

2024.

POGLED U  
BUDUĆNOST  
A Glimpse  
into the  
Future

- 14 —Darija Dolanski Majdak  
KOMPLEMENTARNO  
Complementary
- 30 —Duje Šuvar  
VRIJEME I GRAD  
Time and the City  
Gorana Težak  
DOBRA STARA BUDUĆNOST  
Good Old Future
- 54 —Paula Bučar  
KONSTRUKTI  
Constructs
- 68 —IZBOR DJELA IZ FUNDUSA GALERIJE VLADIMIR BUŽANČIĆ  
Selection of Works from the Holdings of the Vladimir Bužančić  
Gallery
- 96 —Mario Romoda  
DEATH MUST DIE  
Valentina Supanz Marinić  
JUČER – DANAS – SUTRA  
Yesterday – Today – Tomorrow
- 118 —Helena Schultheis Edgeler  
DEUS MACHINA//ITER
- 138 —Petra Šabić  
UNUTARNJI OBLICI  
Inner Forms

## POGLED U BUDUĆNOST

Godišnji program Galerije Vladimir Bužančić 2024. konceptualno je usmjeren na multimedijalnost: akrilike na platnu, videoanimaciju i glazbu (Darija Dolanski Majdak); sinergiju programa umjetne inteligencije u generiranju skica za djela u tehnici ulja na platnu (Helena Schultheis Edgeler); izradu geometrijskih oblika putem 3D ispisa (Paula Bučar) te stvaranje sinteze skulpture i slikarstva (Duje Šušvar). Zajednička se tema odabranih izložbi nametnula sama – umjetnici odabranih izložbi usmjerili su svoj izričaj propitivanju utjecaja ubrzanoga tehnološkog razvoja i umjetne inteligencije na čovjeka te kako tehnologija i potrošačko društvo utječu na budućnost čovječanstva. Propitivanjem aktualnih društvenih tema, utjecaja tehnologije, umjetne inteligencije i masmedija na društvo (Gorana Težak, Valentina Supanz Marinić, Mario Romoda, Helena Schultheis Edgeler) umjetnici se referiraju na različite aspekte stvarnosti izražavajući svoja intimna, autobiografska slikarska zapise, stvarajući širi pogled na suvremene teme. Umjetnice Paula Bučar i Petra Šabić istražuju mikrokozmos i makrokozmos – i svojim radovima daju kozmičku perspektivu. Paula Bučar inspirirana je svemirom i tamnom tvari referirajući se na Borgesovu pripovijetku *Babilonska biblioteka*, a Petra Šabić pronalazi inspiraciju u babilonskim zvjezdanim kartama.

**Darija Dolanski Majdak** na izložbi **Komplementarno** prvi put predstavlja šest videoradova za koje je elektroničku glazbu skladao Alen Marić. Detalje i motive svojih slika umjetnica je animirala u videoradovima, a zajedno s glazbom ostvarila se sinergija dviju vrsta umjetnosti: slikarstva i glazbe, stvarajući novu percepciju. Videoradovi su intimna ispovijest u kojima autorica bojama, geometrijskim oblicima i simbolima izražava emocije i različita stanja svijesti. Darija u svojim djelima istražuje forme kvadrata (autorica ih naziva pikselima), koji se u ovom ciklusu slika transformiraju u geometrijske oblike rombova i trapeza uslijed perspektivnih skraćivanja. Komplementarnim bojama i preklapanjima oblika stvara dinamičnu kompoziciju. I sam odabir kvadratnih formata slikarskih platna prikazuje piksele kojima autorica gradi prostor slike. Motivi kvadrata postaju fraktalni formata slikarskog platna – kvadrata.

U istom smo postavu predstavili dvije samostalne izložbe, umjetnicu i umjetnika različitih rukopisa no sa zajedničkom temom propitivanja vremena: prošlosti, sadašnjosti, budućnosti i višedimenzionalnosti vremena.

**Gorana Težak** ciklusom slika **Dobra stara budućnost** alegorijski prikazuje različite izazove koje donosi ubrzani razvoj tehnologije i potrošačko društvo. Umjetnica gradi slike u slojevitim kompozicijama, a unutar prostora slika otvaraju se novi prostori obrubljeni pravokutnicima koji su portali u druge dimenzije ili pak označavaju različite uvjetovanosti. Upotrebljava tonove plave, zelene, ljubičaste, a potom u kompoziciji dodaje kontrast crvenom, ružičastom i žutom bojom te zemljanim tonovima. Metafizički prikazuje promišljanja o odnosu pojedinca i društva na ubrzane promjene, koristeći se arhetipovima i simbolima. U distopijskim krajolicima i metafizičkim prostorima, Gorana slika motive kojima naglašava mogućnost izlaza u neku drugu, bolju stvarnost. Ovim ciklusom slika umjetnica ukazuje na važnost putovanja prostorima koje stvaramo u svojoj mašti. Izlaz iz situacije otuđenja i dehumanizacije suvremenog društva umjetnica vidi u stvaranju, umjetnosti i povratku prirodi.

**Duje Šušvar** ciklusom slika **Vrijeme i grad** pak prikazuje impresije urbanog ritma veduta Zagreba u različitim godišnjim dobima (proljeće, ljeto, jesen, zima). Vrijeme koje nezaustavljivo prolazi Duje bilježi slikajući promjene koje donose ciklusi prirode. Gradsku atmosferu koja se mijenja izražava različitom paletom i bilježenjem svjetlosti koja obasjava grad. Osjećaj trodimenzionalnosti na površini platna umjetnik je vješto prikazao kompozicijom i perspektivom te poziva promatrača da zakorači u sliku i prošetala ulicama grada. Umjetnik je ovim ciklusom slika istraživao različite kombinirane slikarske medije (*buon fresco*, akrilik, ulje, voštanu pastu) kako bi postigao različite teksture na platnu – koru drveća, asfalt, teksturu lišća, fasadu zgrada itd. U nekim je djelima ostvario sintezu slikarstva i kiparstva kroz oslikane reljefe na platnu mijenjajući percepciju slike iz dvodimenzionalnog u trodimenzionalni prostor.

**Paula Bučar** izložbom **Konstrukti** istražuje upotrebu suvremene tehnologije kao alata u kreativnom stvaralačkom procesu. Za izložbu **Konstrukti** inspiraciju je pronašla u pripovijetki *Babilonska biblioteka* Jorgea Luisa Borgesa (1941.) i dokumentarnim emisijama o svemiru. Borges prikazuje svoje viđenje svemira kao velike biblioteke sastavljenu od šestorokutnih prostorija. Promišljajući na koji način predstaviti tamnu tvar od koje je sazdan svemir, umjetnica je za postav izložbe oblikovala crne geometrijske strukture s pomoću 3D ispisa i od crnog papira. Neki su od geometrijskih oblika upravo šestorokuti poput prostorija Borgesove biblioteke. Konstrukti – objekti / geometrijska tijela postavljeni u nizove stvarali su ritam i međusobnu interakciju oblika. Svjetlost i sjena na konstruktima stvarala je dojam pokreta i kretanja kroz prostor. Likovna instalacija postavljena u Galeriji

odnosima punog i praznog prostora unutar gradivnih elemenata instalacije stvarala je dinamiku mijenjajući percepciju promatrača. Svi objekti – konstrukti u postavu dio su jedne cjeline. U postavu je izložen i print dijela teksta predgovora Željka Marciuša. Paula Bučar i Željko Marciuš surađuju na projektima i međusobno se nadopunjuju.

Za postav izložbe **Izbor djela iz fundusa Galerije Vladimir Bužančić** odabrala sam djela eminentnih i priznatih akademskih umjetnika i umjetnica koji su obilježili modernu i suvremenu umjetnost Hrvatske te djela eminentnih i priznatih akademskih inozemnih umjetnika (Breda Beban, Tomislav Buntak, Jože Ciuha, Ružica Dešković, Plamenko Čengić, Miljenko Gregl, Igor Gustini, Vitold Košir, Dafne Perković Planinić, Hrvoje Marko Peruzović, Ksenija Pintar, Mauro Stipanov, Ivan Šebalj, Rostislav Štěpánik, Ksenija Turčić, Fadil Vežović, Leila Michieli Vojvoda, Anton Vrlić). Na izložbi su prezentirana djela u tehnikama orteža, digitalne grafike, grafike dubokog, visokog i plošnog tiska, tehnici monotipije, kombiniranim tehnikama, akvarela i tempere na papiru, akrilika i ulja na platnu, nastala u razdoblju od 1976. do 2016. Izložbama fundusa Galerije skrećemo pozornost na važnost bogatog fundusa umjetničkih djela priznatih umjetnica i umjetnika iz zemlje i inozemstva te prezentiramo uspješnu galerijsku djelatnost, kao i međugradsku i međunarodnu suradnju Galerije Vladimir Bužančić.

U godišnjem programu Galerije još su dvije samostalne izložbe prezentirane zajedno zahvaljujući prepoznatoj poveznici između dvoje autora. Mario Romoda i Valentina Supanz Marinić svojom umjetnošću propituju na koji način aktualna društvena događanja djeluju na pojedinca.

**Mario Romoda** inspiraciju za svoja djela pronalazi u filmovima, masmedijima i videoigrama. I sam naziv izložbe **Death must die** naziv je jedne videoigre. Ovim ciklusom slika Mario izražava svoja unutarnja stanja, različite emocije i odnos prema društvenim situacijama. Mario odabire hladne boje, a akcente u melankoličnoj atmosferi slike postiže svjetlom ili pak kontrastom detalja toplih boja. Pravokutnici koji grade kompoziciju slika, pojavljuju se u motivima prozora i vrata, arhitekturi, ekranu računala, obliku bazena... Prozori su i vrata, osim što stvaraju perspektivan osjećaj dubine, poput portala, simbolično povezuju ovu stvarnost s drugim dimenzijama. Umjetnik slika različite predmete i mitološka bića, koje pretvara u arhetipove i simbole koji iz nesvjesnog materijaliziraju ono nevidljivo, sakriveno: npr. uređaj za arkadne videoigre postavljen u krajoliku kao simbol otuđenja i/ili izolacije, mačka koja okreće leđa kataklizmi u nedostatku empatije, sirena zarobljena u akvariju kao kritika zapadnjačkog društva koje sve ono što ne razumije ili je drugačije od općeprihvaćenog, ima potrebu zarobiti, kontroli-

rati... Višedimenzionalnost stvarnosti i unutrašnjih svjetova Mario Romoda dodatno naglašava nazivima slika i rečenicama uz nazive slika.

**Valentina Supanz Marinić** ciklusom slika **Jučer – danas – sutra** spaja realizam i ekspresiju, istodobno prikazujući unutrašnji svijet i stvarnost koja nas okružuje. Poput slikarskog dnevnika, autorica bilježi intimističke zapise koji prikazuju promišljanja o aktualnim temama. Valentina problematizira i status samostalnih umjetnika, prikazujući samostalnog umjetnika arhetipom jednoroga. Jednorog donosi harmoniju, ljepotu i magiju u stvarnost, ima sposobnost iscjeljivanja i transcendencije – baš kao i umjetnost. Zbog sve većih egzistencijalnih izazova samostalni umjetnici sve teže mogu biti posvećeni kreativnosti i stvaranju. Samostalni umjetnici postaju poput jednoroga, koji su vrlo rijetka mitološka bića. Na slici *Što sutra?* na stajalištu autobusa dvojica glazbenika sviraju violončelo i sintesajzer dok u pozadini gori autobus. Poruka je slojevita, umjetnici nastavljaju svirati posvećeni izvedbi bez obzira na ono što ih okružuje, no prizor je također kritika društva gdje se dvojica umjetnika bore za egzistenciju svirajući na autobusnoj stanici čekajući milodar. Simbolika je potencirana natpisom ispisanim crvenim slovima na displeju: *Pamtim samo sretne dane* (Arsen Dedić). Isprepliću se motivi prošlosti, sadašnjosti i budućnost, a autorica ipak pronalazi nadu u bolju budućnost.

**Helena Schultheis Edgeler** ciklusom slika **Deus Machina** propituje razvoj tehnologije i umjetne inteligencije te njihov utjecaj na kulturu i umjetnost. U stvaranju slika upotrebljava odabrane tekstove koje s pomoću programa umjetne inteligencije generira u slike, koje potom upotrebljava kao skice za svoja djela. Ovim eksperimentalnim konceptom integrirala je tehnologiju umjetne inteligencije i tradicionalnu tehniku ulja na platnu. Umjetnica je stvorila fantastični svijet začudne arhitekture i ljudskih likova, pun simbolike i misterije. Monokromatske slike otkrivaju detalje žute boje i sepije – akcente koji uvode svjetlost u kompoziciju. Motive arhitekture prepoznajemo kao metafizički prostor, koji vraća sjećanje na neka drevna vremena. U postavu izložbe bila su djela iz dva ciklusa: *Deus Machina* (2023./2024.) i *Put it in the cloud* (2020.) te eksperimentalni animirani video *Thirteen*. Eksperimentalni video bio je prikazan u konkurenciji hrvatskoga animiranog filma na *Animafestu* u Zagrebu 2023. U eksperimentalnom videu čestice svjetlosti titraju u svojem plesu na prapočetku stvaranja svemira iz svjetlosti i zvuka. Titraji svjetlosti stvaraju oblike koji se pretapaju jedan u drugi, u beskrajnom putovanju kroz vrijeme i prostor. Autorica upotrebljava arhetipove i simbole (skulpture s Uskršnjeg otoka – figure Moai, zmaj, sumo-borci, leptir) i spaja sjećanja na drevna vremena sa suvremenom arhitekturom i

simbolima neonske rasvjete. Svojom osebnom poetikom povezuje oblike, slike, glazbu i zvukove (npr. ritam srca) koji pobuđuju naše nesvjesno. Ovim videom Helena promišlja o različitim aspektima svijesti te propituje sinergiju tehnologije i umjetničkog stvaranja.

Za ciklus slika **Unutarnji oblici Petra Šabić** inspirirana je babilonskim zvjezdanim kartama i svemirom. Dinamičnu i slojevitom kolorističku kompoziciju umjetnica gradi oslikanim ploham, crtežom, grafizmima, rukopisom te apstraktnim i figurativnim motivima. Različitim gustoćama i debljinama linija Petra tka strukture i postiže vibrantnu površinu slike. Obojeni se oblici preklapaju i uklapaju formama jedni u druge, stvarajući dojam kolaža.

Zajedničko je ovom ciklusu crna boja kojom Petra podslikava platno. Crna je boja neboja koja upija svjetlost. Zbog te sposobnosti crne boje Petra podslikava platna kako bi dobila potpunu zasićenost površine slike. Crna boja zahvaljujući toj karakteristici također ima sposobnost istaknuti optičke vrijednosti boja i crteža dodatno stvarajući kontraste i dinamiku kompozicije. Crna podloga na Petrinim slikama podsjeća me na svemir. Na praznoj crnoj površini (kao tamna tvar prije velikog praska) Petra stvara svoje osobne zvjezdane karte i unutrašnje oblike vješto povezujući mikrokozmos i makrokozmos u cjelinu. Nazivi djela prenose važnu poruku ovog ciklusa slika: važnost jedinstva unutarnjeg svijeta i svemira koji nas okružuje.

Potreba za spoznavanjem samog sebe i stvaranjem uistinu je nezamjenjiva. Bez obzira na različite utjecaje tehnologije i umjetne inteligencije, stvaralačka snaga vodi čovjeka i uvijek će imati potrebu kreativno se izraziti, razvijati se i stvarati umjetnička djela. U ovom vremenu umjetnost ima posebno važnu ulogu – povratak izvornoj prirodi ljudskog bića.

Vesna Šantak

## A Glimpse into the Future

The annual programme of Vladimir Bužančić Gallery for 2024 is conceptually oriented towards multimediality: acrylics on canvas, video animations, and music (Darija Dolanski Majdak); the synergy of artificial intelligence programs in generating sketches for works in the technique of oil on canvas (Helena Schultheis Edgeler); the creation of geometric forms by means of 3D printing (Paula Bučar); and the creation of the synthesis between sculpture and painting (Duje Šuvar). The shared topic of the selected exhibitions was imposed by itself – the artists of the selected exhibitions have oriented their expression towards the examining of the influence of accelerated technological development and artificial intelligence on humans, and how technology and consumer society influence the future of humanity. By questioning the topical social matters, the influence of technology, artificial intelligence and the mass media on society, artists Gorana Težak, Valentina Supanz Marinić, Mario Romoda and Helena Schultheis Edgeler refer to the different aspects of reality by expressing their intimate, autobiographical painting inscriptions, thereby creating a broader view on contemporary topics. Artists Paula Bučar and Petra Šabić explore the microcosm and the macrocosm – and give their works a cosmic perspective. Paula Bučar is inspired by universe and the dark matter while referring to Borges' short story *The Library of Babel*, while Petra Šabić finds inspiration in Babylonian star maps.

**Darija Dolanski Majdak** presents for the first time at the exhibition **Complementary** six video works accompanied by electronic music composed by Alen Marić. The artist animated the details and motifs of her paintings in the video works and together with the music, a synergy between the two kinds of art – painting and music – emerged, which created a new perception. The video works are an intimate confession in which the author uses colours, geometric forms and symbols to express emotions and different states of mind. In her works, Darija studies square forms (the author calls them pixels), while in this cycle of paintings, they transform into geometric shapes of rhombi and trapezoids due to perspective reductions. With complementary colours and overlapping of forms, she creates a dynamic composition. Even the very selection of square formats of painting canvases depicts the pixels with which the author builds the space of the painting. The motifs of squares become fractals of the format of the painting canvas – the square.

We presented two solo exhibitions in the same setup, by two artists with different painting styles, but with the shared topic of questioning time: the past, the present, the future, and the multidimensionality of time. **Gorana Težak** allegorically illustrates with the painting cycle **Good Old Future** the different challenges brought by the accelerated development of technology and the consumer society. The artist builds paintings in stratified compositions, and within the spaces of the paintings, there open up new spaces bordered by rectangles, as portals to other dimensions or as marks of different conditionalities. She uses the tones of blue, green and purple, to which she adds contrast in the composition with red, pink, yellow, and earth tones. She metaphysically depicts the deliberations on the relation of the individual and the society with accelerated changes, thereby using archetypes and symbols. In the dystopian landscapes and metaphysical spaces, Gorana paints motifs with which she highlights the possibility of getting out into another, better reality. With this cycle of paintings, the artist indicates the importance of travelling through the spaces we create in our imagination. The artist sees a way out of the situation of alienation and dehumanisation of contemporary society in creativity, art, and return to nature.

**Duje Šuvar** depicts with his cycle of paintings **Time and the City** the impressions of the urban rhythm of Zagreb's sights in different seasons (spring, summer, autumn, winter). Duje records the inexorably passing time by painting the changes brought by the nature's cycles. He expresses the ever-changing city atmosphere with a different palette and by recording the light illuminating the city. The artist skilfully illustrates the feeling of three-dimensionality on the surface of the canvas with composition and perspective, inviting the observer to step inside the painting and walk the city streets. With this cycle of paintings, the artist explores different mixed painting media (*buon fresco*, acrylic, oil, wax paste) so as to achieve different textures on the canvas – tree bark, asphalt, leaf texture, building façades, etc. In some of his works, he achieved a synthesis between sculpture and painting through the limned reliefs on canvas, thus changing the painting's perception from two-dimensional into three-dimensional space.

