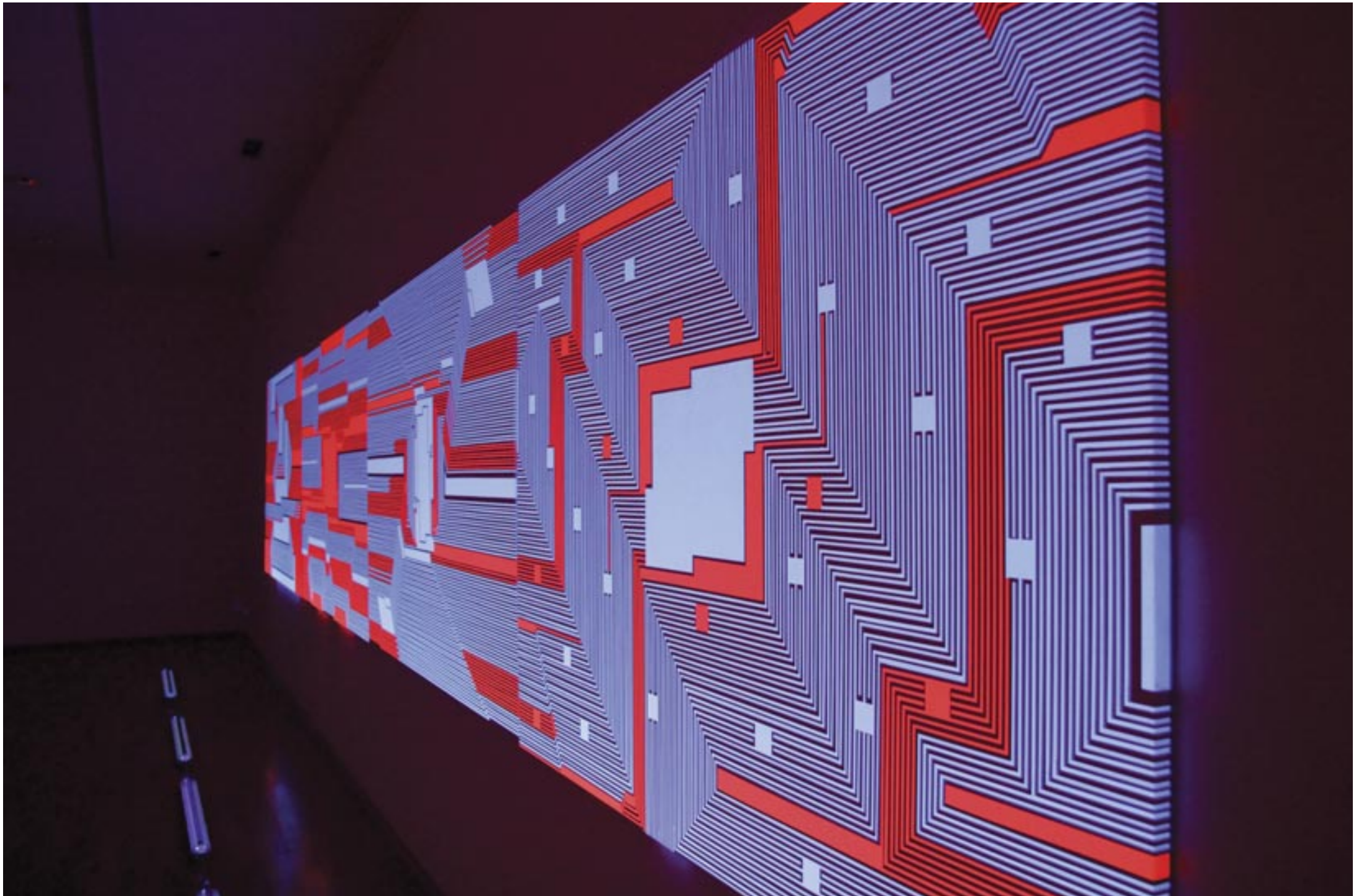
To se čini važnim istaknuti upravo u slučaju Jurićeva slikarstva, odnosno umjetničkog rada. Zadanost određenim trenutkom u povijesnom tijeku umjetnosti i inače je nedovoljna argumentacija za objašnjenje individualne umjetničke poetike, što osobito biva izraženo kada je riječ o umjetniku koji tijekom čitavoga radnog vijeka ustrajno razvija i ispituje navedene dispozicije matičnoga medija, testirajući njegovu izdržljivost i nalazeći načine da dinamičnu ikonosferu suvremenog svijeta prevede u slikarski kôd. Prihvati li se, dakle, pretpostavka da „širenje” nije protetičko dometanje nego medijska permutacija, Jurićevi umjetnički postupci lako se tumače upravo u tom smislu.

Za početak, slikarski kôd čini manualni, fizički karakter izvedbe. Premda je ikonografija Jurićevih slika na prvi pogled sasvim impersonalna te se doima kao da bi mogla biti izvedena i nekom drugom, suvremenijom, daleko efikasnijom

The “expansion” of the painterly medium is characteristic of the approach to art of Duje Jurić, as confirmed for more than forty years. Irrespective of the aesthetic self-intelligibility of this kind of proceeding, it is not out of the way to emphasize its postulates. That about the alleged historical exhaustion of the classic discipline is common or generally accepted. Constantly under threat of being abolished as autonomous art practice, painting looks for new approaches to be able to survive in the multimedia art environment. This is of course a trope of historical or teleological thinking; painting has never been “just” or “pure” painting and has always in its domain conquered in the exchange with other media and other genres and sign systems. It might be said, sharpened with philosophical jargon, that the painting medium “as such” does not exist and that its identity is a mere concealment of the structural dependence on what it aims to differentiate itself from. But for the present purpose, it is sufficient to observe that painting in its essence implies an attitude to other kinds of media and that all aspects of its “expansion” are already here with us: the processuality of the painting procedure and the linguistic nature of the concept and the performative effect of the painting in architectural space.

Precisely in the case of Jurić’s painting, his artistic work, that is, it seems important to insist on this. Being determined by a given moment in the historical course of art is anyway an insufficient argument for the explanation of an individual artist poetic. This is particularly pronounced in the case of an artist who the whole of his career has persisted in developing and testing out the dispositions of his adduced principal medium, proving its stamina and finding ways to translate the dynamic iconosphere of the contemporary world into the code of painting. If, then, the claim that “expansion” is not a prosthetic add-on but a media permutation, Jurić’s artistic procedures can easily be interpreted along these lines.