**Paula Bučar** explores with the exhibition **Constructs** the need for contemporary technology as a tool in the creative process. She found inspiration for the exhibition **Constructs** in the short story *The Library of Babel* by Jorge Luis Borges (1941) and the documentaries on space. Borges depicts his vision of the universe as a large library made up of hexagonal rooms. While deliberating on the manner in which to represent the dark matter of which the universe is built, the artist designed for the exhibition setup black geometric

structures by means of 3D printing and out of black paper. Some geometric forms are hexagonal, just like the rooms of Borges' library. The constructs–objects / geometric shapes, arranged in sequences, create rhythm and interaction of forms. The light and the shadow on the constructs give the impression of motion and movement through space. With relations of full and empty space within the construction elements, the art installation set up at the Gallery creates a dynamic by changing the observer's perception. All of the objects–constructs in the setup are part of a single whole. The setup also features a printed excerpt from the foreword by Željko Marciuš. Paula Bučar and Željko Marciuš collaborate on projects and complement each other.

For the exhibition setup **Selection of Works from the Holdings of Vladimir Bužančić Gallery**, I have chosen works by eminent and renowned academic artists who marked Croatian modern and contemporary art, as well as the works by eminent and renowned foreign academic artists (Breda Beban, Tomislav Buntak, Jože Ciuha, Ružica Dešković, Plamenko Čengić, Miljenko Gregl, Igor Gustini, Vitold Košir, Dafne Perković Planinić, Hrvoje Marko Peruzović, Ksenija Pintar, Mauro Stipanov, Ivan Šebalj, Rostislav Štěpánik, Ksenija Turčić, Fadil Vejzović, Leila Michieli Vojvoda, Anton Vrlić). The exhibition presented works in the techniques of drawing, digital print, intaglio, letterpress and offset print, monotype, mixed media, watercolour and tempera on paper, acrylic, and oil on canvas, created in the period between 1976 and 2016. With exhibitions of the Gallery holdings, we draw attention to the importance of comprehensive holdings of artworks by renowned artists from the country and abroad, and present our successful gallery activity, as well as the intercity and international cooperation of Vladimir Bužančić Gallery.

The annual programme of the Gallery features two more solo exhibitions presented together owing to a recognised connection between the two authors. With their art, Mario Romoda and Valentina Supanz Marinić examine the manner in which the topical social events influence an individual.

**Mario Romoda** finds inspiration for his works in films, mass media and videogames. Even the title of the exhibition **Death Must Die** is actually the name of a videogame. With this cycle of paintings, Mario expresses his inner states, different emotions, and attitude towards social situations. Mario opts for cold colours and achieves the accents in the painting's melancholic atmosphere with light or a contrast of details in warm colours. The rectangles building the composition of paintings appear in the motifs of windows and doors, architecture, computer screen, the shape of the pool... The windows are also doors – apart from creating a perspective sense of depth, just like portals, they symbolically connect this reality with other dimensions. The artist

paints different objects and mythological beings, which he in turn transforms into archetypes and symbols materialising from the unconscious that is invisible, hidden: for example, an arcade videogame machine is placed in the landscape as a symbol of alienation and/or isolation, a cat turning its back on the cataclysm in the absence of empathy, a siren trapped in the aquarium as a critique of the Western society that seeks to confine and control everything that is incomprehensible or different from that which is generally accepted... Mario Romoda additionally accentuates the multidimensionality of reality and inner worlds with the titles of paintings and the captions under them.

**Valentina Supanz Marinić** merges with the cycle of paintings *Yesterday – Today – Tomorrow* realism and expression, simultaneously depicting the inner world and the reality around us. Just like a painting diary, the artist records intimist inscriptions showing the deliberations on topical matters. Valentina also problematises the status of freelance artists and portrays the freelance artist with a unicorn archetype. The unicorn brings harmony, beauty and magic into reality, it has the ability to heal and transcend – just like art. Due to increasing existential challenges, it becomes increasingly harder for artists to be dedicated to creativity. Freelance artists become unicorns, rare mythological beings. In the painting *What Awaits Tomorrow?*, two musicians are playing the cello and the synthesiser at a bus stop, while a bus is burning in the background. The message is stratified, the artists are dedicated to their performance and are playing regardless of anything around them; however, the sight is also a critique of society, where the two artists struggle for existence by playing at a bus stop and waiting for gratuities. The symbolism is potentiated with a caption in red letters on the display: *I only remember the happy days* (Arsen Dedić). The motifs of the past, the present and the future are intertwined, and the artist still finds hope in a better future.

**Helena Schultheis Edgeler** examines with the cycle of paintings *Deus Machina* the development of technology and artificial intelligence, and their influence on culture and art. In creating her paintings, she uses selected texts which she generates into images with the help of artificial intelligence programs, and subsequently uses them as sketches for her works. With this experimental concept, she integrates the artificial intelligence technology and the traditional technique of oil on canvas. The artist creates a fantastic world of estranged architecture and human figures, full of symbolism and mystery. The monochromatic paintings reveal details in yellow and sepia – accents that introduce light into the composition. We recognise the architectural motifs as a metaphysical space that brings back memories of ancient times. The exhibition setup featured the works from two cycles: *Deus Machina* (2023/2024)

and *Put It in the Cloud* (2020), as well as the experimental animated video *Thirteen*. The experimental video was screened in competition of Croatian animated film at *Animafest* in Zagreb in 2023. It features particles of light pulsating and dancing at the very beginning of the creation of the universe from light and sound. The pulsations of light create forms resolving into each other, in an infinite journey through time and space. The author uses archetypes and symbols (sculptures from the Easter Island – the Moai figures, the dragon, the sumo wrestlers, the butterfly) and combines the memories of ancient times with contemporary architecture and symbols of neon lighting. With her distinctive poetics, she connects the forms, the images, the music and the sounds (e.g., a heartbeat), which stimulate our unconscious. With this video, Helena deliberates on the different aspects of consciousness and questions the synergy between technology and artistic creation.

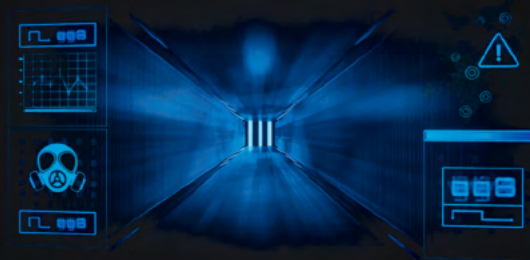
**Petra Šabić** was inspired for the cycle of paintings *Inner Forms* by the Babylonian star maps and the space. Artists build the dynamic and stratified colourist composition with limned surfaces, drawings, graphisms, handwriting, and abstract and figurative motifs. With lines of different densities and thickness, Petra weaves the structures and achieves a vibrant surface of the painting. The limned forms overlap and fit into each other, thereby creating the impression of collage.

A shared feature of this cycle is the colour black, with which Petra underpaints the canvas. Black is a non-colour that absorbs light. Due to this ability of the colour black, Petra underpaints the canvases so as to achieve complete saturation of the painting surface. Owing to this characteristic, the colour black also has the ability to highlight the optical values of colours and drawings, additionally creating the contrasts and the dynamic of composition. The black background in Petra's paintings reminds me of space. On an empty black surface (resembling the dark matter before the Big Bang), Petra creates her personal star maps and inner forms, skilfully connecting the microcosm and the macrocosm into a whole. The titles of the works convey an important message of this painting cycle: the importance of unity of the inner world and the universe around us.

The need for self-knowledge and creation is indeed irreplaceable. Regardless of different influences of technology and artificial intelligence, the creative power leads Man and will always have the need to express itself creatively, to develop, and to create artworks. In these times, art has an especially important role – the return to the original nature of the human being.

Vesna Šantak

# Darija Dolanski Majdak



12. veljače – 1. ožujka 2024.

## KOMPLEMENTARNO Complementary

12 February – 1 March 2024





## KOMPLEMENTARNO

iz projekta:

### JUKSTAPOZICIJA KROZ TRANSPARENTNO I KOMPLEMENTARNO

Iskusna i dokazana, značajna hrvatska suvremena slikarica Darija Dolanski Majdak voli red, simetriju, ravnotežu i sklad. Pojava i egzistencija Darijina slikarstva na hrvatskoj likovnoj sceni, trajajući već četiri desetljeća, unutar kojih je imala četrdesetak samostalnih i mnogobrojne grupne izložbe, uvire u struju stila geometrijske apstrakcije, koju uporno, ustrajno i postojano gradi i kojom se odavno pozicionirala na likovnoj sceni. Njezine slike u svojoj dubini kriju velike izvore energije i svjetlosti koja prodire kroz boju. Kompozicije su joj međusobno čvrsto vezane. Među njima vlada stilaska homogenost i dosljedna povezanost ekspresivnih modula te situacijska kontinuiranost, koja svakom platnu pribavlja bombastičnu narativnost izrazito širokih mogućnosti *iščitavanja*. One i jesu fiksijska putovanja između stvarnosti i mogućega, zaleđena začuđenost vizualne radosti, vidljivi imaginarni daleki horizonti kozmičkih beskraja. Krunski argument i razlog za sliku ipak će Dariji biti „uosjećajenost” ili napeto unutarnje duševno stanje. Slika će uvijek biti slika, kada govori o ljubavi, erotici, politici, društvu, ljudskim međudnosima, odnosu ljudi i društva te kada je refleks dobre volje i raspoloženja, slika je razgovor u kojemu se može izraziti i vrijeme i mišljenje. Zbog ozbiljne unutarnje potrebe da istraživanjima i eksperimentima sebi objasni neke zakonitosti i smisao slika i slikarstva, kao i života općenito, Darija Dolanski Majdak stvorila je osebujan vlastiti stilski prepoznatljiv rukopis reminiscencijama na sinteze jakih modernističkih uporišta, od lirske i kolorističke, do akromatske, apstrakcije. Međutim, njezino slikarstvo bombastičnih kolorističkih harmonizacija unutar geometriziranih mreža i tekstura nanošenih sigurnom gestom bez sumnje nosi pečat vizualne, perceptivne i prostorne atraktivnosti. Slikarstvo je to svojevrsnoga likovnog hedonizma i sladostrašća. Unutarnji osobni intimni psihički konflikti i mnogobrojna tištanja iz nutrine izlaze na površinu platna u formi osobnoga simboličnog znakovlja zaključanog u šiframa apstraktnih, pomalo zagonetnih, enigmatičnih geometrijskih, simetričnih i asimetričnih oblika.

Sada je ostvarila ciklus naglašeno kromatski zasićenih vrijednosti, uz dosljednu uporabu primarnih (crvena, plava i žuta) i sekundarnih (zelena, ljubičasta i narančasta) boja, koje sučeljava, usklađuje, ritmizira, simetrizira i uravnotežuje u komplementarnim kontrastima. Pred nama je pet poliptiha, svaki s po šest za autoricu tipičnih kvadratnih formata, raspoređenih u savršene rasporedne konstelacije. Na svakom su komplementarni kontrasti boja: crvena i zelena, žuta i ljubičasta te narančasta i plava (modra). U ovom ciklusu njezini „dosadašnji kvadrati (pikseli) poprimili su, uz perspektivno skraćivanje, razmjere većih romboidnih ili trapezoidnih ploha, koje na sebi nose nizove (trake) manjih kvadrata i pravokutnika, a sveukupno se preklapaju, uz ‘prozirnost’ – transparentnost, koja ovdje ima doslovno, ali i metaforičko značenje” (citirano prema autoričinu priopćenju).

Svi su poliptisi harmonizacije primarnih, osnovnih boja spareni s njihovim sekundarnim komplementima. Tako slika gore zelenu, a dolje crvenu, ne bi li u sljedećemu primjeru gore naslikala crvenu, a dolje zelenu. Sljedeći su primjer gore žuta, a dolje ljubičasta te do nje gore ljubičasta, a dolje žuta. I dakako, na isti je način naslikan i treći komplementarni par: gore plava, a dolje narančasta i do nje obrnuta varijanta – gore narančasta, a dolje plava. Obojene se plohe preklapaju, kao i trake, čime se dobiva transparentnost – prozirnost koju autorica spominje, a na razini asocijacije djeluju poput paketa zavezanih i ukrašenih obojenim trakama.

Pet poliptiha maestralne su umjetničine varijacije na temu komplementarnosti boja koja je duže vrijeme okupira. Darija Dolanski Majdak slikarica je koja je za svaku svoju izložbu birala za kustosa drugoga likovnog kritičara. Dobro je uvijek imati drugo mišljenje, a u njezinu slučaju i mnogo mišljenja. Tako je njezino slikarstvo dobilo temeljit i obilan teorijski elaborat i kontekst. Ja sam je, primjerice, kontekstualizirao u postmodernističko, pa i neoavangardno nasljeđe velike epise *Konkrete Kusta* između dva svjetska rata. No kako god, Darija Dolanski Majdak nikada nije imala uzora ni utjecaja, osim svojega profesora Zlatka Kesera u čijoj je klasi studirala i diplomirala na Akademiji, koji ju je podučio da bude slobodna, svoja, da slika svoje ideje i okupacije, a nikako da ne slijedi trendove. Tako je i bilo. Cijelu svoju karijeru slika svoje ideje i okupacije i živi samo u svojem filmu.

Transparentnost među preklapajućim plohami i trakama daju iluziju perspektive, odnosno dubine prostora koji se imaginarno nazire iza obojenih ploha i traka. K tome, svaka boja ima svoje simboličko i metaforičko značenje. Zanimljiv je i Darijin interes i pomak prema multimediji. Naime, slike vodi u tranziciju u videoradove. Ovdje premijerno izlaže šest videoradova: *Complete Chaos and Hysteria, Deep Strange Mystery, Electric Frogs and*

*Monster, Horror Relaxation, Wild and Hysterical* i *Deep and Sad*. Konstatiranu činjenicu kako Darija Dolanski Majdak voli red, simetriju, ravnotežu i sklad potkrjepljuje i ovdje jasan postav uz pet sukladnih poliptiha, koji su u međusobnom dijalogu, i šest postavljenih videoradova. Oni su također kako u međusobnom dijalogu tako i u dijalogu s poliptisima postavljenima simetrično i proporcionalno na zidovima. Kako su nastali videoradovi i što znače? Slike koje je naslikala snimila je, animirala, pokrenula, davši im filmski obol izrazite dinamičnosti, perceptivne ugodajnosti, ambijentalnosti, atmosferske i vizualne atraktivnosti s pomalo mistično-zagonetnim, enigmatičnim „štihom”. Videoradovi su, jednostavno rečeno, pokrenute, „rasplesane” slike, u istom geometrijsko-apstraktnom stilu ritmizirane na ekranima. U videoradovima dominiraju motivi i pojmovi – kako sugeriraju naslovi – histerije, horora, strave, straha, tuge i tajanstvenosti. Riječ je o osjećaju histerije i strave pred tajnama i zagonetkama života, međuljudskih i ljubavnih odnosa, koji izazivaju strah, tjeskobu, tugu, depresiju i određeni opći pesimistički i nihilistički svjetonazor i stav. Videoradovi Darije Dolanski Majdak traju oko minute, više ili manje, a vizualno predstavljaju rapsodiju obojenih geometrijskih likova, traka, kvadrata i pravokutnika, intenzivnih u boji sa svom svojom simbolikom i metaforikom; na primjer crvena je strast, ljubav, energija, temperament i snaga, ali i krv, smrt. Svim ovim navedenim oku iznimno privlačnim vizualnim elementima dodaje i auditivni. Naime, koautor je ovih briljantnih videoradova hobistički samouki gitarist, glazbenik i skladatelj Alen Marić, koji je nadahnut Darijinim slikarstvom skladao vrlo lijepu, dobru i kvalitetnu sintetičku, elektroničku glazbu, koja potencira i pojačava dinamiku doživljaja. Glazba koju stvara napravljena je s pomoću gitare, pojačala, efekata, USB zvučne kartice, računala na kojem instaliran DAW (Digital Audio Workstation) i razne periferne opreme. Tehnički gledano, kompozicija se snima na računalu, preciznije rečeno, u DAW-u koji je centralno mjesto za obradu zvuka. Nakon što je snimka gotova, pristupa se miksu i *masteringu*. Miks je proces gdje se svi zvukovi korišteni u kompoziciji spajaju u jedan koji predstavlja finalnu verziju kompozicije. Nakon miksa pristupa se *masteringu*, što je proces kritičkog slušanja kompozicije radi eventualnih zahvata ili popravaka raznim softverskim alatima. Nakon *masteringa* napravi se *mixdown*, završna faza u kojoj se masterirana kompozicija eksportira u neki popularni format kao što je MP3 (citirano prema navodu Alena Marića).

Svi radovi, sve slike i videoradovi izvanredno komuniciraju u dijalogu s prostorom. Slike, i one naslikane na platnu, kao i one animirane na TV ekranima u videoradovima Darije Dolanski Majdak, imaju tendenciju širenja u beskonačnost, kao što je beskonačan i nepresušan izvor senzacija

iz svijeta i u svijetu zemaljskoga i kozmičkog postojanja. Riječ je o inovativnoj autorici, originalnoj, autentičnoj, jako maštovitoj i kreativnoj, koja ima što pokazati ne samo kod nas nego u cijelom svijetu. Njezini bi radovi mogli i trebali biti izlagani u bilo kojemu cijenjenom svjetskom muzeju ili galeriji. Da je kojim slučajem u New Yorku, njezine slike iz mnogih ciklusa mogle bi se izlagati kao „simulacijsko slikarstvo”, recentna roba na najprestižnijem svjetskom mjestu, njujorškim galerijama, gdje su vodeći slikari David Salle, Phillip Taaffe, Ross Bleckner, Christopher Wool, David Reed, Jonathan Lasker i Terry Winters, a od slikara kolorističke geometrijske apstrakcije, stilski poput onih Darije Dolanski Majdak i, recimo, Duje Jurića, harači i ogromne cijene postiže Peter Halley.

dr. sc. Enes Quien

## Complementary

from the project:

### Juxtaposition Through the Transparent and the Complementary

The experienced, established and significant Croatian contemporary painter Darija Dolanski Majdak favours order, symmetry, equilibrium, and harmony. The already four-decade-long phenomenon and existence of Darija's painting on the Croatian fine arts scene, within which she has had around forty solo and numerous group exhibitions, has joined the stylistic current of geometrical abstraction, which she builds persistently, steadfastly and perseveringly, and with which she had long ago positioned herself on the fine arts scene. Her paintings hide in their depth large sources of energy and light penetrating the paint. Her compositions are tightly bound together. They are ruled by stylistic homogeneity and consistent connectivity of expressive modules and situational continuity, which provides each canvas with bombastic narrativity of extremely broad possibilities of *interpretation*. They are indeed fictional journeys between reality and possibility, the frozen estrangement of visual joyfulness, the visible imaginary distant horizons of cosmic infinity. However, Darija's ultimate argument and reason for painting is "mindfulness," i.e., a deep mental state of tension. A painting is always a painting when it speaks of love, eroticism, politics, society, interpersonal relations, the relationship between people and society, and as a reflex of good will and humour; the painting is a conversation in which both time and mind can be expressed. Due to a serious inner need to explain to herself with research and experimenting certain legitimacies and meaning of paintings and painting, as well as life itself, Darija Dolanski Majdak created her own distinctive and stylistically recognisable signature by reminiscing the syntheses of strong modernist bases, from the lyric and colouristic all the way to the achromatic, the abstract. However, her painting of bombastic colourist harmonisations within geometricized grids and textures applied with a steady gesture undoubtedly bears the seal of visual, perceptive, and spatial attractive-

ness. This painting is a kind of fine art hedonism and voluptuousness. The inner, personal, intimate mental conflicts and numerous anxieties from within come to the surface of the canvas in the form of personal symbolic signage enciphered in abstract, somewhat mysterious, enigmatic geometrical, symmetrical, and asymmetrical shapes.