For a start, the painting code is comprised by the manual and physical nature of the execution. Although the iconography



tehnikom, slike se izrađuju razmjerno sporo te su rezultat planskog uslojavanja i višestrukog preslikavanja, ukratko, koordiniranih napora uma i tijela. Taj slikarski proces, odnosno aktivnost slikanja, utkan je i u kompoziciju oblika. Jedinični znak memorijskog čipa u osnovi je oblikovno nestalna formacija, koja se nepredvidljivo mijenja, i to po raznim parametrima (smjer, dužina, debljina, broj linija itd.). Kao takva, opire se sagledavanju iz definiranog očišta, konvencionalnog za sliku, te općenito protivi načelima geštalta – slike iz serije *Memory Chips* redovito čine serijalni niz, koji se teoretski može ulančavati po svim stranama formata (ili bar više od jedne), čime se dokida koncept slike kao jedinstvenoga kadra. Takvoj logici oblikovanja svojstven je i način izvedbe; platnima ne prethode skice, kompozicije su posljedica slikareva prijanjanja uz platno pretežno velikog formata i uvelike intuitivnog razvijanja uzorka. Takav način slikanja i koncipiranja derogira oko i u protokol slikanja uvodi tijelo i pokret; pa premda ne postoje vidljiva uporišta da se Jurićevo slikarstvo proglasi “akcijskim”, nije pogrešno utvrditi da je ono što gledamo rezultat radnje koja nije isključivo okulocentrična i cerebralna, već angažira i druga osjetila i sposobnosti. Uostalom, prisjetimo li se nekih Jurićevih akcija s početka umjetničkog djelovanja, možemo se i ohrabriti u toj tezi.

Program slike, dakle, koji ne počinje niti završava unutar jednoga kadra, već podrazumijeva serijalni nastavak, niz, teži protegnuti se izvan polja slike – u trodimenzionalni ili pak neki sasvim imaginarni prostor. Apstraktni likovni zaplet začet u okviru pojedinačne slike nastavlja se tako u prostoru kojeg je i sam gledatelj dio te koji tako postaje sudionik u slikarskom zbivanju. Ta mogućnost slike da „irealizira” vlastiti prostorni kontekst također pripada medijskom kôdu. Suprotno, naime, logici po kojoj je slika prostoru aposteriorna jer se nalazi unutar njega, tj. jer je u njemu sadržana, moguće je problem postaviti i obrnuto te reći da slika briše zadane prostorne okolnosti i uspostavlja novi simbolički kontekst, pa i novi prostorni režim – kretanja, gledanja, orijentacije u prostoru.

of Jurić’s paintings is at first glance completely impersonal, and it seems that it might have been produced in some other, more up-to-date, and much more efficacious technique, paintings are done relatively slowly and are the result of planned layering and multiple overpainting, in brief, of coordinated efforts of body and mind. This painting process, the activity of painting, that is, is woven into the composition of forms. The memory chip unit sign is at base a formally inconstant formation, which changes unpredictably, according to various parameters (direction, length, thickness, number of lines and so on). It resists being comprehended from a defined viewpoint, conventional for the picture, and is in general opposed to the principles of the Gestalt – the pictures from the *Memory Chips* series regularly constitute a serial sequence which can theoretically be concatenated on all sides of the format (or at least more than one), thus doing away with the concept of the painting as a unique frame. The manner of production is characteristic of this kind of formal logic; the canvases are not preceded by sketches, the compositions are the outcome of the painter’s adherence to canvas of on the whole large dimensions and of the mainly intuitive development of the pattern. This manner of painting and of conceiving derogates the eye and brings body and movement into the painting protocol. Although there is no visible support for proclaiming Jurić’s painting “action painting”, it is not wrong to say that what we are looking at is the result of an action that is not exclusively oculo-centric and cerebral, but one that engages other senses and capacities. After all, if we recall some of Jurić’s actions from the early days of his artistic career, we can feel encouraged to sustain this proposition.

The programme of the painting, then, which neither rests nor concludes within a single frame but constantly implies its own serial continuation, its sequencing, tends to extend outside the painting’s field, into three-dimensional or some entirely imaginary space. The abstract visual plot broached in the framework of the individual painting is continued in the space of which the viewer is a part and that thus becomes a sharer





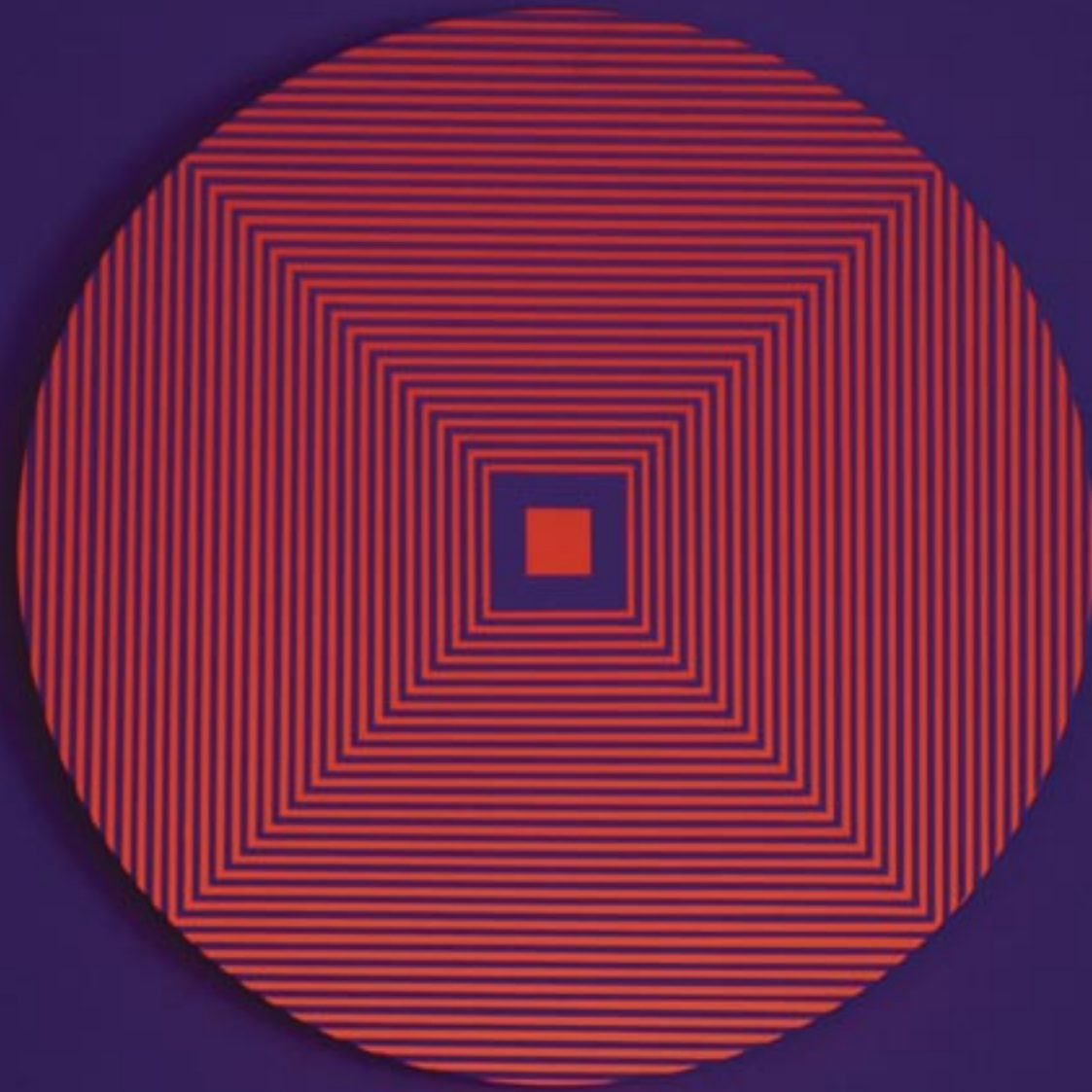
Svakako, i to je stalno obilježje Jurićeva umjetničkog rada, odnosno „proširivanja” matičnoga medija. Ambijenti koje stvara uvlače gledatelja u fiktivnu, imaginarnu realnost, odnosno realnost koja s realnošću aktualnog mjesta i vremena nema nikakve izravne veze – na nju se ne nadovezuje, štoviše, teži ukloniti uporišta konvencionalnog iskustva prostora i vremena u što većoj mjeri. U tu svrhu Jurić unatrag posljednjih nekoliko godina čak i zamračuje prostor, odnosno lišava ga prirodne svjetlosti – slika fluorescentnim bojama koje osvijetljene kratkovalnim, oku nevidljivim svjetlom stvaraju dojam da same svijetle u mraku. Riječ je, dakle, o triku, ali takvome koji izokreće uobičajenu *formu mentis* – predodžbu euclidovskog prostora, u kojem se objekt pažnje promatra s mjerljive distance koju sami određujemo položajem vlastita tijela, držeći ga tako na distanci, gradeći dojam da upravljamo sobom i pogledom, da kontroliramo situaciju u cjelini. U mraku, koji oko stavlja izvan snage, takva je orijentacija otežana; bez uporišta ili orijentira nadohvat ruke, gledatelju ne preostaje negoli bauljati prostorom, prepuštajući se spektaklu svjetlećih crteža.