She has now produced a cycle of pronouncedly chromatic saturated values, with persistent use of primary (red, blue, and yellow) and secondary (green, purple, and orange) colours, which she mutually confronts, harmonises, rhythmises, symmetrises and balances in complementary contrasts. We have before us five polyptychs, each with six square formats that are typical for the author, arranged in perfect divisional constellations. Each of them features complementary contrasts of colours: red or green, yellow and purple, and orange and blue. In this cycle, her "previous squares (pixels) have reached – with perspective reduction – the proportions of larger rhomboid or trapezoid planes, which carry on themselves sequences (strips) of smaller squares and rectangles, all of which are overlapping in total, alongside 'translucency' – transparency, which in this case has a literal, but also a metaphorical meaning" (qtd. from the author's statement).

All of the polyptychs are harmonisations of primary, basic colours paired with their secondary complements. Hence, she paints green above and red below, and red above and green below in the next example. In the next instance, yellow is above and purple is below, and next to it purple above and yellow below. Naturally, the third complementary pair is also painted in the same manner: blue above, orange below, and the reversed variant next to it – orange above and blue below. The painted surfaces overlap, as well as the strips, which generates transparency – translucency mentioned by the author, which appear at the level of association as bound packages decorated with colourful ribbons.

The five polyptychs are the artist's masterful variations on the theme of colour complementarity, which she has been engaged in for quite some time. Darija Dolanski Majdak is a painter who chooses a different art critic as the curator for each exhibition. It never hurts to get a second opinion, even a lot of them in her case. Her painting has therefore gained a thorough and abundant theoretical elaboration and context. I myself have contextualised her in the postmodernist, even neo-avantgarde heritage of the major episode of *Konkrete Kunst* between the two world wars. All in all, Darija Dolanski Majdak has never had role models or influences, save for her professor Zlatko Keser, in whose class she studied and graduated from the Academy, who taught her to be free, to be authentic, to paint her ideas and objects of

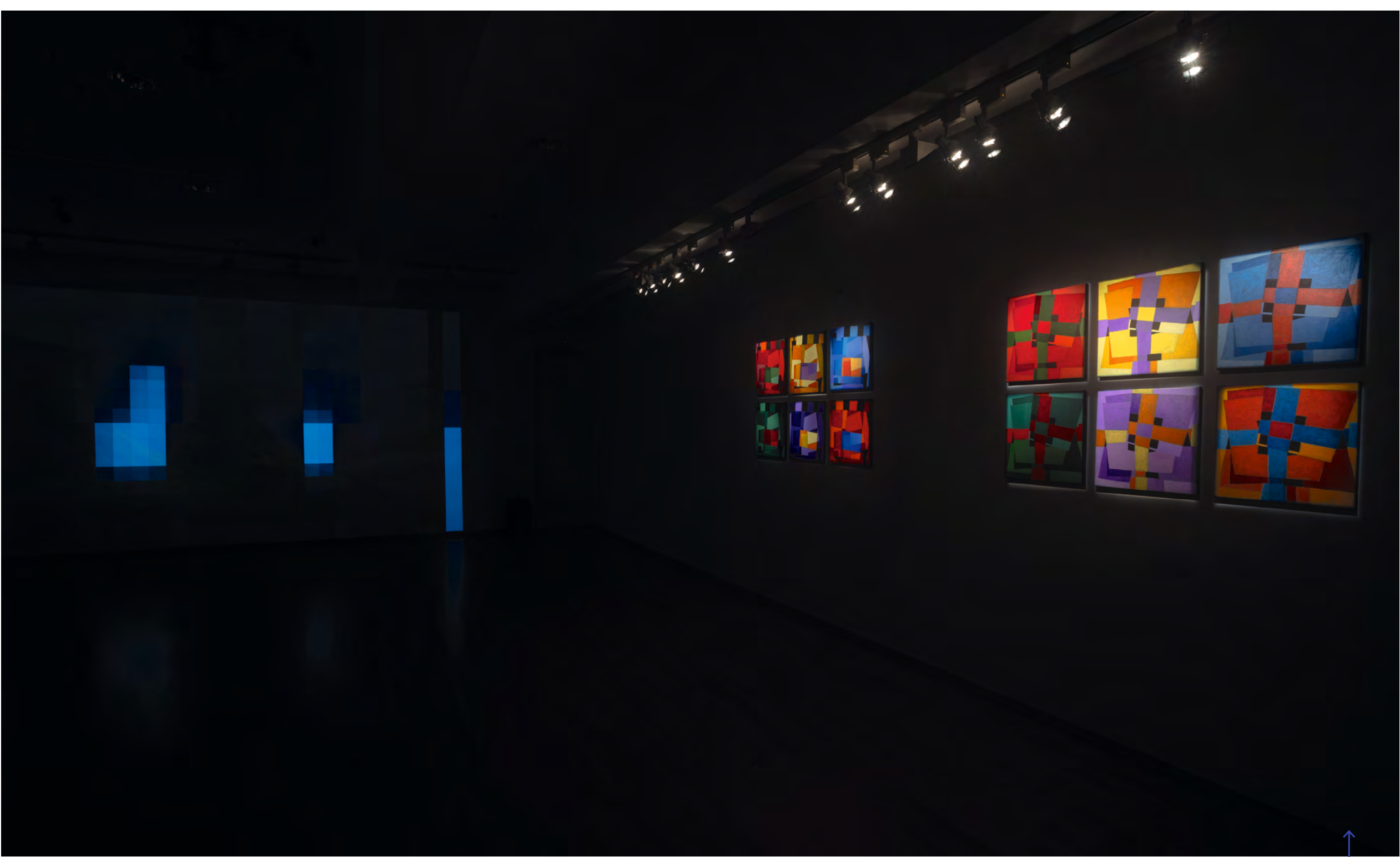
preoccupation, and by no means to follow trends. And so she did. Throughout her career, she has been painting her ideas and objects of preoccupation, and lives life on her own terms.

The transparency between overlapping planes and strips gives the illusion of perspective, i.e., the depth of space which imaginarily looms behind the painted surfaces and strips. Furthermore, each colour has its symbolic and metaphoric meaning. Darija's interest and shift towards multimedia is also interesting. Specifically, she leads the paintings into transition into video works. Here, she debuts six video works: *Complete Chaos and Hysteria*, *Deep Strange Mystery*, *Electric Frogs and Monster*, *Horror Relaxation*, *Wild and Hysterical*, and *Deep and Sad*. The already-stated fact that Darija Dolanski Majdak favours order, symmetry, equilibrium and harmony is also confirmed by the setup that is also clear here, with five coherent polyptychs in mutual dialogue and six set-up video works. They are also in mutual dialogue, as well as with the polyptychs mounted symmetrically and proportionally on the walls. How did the video works come to be, and what do they mean? She recorded the produced paintings, animated them, activated them by giving them a cinematic contribution of pronounced dynamics, perceptive gratification, ambience, atmosphere, and visual attractiveness with a somewhat mystical-enigmatic "vibe." Simply put, the video works are animated, "dancing" images, rhythmised on screens in the same geometric-abstract style. The video works are dominated by motifs and notions – as suggested by the titles – of hysteria, horror, terror, fear, sadness, and mystery. This is a feeling of hysteria and horror before the secrets and mysteries of life, interpersonal and romantic relationships, which provoke fear, anxiety, sadness, depression, and a kind of general pessimistic and nihilistic worldview and attitude. The video works by Darija Dolanski Majdak last around a minute, more or less, and visually represent a rhapsody of coloured geometric shapes, strips, squares and rectangles, intense in colour, with all of their symbols and metaphors; for example, red is passion, love, energy, temperament and strength, but also blood, death. The author adds to the aforementioned, extremely eye-catching visual elements the auditive one. Specifically, the coauthor of these brilliant video works is the self-taught amateur guitarist, musician and composer Alen Marić, who was inspired by Darija's painting and composed lovely, nice and high-quality synthetic, electronic music, which potentiates and enhances the dynamics of experience. The music he creates was composed with the guitar, amplifier, effects, a USB sound card, a computer with the installed DAW (Digital Audio Workstation) software, and various peripheral equipment. Technically speaking, the composition is recorded on

a computer, specifically, in DAW, the central place for sound processing. After the recording is finished, mixing and mastering begins. Mixing is a process where all sounds used in a composition are blended into one, representing the final version of the composition. After mixing comes mastering, which is the process of critical listening to the composition for the purpose of potential intervention and improvement with various software tools. Following the mastering, there is the mixdown, the final phase in which the mastered composition is exported into a popular format, e.g., MP3 (qtd. from the statement of Alen Marić).

All of the works, all of the paintings and video works remarkably communicate in dialogue with the space. The images, both those painted on canvas and those animated on the TV screens in Darija Dolanski Majdak's video works have a tendency to expand into infinity, just as the source of information from the world is infinite and inexhaustible in the world of earthly and cosmic existence. This is an innovative author, original, authentic, extremely imaginative and creative, who has something to show not only us, but also the whole world. Her works could and should be exhibited at any of the world's most distinguished museums or galleries. If she by any chance found herself in New York, her paintings from many cycles could be exhibited as "simulation painting," a hot commodity at the most prestigious place in the world, New York galleries, with leading painters such as David Salle, Phillip Taaffe, Ross Bleckner, Christopher Wool, David Reed, Jonathan Lasker and Terry Winters, and out of painters of colourist geometric abstraction – whose style is comparable to that of Darija Dolanski Majdak, and perhaps of Duje Jurić – Peter Halley, whose art is rapacious and reaches enormous prices.

dr. sc. Enes Quien





*Komplementarno 3*  
*Complementary 3*  
2023.



*Komplementarno 1*  
*Complementary 1*  
2023.

**Darija Dolanski Majdak** rođena je 1965. u Zagrebu. Godine 1976. završila je nižu glazbenu školu (klavir) u Zagrebu, a 1983. Školu primijenjenih umjetnosti u Zagrebu, odjel grafike. Godine 1991. diplomirala je na zagrebačkoj Akademiji likovnih umjetnosti na nastavničkom odjelu i stekla zvanje mag. educ. art. – profesor likovne kulture i likovnih umjetnosti. Izlagala je na 31 samostalnoj i 61 skupnoj izložbi od 1986. u Hrvatskoj i inozemstvu. Za svoj umjetnički rad nagrađena je s nekoliko nagrada, od kojih izdvajamo otkupnu nagradu T-mobilea u suradnji s Institutom za suvremenu umjetnost – za umjetničku fotografiju na temu „Svijet bez granica” 2024. Radila je desetak godina kao vanjska suradnica Hrvatskoga restauratorskog zavoda. Do umirovljenja bila je članica Hrvatske zajednice samostalnih umjetnika. Članica je Hrvatskog društva likovnih umjetnika. Živi i radi u Zagrebu.

e-pošta: [darija.dolansky.majdak@gmail.com](mailto:darija.dolansky.majdak@gmail.com)

Autor glazbe:

**Alen Marić** rođen je 1974. u Bjelovaru. Autor je osamstotinjak skladbi, a s njih šest sudjeluje u ovom projektu. Glazba je skladana s pomoću gitare, pojačala, efekata, USB zvučne kartice, računala na kojem instaliran DAW (Digital Audio Workstation) i razne periferne opreme. Živi i radi u Zagrebu.

**Darija Dolanski Majdak** was born in Zagreb in 1965.

In 1976, she graduated from the primary music school (piano) in Zagreb, and in 1983 from the Department of Graphics at the School of Applied Arts in Zagreb. In 1991, she graduated from the Academy of Fine Arts in Zagreb, at the Department of Art Education, and acquired the title of mag. educ. art. – Master of Art Education.

Since 1986, she has presented her works at 31 solo and 61 group exhibitions in Croatia and abroad. She has received several awards for her artistic work, including the T-Mobile purchase award in collaboration with the Institute of Contemporary Art, for the artistic photograph on the subject of “World Without Borders.” For around a decade, she was an external associate of the Croatian Conservation Institute. She was a member of the Croatian Freelance Artists’ Association until retirement, and is a member of the Croatian Association of Artists. She lives and works in Zagreb.

Contact: [darija.dolansky.majdak@gmail.com](mailto:darija.dolansky.majdak@gmail.com)

Author of music:

**Alen Marić** was born in Bjelovar in 1974. He has authored around eight hundred compositions, and participates in this project with six. The music was composed with the guitar, amplifier, effects, a USB sound card, a computer with the installed DAW (Digital Audio Workstation) software, and various peripheral equipment. He lives and works in Zagreb.

**1. Komplementarno 1**  
*Complementary 1*  
2023.  
poliptih / polyptych  
akrilik na platnu  
acrylic on canvas  
107 × 165 cm

**2. Komplementarno 2**  
*Complementary 2*  
2023.  
poliptih / polyptych  
akrilik na platnu  
acrylic on canvas  
107 × 165 cm

**3. Komplementarno 3**  
*Complementary 3*  
2023.  
poliptih / polyptych  
akrilik na platnu  
acrylic on canvas  
107 × 165 cm

**4. Komplementarno 4**  
*Complementary 4*  
2023.  
poliptih / polyptych  
akrilik na platnu  
acrylic on canvas  
107 × 165 cm

**5. Komplementarno 5**  
*Complementary 5*  
2023.  
poliptih / polyptych  
akrilik na platnu  
acrylic on canvas  
107 × 165 cm

**6. Akromatsko**  
*Achromatic*  
2023.  
diptih / diptych  
akrilik na platnu  
acrylic on canvas  
107 × 50 cm

**Popis videoprojeksija**  
**(petlja)**

**List of Videos (loop)**

Darija Dolanski Majdak:  
videoanimacija  
video animation  
Alen Marić:  
glazba  
compositions

**7. Deep Strange Mystery**  
2023.  
video  
00:05:20

**8. Electric Frogs and the Monster**  
2023.  
video  
00:03:37

**9. Horror Relaxation**  
2023.  
video  
00:01:56

**10. Wild and Hysterical**  
2023.  
video  
00:05:18

**11. Deep and Sad**  
2023.  
video  
00:06:34

**12. Complete Chaos and Hysteria**  
2023.  
video  
00:05:27

# Duje Šuvar

VRIJEME  
I GRAD *Time and  
the City*  
11. – 29. ožujka 2024.



*Ilica popodne*  
*Ilica in the Afternoon*  
2020.

# Gorana Težak

DOBRA STARA  
BUDUĆNOST  
11 – 29 March 2024  
*Good Old  
Future*



*Teleportacija u 3PM*  
*Teleportation to F\*ckall,*  
2021.





„On drukčije voli neke druge, veže ga mnogo starih veza...” stihovi su popularne pjesme Arsena Dedića *Zagreb i ja se volimo tajno*, kojom pjesnik progovara o mnogostrukoj uzajamnosti sa Zagrebom. Drukčije je, doista, začudna konstanta koja određuje jedinstvenost odnosa s gradom svih onih koji u njemu žive ili tek njime prolaze. Odnosi se mijenjaju spletom raznih okolnosti koje diktiraju osobne sudbine, društvene i političke promjene. Uglavnom su efemerni, trajni koliko i životi njihovih protagonista. No ponekad se ti odnosi pretvore u *hommage* kakav su Zagrebu podarili mnogi umjetnici, književnici, slikari, fotografi, redatelji, glumci, performer... Vladimir Kirin, Tošo Dabac, Krešo Golik i Tomislav Gotovac svoju su fascinaciju gradom pretočili u prepoznatljive testamente zagrebačkog identiteta. Svako bavljenje zagrebačkim motivima predstavlja veliku odgovornost pred snagom prethodnih posveta, ali i privilegiju mogućnosti novoga, neposrednog doživljaja.

Duje Šuvar posljednjih nekoliko godina stvara ciklus radova posvećen zagrebačkim trgovima i ulicama, mahom onima u centru, poput Ilice i Palmotićeve, te na Trešnjevci. Bilježi ih posvećujući posebnu pozornost izmjeni različitih doba – dana i godine – koja ovisno o karakteru svjetla ili bujnosti vegetacije, u korelaciji sa zgradama, automobilima, tramvajima i prolaznicima, uprizoruju specifičnu atmosferu i raspoloženje. Na kompozicijama satkanima reduciranom paletom, kao i na atraktivnoj veduti, prikazu glavnoga trga i katedrale, donesenom u raskošnijem koloritu, umjetnik iskazuje spretnost i svježinu slikarske geste. Rukopis je raznolik, po potrebi minuciozan ili sumaran, jednako vješt u akriliku, jajčanoj temperi, ulju kojem pridodaje voštanu pastu i fresci. Slikarskim tehnikama Duje gdje gdje pridružuje materičnost fasadne žbuke, čime se približava pojavnosti asfalta.

Postupno prelazi i u treću dimenziju, odnosno modelira reljefe, na kojima potom slika. Proces nastanka djela na zanimljiv način spaja medije slikarstva i kiparstva te suptilno asocira na strukturu arhitektonskog tkiva od kojega je grad sazdan. Duboki reljef, po kojem nastaje negativ u koji utiskuje namočene novine povezane ljepljivom, izniknuo je iz građevinskog materijala. Naime, glina koju Duje oblikuje dobivena je od odbačenih nepečenih cigli iz ciglane u Mraclinu. Iako je prva faza nevidljiva u rezultatu, metaforički i

konceptualno idealno podržava ideju izgradnje grada, njegova neprestana rasta i transformacije. Potez kista, bilo da je dodatno dinamiziran oscilacijama ispupčenja i dubina bilo da je usmjeren na ravnu površinu platna, zapravo hvata međuprostore vremena. Vremena mjerljivog koracima šetača, kretanjem oblaka, razlistavanjem krošnje.