A svjetlost, naravno, također pripada slikarskom kôdu, odnosno diskursu slikarstva; slikarstvo uvelike jest fenomenologija svjetla (a ne samo ontologija ravnine), i upravo kao takvo zadugo je imalo status najmisaonijeg od svih likovnih medija. Ta svjetlost je klasična metafora umne spoznaje i težnje za istinom; a slika izvodi realnost materijalnog svijeta na svjetlo dana. I ovu je notornu tezu opet moguće pobiti: slikarstvo istinu tek skriva iza igre pričina, jer dajući vidjeti vidljivo slika skriva nevidljivo, odnosno ono što se vidu sablažnjivo opire. Bilo ovako ili onako, valja se složiti da je istina u diskursu slikarstva oduvijek bila ulog (i poznati je filozof, da se spomene tek usput, na tu temu raspisao raspravu u svojem stilu, osporavajući drugog poznatog filozofa). Budući da pitanja iluzije i istine, dakle, „generički” pripadaju diskursu slikarstva, ni rad Duje Jurića ne predstavlja iznimku. Na koju istinu, tj. istinu čega njegovo slikarstvo nastoji svrnuti pažnju zapravo i nije

in the painterly process. This possibility for the painting to “un-realise” its own spatial context also belongs to the media code. Contrary, that is, to the logic according to which the painting is a posteriori to the space because it is placed within it, is contained in it, it is possible to put the problem the other way around and to say that the painting elides the set spatial circumstances and sets up a new symbolic context, a new spatial regime – of movement, looking, orientation in space. This is also a constant trait of Jurić’s artistic work, that is, the “widening” of the principal medium. The settings or ambiances that he creates pull the viewer into a fictional, an imaginary, reality, a reality that has no direct connection with the reality of the current space and time, does not carry on from it, and what is more aims at doing away with the handholds of the conventional experience of space and time to as great an extent as possible. For this purpose for several years back now Jurić has even blacked out the venue, deprived it of natural light – painting with fluorescent paints that illuminate with short wave light invisible to the eye give the impression of lighting up in the dark. It is a trick, of course, but one that turns upside down the usual *forma mentis* – the idea of the Euclidean space, in which the object of attention is seen from a measurable distance that we define ourselves by the position of our bodies, thinking that thus at a distance, building the impression that we are in charge of ourselves and our look, we control the situation as a whole. In the dark that disempowers the eye, such an orientation is made more difficult: without a support or landmark at hand, the viewer has nothing left but to roam around the space, giving themselves over to the spectacle of luminous drawings.

While light, of course, also belongs to the painterly code, to the discourse of painting; painting is to a great extent the phenomenology of sight (not only the ontology of the plane), and in this very way for a long time had the status of being the most cerebral of the visual media. Light is a classic metaphor for intellectual cognition and aspiration after the truth; the