Poput Arsena, koji „nije bez obaveza”, i Duje pronalazi inspiraciju u drugim krajolicima, napose onim primorskima. Ipak, Zagreb se u njegovu opusu nesumnjivo potvrdio kao mjerna jedinica slikarske zrelosti. Bez patetike i dopadljivosti, koje su često imanentne žanru, uvjerljivo interpretira grad i njegove impulse svakodnevice. Scena iz Palmotićeve u fresko-tehnici, koja podrazumijeva brzinu i odlučnost, osobiti je primjer hvatanja ritma ulice i njegova prevođenja u ritam sinteznih ploha i konciznog odabira boja. Možda je autorova restauratorska specijalizacija razlog osvještavanja prolaznosti, neizbježnog traga vremena. Svojim ga narativnim pristupom smješta unutar raspona aktualnoga trenutka i prošlosti. Reperi nisu očekivani, stereotipni odabiri vizura. Umjesto toga, Duje nas vodi vlastitim, intimnim stopama, koje se isprepliću sa starim i budućim vezama te otvaraju put novim pogledima na Zagreb.

Barbara Vujanović

### Time and the City

“Her love for others is different, she’s long been bound to many...” are the lyrics to the popular song *Zagreb i ja se volimo tajno* [The Secret Love of Zagreb and Me] by Arsen Dedić, in which the poet addresses the manifold reciprocity with Zagreb. Different is indeed an estranged constant which defines the uniqueness of the relationship with the city of everybody who lives in it or merely passes through. Relationships change by a combination of various circumstances dictated by personal destinies or social and political changes. They are mostly ephemeral, as lasting as the lives of their protagonists. However, these relationships occasionally turn into a homage, such as the one bestowed to Zagreb by many artists, writers, painters, photographers, directors, actors, performers... Vladimir Kirin, Tošo Dabac, Krešo Golik and Tomislav Gotovac transformed their fascination with the city into recognizable testaments of Zagrebian identity. Each engagement with the motifs of Zagreb represents great responsibility before the power of previous homages, but also a privilege of the possibility of a new, direct experience.

For the past few years, Duje Šuvar has been creating a cycle of works dedicated to Zagreb’s squares and streets, mainly those in the centre such as Ilica or Palmotićeva Street, and in the district of Trešnjevka. He records them while paying special attention to the change of seasons – daily and yearly – which enact specific atmosphere and mood depending on the character of light and exuberance of vegetation in correlation with the edifices, cars, trams, and passers-by. In compositions woven with a reduced palette, as well as in the attractive veduta, the image of the main square and the cathedral displayed in more opulent colouring, the artist expresses the agility and freshness of the painterly gesture. His signature is diverse, meticulous or summarised as needed, equally as skilful in acrylic, egg tempera, oil with added wax paste, and fresco. Duje occasionally adds to painting techniques the materiality of façade plaster, whereby he draws close to the appearance of asphalt.

He also gradually crosses into the third dimension, i.e., forms reliefs on which he then paints. The process of creating the work merges in an interesting manner the media of painting and sculpture, and is subtly reminiscent

of the structure of the architectural tissue out of which the city is constructed. The high relief – according to which the negative is created, into which he presses soaked newspaper bound by glue – arose from construction material. Specifically, the clay formed by Duje was obtained from discarded adobe bricks from the brickyard in Mraclin. Even though the first phase is invisible in terms of the result, it ideally supports metaphorically and conceptually the idea of building the city, its continuous growth and transformation. The brush stroke – whether additionally dynamized with oscillations of eminences and depressions, or directed at the flat surface of the canvas – actually captures the interspaces of time. Said time is measurable by the steps of pedestrians, the movement of the clouds, the leafing of the treetops.

Just like Arsen, who has “several commitments of his own,” Duje also finds inspiration in other landscapes, primarily the littoral ones. And yet, Zagreb has undoubtedly confirmed itself in his oeuvre as the measuring unit of painterly maturity. Sans pathos and susceptibility, which are often immanent in the genre, he convincingly interprets the city and its impulses of everyday life. The scene from Palmotićeva Street in fresco technique, which implies swiftness and resoluteness, is a distinctive example of capturing the rhythm of the street and its translation into a rhythm of synthetic planes and concise selection of colours. Perhaps the author’s specialisation in restoration is the reason for bringing into awareness the transience, the inevitable trace of time. With his narrative approach, he situates it within the span of the current moment and of the past. The landmarks are not expected, stereotypical selections of sights. Instead, Duje leads us in his own, intimate footsteps, which intertwine with old and new connections and open up a path to new views of Zagreb.

Barbara Vujanović

### DOBRA STARA BUDUĆNOST

Ne možemo reći kako živimo u dosadnim vremenima, štoviše, naš je životni vijek nakon ludog optimizma iz osamdesetih i devedesetih godina 20. stoljeća ponovno ušao u fazu koja je jednako zastrašujuća kao i period tzv. politike hladnog rata, gdje je svijet nakon 2. svjetskog rata još jednom bio totalitarno, paranoično indoktriniran. Sada smo suočeni s digitalnim mogućnostima kontrole i umjetnom inteligencijom koja se primarno usmjerava u negaciju humaniteta kroz transhumanističku agendu, a ne poboljšanje egzistencije. Idiličan svijet kakav poznajemo neupitno je slomljen, dezintegriran i razbijen u tisuće komada. No istodobno se pojavljuje i sastavlja neka bolja paralelna dimenzija stvarnosti, kristalizira se iz krhotina ugođenih obrazaca prema kojima smo do sada bezbrižno živjeli. To se prije našeg vremena dogodilo nebrojeno puta i mnoge su drevne civilizacije bile na istom mjestu gdje smo mi sada, ali polako si to ipak priznajemo. Hoćemo li uskoro skupo platiti to socijalno sljepilo? Umjetnici su uz filozofe i psihijatre prvi u društvu koji zapažaju i analiziraju našu stvarnost; neki brutalno iskreno, a drugi na malo finije strukturiranim razinama metafora i simbola.

Gorana Težak kroz svoje slike u kontinuitetu analizira te fenomene društva i pojedinca, no radi to istodobno s takvom lakoćom i ozbiljnošću da joj se zaista ništa ne može prigovoriti: njezino slikarstvo nije pretenciozno, (pseudo)aktivistički obojeno, niti umjetnica želi raditi tzv. hladno intelektualno ili tzv. pametno slikarstvo. Ona promatraču ne nameće svjetonazor niti ga guši ideologijom ili političkim kontekstom. Ništa u njezinim slikama nije patvoreno ili artifično, iako je riječ o iznimno kompleksnom slikarskom senzibilitetu i svjetonazoru. Slikarica djeluje poput sonde u svojoj okolini i – kao brojni istančani umjetnici u korpusu modernog i suvremenog hrvatskog slikarstva – bilježi poput nekog intimnog dnevnika patologiju i patokraciju svakidašnjice na svim razinama. Gorana Težak jest socijalno osviještena, ima svoje formirane stavove i svjetonazor, no ne baca nam ih u oči kao zamjenu za neko osrednje slikarstvo.

Bliska tradiciji i svjetonazoru ekspresionističkih slikara 20. stoljeća – kao što je kritika već ranije zamijetila – ali jednako tako obojena ehom ideje Nove stvarnosti, svoje je slikarske impulse prezentirala više kroz gestu i

kolorit nanosa tzv. drugog futurizma i orfizma Sonie i Roberta Delaunaya, tragajući za širokim mogućnostima kombiniranja i jukstaponiranja toplih i hladnih tonova boja. Taj njezin „koloristički ekspresionizam” (Robert Kavazović) s vremenom je prerastao u kompozicije koje su slobodne od ikakve stroge figurativno-apstraktne podjele te u kojima je umjetnici kroz kompoziciju, pokret, planove i odabir tonske palete važna emotivna i značenjska povezanost motiva i teme. Zanatski superiorna, dosegнула je razinu slikarskog procesa gdje se može slobodno igrati i istraživati svaku moguću prostorno-kompozicijsku devijaciju, perspektivno skraćivanje ili tzv. ubranu perspektivu.

Pa iako će sama reći za svoje najnovije slike da su svojevrsni „omnibus misli”, u kojima alegorijski prikazuje iščašenost današnjeg društva i svijeta, ipak vjeruje u mogućnost iskupljenja iz te truleži postkapitalističke civilizacije i uspostavljanja neke nove harmonije i ravnoteže. Doživljavamo najluđe preklapanje analognog i digitalnog svijeta, uz teror transhumanizma, i osobno vjerujem da će se te razine stvarnosti još više zaoštriti. Hoće li priroda biti ta poluga ili katalizator koji će nas naučiti pameti, ali gdje ćemo također vratiti ravnotežu svojim životima? Čini se da je tako. Jer ispraznost naših utabanih gradskih života i rituala sve više rezultira tjeskobom i različitim psihosomatskim i autoimunim bolestima.

Dovoljno inspirirana i hrabra da bi mogla biti istinski autentična, Gorana Težak sklona je odati „*hommage*” junacima u borbi protiv licemjernog i svim bojama i maskama premazanog establišmenta”, kako sama ističe. S većine njezinih slika trenutačno nas obavija elementarna magija prirode, a arhitektura je tek ljudska konstrukcija koju će na koncu progutati Priroda, kao u dokumentarno-futurističkoj seriji *Life After People*.

U novim će slikama nastaviti razradu ranijih tema, o čemu govore naslovi djela: *Teleportacija u 3PM*, *Črni poletarac*, *Uskrs za nevjernike*, *Peta dimenzija*, *Krletka*, *Moždani pr\*ac* ili *Major Tomek*. Te su nove slike ciklusa koji nastavlja razrađivati u gesti apstraktnije, gdje su nanosi i grupe vrpčastih, magličastih tvorbi po svojoj organskoj genezi na tragu slikarskog senzibiliteta Biserke Baretić. Naime, pomalo deformirane i nerazpoznatljive organske strukture koje nas privlače morbidnom ljepotom često u slikama obiju umjetnica ukazuju na mogućnost i ideju novog rasta, obnavljanja i pulsiranja života, ne samo na dezintegraciju i propadanje. Iz smrti/zemlje/humusa rađat će se novi život, a krhkoj ljudskoj egzistenciji uvijek će pomagati priroda sa svojim zakonima – ili i neka nebeska, eterična bića.

U Goraninim ranijim djelima vidjela sam nastavak i fenomenalni spoj geste, stila i kolorita Tonija Franovića, Matka Vekića i Zorana Šimu-

novića, a istodobno je u potpunosti izgradila svoj izričaj i atmosferu, koji se opiru tendenciji slikanja praznih i „pametnih“ slika, gdje promatrač osjeća slikarevu muku kako da u sliku ugradi neke elemente, konstrukte uma i motive koji nisu drugima pali na pamet – pa hajde da se zadivi kustose i kritičare jer je to slikarstvo tobože drugačije od svega viđenog.

Za razliku od tog antifenomena recentnoga hrvatskog slikarstva, Gorana Težak stvara paralelne slikarske dimenzije koje čak nisu ni utopija i usput se ruga svima koji sebe previše ozbiljno shvaćaju, nose maske glumatajući svoje lažne identitete i *selfove* kako bi prikriili vlastitu prazninu ili male Narcise koji čuče u mnogima; od društva, politike, kulture do masovnih medija. Sarkastična je do nevjerice, a u naslovima slika bliska je dadaističkim rugalicama i ekspresionističkom crnilu. Na nekim su slikama bijedne kulise lažnih egzistencija, a na drugima kristalni portali u druge, ljepše dimenzije koje nas okružuju. Slikarica iznimno lako hoda između naših paralelnih svjetova, ukazujući na mogućnost bijega iz matriksa nižih energija i tamnijih portala stvarnosti. Taj bestežinski let za nju je osobna metafora duhovne slobode bez koje je život nemoguć. U konačnici, za umjetnicu nema dvojbe koji je put bolji ako smo samo malo hrabriji.

Iva Körbler

## Gorana Težak

### Good Old Future

We cannot say that we live in boring times; quite the contrary, our lifetime following the insane optimism of the 1980s and 1990s has re-entered the phase that is as intimidating as the period of the so-called Cold War politics, in which the world after the Second World War was once again indoctrinated in a totalitarian, paranoid manner. Now, we are faced with digital possibilities of control and artificial intelligence which is primarily oriented towards the negation of humanity through a transhumanist agenda rather than towards the improvement of existence. The idyllic world as we know it is undeniably broken, disintegrated, and smashed into a thousand pieces. At the same time, however, a better parallel dimension of reality emerges and assembles itself, crystallised from the fragments of established patterns according to which we had hitherto lived nonchalantly. This had happened countless times prior to our era, and many ancient civilisations found themselves at the same place where we are now, but we gradually do admit this to ourselves. Are we soon going to pay dearly this social blindness? Alongside philosophers and psychiatrists, the artists are the first in society to notice and analyse our reality; some are brutally honest, while others are at somewhat more finely structured levels of metaphors and symbols.

Through her paintings, Gorana Težak continuously analyses these phenomena of the society and the individual, all the while doing it with such ease and earnestness that there is really nothing to object to: her painting is neither pretentious nor imbued with (pseudo)activism, nor does the artist seek to do the so-called cold intellectual, or the so-called smart painting.

She does not impose on the observers a worldview or suffocate them with ideology or political context. There is nothing fake or artificial in her paintings, although they indeed represent an exceptionally complex painterly sensibility and worldview. The painter acts as a probe in her environment and – just as numerous other sophisticated artists in the corpus of modern and contemporary Croatian painting – records the pathology and pathocracy of everyday life at all levels, as if in an intimate diary. Gorana Težak is indeed socially aware, she has formed her own attitudes and worldview, but does not throw it in our eyes as a substitute for mediocre painting.

Close to the tradition and worldview of 20<sup>th</sup> century Expressionist painters – as has already been noted earlier by the critique – but as equally imbued with the echo of the idea of New Reality, she presented her painterly impulses more through the gestures and colouring of the so-called Second Futurism and Orphism of Sonia and Robert Delaunay while looking for broad possibilities of combining and juxtaposing the cold and warm colour tones. This “colourist expressionism” (Robert Kavazović) of hers eventually became compositions liberated from any strict figurative-abstract division, and in which the artist finds important the emotional and semantic correlation between the motif and the topic through composition, movements, planning, and selection of the tonal palette. Being vocationally superior, she has reached the level of the painterly process at which she can freely play and examine any possible spatial-compositional deviation, perspective reduction, or the so-called accelerated perspective.

And even though she herself calls her most recent paintings a kind of “omnibus of thought,” in which she allegorically depicts the disjointedness of today’s society and world, she nevertheless believes in the possibility of salvation from this putridity of the postcapitalist civilisation and the establishment of new harmony and balance. We are experiencing the most insane overlapping of the analogue and the digital world alongside the terror of transhumanism, and I personally believe that these levels of reality will become even more acuminated. Will nature be that lever or catalyst that will teach us a lesson, but also that which will restore balance to our lives? It seems so. For, the vanity of our trodden city lives and rituals increasingly results in anxiety and different psychosomatic and autoimmune diseases.

Being inspired and brave enough to be able to be truly authentic, Gorana Težak is prone to pay “homage to heroes in the struggle against the hypocritical establishment that is concealed by all sorts of colours and masks,” as she herself stresses. The elementary magic of nature momentarily envelops us from most of her paintings, while architecture is merely a human construction that will ultimately be swallowed by Nature, just like in the documentary-futurist programme *Life After People*.

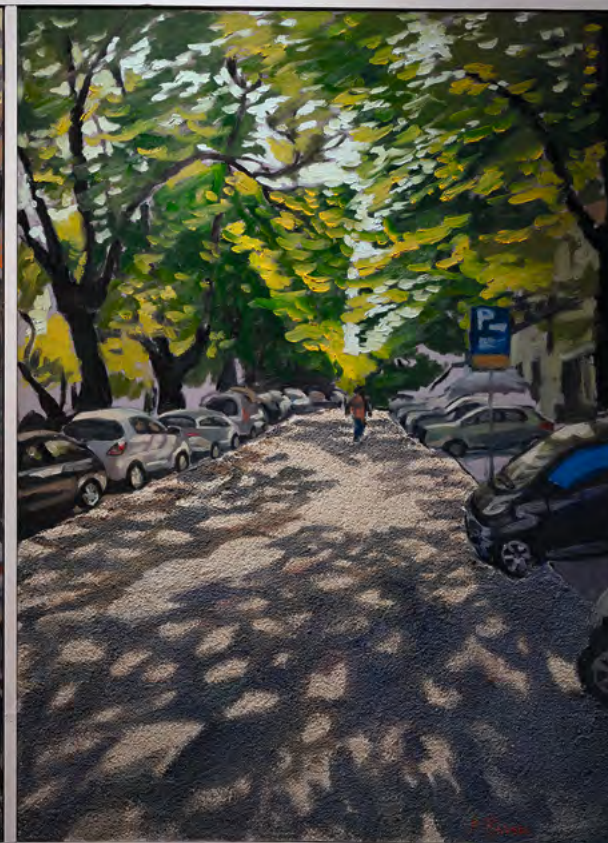
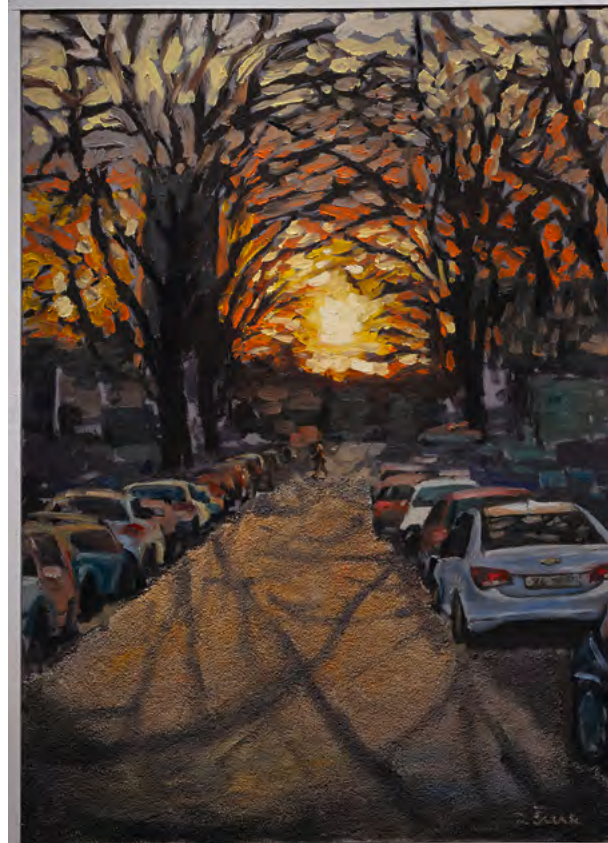
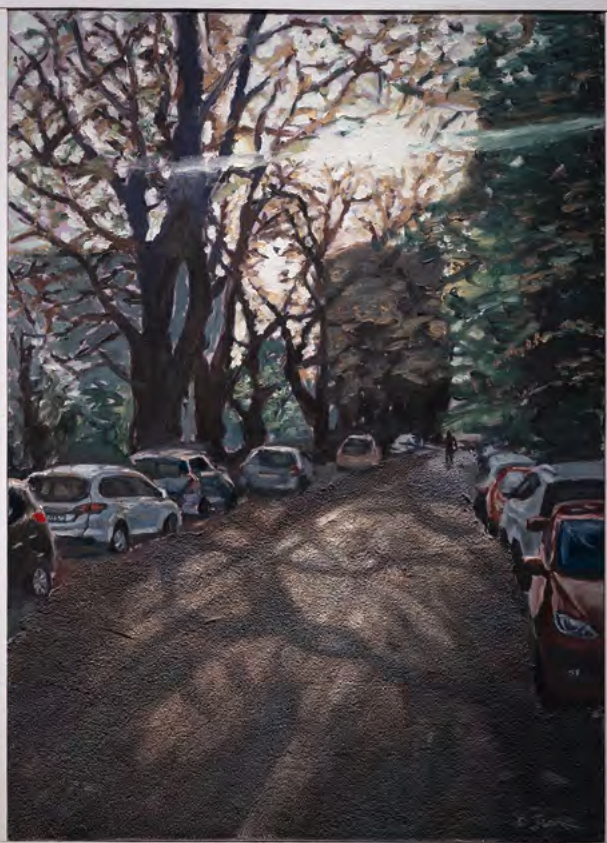
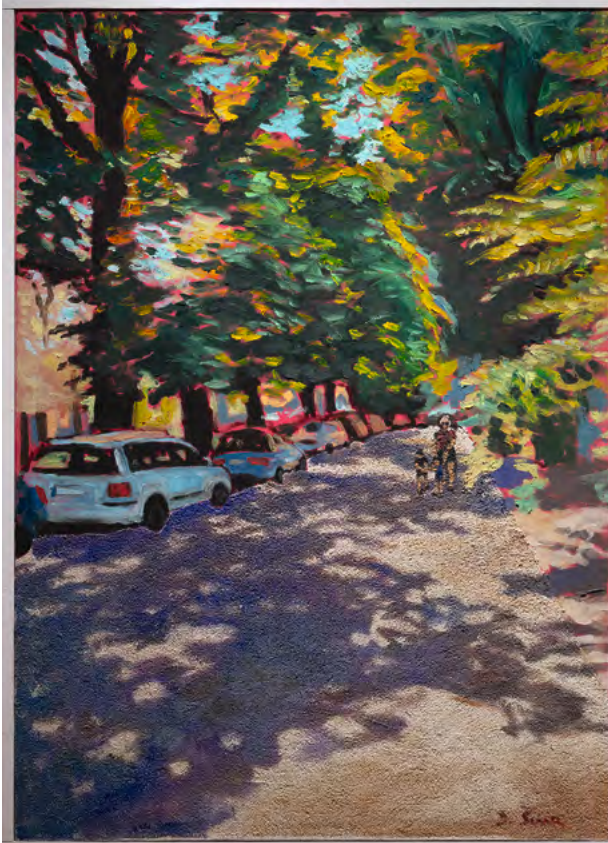
She proceeded to elaborate earlier topics in the new paintings, which is testified by the titles of the works: *Teleportation to F\*ckall*, *Black Fledgeling*, *Easter for Heathens*, *Fifth Dimension*, *Birdcage*, *Brainfart*, or *Major Tomek*. These new paintings belong to the cycle which she continues to elaborate more abstractly in gesture, where the organic genesis of layers and groups of ribbonlike, hazy formations is along the lines of the painterly sensibility of Biserka Baretić. Specifically, the somewhat deformed and unrecog-