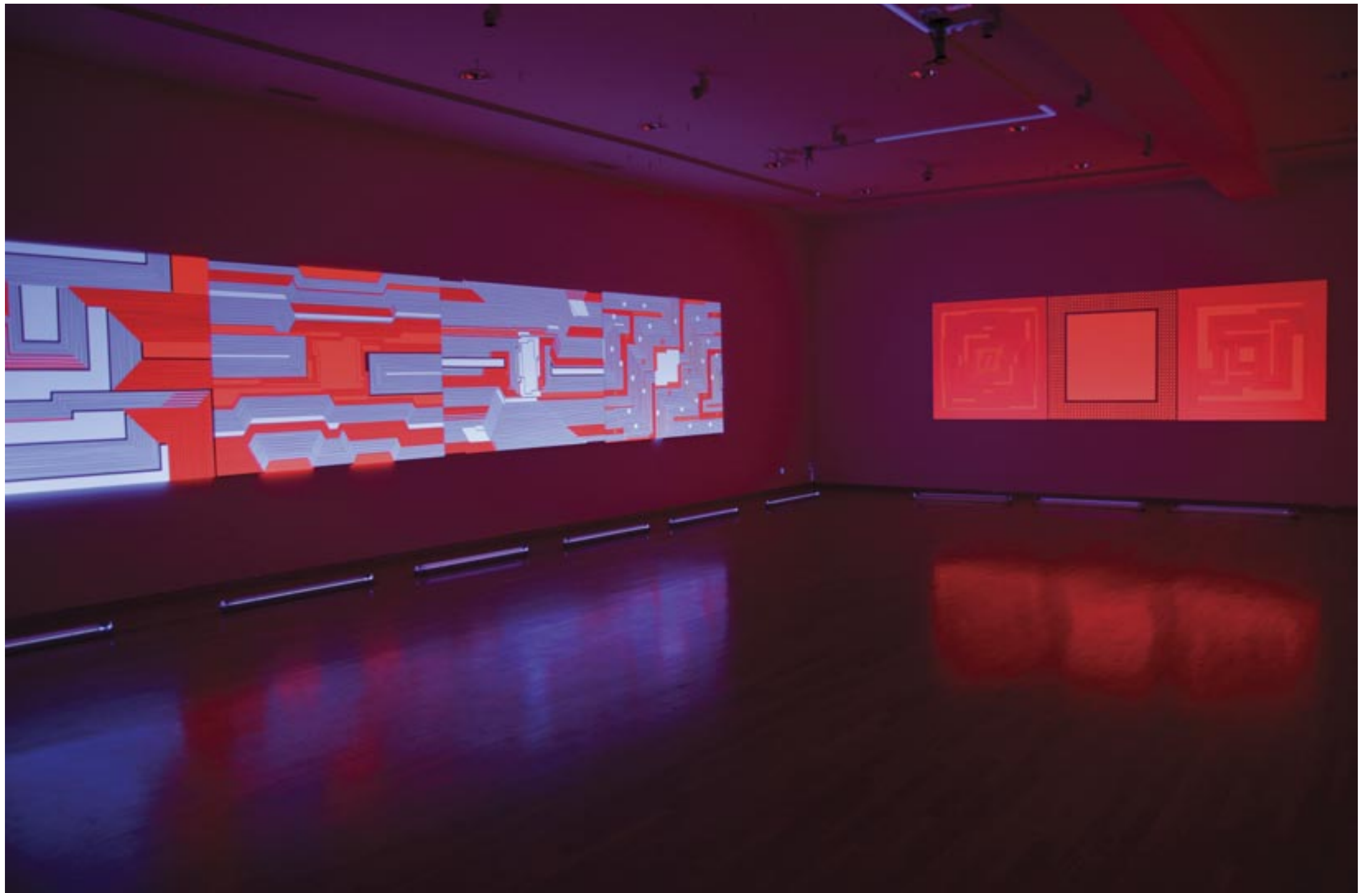


ključno pitanje. Motivika, naravno, nije sasvim nevažna: memorijski čipovi, neo-geo leksik, oblici oštrih bridova i zakučaste strukture prenose opću, univerzalnu poruku o skrivenoj logici stvarnosti, o obećanome smislu cjeline ili barem tajnoj uroti. U međuvremenu (koje je naše jedino vrijeme), međutim, tapka se u mraku, orijentira prema povremenim bljeskovima ljepote (istine, dobrote), preživljava zahvaljujući privremenim stanjima ushita, sretno pogođenim metaforama. Slike koje emaniraju svjetlost u mraku neizbježno su i jedna takva metafora, bačena u nedogledni prostor značenja.

Ivana Mance Cipek

painting takes the reality of the material world out to the light of day. Again, this notorious thesis can be refuted: painting only hides the truth behind a play of appearances, for letting the visible be seen the painting hides the invisible, that is, that which scandalously resists the sight. This way or that, it is reasonable to agree that truth has always been a stake in the discourse of painting and it is known that (the philosopher, mentioned merely in passing, wrote at length a treatise in his style in disagreement with another well known philosopher). Since the questions of illusion and truth belong “generically” to the discourse of painting, the work of Duje Jurić represents no exception. Which truth, i.e., the truth of what his painting endeavours to turn the attention to is actually not the key issue. The set of motifs, of course, is not entirely unimportant: memory chips, the neo-geo lexis, sharp-edged forms and the abstruse structures transmit a general, a universal, message about the hidden logic of reality, about the promised point of the whole or at least the secret conspiracy. In the meantime (which is our only time), however, one is groping in the dark, orienting oneself according to the occasional flashes of beauty (truth, goodness), surviving thanks to occasional states of excitement, happily hit metaphors. Paintings that emanate light in the dark are inevitably one such metaphor, cast into the immense space of meaning.

Ivana Mance Cipek



Popis radova:

- Osam slika: Memo Chips – W/R, 2022., 150 x 150 cm, fluorescentna boja na platnu
- Memo Chips – W/R, 2022., promjer 87 cm, fluorescentna boja na platnu
- Četiri slike: Memo Chips – W/R, 2022., 160 x 200 cm, fluorescentna boja na platnu

List of works:

- Eight paintings: Memo Chips – W/R, 2022, 150 x 150 cm, fluorescent paints on canvas
- Memo Chips – W/R, 2022, diameter 87 cm, fluorescent paints on canvas
- Four paintings: Memo Chips – W/R, 2022, 160 x 200 cm, fluorescent paints on canvas



MC-W/R 2022.

10.– 28. listopada 2022.

Autor: Duje Jurić

Tekst: Ivana Mance Cipek

Grafički dizajn: Boris Greiner

Foto i videodokumentacija: Marko Milovac

Tehnički postav: Tomislav Kušević

Prijevod na engleski: Graham McMaster

Lektura i korektura: Dunja Aleraj Lončarić

Program su financijski podržali Grad Zagreb – Gradski ured za kulturu, međugradsku i međunarodnu suradnju i civilno društvo te Ministarstvo kulture i medija.

MC-W/R 2022

October 10 – October 28, 2022

Artist: Duje Jurić

Foreword: Ivana Mance Cipek

Graphic design: Boris Greiner

Photographic and video documentation: Marko Milovac

Technical set-up: Tomislav Kušević

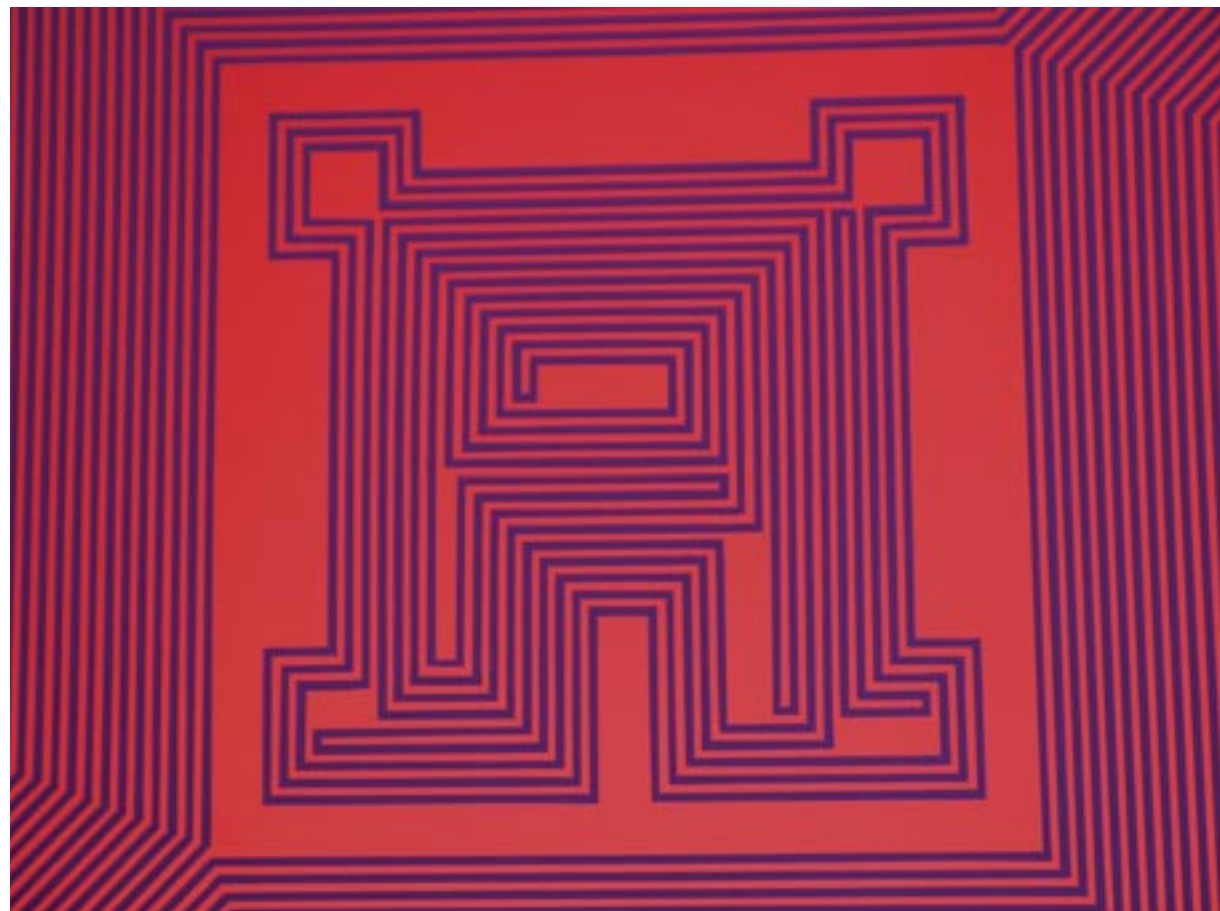
Translation: Graham McMaster

Copy editing and proofreading: Dunja Aleraj Lončarić

The programme has been financially supported by the City Office for Culture, Intercity and International Collaboration and Civil Society of the City of Zagreb and by the Ministry of Culture and Media.

DUJE JURIC rođen je 18. travnja 1956. u Rupama. Diplomirao je 1981. na Akademiji likovnih umjetnosti u Zagrebu. Suradnik je majstorske radionice prof. Ljube Ivančića i Nikole Reisera od 1982. do 1985. Od 1984. do 1999. djeluje kao samostalni umjetnik, 1999./2000. radi u Muzeju suvremene umjetnosti kao kustos restaurator, a od tada do danas kao docent, a potom izvanredni i redovni profesor crtanja i slikanja na Akademiji likovnih umjetnosti u Zagrebu, gdje 2006. preuzima vođenje slikarske klase (na Slikarskom odsjeku), a 2008. i posao mentora na doktorskom studiju slikarstva. U više od trideset godina umjetničke prakse izlagao je na više od osamdeset samostalnih i sudjelovao u više od stotinu i osamdeset skupnih izložaba (uključujući realizacije ambijenata, akcija i performansa) u Hrvatskoj i inozemstvu. Njegova se djela nalaze u više hrvatskih muzejskih zbirki te je nagrađen s nekoliko priznanja. Kontakt: dujejuric@yahoo.com

DUJE JURIC was born in Rupe on April 18, 1956. He took his degree in art in 1981 at the Academy of Fine Arts in Zagreb. From 1992 to 1985 he was an assistant in the master workshop of Ljubo Ivančić and Nikola Reiser. From 1984 to 1999 he was a freelance artist. In 1999 and 2000 he worked as curator/restorer in the Museum of Contemporary Art, and since then, successively, as assistant, associate and full professor of drawing and painting at the Academy of Fine Arts in Zagreb, where in 2006 he took over the running of the painting class (in the painting section) and in 2008 he became mentor in the painting doctoral course. In more than thirty years of artistic practice he has shown his work at more than eighty solo and participated in more than a hundred and eighty collective exhibitions (including productions of ambiances, actions and performances) in Croatia and abroad. His works are placed in several Croatian museum collections and he has been awarded a number of prizes and commendations Kontakt: dujejuric@yahoo.com





MY BODY IS YOUR BODY

MY BODY IS YOUR BODY

Andrea Knezović



7. – 25. studeni 2022.