nizable organic structures that attract us with morbid beauty often indicate in paintings by both artists the possibility and idea of new growth, restoration and pulsation of life, and not only of disintegration and decay. New life will arise from death/earth/humus, while the fragile human existence will always be assisted by nature with all of its laws – or some celestial, ethereal beings.

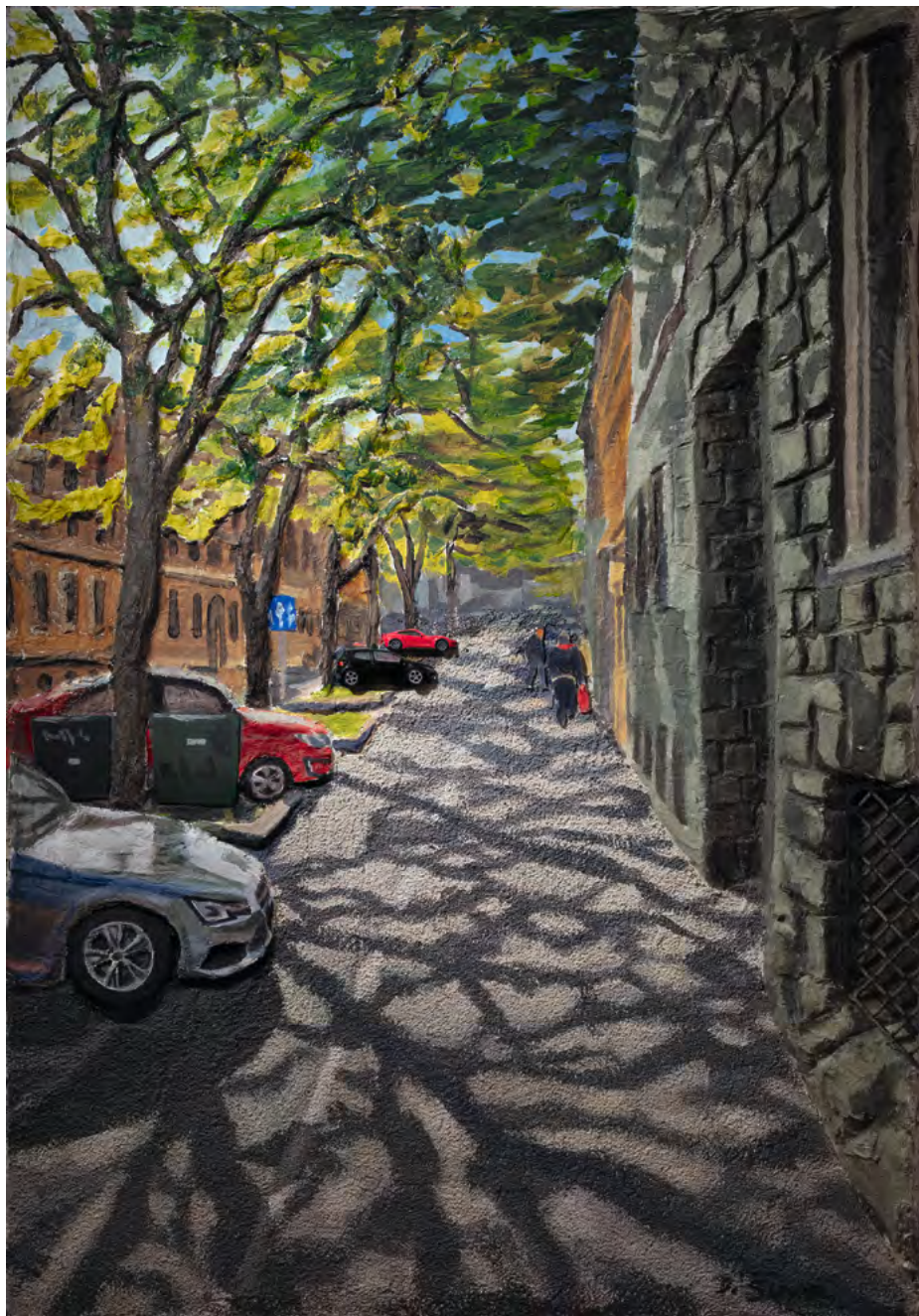
In Gorana’s earlier works I have seen the continuation and a phenomenal combination of gesture, style and colouring of Toni Franović, Matko Vekić and Zoran Šimunović; at the same time, she has completely built her own expression and atmosphere which resist the tendency to paint empty and “smart” paintings, where the observer senses the painter’s struggle to incorporate in a painting certain elements, *constructions of the mind* and motifs which had not occurred to others, in an effort to impress the curators and critics since this painting is purportedly different from anything seen so far.

Unlike this anti-phenomenon of recent Croatian painting, Gorana Težak creates parallel painterly dimensions which are not even utopian, all the while mocking anybody who take themselves too seriously, who wear masks and impersonate their fake identities and *selves* so as to conceal their own emptiness or the little Narcissi who hide within many of us; from society, politics, culture, all the way to mass media. She is sarcastic nearly beyond belief, while the titles of her paintings are close to the Dadaist mocking poems and the Expressionist gloom. Some paintings feature woeful backdrops of fake existences, while in others there are crystal portals into other, prettier dimensions that surround us. The painter walks with exceptional ease between our parallel worlds, indicating the possibility to escape the matrix of lower energies and darker portals of reality. This weightless flight is for her a personal metaphor of spiritual freedom without which life is impossible. Ultimately, there is no doubt for the artist as to which path is better if we only dare to be a bit braver.

Iva Körbler



Duje Šuvar  
*Ulica Božidara Adžije – četiri godišnja doba*  
*Adžijina Street – The Four Seasons*  
2022./2023.



Duje Šuvar  
*Klaičeva u proljeće*  
*Klaičeva Street in the Spring*  
2022.



Duje Šuvar  
*Trg bana Josipa Jelačića*  
*Ban Josip Jelačić Square*  
2023.



Gorana Težak  
*Črni poletarac*  
*Black Jumper*  
2022



Gorana Težak  
*Major Tomek*  
2022





Gorana Težak  
*Moždani prdaci*  
*Brainfart*  
2023.



Gorana Težak  
*Krlетка*  
*Birdcage*  
2023.

## ŽIVOTOPISI / Biographies of authors

**Duje Šuvar** rođen je 1983. u Zagrebu. Godine 2002. završio je Školu primijenjene umjetnosti i dizajna u Zagrebu, odjel slikarstva. Diplomirao je na Akademiji likovnih umjetnosti u Zagrebu na slikarskom odsjeku u klasi prof. Duje Jurića 2008. Preko programa razmjene studenata CEEPUS 2010. i 2011. boravi u Krakovu, gdje pohađa kolegije iz područja konzerviranja i restauriranja slika. Na Odsjeku za restauriranje i konzerviranje umjetnina (slikarsko usmjerenje) na Akademiji likovnih umjetnosti u Zagrebu diplomirao je 2011. Od 2015 do 2017. radi u Hrvatskom restauratorskom zavodu u Zadru na konzervaciji/restauraciji oltara, svetojhraništa i drvenih polikromiranih skulptura u crkvi Uznesenja Blažene Djevice Marije u Starom gradu Pagu. Stručni je ispit položio 2018. te stekao zvanje konzervator – restaurator polikromirane drvene skulpture. Također, restaurira pročelja zgrada na više lokacija u Zagrebu (tvrtka Planigrad, 2019.). Zvanje nastavnika likovne kulture stječe 2019. na Filozofskom fakultetu u Zagrebu, a stručni ispit polaže 2020. Član je Hrvatskog društva likovnih umjetnika. Izlagao je na pet samostalnih i petnaest skupnih izložbi, od kojih su dvije održane u inozemstvu. Živi i radi u Zagrebu kao nastavnik predmeta Slikarske tehnike te Restauriranje i slikanje kopija u Školi primijenjene umjetnosti i dizajna.

e-pošta: dujevr@gmail.com

**Duje Šuvar** was born in Zagreb in 1983. In 2002, he graduated from the School of Applied Arts and Design, at the Painting Department. In 2008, he graduated from the Academy of Fine Arts, at the Painting Department, in the class of Professor Duje Jurić. He stayed in Krakow in 2010 and 2011 (as part of the CEEPUS student exchange programme), where he attended courses in conservation and restoration of paintings. In 2011, he graduated at the Conservation and Restoration Department (in the field of painting) from the Academy of Fine Arts in Zagreb. He is engaged in restoration (from 2015 to 2017 at the Croatian Conservation Institute in Zadar, and in 2019 at the Planigrad company in Zagreb). While refining his knowledge, in 2018 he earned the title of conservator-restorer of polychromed wooden sculptures, and in 2020 the title of art education teacher. He has presented his works at many solo and group exhibitions in the country and abroad. He is a member of the Croatian Association of Artists. He lives and works in Zagreb, where he teaches the subjects Painting Techniques and Restoration and Painting of Copies at the School of Applied Arts and Design.

email: dujevr@gmail.com

**Gorana Težak** rođena je 1985. u Puli. Godine 2000. upisuje Školu primijenjenih umjetnosti i dizajna u Puli. Diplomirala je na Akademiji likovnih umjetnosti u Zagrebu u klasi prof. Duje Jurića 2010. Sudjelovala je u nekoliko likovnih rezidencija i humanitarnih aukcija, među ostalim: Art residence, Medana (Slovenija); Art residence, Varese (Italija); Artist in residence, Wartberg ob der Aist (Austrija), Art rezidencija Leipzig (Njemačka)... Izlaže na samostalnim i skupnim izložbama u Hrvatskoj i inozemstvu. Njezine slike nalaze se u brojnim umjetničkim kolekcijama diljem svijeta. Živi i radi u Zagrebu i Puli. Članica je HDLU-a Istre (Pula) od 2012., od 2017. članica je HZSU-a, a HDLU-a (Zagreb) od 2019.

e-pošta: goranatezak@yahoo.com  
web: www.goranatezak.wordpress.com

**Gorana Težak** was born in Pula in 1985. In 2000, she enrolled at the School of Applied Arts and Design in Pula. She graduated from the Academy of Fine Arts in 2010, in the class of Professor Duje Jurić. She participated in several fine art residencies and humanitarian auctions, including navenia; Art Residence, Varese (Italy); Artist-in-Residence, Wartberg ob der Aist (Austria), Art Residence in Leipzig (Germany)... She has presented her works at solo and group exhibitions in Croatia and abroad. Her paintings are found in many art collections all over the world. She lives and works in Zagreb and Pula. She is a member of HDLU Istria (Pula) since 2012, of the HZSU since 2017, and of HDLU (Zagreb) since 2019.

email: goranatezak@yahoo.com  
web: www.goranatezak.wordpress.com

## Duje Šuvar

1. *Klaićeva u proljeće*  
*Klaićeva Street in the Spring*  
2022.  
akrilik na reljefu od kaširanih  
novina  
acrylic on newspaper mâché  
relief  
120 × 86 cm
2. *Ulica Božidara Adžije – četiri  
godišnja doba*  
*Adžijina Street – The Four  
Seasons*  
2022./2023.  
poliptih, ulje i voštana pasta na  
platnu i fasadnoj žbuci  
polyptych, oil and wax paste  
on canvas and façade plaster  
124 × 354 cm (četiri slike)
3. *Ilica popodne*  
*Ilica in the Afternoon*  
2020.  
jajčana tempera na platnu  
egg tempera on canvas  
100 × 150 cm
4. *Krapinska ulica*  
*Krapinska Street*  
2021.  
ulje i voštana pasta na platnu i  
fasadnoj žbuci  
oil and wax paste on canvas  
and façade plaster  
110 × 80 cm
5. *Trg bana Josipa Jelačića*  
*Ban Josip Jelačić Square*  
2023.  
ulje i voštana pasta na platnu  
oil and wax paste on canvas  
70 × 50 cm
6. *Palmotićeva ulica*  
*Palmotićeva Street*  
2021.  
*buon fresco*  
30 × 40 × 4 cm
7. *Trešnjevački trg*  
*Trešnjevka Square*  
2022.  
ulje i voštana pasta na platnu  
oil and wax paste on canvas  
90 × 120 cm
8. *Klaićeva ljeti*  
*Klaićeva Street in the Summer*  
2022.  
akrilik na platnu  
120 × 86 cm

## Gorana Težak

9. *Črni poletarac*  
*Black Jumper*  
2022.  
ulje na platnu  
oil on canvas  
115 × 159 cm
10. *Uskrs za nevjernike*  
*Easter for Heathens*  
2022.  
ulje na platnu  
oil on canvas  
110 × 150 cm
11. *Teleportacija u 3PM*  
*Teleportation to F\*ckall,*  
2021.  
ulje na platnu  
oil on canvas  
115 × 140 cm
12. *Krletka*  
*Birdcage*  
2023.  
ulje na platnu  
oil on canvas  
100 × 150 cm
13. *Major Tomek*  
2022.  
ulje na platnu  
oil on canvas  
110 × 145 cm
14. *Moždani prdac*  
*Brainfart*  
2023.  
ulje na platnu  
oil on canvas  
110 × 145 cm
15. *Peta dimenzija*  
*Fifth Dimension*  
2022.  
ulje na platnu  
oil on canvas  
64 × 92 cm

15. travnja – 3. svibnja 2024.

# KONSTRUKTI

15 April – 3 May 2024

## Constructs



Paula  
Bučar

*Konstrukt\_instalacija*  
*Construct\_installation*  
2024.



# Konstrukti

„Svemir (koji neki nazivaju Bibliotekom) sastoji se od nepoznatog, možda čak beskonačnog broja šesterokutnih galerija, u čijem se središtu nalaze prostrani

bunari za provjetravanje oivičeni niskim balustradama.”

Jorge Luis Borges, Babilonska biblioteka, 1941.<sup>1</sup>

Borges nadalje piše kako se sa šesterokuta u nedogled svemira biblioteke prostiru donji i gornji katovi, a raspored je u šesterokutnim galerijama isti. Dva su niska prolaza za omanjeg bibliotekara, od kojih se jedan otvara prema sljedećoj istovjetnoj galeriji, jednakoj svima ostalima. U blizini je spiralno stubište koje se spušta i uzdiže također unedogled. U hodniku je i zrcalo koje vrlo vjerno udvostručuje oblike. Iz toga mnogi izvlače zaključak da biblioteka nije beskonačna, jer čemu takva varljiva iluzija udvajanja? Autor prepričane priče zanosi se da glatka zrcala nagovještavaju beskraj; svjetlost je nedovoljna, ali neprestana. Tragajući u mladosti za knjigom – sažetkom svih knjiga, sada je spreman – smrtnošću – za onostrani svijet. Padat će preko ograde u nesagledivi eter, a njegovo tijelo propadat će dugo i raspadati se uslijed trenja padanja koje je beskrajno. Prema njegovoj tvrdnji, biblioteci svemiru nema kraja. Idealisti, prema piscu, misle da je šesterokutna dvorana nužan oblik apsolutnog prostora, našeg poimanja prostora. Prema tim uvjetima, trokuti i peterokuti bili bi nezamislivi. Mistici pak u ekstazi vide zaokruženost sobe biblioteke jednom okruglom knjigom neprekinutog hrpta koja opisuje puni krug oko zidova. To je sumnjivo svjedočanstvo nejasnih riječi koje sugeriraju da je kružna knjiga Bog. Autor tvrdi: „Biblioteka je lopta koje je istinsko središte bilo koji šesterokut, a obujam nenadmašan.”<sup>2</sup>

Potom, „Zamisli, P., da je svemir”, kako sugerira Borges, „biblioteka koja se rasprostire od slova na papiru, preko 25 znakova imaginarnog alfabeta do svih knjiga ikada napisanih, stvorenih i da od pojedinog slova, od ruba i središta do cjeline svemira koji je u svim točkama i smjerovima isti postoji neko načelo koje povezuje slovo sa svime, pojedinu sliku – riječ s priželjkivanom teorijom svega?”<sup>3</sup> Svijet i sliko-jezik su povezani. Ono što ne možemo opisati

<sup>1</sup> Citirano prema: <https://gimnazijadg.files.wordpress.com/2015/11/horhe-luis-borhe-vavilonska-biblioteka.pdf>

<sup>2</sup> Isto, bez paginacije.

<sup>3</sup> Borges zaključuje: „da je ljudska vrsta na dobrom putu da iščezne i da će je Biblioteka nadživjeti: osvijet-

i zamisliti slikom za nas ne postoji. Iako je u prevladavajućoj ikonolatriji svijeta tekstualni domašaj znatno sužen i osiromašen, slike i riječi su povezane.

U klasičnoj teoriji gravitacije postoje dva moguća ponašanja i oblikovanja svemira. Svemir postoji oduvijek ili je nastao u singularnosti prostor-vremena u određenoj prošlosti. Prema teoriji opće relativnosti, početak prostor-vremena točka je beskonačne gustoće i zakrivljenosti i svi zakoni slomili bi se u toj točki. U euklidskom prostoru imaginarnoga vremena – koje je naizgled trik koji se upotrebljava za objašnjenje stvarnog prostor-vremena – kvantnom teorijom pokazuje se kako nema razlike između smjera prostora i smjera vremena. Moguće je da je takvo prostor-vrijeme fundamentalni koncept, a ono što mi podrazumijevamo prostorom i vremenom plod ljudske mašte i umovanja. U kvantnoj teoriji naposljetku prostor i vrijeme nemaju granice na rubovima svemira: poput površine su Zemlje s dvije dodatne dimenzije. Slikovito objašnjeno, šire se od pola preko ekvatora (najšire) do suprotnoga pola. U tom je vidu granični uvjet svemira taj da nema granice. Prema takvoj imaginaciji i teoriji, svemir je samodostatan i nema ničega izvan njega samog. Nema ni početak ni kraj, nema trenutak stvaranja i uništenja; jednostavno jest. Prostor i vrijeme konačni su, ali bez granice.<sup>4</sup> Postoje i teorije prema kojima se svemir od početaka širi do buduće entropije; gotovo praznoga vakuuma. Možda će se svemir širiti još neko vrijeme do velike veličine i onda ponovno kolabirati u prvotnu točku singularnosti. Postoji li imaginarnom prostoru-vremenu konačnost bez granica? Je li u stvarnome svemiru singularnost ujedno početak i kraj? Redosljed pak stvaranja pojmljiv je: veliki prasak, vrući svemir, beskonačna

gustoća, materija i antimaterija čestica, usporavanje širenja i povećavanje hladnoće svemira; stvaranje galaksija, sunaca, planeta, konstanta gravitacije i antigravitacije, privlačenja i razvlačenja do potpunoga nereda. Postoji određena istovjetnost, isprepletenost i lančana reakcija u tome. A ipak, je li sve to smisleno ili besmisleno? Paula Bučar stvara crna geometrijska tijela sastavljena od višekutnih oblika sadržanih u također crnome konstrukt.<sup>5</sup>

ljena, usamljena, beskrajna, savršeno nepokretna, opremljena vrijednim tomovima, bespotrebna, nepodmitljiva, skrivena. (...) Biblioteka je neograničena i periodična. Ako bi neki vječni putnik krenuo u nju u jednom pravcu, ustanovio bi nakon nekoliko vjekova da se isti tomovi ponavljaju u istome neredu (i da ovaj, ponovljen tako postaje: Red). Moja usamljenost nalazi utjehu u ovom elegantnom nadanju.” Isto, bez paginacije. Potonji odlomak valja shvatiti kao metaforu stvaranja, odvijanja i kraja svemira.

<sup>4</sup> Vidi: Stephen Hawking, *Teorija svega*, Zagreb: VBZ, 2005, str. 1-95.

<sup>5</sup> Galileo Galilei tumači: „Filozofija je zapisana u velikoj knjizi – svemiru – koja neprestano stoji otvorena našem pogledu. Ali knjiga ne može biti shvaćena sve dok čovjek ne nauči razumjeti jezik i tumačiti znakove kojima je napisana. Napisana je jezikom matematike, a jezini su znakovi trokuti, kružnice i druge geometrijske figure. Bez toga, čovjek samo luta u tamnom labirintu.” Citirano prema: William Arntz, Besty Chasse, Mark Vicente, *Koji K uopće znamo...*, Zagreb: VBZ, 2005, str. 30.

Svaki je konstrukt poput romba ili piramide mnogokut. Njegove tamne, povezane i djelomice, ovisno o osvjetljenju reflektirajuće tvorbe, ponegdje su samoorganizirane i izrastaju poput grananja fraktala kakvoga konstruirana svemira. Stoga i metafora o crtici imaginarnoga heksagrama (zvrka – viska) od kojeg je sazdana svemirska biblioteka, a koju imaginarnom analogijom povezujemo s opredmećenim Paulinim papirnatim *složbama* proizašlima iz ideje, umijeća i motorike ruke, a rombovi su ostvareni 3D ispisom. To je ono što dogovorno nazivamo umjetnošću, a što u prirodi ne postoji. A u svemiru? Sonda je na Jupiteru našla i odaslala sliku golema heksagrama. Iako često mislimo da u prirodi nema ravne crte, ona postoji, primjerice, u stvaranju kristala na koje ponegdje aludiraju i Paulina geometrijska tijela. Ona su tu, kao i nepristrani promatrač koji utječe na njih. U toj jednakovrijednoj kombinaciji slike i teksta u kojem se jedno odražava u drugome nastala je ova izložba. To je beskrajna svemirska priča o isprepletenosti između akcije (konstrukt), reakcije (tekst) i interakcije između njih i promatrača.<sup>6</sup>

Za P.  
Željko Marcuiš

<sup>6</sup> *Beskrajna priča* – bajka za djecu i odrasle Michaela Endea (1979.) u kojoj su izmiješane stvarnosno-fiktivna i fantastična zbilja jednoga podebelog i od ostale djece izmještenog dječaka koji završi u čudnovatom antikvarijatu, a potom čitajući na tavanu škole – ulazi u fantastičnu zbilju u kojoj je moguće djelovati u priči ispisanom na stranicama zagonetne ukoričene knjige s dvije alkemijske zmije na koricama koje jedna drugoj grizu rep. U fantastičnoj zbilji moguće je letjeti na zmaju srećonoši Fuchuru i mijenjati sâm tijek priče. Naravno, to je parafraza mita o *Kralju ribara* koji Gral naposljetku pronalazi u sebi. Vidi: Michael Ende, *Beskrajna priča*, Beograd: Vulkan izdavaštvo, 2015.

## Constructs

*“The universe (which others call the library) is composed of an indefinite and perhaps infinite number of hexagonal galleries, with vast air shafts between, surrounded by very low railings.”*

Jorge Luis Borges, *The Library of Babel*, 1941<sup>1</sup>

Borges further states that from the hexagons, upper and lower floors can be seen interminably in the library universe, with identical arrangement in each of the hexagonal galleries. There are two low passages for a smaller-statured librarian, one of which opens up towards the next identical gallery that is the same as all the others. There is a spiral staircase nearby, also descending and ascending to eternity. In the corridor, there is also a mirror which doubles the reflections quite faithfully. From this, many deduce that the library is not infinite, for why else would there be this deceptive illusion of doubling? The author of the retold story assumes that smooth mirrors herald infinity; light is insufficient, albeit constant. Having sought after a book – the summary of all books – in his youth, he is now ready – with his mortality – for the afterlife. He will fall over the fence into unfathomable aether, and his body will decay for a long time, decomposing due to friction of the infinite fall. According to his statement, the library universe is endless. According to the writer, idealists believe that the hexagonal hall is the necessary form of absolute space, of our concept of space. As per these conditions, the triangles and the pentagrams would be inconceivable. On the other hand, mystics see in ecstasy the roundness of the library room as a single round book with a continuous spine outlining a full circle around the walls. This is a dubious testimony of unclear words suggesting that the circular book is God. The author claims the following: “The Library is a sphere whose exact centre is any one of its hexagons and whose circumference is inaccessible,”<sup>2</sup> followed by: “Imagine, P., that the universe,” as Borges suggests, “is a library ranging from letters on paper, over twenty-five characters of the imaginary alphabet, all the way to all the books ever written, created, and that from the individual letter, from the margins and the centre all the way to the whole of the universe that is identical in all points and directions, there is a principle connecting this letter to everything, an individual image–letter to the desired

<sup>1</sup> Qtd. from: <https://www.101bananas.com/library2/librarybabel2.html>

<sup>2</sup> Ibid., s. p.

theory of everything?”<sup>3</sup> The world and the language of images are connected. That which we cannot describe and conceive with an image does not exist for us. Even though textual range is significantly reduced and impoverished in the dominating iconolatriy of the world, images and words are mutually connected.

In the classic theory of gravitation, there are two possible behaviours and designs of the universe. The universe has either always existed, or was created in the singularity of space-time in a particular past. According to the theory of general relativity, the beginning of space-time is a point of infinite density and curvature, and all laws would break in this point. In the Euclidean space of imaginary time – which is seemingly a trick used for the explanation of real space-time – quantum theory indicates that there is no difference between the direction of space and the direction of time. It is possible that such space-time is a fundamental concept, and that which we perceive as space and time is the figment of human imagination and speculation. Ultimately, in quantum theory, space and time do not have borders at the edges of the universe: they are like the Earth’s surface with two additional dimensions. Illustratively speaking, they expand from the pole over the equator (the broadest point) to the opposite pole. In this aspect, the borderline condition of the universe is that it has no borders. According to this imagination and theory, the universe is self-sufficient and there is nothing outside of it. It has neither a beginning nor an end, there is neither a moment of creation nor of destruction; it simply is. Space and time are finite, albeit without borders.<sup>4</sup> There are also theories according to which the universe has been expanding since its beginnings to a future entropy; the nearly empty vacuum. Perhaps the universe will expand for a while longer until it reaches a large size and then collapse again into the initial point of singularity. Is there finality without borders in the imaginary space-time? Is singularity both the beginning and the end in real universe? Furthermore, the order of creation is clear: the Big Bang, hot universe, infinite density, matter and antimatter of particles, the deceleration of expansion and the increase in the universe’s coldness; the creation of galaxies, suns, planets, the constant of gravity and antigravity, the attraction and protraction until complete disorder. There is certain identity, complexity, and chain reaction

<sup>3</sup> Borges concludes: “I suspect that the human species—the unique species—is about to be extinguished, but the Library will endure: illuminated, solitary, infinite, perfectly motionless, equipped with precious volumes, useless, incorruptible, secret. (...) *The Library is unlimited and cyclical*. If an eternal traveller were to cross it in any direction, after centuries he would see that the same volumes were repeated in the same disorder (which, thus repeated, would be an order: the Order). My solitude is gladdened by this elegant hope.” *Ibid.*, s. p. The excerpt is to be understood as a metaphor of creation, unfolding and end of the universe.

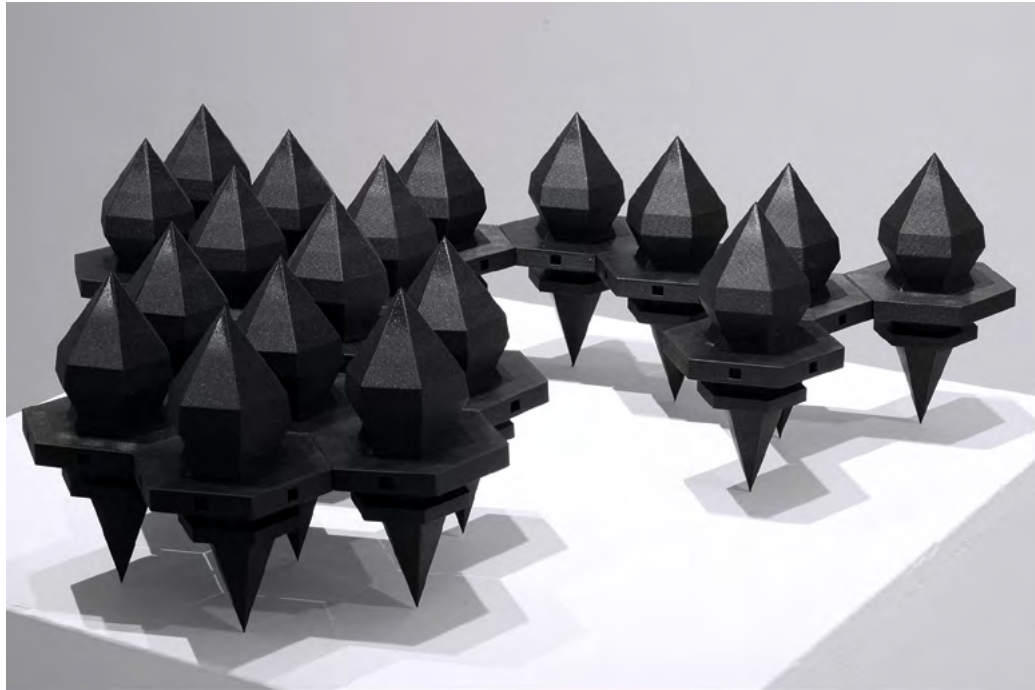
<sup>4</sup> See: Stephen Hawking, *Teorija svega* [The Theory of Everything], Zagreb: VBZ, 2006, pp. 1–95

in all of this. And yet, is this meaningful or pointless? Paula Bučar creates black geometric bodies composed of polygonal shapes contained in an equally black construct.<sup>5</sup> Each construct is a polygon, like a rhombus or a pyramid. Its dark, mutually connected and partially reflecting formations – the latter depending on lighting – are self-organised in some parts and grow like the branching of a fractal of a constructed universe. Therefore, the metaphor on the sketch of an imaginary hexagram (spinning top – plumb line) of which the universe library is made, and which we connect with imaginary analogy to Paula’s materialised paper compositions derived from idea, craft and motor hand skills, while the rhombi have been created in 3D printing. This is what we agreed upon as art, and which does not exist in nature. And what about the universe? A probe on Jupiter has found and emitted an image of an enormous hexagram. Even though we often think that there are no straight lines in nature, they indeed exist, e.g., in the creation of crystals, to which Paula’s geometric bodies also allude occasionally. They are here, as well as the impartial observer who influences them. It is in this equivalent combination of image and text, in which one is reflected in the other, that this exhibition came about. It is the never-ending universe story on the entanglement between action (construct), reaction (text), and interaction between them and the observer.<sup>6</sup>

For P.  
Željko Marčević

<sup>5</sup> Galileo Galilei states: “Philosophy is written in this grand book—the universe— which stands continuously open to our gaze. But the book cannot be understood unless one first learns to comprehend the language and interpret the characters in which it is written. It is written in the language of mathematics, and its characters are triangles, circles and other geometrical figures. Without these, one is wandering about in a dark labyrinth.” Qtd. in: William Arntz, Besty Chasse, Mark Vicente, Koji k.... uopće znamo!? [What the Bleep Do We Know!?!], Zagreb: VBZ, 2006, p. 30

<sup>6</sup> The Neverending Story – a fairy tale for children and adults by Michael Ende (1979) depicting the merging of the actual and fictional reality of an overweight boy who is alienated from his peers, who ends up in an antique bookshop, and then in the school attic reading, thereby entering fantastic reality in which it is possible to act in a story written in the pages of a mysterious hardbound book with two alchemic serpents biting each other’s tails on the cover. In this fantastic reality, it is possible to ride Fuchur the luck dragon and to singlehandedly change the course of the story. Naturally, this is a paraphrase of the myth of the Fisher King, who ultimately finds the Holy Grail in himself. See: Michael Ende, *The Neverending Story*, London: Puffin Books, 1993

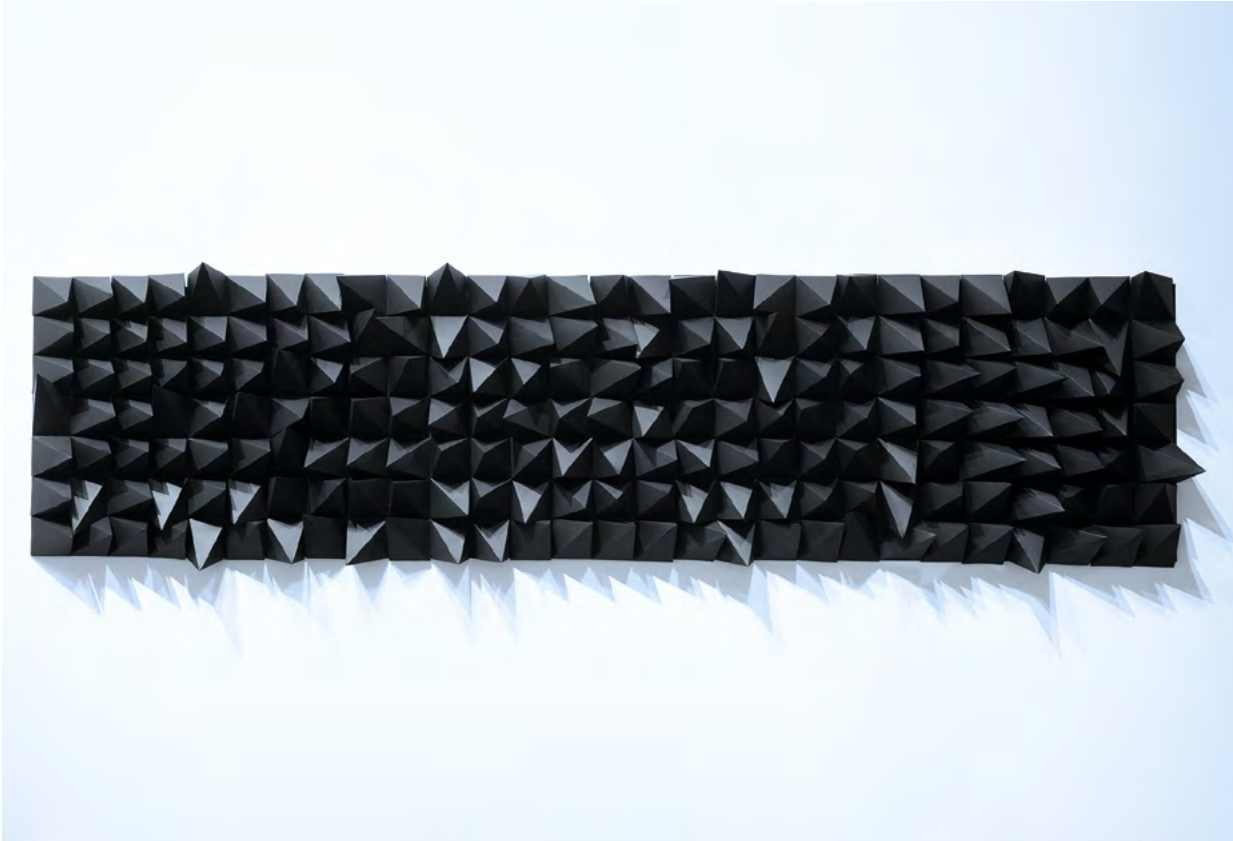


*Konstrukt\_6\_triptih*  
*Construct\_6\_triptych*  
2024.