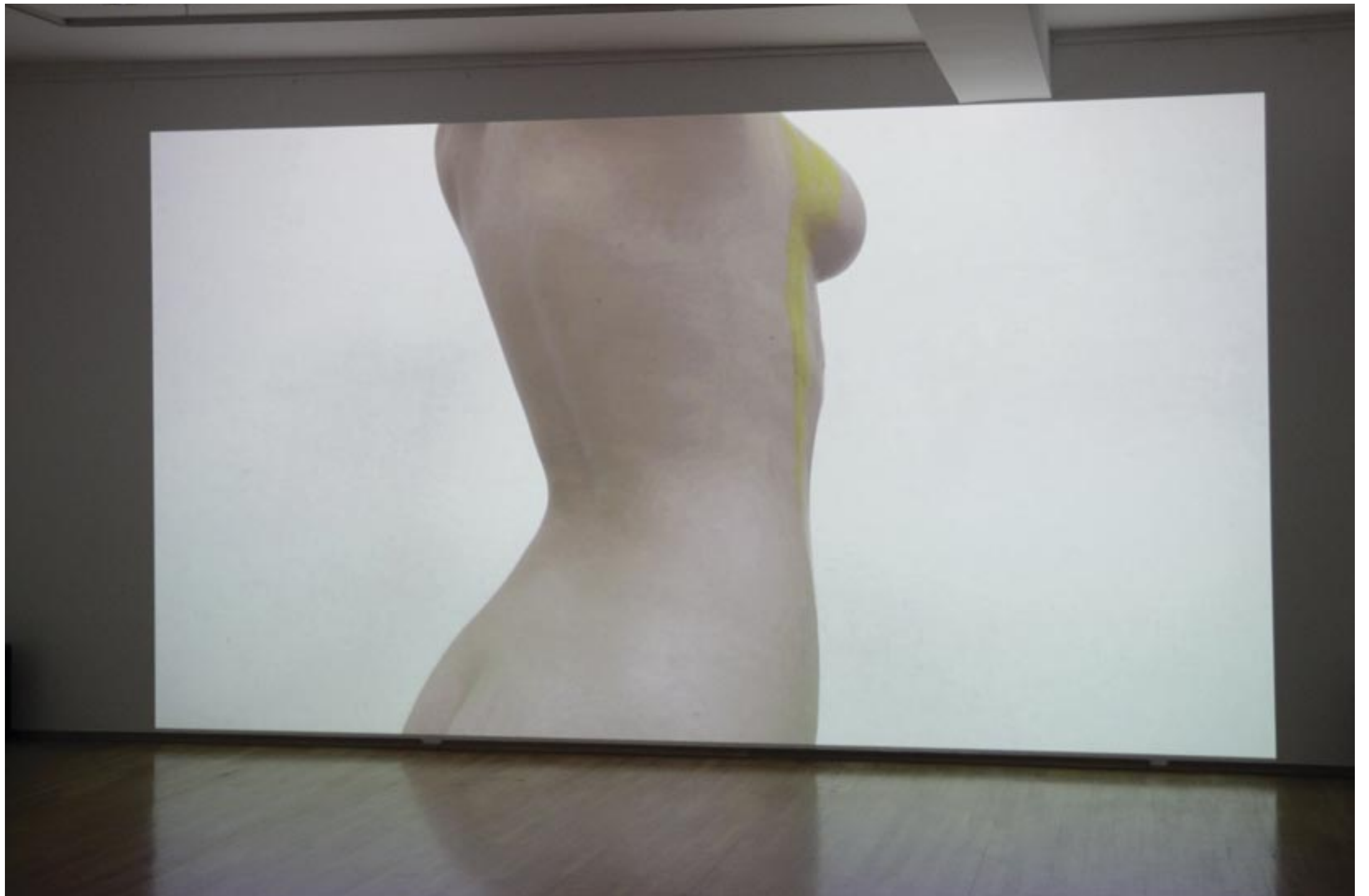
November 7 – November 25, 2022

Izložba Andree Knezović pod nazivom *My Body Is Your Body* (Moje tijelo je tvoje tijelo) donosi izbor već izlaganih radova mlade umjetnice u kombinaciji s novom produkcijom. Djela su većinom nastala u tehnici videa i fotografije, s iznimkom rada *Username (Korisničko ime)* izvedenog u tehnici akrila na platnu, kako bi se ostvario kontrapunkt između manualnog i elektroničkog, s obzirom na to da rad prikazuje umjetničko korisničko ime za profil na Instagramu.

Riječ je o autorici koja nastavlja tradiciju videoperformansa koji se u Hrvatskoj i nekadašnjoj Jugoslaviji počinje razvijati 70-ih godina prošlog stoljeća kroz djelovanje umjetnika okupljenih pod nazivom *nova umjetnička praksa*. Pedeset godina kasnije, Knezović propitkuje medij videa u kontekstu interneta, odnosno društvenih mreža. U kontekstu njezina umjetničkog djelovanja posebice su zanimljivi videoperformansi vezani uz feministički usmjerenu praksu, poput onih Sanje Iveković, a kasnije i Sandre Sterle, odnosno Vlaste Žanić. U videoperformansu *Mirror (Ogledalo)*, Knezović snima nanošenje šminke na lice bez upotrebe ogledala. Kako vrijeme odmiče, čini sve više pogreški tijekom procesa, eda bi na kraju izgledala poput karikature same sebe. Rad evocira videoperformanse *Make up – Make down (Nanošenje i skidanje šminke)* Sanje Iveković (1978.) te *Ogoljavanje* (2002.), Vlaste Žanić u kojem će umjetnica u potpunosti iščupati svoje obrve, također propitkujući granicu između uljepšavanja i unakazivanja. *Make up – Make down* jest video o rituale šminkanja u kojem lice Iveković ostaje skriveno, a kamera prikazuje njezine ruke koje isprobavaju nove fetiše – kozmetičke proizvode. Dok Iveković 1970-ih problematizira položaj žene u svijetu medija, pola stoljeća kasnije Knezović se referira na razne *make-up* videozapise, tutorijale *influencera*. Kod ove su umjetnice ritual, odnosno posljedice čina šminkanja u prvome planu, dok je sam fetišizam proizvoda pozadinski. Za razliku od Iveković, Knezović pristupa svojem licu kao platnu, iznova stvarajući samu sebe, a nastalo djelo

The Andrea Knezović exhibition, *My Body is Your Body* [original title in English], combines a selection of works of this young artist already shown with pieces that have been newly produced. On the whole these artworks have been created in video and photography, with the exception of *Username*, which was painted in acrylics on canvas, so as to set up a counterpoint between manual and electronic, the work actually presenting the artist's username for her Instagram profile.

This is an artist who is keeping up the tradition of video performance that started in Croatia, and the former Yugoslavia, in the 1970s, in the activity of artists gathered together under the title of the *New Art Practice*. Fifty years on, Knezović is testing out video in the context of Internet, i.e. social media. Particularly interesting in the context of her art practice are video performances connected with practices that have a feminist orientation, like those of Sanja Iveković, later Sandra Sterle and Vlasta Žanić. In the video performance *Mirror*, Knezović records make-up being put on the face without a mirror being used. As time moves on, she makes more and more mistakes during the process, looking at the end like a caricature of herself. The work evokes the Sanja Iveković video-performance *Make up – Make down* of 1978 and *Denuding* (2002) of Vlasta Žanić, in which the artist plucks off her eyebrows completely, also testing out the border between beautifying and disfiguring. *Make up – Make down* is a video about the ritual of making up in which Iveković's face remains hidden and the camera shows her hands trying out new fetishes – cosmetics. While in the 1970s Iveković problematised the position of woman in the world of media, a half a century later Knezović references various *make-up* videos, the tutorials of *influencers*. In the case of this artist the ritual, the result of the act of making-up, is foregrounded, the fetishism of the product remains in the background. Unlike Iveković, Knezović approaches her face as a canvas, creating herself anew, and the work that comes into being evokes a sense of sadness in the observer on account of its grotesqueness. We can interpret the act as an echo of the Pygmalion myth, except in this case *my body is your body* – the artist's body presents simulta-



u svojoj grotesknosti izaziva čak i osjećaj tuge u promatrača. Čin možemo tumačiti i kao eho mita o Pigmalionu, samo što u ovome slučaju *moje tijelo je tvoje tijelo* – umjetničko tijelo istodobno predstavlja i Pigmaliona (stvaratelja) i kip (djelo), a naposljetku i tijelo konzumenta sadržaja (reprodukciju) koji imitira njezine pokrete na vlastitomu licu pred ekranom računala. I u ostalim radovima na izložbi Knezović propitkuje odnos masmedijskog društva prema fetišizmu i ritualu. Što možemo smatrati ritualom unutar histerije društvenih mreža, i postoji li ondje uopće ritualno, odnosno erotično? Umjetničin odnos prema ritualnom proteže se od odnosa prema biološko-svakodnevnom, kao što je primjerice čin uriniranja, sve do ekstremnijeg pristupa koji fetiše kozmetičkih proizvoda postavlja na sljedeću razinu gdje oni postaju seksualne igračke. Serija fotografija *Organ Grinder* (značenje u slengu – *odgovorna osoba*) ponovno kroz autoreferencijalnost, prikazivanje vlastitog tijela, poigrava se razlikama i srodnostima između muškog i ženskog spola, a možemo je tumačiti i prema Jungovoj analitičkoj psihologiji, principom animusa (arhetip muškog lika u nesvjesnom dijelu ličnosti žene), i anime (arhetip društvenog života i ženskosti u nesvjesnom kod muškarca).