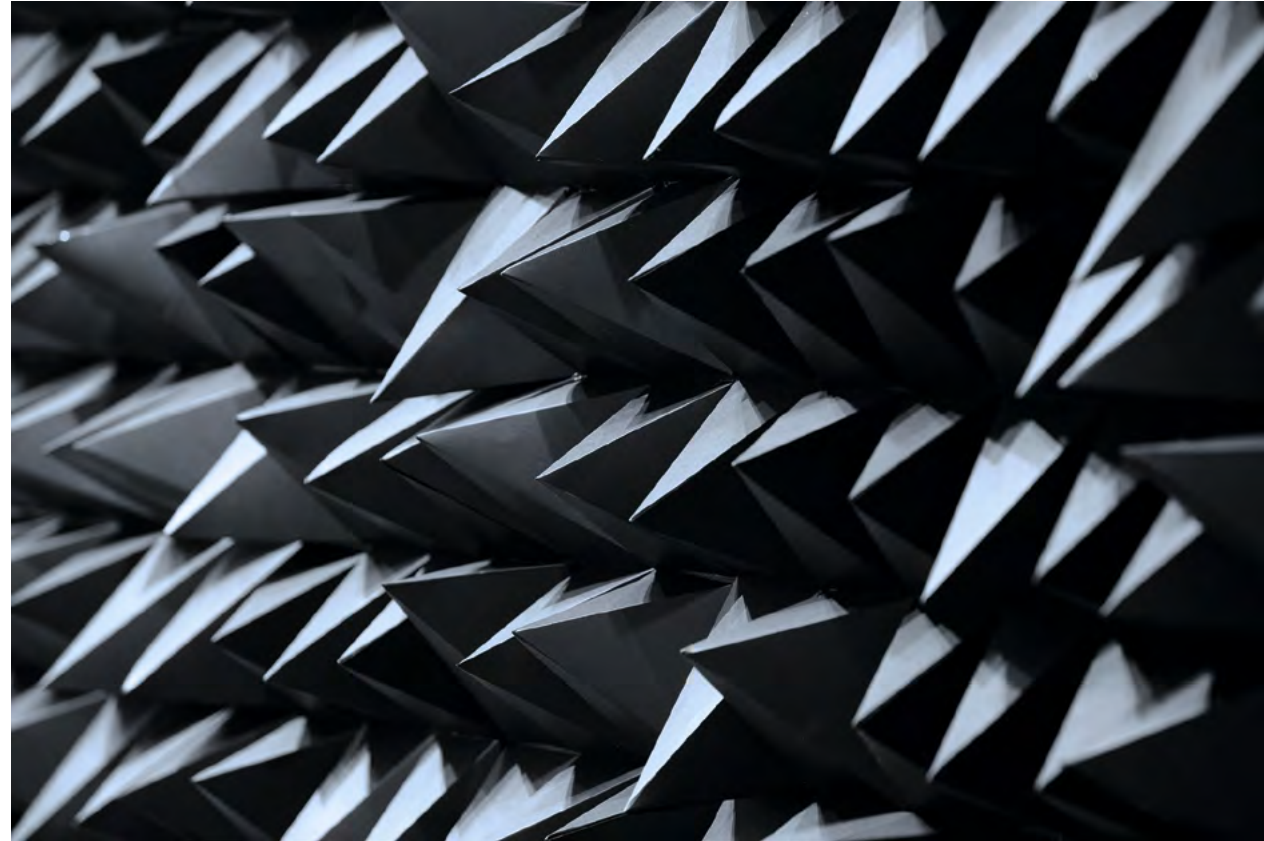


*Konstrukt\_1*  
*Construct\_1*  
2024.





*Konstrukt\_3*  
*Construct\_3*  
2024.



*Konstrukt\_3, detalj*  
*Construct\_3, detail*  
2024.

**Paula Bučar** (Zagreb, 1986.) diplomirala je na Akademiji likovnih umjetnosti Sveučilišta u Zagrebu na Nastavničkom odsjeku 2015. Uz dva priznanja Akademije likovnih umjetnosti za uspješan rad tijekom akademske godine, izlagala je na nekoliko samostalnih i više skupnih izložbi, među kojima se ističu *11. trijenale hrvatskog kiparstva* 2012. te samostalna izložba u Galeriji Matice hrvatske u Zagrebu 2018. Aktivna je članica Radione – Zagreb, *makerspacea* u sklopu kojeg aktivno sudjeluje u izlagačkom i edukativnom programu laba. Osmišljava i vodi radionice *paper engineeringa* u kombinaciji s jednostavnom elektronikom i rasvjetom te se bavi 3D modeliranjem u Blenderu. Živi i radi u Zaprešiću i Zagrebu.

e-pošta: paulica8@gmail.com

**Paula Bučar** (Zagreb, 1986) graduated in 2015 from the Academy of Fine Arts of the University of Zagreb, Department of Art Education. Alongside the two acknowledgements by the Academy of Fine Arts for successful work throughout the academic year, she has presented her works at several solo and a number of group exhibitions, including the 11<sup>th</sup> Triennial of Croatian Sculpture in 2012 and the solo exhibition at Matica Hrvatska Gallery in Zagreb in 2018. She is an active member of Radiona – Zagreb Makerspace, within which she actively participates in the exhibition and educational programme of the creative lab. She conceives and manages workshops of paper engineering combined with simple electronics and lighting, and is engaged in 3D modelling in Blender. She lives and works in Zaprešić and Zagreb.

email: paulica8@gmail.com

**1. Konstrukt\_1**  
*Construct\_1*  
2024.  
papir  
paper  
105 × 75 cm

**Konstrukt\_2**  
*Construct\_2*  
2024.  
papir  
paper  
105 × 75 cm

**Konstrukt\_3**  
*Construct\_3*  
2024.  
papir  
paper  
315 × 75 cm

**Konstrukt\_4**  
*Construct\_4*  
2023.  
papir  
paper  
58 × 70 cm

**Konstrukt\_5**  
*Construct\_5*  
2023.  
papir  
paper  
50 × 50 cm

**Konstrukt\_6\_triptih**  
*Construct\_6\_triptych*  
2024.  
3D ispis / PLA  
3D\_print / PLA  
55 × 40 × 20 cm  
55 × 40 × 20 cm  
55 × 40 × 20 cm

**Konstrukt\_7\_triptih**  
*Construct\_7\_triptych*  
2024.  
3D ispis / PLA  
3D\_print / PLA  
65 × 50 × 10 cm

**2. Konstrukt\_instalacija**  
*Construct\_installation*  
2024.  
papir  
paper  
2 × 2 × 3 m

**3. Željko Marcioš, predgovor**  
tekstovi na zidu  
texts on wall  
2024.  
digitalni tisak  
digital print  
250 × 106 cm  
250 × 106 cm  
250 × 106 cm



**Breda Beban**  
*Crtež I (hram)*  
*Drawing I (Temple)*  
*Crtež II (oltar)*  
*Drawing II (Altar)*  
*Crtež VI (paravan)*  
*Drawing VI (Screen)*  
1985.

# IZBOR DJELA IZ FUNDUSA GALERIJE VLADIMIR BUŽANČIĆ

20. svibnja – 7. lipnja 2024.

Selection of  
Works from  
the Holdings  
of the Vladimir  
Bužančić  
Gallery

20 May – 7 June 2024

Autorica izložbe / Exhibition author: Vesna Šantak



U postavu izložbe *Izbor djela iz fundusa Galerije Vladimir Bužančić* predstavljamo djela eminentnih i priznatih akademskih umjetnika i umjetnica koji su obilježili modernu i suvremenu umjetnost Hrvatske. Također izlažemo djela priznatih inozemnih umjetnika.

Na izložbi su prezentirana djela u tehnikama crteža, kombiniranih tehnika, grafike, akrilika i ulja na platnu nastala od 1976. do 2016.

Izložbama fundusa Galerije obilježavamo uspješnu galerijsku djelatnost te međugradsku i međunarodnu suradnju Galerije Vladimir Bužančić. Također skrećemo pozornost na važnost bogatog fundusa umjetničkih djela priznatih umjetnica i umjetnika iz zemlje i inozemstva. Izložbom *Izbor djela iz fundusa Galerije Vladimir Bužančić* obilježavamo dugogodišnji doprinos u kulturi i umjetnosti ne samo na nivou općine i grada Zagreba nego i na nacionalnom nivou.

Nažalost, 1998. zbog požara u Centru za kulturu Novi Zagreb izgubljen je veći dio vrijednih umjetničkih djela. Danas fundus Galerije Vladimir Bužančić sadržava više od 200 djela priznatih umjetnika i umjetnica iz Hrvatske i inozemstva.

Galerija Vladimir Bužančić do sada je realizirala više od 400 izložbi priznatih i uvažениh akademskih likovnih umjetnika iz zemlje i inozemstva. Od samih početaka rada Galerija je promovirala priznate i respektabilne umjetnice i umjetnike. Profesionalnom izlagačkom programu pridonose članovi Umjetničkog savjeta Galerije Vladimir Bužančić: akademski umjetnici, eminentni likovni stručnjaci, povjesničari umjetnosti i likovni kritičari.

Galerija uspješno njeguje i međugradsku suradnju te je do sada prezentirala priznate vizualne umjetnike u mnogim renomiranim galerijama i muzejima u Hrvatskoj (Kazamat u Osijeku, Galerija Makina u Puli, Galerija AK u Koprivnici, MMC u Splitu i dr.).

Također, Galerija Vladimir Bužančić i Centar za kulturu Novi Zagreb ostvarili su plodonosnu suradnju s galerijama i kulturnim institucijama u inozemstvu, promovirajući umjetnice i umjetnike iz Hrvatske na mnogim izložbama i umjetničkim projektima u razdoblju od 1994. do 2022. (České Budějovice: Galerie Metropol, Zlatni dom europske kulture, Prag: Galerie Millennium, Kulturni centar Kaplice; Mađarsko sveučilište likovnih umjetnosti u Budimpešti, Stara likovna kolonija u Szentendreu u Mađarskoj; Slovenija: Ljubljana, Krško i Kostanjevica na Krki i dr.). Bogatu međunarodnu

suradnju Galerija je ostvarila i predstavljajući zagrebačkoj publici mnoge priznate umjetnike iz inozemstva na više od 20 izložbi (Mađarska, Češka, Slovačka, Belgija, Francuska, Njemačka, Slovenija, Italija).

Galerija je osim izlagačkog programa organizirala mnoga događanja, akcije i tribine. Ostvarila je bogatu suradnju s kulturnim i umjetničkim institucijama te sudjelovala u važnim kulturno-umjetničkim projektima (npr. *Kvartura, Sukultura, Akcija za trg*, projekti EU-a). Također, sudjelovala je na važnim projektima urbanizma i arhitekture Novog Zagreba koji su realizirani na izložbama u Galeriji: 2012. izložba *Novi Zagreb jučer i danas* te 2014. *Remetinečki gaj, prvo planirano naselje Novog Zagreba* (u suradnji s Arhitektonskim fakultetom Sveučilišta u Zagrebu).

Galerija Vladimir Bužančić na popisu je uvažениh institucija i izložbenih prostora u Republici Hrvatskoj za priznavanje i obnavljanje prava samostalnih umjetnika HDLU-a i ULUPUH-a.

Vesna Šantak

With the setup of the exhibition Selection of Works from the Holdings of the Vladimir Bužančić Gallery, we present works by eminent and recognised academic artists who have marked the Croatian modern and contemporary art. We also exhibit works by eminent foreign artists.

The exhibition features works in the techniques of drawing, mixed media, print, acrylic and oil on canvas, produced between 1976 and 2016.

With the exhibitions of the Gallery's holdings, we mark our successful gallery activity and the intercity and international collaboration of the Vladimir Bužančić Gallery. We also draw attention to the importance of the rich holdings of artworks by recognised artists from the country and abroad. With the Selection of Works from the Holdings of the Vladimir Bužančić Gallery, we mark a years-long contribution to culture and arts, not only at the level of the district and the city of Zagreb, but also at the national level.

Unfortunately, due to the fire at the Novi Zagreb Cultural Centre in 1998, most of the valuable artworks were lost. Today, the holdings of the Vladimir Bužančić Gallery contain more than 200 works by recognised artists from Croatia and abroad.

Vladimir Bužančić Gallery has hitherto actualised over 400 exhibitions of recognised and eminent academic artists from the country and abroad. Since the very beginning of its operation, the Gallery promoted recognised and respectable artists. The professional exhibition programme is contributed by members of the Artistic Council of the Vladimir Bužančić Gallery: academic artists, eminent fine art experts, art historians, and art critics.

The Gallery also successfully cultivates intercity collaboration, and has hitherto presented recognised visual artists at many renowned galleries and museums in Croatia (Kazamat in Osijek, Makina Gallery in Pula, AK Gallery in Koprivnica, MMC in Split, etc.).

Furthermore, the Vladimir Bužančić Gallery and the Novi Zagreb Cultural Centre have achieved fruitful collaboration with galleries and cultural institutions abroad by promoting artists from Croatia at many exhibitions and art projects in the period between 1994 and 2022 (České Budějovice: Galerie Metropol, Golden House of European Culture; Prague: Galerie Millennium, Kaplice Cultural Centre; Hungarian University of Fine Arts in Budapest, Old Arts Colony in Szentendre in Hungary; Slovenia: Ljubljana,

Krško, Kostanjevica na Krki, etc.). The Gallery also achieved rich international collaboration by presenting to Zagreb's audience many distinguished artists from abroad at over 20 exhibitions (Hungary, Czechia, Slovakia, Belgium, France, Germany, Slovenia, Italy).

Alongside the exhibition programme, the Gallery has organised many events, actions, and panels. It achieved fruitful collaboration with cultural and artistic institutions and participated in important cultural and artistic projects (e.g., Kvartura, Sukultura, Akoija za trg, EU funded projects). It also participated in important projects of Novi Zagreb's town-planning and architecture, which were actualised in exhibitions at the Gallery: the exhibition Novi Zagreb Yesterday and Today in 2012, and Remetinečki Gaj, Novi Zagreb's First Planned Settlement in 2014 (in collaboration with the Faculty of Architecture of the University of Zagreb).

Vladimir Bužančić Gallery is listed among acknowledged institutions and exhibition spaces in the Republic of Croatia for the recognition and renewal of rights of freelance artists who are members of the Croatian Association of Artists (HDLU) and the Croatian Association of Artists of Applied Arts (ULUPUH).

Vesna Šantak



**Ksenija Pintar**  
*Bez naziva*  
*Untitled*  
1992.

**Miljenko Gregl**  
*Zelen ko' lišće moje zelene gore*  
*Green as the Leaves from My Green Hill*  
1991.

**Vitold Košir**  
*Zagrljaj*  
*Embrace*  
1994.



**Ivan Šebalj**  
*Pseća glava III*  
*Dog's Head III*  
1995.

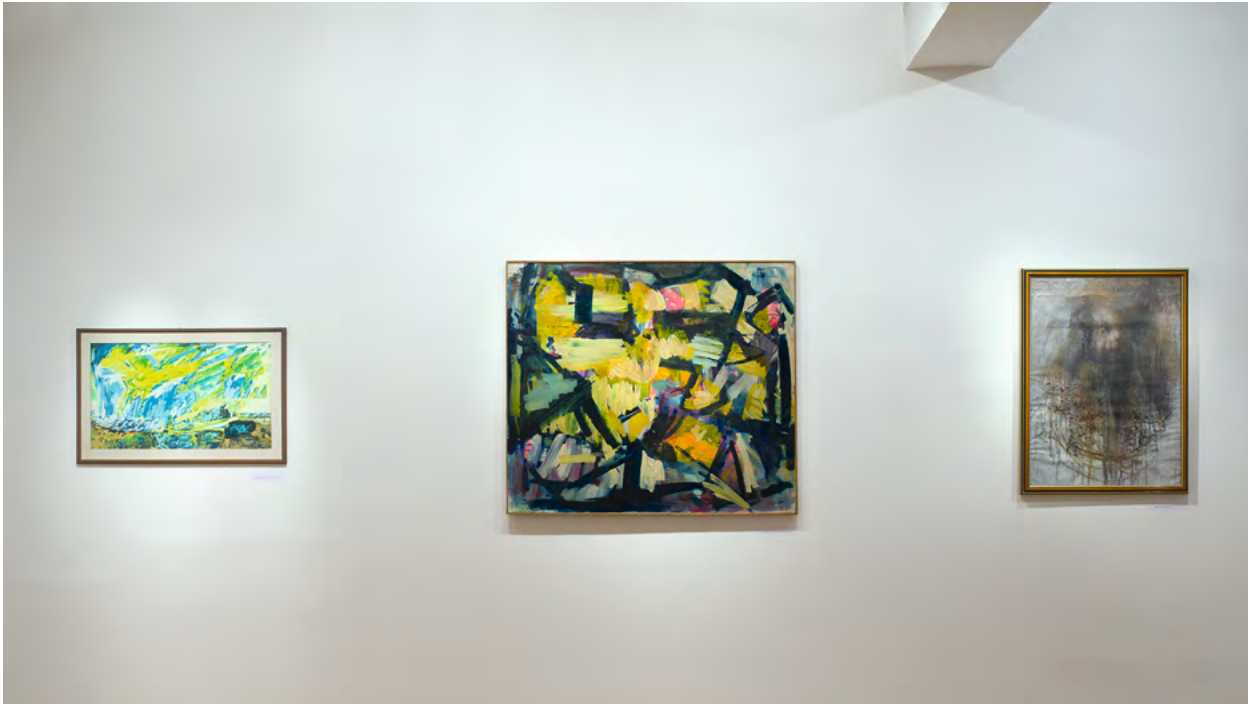
**Rostislav Štěpáník**  
*Zbogom, Picasso*  
*So Long, Picasso*  
1998.



**Hrvoje Marko Peruzović**  
*Sophia*  
 2016.

**Anton Vrlić**  
*Dan poslije sutra*  
*The Day After Tomorrow*  
 2013.

**Jože Ciuha**  
*Varijacija na temu I*  
*Variation on a Theme I*  
 1976.



**Leila Michieli Vojvoda**  
*Apokalipsa*  
*Apocalypse*  
 2003./2004.

**Mauro Stipanov**  
*Slika*  
*Painting*  
 1986.

**Plamenko Čengić**  
*Studija figure*  
*Study of a Figure*  
 1994./1995.

U stvaranju i prikupljanju zbirke za trajni fondus jedne galerije ili muzeja uključen je cijeli niz faktora, od kojih su mnogi često varijabilni i neizvjesni jer ovise o volji i namjeri samih umjetnika da odaberu i poklone djelo koje ih zauvijek optimalno prezentira, sa svim parametrima kvalitete i prepoznatljivosti njihova stila i rukopisa. Ponekad, naime, kustosi nemaju mogućnost utjecati na (samo)volju umjetnika pri odabiru, a ponekad ćemo kroz veličinu i zanimljivost zbirke moći u vremenu pratiti ukus i afinitete kustosa ili voditelja galerije.