*Story of the I (Priča o sebstvu)* prikazuje umjetnicu kako po sebi proljeva fetišistički predmet – jaje. U ovome videu i ona, poput Sanje Iveković, ne prikazuje lice, već stavlja naglasak na ženske attribute – ženski akt. Čin proljevanja jajeta može se tumačiti kao ironija, svojevrni bunt prema pigmalionizmu, formiranju psihe i tijela žene prema muškom željenom modelu i zamisli. Također, rad je nadahnut novelom *Story of the Eye (Priča o oku)* Georges Bataillea iz 1928. koja detaljno opisuje seksualne perverzije para tinejdžerskih ljubavnika, a u kojoj pisac među ostalim donosi rani prikaz *omorashi* fetišizma (vezanog uz pun mjehur i uriniranje) te pronalazi paralele između oblika jajeta i oka. Budući da je umjetnička praksa Andree Knezović erotski, odnosno fetišistički intonirana, nemoguće je da se taj ritual, odnosno ono od čega se sastoji,

neously Pygmalion, (the creator), and the statue, (the work), and finally also the body of the content-consumer (reproduction) imitating her movements on her own face in front of the computer screen.

In other works at the exhibition Knezović questions the attitude of mass media society to fetishism and ritual. What is it in the hysteria of social media that we can consider ritual, and is there the ritual, or the erotic, at all? The artist's attitude to ritual extends from the attitude to the biological everyday, such as the act of urinating, to the more extreme approach that puts the fetishes of cosmetic products on the next level where they turn into sex toys. The *Organ Grinder* (slang for the *guy in charge*) series of photographs once again, through self-referentiality, the representation of one's own body, plays with the differences between the male and the female sex, as well as the similarities; we can also interpret the work in terms of Jung's analytical psychology, through the principle of the animus (the archetype of the male persona in the unconscious part of the personality of woman) and anima (the archetype of social life and femininity in the unconscious of the male).

*Story of the I* depicts the artist spilling a fetishist object over herself: an egg. In this video, she too, like Sanja Iveković, does not show the face, rather puts the emphasis on womanly attributes – the female nude. The act of spilling egg can be interpreted as irony, a kind of revolt against Pygmalionism, the forming of the female psyche and body according to the desired model and idea of the male. The work is also inspired by the novella *Story of the Eye* of Georges Bataille of 1928, which describes in detail the sexual perversions of a couple of teenage lovers, in which the writer, among other things, gives an early depiction of *omorashi* fetishism (full bladder and urination) and finds parallels between the form of the egg and that of the eye. Since the art practice of Andrea Knezović is erotic, or fetishist, it is impossible for this ritual, or that of which it is composed, not to be correlated with the fertility rituals in pagan cultures, notwithstanding the artist's critical attitude to the Christian tradition that has adopted these rituals. The borders between tradition and rebellion against it are usually very loose, and the





ne postavi u odnos i s ritualima povezanim s plodnošću u poganskim kulturama, unatoč tome što se umjetnica kritički odnosi prema kršćanskoj tradiciji koja je preuzela te rituale. Granice između tradicije i bunta prema njoj obično su vrlo labave, a ritualno je sadržano kako u poganskom tako i u religijskom, a naposljetku i fetišističkom. Kontrapunkt između navedenog jest ono što rad Andree Knezović čini osobitim – balansiranje na granicama političkog, feminističkog, ritualnog, pa čak i mitološkog – reprezentacija jednog umjetničkog medija u drugom, prastarih vremena u suvremenima, i ne zanemarivanje podsvijesti u digitalnom dobu koje je eutanazira pikselima.

Neva Lukić

ritual is contained in the pagan, the religious and finally the fetishist. It is the counterpoint that the work of Andrea Knezović makes highly individual – balancing on the borders of the political, the feminist, the ritual, even the mythological – the representation of one artistic medium in another, of age-old times in the contemporary, and the non-neglect of the subconscious in a digital age that is euthanizing it with pixels.

Neva Lukić





Popis radova:

- STORY OF THE „I“, 2016., video-performans, video-projekcija, Full HD, 2 min 07 s (petlja)
- ORGAN GRINDER, 2019., tri fotografije iz serije fotografija izložene na televizorima
- MIRROR, 2022., video performans, Full HD, video projekcija, 12 min 14 s (petlja)
- USERNAME, 2022., akril na platnu, 90 x 60 cm

List of works:

- STORY OF THE “I”, 2016, video performance, video projection, Full HD, 2 min 07 sec (loop)
- ORGAN GRINDER, 2019, three photographs from a series of photographs exhibited on televisions
- MIRROR, 2022, video performance, Full HD, video projection, 12 min 14 sec (loop)
- USERNAME, 2022, acrylic on canvas, 90 x 60 cm

MY BODY IS YOUR BODY

7. – 25. studeni 2022.

Autorica: Andrea Knezović

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Grafički dizajn: Boris Greiner

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Prijevod na engleski: Graham McMaster

Lektura i korektura: Dunja Aleraj Lončarić

Program su financijski podržali Grad Zagreb – Gradski ured za kulturu, međugradsku i međunarodnu suradnju i civilno društvo te Ministarstvo kulture i medija.

MY BODY IS YOUR BODY

November 7 – November 25, 2022

Artist: Andrea Knezović

Foreword: Neva Lukić

Graphic design: Boris Greiner

Photographic and video documentation: Marko Milovac

Technical set-up: Tomislav Kušević

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Copy-editing and proofreading: Dunja Aleraj Lončarić

The programme has been financially supported by the City Office for Culture, Intercity and International Collaboration and Civil Society of the City of Zagreb and by the Ministry of Culture and Media.



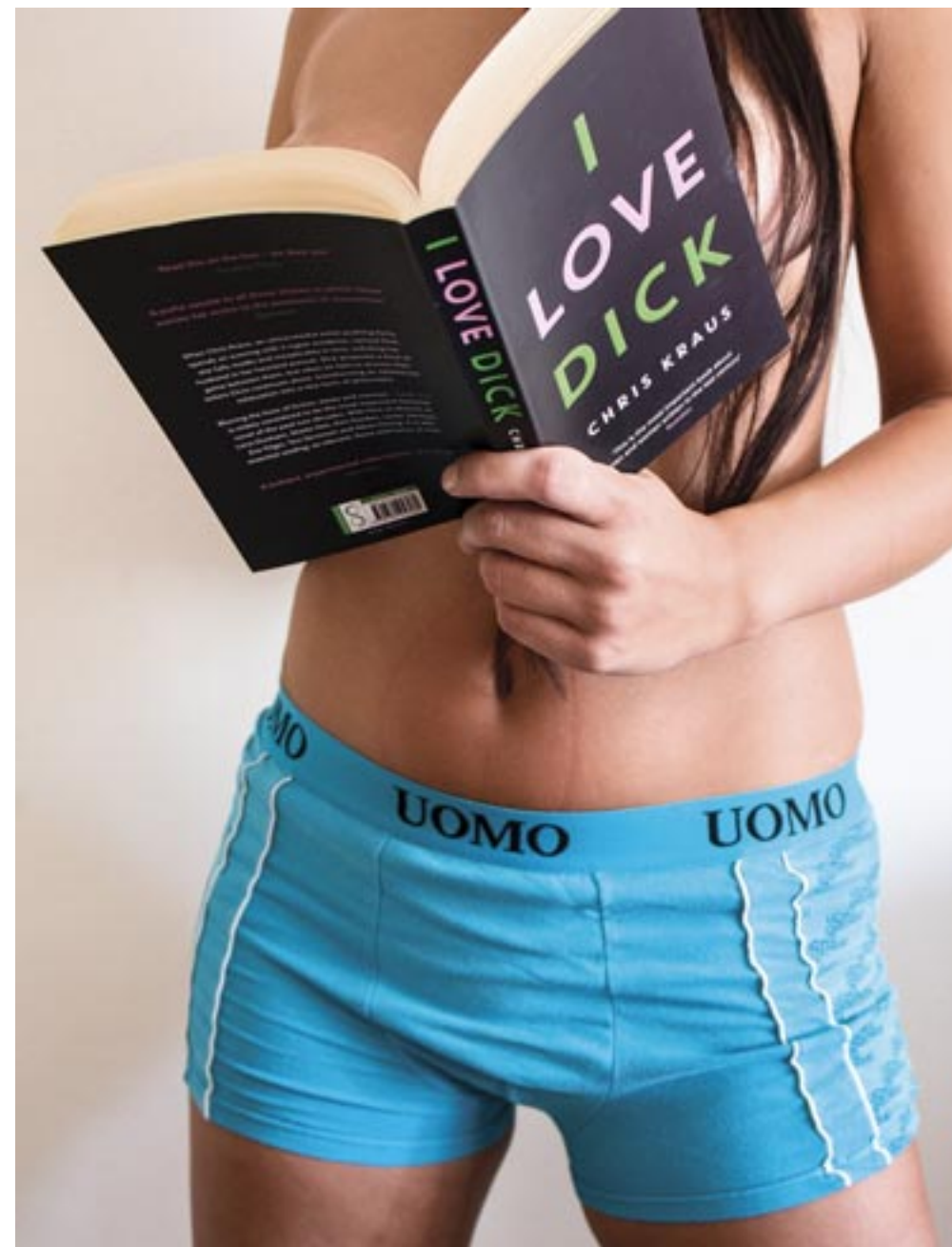


ANDREA KNEZOVIĆ multimedijaska je umjetnica rođena 1992. u Slavonskom Brodu. Godine 2014. završila je preddiplomski studij, a 2017. diplomski studij, smjer multimedija, na Umjetničkoj Akademiji u Osijeku, pod mentorstvom Vladimira Frelaha. Andrein rad „Prvo iskustvo“ osvojio je prvu nagradu na završnoj izložbi Akademije u akademskoj godini 2014./2015. Godine 2016., sudjelovala je na internacionalnom rezidencijalnom programu Tropical Lab u Singapuru. Aktivno izlaže u Hrvatskoj i inozemstvu te je do sada imala video-performanspet samostalnih izložbi. Živi i radi u Rijeci.

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The multimedia artist ANDREA KNEZOVIĆ was born in 1992 in Slavonski Brod. In 2014 she took her first degree at the Art Academy in Osijek and in 2017 her postgraduate degree at the same institution, both under the supervision of Vladimir Frelah. Andrea's work "First experience" took the first prize at the closing exhibition of the Academy in academic year 2014-2015. In 2016 she took part in an international residency in Tropical Lab in Singapore. She is very active in exhibiting in Croatia and abroad and to date has had five one-woman video performance exhibitions. She lives and works in Rijeka.

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ORGANIZATOR I NAKLADNIK / ORGANISER AND PUBLISHER:  
Centar za kulturu Novi Zagreb – Galerija Vladimir Bužančić  
The New Zagreb Culture Centre – Vladimir Bužančić Gallery  
Trg Narodne zaštite 2, Remetinec, Zagreb tel.: + 385 1 6140 189  
e-mail: galerija.vladimir.buzancic@czk-novi-zagreb.hr  
www.czk-novi zagreb.hr

ZA NAKLADNIKA / FOR THE PUBLISHER: Branko Marić  
VODITELJICA GALERIJE / ART GALLERY CURATOR: Anita Zlomislić  
SAVJET GALERIJE VLADIMIR BUŽANČIĆ / VLADIMIR BUŽANČIĆ  
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Knezović

GRAFIČKO OBLIKOVANJE / GRAPHIC DESIGN: Boris Greiner  
FOTOGRAFSKA DOKUMENTACIJA / PHOTOGRAPHIC DOCUMENTA-  
TION: Ivana Škvorčević, Darko Bovoljak, Boris Berc, Nikša Krizmanić,  
Marko Milovac

PRIJEVOD NA ENGLLESKI I KOREKTURA / ENGLISH TRANSLATION AND  
PROOF READING: Graham McMaster

LEKTURA I KOREKTURA / COPY EDITING AND PROOF READING:  
Dunja Aleraj Lončarić

TEHNIČKI POSTAV IZLOŽBI / TECHNICAL EXHIBITION'S SET-UP:  
Tomislav Kušević

UREDNIKA KATALOGA / CATALOG EDITOR: Vesna Šantak

TISAK / PRINT: Sveučilišna tiskara, Zagreb

NAKLADA / PRINT RUN: 200 primjeraka / copies

ISBN: 978-953-7800-39-0

Program su financijski podržali Gradski ured za kulturu Grada Zagreba i  
Ministarstvo kulture i medija.

The program was financially supported by the City of Zagreb – City office  
for Culture and the Ministry of Culture and Media.