Idealna je opcija gdje između želje kustosa za određenim djelom jednog umjetnika i umjetnikova odabira djela za donaciju postoji usklađenost ukusa, ali i svijest kako se tim činom umjetnik zauvijek pokazuje/predstavlja u vremenu. Što želim time reći? Pomalo neuvijeno, željela bih primijetiti kako smo se svi našli u situacijama kada smo bili suočeni s poklanjanjem vrlo loših radova, kojih se određeni umjetnik želio „riješiti” ili je pretpostavljao kako će ih kasnije teško prodati. To je ona najniža razina suradnje, gdje umjetnik kroz „donaciju” zapravo čisti svoj atelijer od manje kvalitetnih ili čak neuspjelih radova. Viša je razina takve razmjene kada kustos i umjetnik dogovaraju odabir određenog djela, iznose se želje s obje strane, pleše metaforički diplomatski ples pregovaranja, čak igra poker, s ne uvijek izvjesnim ishodom u odnosu na želju kustosa.

Promatrajući umjetnička djela koja se nalaze u fundusu Galerije Vladimir Bužančić, rekla bih da su kroz godine u Galeriju dospjeli radovi koji umjetnike predstavljaju u vrlo dobrom ili čak izvrsnom svjetlu i gdje je prepoznatljiva linija ukusa nekoliko voditelja Galerije po pitanju formiranja izložbenih programa, ali i samih umjetnika da pozitivno participiraju u cijelom procesu. Primjerice, u fundusu Galerije prisutni su neki danas manje poznati umjetnici izvan uskih okvira struke, čija je, međutim, umjetnička uvjerljivost i kvaliteta i danas jednaka kao i pred desetak ili tridesetak godina. Iza takvog se pristupa biranju i kontinuiranom osnaživanju fundusa kasnije u vremenu otvara mogućnost drugim kustosima – istraživačima da u sakupljenim radovima traže „nepostojeće karike”, važne za definiranje, kontekstualiziranje i valoriziranje nečijeg umjetničkog opusa, koje u pravilu bivaju presudne kod

pisanja monografija ili retrospektivnih kataloga izložbi. To je idealan način da sâma galerija bude kvalitativno prezentirana na više razina.

U ovogodišnjoj selekciji za prigodnu izložbu iz fundusa Galerije Vladimir Bužančić odabrana su djela hrvatskih, ali i inozemnih gostujućih umjetnika koji su Galeriji donirali djela u različitim tehnikama. Ujednačenost izbora prema stilskom, kolorističkom i morfološkom parametru prilično je izbalansirana, kako bi izloženi radovi bili ujednačena ambijentalna cjelina.

Među njima je studija figure bosanskog umjetnika Plamenka Čengića, pomalo ekspresionistički pastiš s tehnikom drippinga, ili grafika slovačkog umjetnika Rostislava Štěpánika, koja prikazuje portret Picassa, kao umjetniku važnu inspiraciju. Tri crteža umjetnice Brede Beban, koja je pripadala našem prostoru prije odlaska u London, ukazuju na nadrealističko-kontemplativne impulse hermetičnog predznaka. Slovenski slikar Jože Ciuha u zbirci Galerije predstavljen je za ovu izložbu grafikom koja uz nadrealističke elemente ima i vrlo jasan sarkastičan društveni komentar.

Arhitektica Dafne Perković Planinić zastupljena je vrlo zanimljivim crtežom koji jasno iskazuje elemente grafičkog dizajna na temu rastera, bliske tendencijama iz 80-ih godina 20. stoljeća. Miljenko Gregl kroz tehniku monotipije apstraktno reducira i rekombinira motive iz prirode, dok se slikar Mauro Stipanov također u slici bavi reduktivnim pristupom elementima pejzaža – možda i gradskog pejzaža – iz vertikalne i ptičje perspektive. Kolaž na platnu Igora Gustinija mogao bi također predstavljati apstrahirani pejzaž, ali jednako tako može biti tek postinformelna, apstraktna studija ploha i njihova komponiranja na podlozi.

Za Leilu Michieli Vojvoda pejzaž je podloga za tematiziranje apokalipse u ekspresionistički intoniranoj kompjutorskoj grafici. Ortež u tušu Ksenije Pintar jednako tako pokazuje naznake urbanog pejzaža kojemu je poljuljano egzistencijalno uporište i u koji umjetnica prenosi vlastitu snovitu viziju. Akvarel Ružice Dešković na bliskom je tragu ekspresionističko-nadrealističkih redukcija pejzaža, s biomorfnim elementima.

Kipar i slikar Vitold Košir predstavljen je apstraktno reduciranom grafikom organske apstrakcije koja prikazuje zagrljaj dvoje ljudi, dok se slikar Fadil Vejzović u linorezu bavi temom Pigmaliona i stiliziranim aktovima. Slikar i grafičar Tomislav Buntak jednako je tako kroz medij grafike fasciniran ljudskim figurama u pejzažu, gdje stvara fantazmagorični noćni ambijent. Slikar Hrvoje Marko Peruzović odlazi najdalje na tom stilskom tragu, kroz fantastično-nadrealne vizije ženskog tijela, također u noćnom ambijentu.

Slikar Ivan Šebalj u crno-bijelom apstraktnom crtežu interpretira svoje viđenje pseće glave, više na tragu studije pokreta psećeg kretanja,



gdje bez naziva djela ne bismo mogli dešifrirati umjetnikovo polazište. Slikar Anton Vrljić nudi sivo-srebrnu viziju neba i urbanog pejzaža, s vrlo reduciranim elementima, gdje je simbolika dvoznačna: djelo možemo tumačiti kao postapokaliptični pejzaž, a jednako tako u njega upisivati neku metaforičku nadu buđenja iz kaosa naše civilizacije. U svojem transparentnom i linijski istanjenom crtežu slikarica Ksenija Turčić koncentrirana je na ljudski niz / kolonu, u koje svaki promatrač također može upisivati značenja i metafore prema vlastitom raspoloženju.

U ojelini, ovogodišnji je odabir dobro ugođen pastiš radova koji naglašavaju kontemplativne slojeve umjetničkih toposa i njihova viđenja stvarnosti. Ponekad ćemo ga više osjetiti kao bijeg od stvarnosti i ljudske civilizacije u prirodu, a povremeno kao aktivnu kritiku društvene svijesti u određenom desetljeću. No to se sve zbiva u malim, profinjenim gestama, gdje nas umjetnici s lakoćom vode u središte svojih vizija i svjetonazorskih afiniteta.

Iva Körbler

A whole host of factors is included in creating and compiling a permanent collection for the holdings of a gallery or museum, many of which are often variable and precarious since they depend on the will and intent of the artists themselves to select and donate the work that would go on to optimally represent them for good, with all parameters of quality and recognisability of their style and artistic signature. Specifically, sometimes the curators do not have the possibility to influence the (self-)will of the artists when making the selection, and sometimes it is possible to track in time the taste and affinities of curators or gallery managers.

An ideal option is when, between the curator's desire for a particular part of an artist and the artist's selection of the work for the donation, there is harmony of taste, but also the awareness of the fact that with this act, the artist manifests/presents themselves forever in time. What do I mean by this? I would like to note, somewhat bluntly, that all of us have found ourselves in situations where we were faced with the donation of extremely bad works, which the artists in question sought to get rid of or assumed that they would be hard to sell later on. This is the lowest level of collaboration, where the artist through a "donation" actually cleans their studio from lower-quality or even failed works. A higher level of this exchange is when the curator and the artist arrange the selection of a particular work, wishes are expressed from both sides, the metaphoric diplomatic dance of negotiation is performed, even poker is played, with an outcome that is not always certain in relation to the curators' wishes.

When observing the artworks found in the holdings of the Vladimir Bužančić Gallery, I dare say that the works which arrived at the Gallery over the years represent their artists in favourable or even remarkable light, with a recognisable line of taste of several Gallery managers regarding the formation of exhibition programmes, but also the positive participation of the artists themselves in the entire process. For example, some of the artists who are lesser-known today outside the narrow framework of the profession are present in the Gallery holdings; however, their artistic credibility and quality is as equal today as it was a decade or three ago. Over time, this

approach to selection and continuous empowerment of the holdings opens up a possibility to other curators-researchers to look in the collected works for “non-existent links” important for defining, contextualising and valorising one’s artistic oeuvre, which are typically crucial when writing the monographs or retrospective catalogues of exhibitions. This is an ideal way to qualitatively present the Gallery itself at multiple levels.

In this year’s selection for the formal exhibition from the holdings of the Vladimir Bužančić Gallery, the selected works are those by Croatian, but also by foreign guest artists who donated to the Gallery their works in different media. The uniformity of selection according to the stylistic, colourist and morphologic parameter is quite balanced so as to make the exhibited works a uniform ambience whole.

They include the study of a figure by the Bosnian artist Plamenko Čengić, a somewhat expressionist pastiche with the technique of dripping, or the print by the Slovak artist Rostislav Štěpáník, featuring the portrait of Picasso as an important inspiration of the artist’s. Three drawings by artist Breda Beban, who had belonged to our space prior to leaving for London, indicate the surrealist-contemplative impulses with a hermetic presage. Slovenian painter Jože Ciuha has been represented at this exhibition in the Gallery collection with a print which, alongside surrealist elements, also has a sarcastic social commentary that is quite clear.

Architect Dafne Perković Planinić is represented with a quite interesting drawing which clearly expresses the elements of graphic design on the topic of raster, close to the tendencies of the 1980s. Through the technique of monotype, Miljenko Gregl abstractly reduces and recombines the motifs from nature, while painter Mauro Stipanov is also engaged in the reductive approach to the elements of landscape – perhaps even of city landscape – from a vertical and bird’s eye view. The collage on canvas by Igor Gustini could also represent abstracted landscape, but could also be merely a post-informel, abstract study of planes and their composition on the base.

To Leila Michieli Vojvoda, a landscape is a foundation for thematising the apocalypse in the expressionistically intoned computer graphics. Ksenija Pintar’s drawing in India ink equally shows indications of an urban landscape with a destabilised existential stronghold, in which the artist conveys her own dreamlike vision. The watercolour painting by Ružica Dešković is along the close lines of expressionist-surrealist reductions of the landscape, with biomorphic elements.

Sculptor and painter Vitold Košir is represented with an abstractly reduced print of organic abstraction which depicts two people embracing,

while painter Fadil Vejzović is engaged in his linocut in the topic of Pygmalion and stylised nudes. Through the medium of print, painter and printmaker Tomislav Buntak is equally as fascinated by the human figures in landscape, where he creates a phantasmagorical nocturnal ambience. Painter Hrvoje Marko Peruzović goes the furthest along these stylistic lines through fantastic-surreal visions of a woman’s body, also in nocturnal ambience.

In the black and white abstract drawing, painter Ivan Šebalj interprets his vision of a dog’s head, more along the lines of a study of dog movement, where we would not be able to decipher the artist’s starting point without the title of the work. Painter Anton Vrlić offers a grey and silver vision of the sky and the urban landscape with extremely reduced elements, where symbolism is ambiguous: we could interpret the work as a postapocalyptic landscape, and equally inscribe in it a metaphoric hope of waking from the chaos of our civilisation. In his transparent and linearly thinned drawing, painter Ksenija Turčič is focused on the human sequence/line, in which each observer can also inscribe meanings and metaphors according to own mood.

As a whole, this year’s selection is a finely tuned pastiche of works which highlight the contemplative layers of the artistic topoi and their vision of reality. Sometimes we will feel it more as an escape from reality and human civilisation to nature, and sometimes as active criticism of social awareness in a particular decade. All of this, however, takes place in small, refined gestures, where the artists seamlessly lead us to the centre of their visions and worldview affinities.

Iva Körbler



*Urban Landscape III*



*Pygmalion - Noon*



*CV*



*Laughter of Flowers*

**Dafne Perković Planinić**  
*Urban Landscape III*  
*Urban Landscape III*  
1982.

**Fadil Vejzović**  
*Pygmalion - Podne*  
*Pygmalion - Noon*  
1987.

**Igor Gustini**  
*CV*  
2006.

**Ružica Dešković**  
*Smijeh cvjetova*  
*Laughter of Flowers*  
1997.



**Tomislav Buntak**  
*Labirint/Ljubavnici 2*  
*Labyrinth/Lovers 2*  
 1999. – 2015.

**Ksenija Turčić**  
*Sjena*  
*Shadow*  
 2018.

## ŽIVOTOPISI / Biographies of authors

**Breda Beban** (Novi Sad, 1952. – London, 2012.) diplomirala je slikarstvo na Akademiji likovnih umjetnosti u Zagrebu. Bila je interdisciplinarna umjetnica s bogatom inozemnom karijerom. Izlagala je u svjetskim galerijama i muzejima: u Muzeju moderne umjetnosti u New Yorku, Tate Modern u Londonu itd. Predavala je vizualne umjetnosti na Sveučilištu Sheffield Hallam. Međunarodno je priznata autorica eksperimentalnih filmskih ostvarenja i videoradova koji se danas nalaze u kolekcijama brojnih svjetskih muzeja i kolekcija (MoMa, New York, SAD, British Films Directory i dr.). Dobitnica je mnogih nagrada i priznanja.

**Tomislav Buntak** (Zagreb, 1971.) diplomirao je slikarstvo na nastavnničkom odsjeku na Akademiji likovnih umjetnosti u Zagrebu 1997. u klasi prof. Miroslava Šuteja. Ravnatelj Centra za kulturu Maksimir je bio dvanaestak godina. Od 2010. docent je na Katedri za slikanje i crtanje Akademije likovnih umjetnosti u Zagrebu. Od 2018. do 2023. bio je dekan Akademije likovnih umjetnosti u Zagrebu, a sada je prodekan za upravu i financije. Također obnaša funkciju predsjednika HDLU-a u Zagrebu. Izlagao je na mnogobrojnim samostalnim i skupnim izložbama u zemlji i inozemstvu. Sudjelovao na rezidencijalnom programu u New Yorku. Dobitnik je niza nagrada, među kojima izdajamo nagradu Međunarodnog udruženja likovnih kritičara na *39. zagrebačkom salonu* (2005.), nagradu Kabineta grafike HAZU-a na *4. trijenalu crteža* (2008.) i Nagradu „Vladimir Nazor” za najbolju izložbu 2008. Živi i radi u Zagrebu.

**Breda Beban** (Novi Sad, 1952 – London, 2012) graduated in painting from the Academy of Fine Arts in Zagreb. She was an interdisciplinary artist with a rich career abroad. She exhibited her works at galleries and museums around the world, including MoMA New York, Tate Modern in London, etc. She is an internationally recognised author of experimental film and video works that are found today in the collections of numerous museums and collections across the world (MoMa, British Films Directory, etc.). She received numerous awards and recognitions.

**Tomislav Buntak** (Zagreb, 1971) graduated in painting from the Department of Art Education at the Academy of Fine Arts in Zagreb in 1997, in the class of Professor Miroslav Šutej. He was head of the Maksimir Cultural and Information Centre for around twelve years. Since 2010, he is Assistant Professor at the Department of Painting and Drawing of the Academy of Fine Arts in Zagreb. Between 2018 and 2023, he was Dean of the Academy of Fine Arts in Zagreb, and is now Associate Dean for Management and Finances. He is also President of the HDLU in Zagreb. He has exhibited his works at numerous solo and group exhibitions in the country and abroad. He participated in an artist-in-residency programme in New York. He has received a number of awards, including the AICA Award at the 39<sup>th</sup> Zagreb Salon (2005), the Award of the HAZU Department of Prints and Drawings at the 4<sup>th</sup> Drawing Triennial (2008), and the Vladimir Nazor Award for Best Exhibition in 2008. He lives and works in Zagreb.

**Jože Ciuha** (1924. – 2015.) diplomirao je na Akademiji likovnih umjetnosti u Ljubljani kod prof. France Miheliča i Gojmira Antona Kosa 1950. Kod prof. Slavka Pengova usavršavao se u Specijalnoj školi za zidno slikarstvo. Bavio se grafikom, mozaikom, scenografijom, kostimografijom, tapiserijom, ilustracijom i literaturom. Više od trideset godina živio je i stvarao u Parizu. Na putovanjima 50-ih godina 20. stoljeća upoznaje se s umjetnošću i znanjima autohtonih naroda i drevnih kultura (Daleki Istok, Sjeverna, Srednja i Južna Amerika). Osim mnogih crteža, svoje impresije i bilješke Ciuha je pretočio u knjige *Skamenjeni osmijeh* i *Razgovori s tišinom*. Također je i autor knjige za djecu *Putovanje onkraj zemlje zbilje*, koja je nagrađena Levstikovom nagradom (nagrada Mladinske knjige). Sedamdesetih godina vodi seminare za slobodno slikarstvo na Međunarodnoj ljetnoj akademiji u Salzburgu (1974. – 1978.). Izlagao je na mnogim samostalnim i skupnim izložbama u zemlji i inozemstvu. Dobitnik je međunarodnih nagrada i priznanja, od kojih izdvajamo nagradu Prešernove zaklade, Jakopičevu nagradu, francuski naziv Vitez lijepih umjetnosti i literature te austrijski *Časni križ znanosti i umjetnosti prvog reda*. Njegova se djela nalaze u muzejima, galerijama, javnim zgradama i privatnim zbirkama u zemlji i inozemstvu. Bio je član Ruske akademije umjetnosti. Živo je na relaciji Ljubljana – Pariz – otok Šipan.

**Plamenko Čengić** (1948. – 2018.) diplomirao je 1974. na Akademiji likovnih umjetnosti u Beogradu u klasi prof. A. Lukovića, N. Gvozdenovića i R. Miševića. Godine 1975. postaje član HDLU-a, a kasnije i ULUBIH-a (Udruženja likovnih umjetnika Bosne i Hercegovine). Sudjelovao je na mnogim grafičkim bijena-

**Jože Ciuha** (1924 – 2015) graduated from the Academy of Fine Arts in Ljubljana under professors France Mihelič and Gojmir Anton Kos in 1950. He received professional training under Professor Slavko Pengov at the School for Wall Painting. He was engaged in printmaking, mosaic, set design, costume design, tapestry, illustration, and literature. He lived and worked in Paris for more than thirty years. On his travels in the 1950s, he familiarised himself with art and knowledge of indigenous peoples and ancient cultures (Far East and North, Central and South America). Alongside numerous drawings, Ciuha turned his impressions and notes into the books *Okameneli smehljaj* and *Pogovori s tišino*. He also authored the children's book *Potovanje v deveto deželo*, for which he received the Levstik Award (given by Mladinska knjiga). In the 1970s, he taught seminars in free painting at the International Summer Academy in Salzburg (1974 – 1978). He received international awards and recognitions, including the Prešeren Award, Jakopič Award, the Order of Arts and Letters of the French Ministry of Culture, and the Austrian Cross of Honour for Science and Art. His works are found in museums, galleries, public institutions and private collections in the country and abroad. He was a member of the Russian Academy of Sciences and Arts. He lived between Ljubljana, Paris, and the island of Šipan.

**Plamenko Čengić** (1948 – 2018) graduated in 1974 from the Academy of Fine Arts in Belgrade, in the class of professors A. Luković, N. Gvozdenović, and R. Mišević. In 1975, he became a member of the HDLU, and subsequently of the ULUBIH (Association of Fine Artists of Bosnia and Herzegovina). He participated in many printmaking biennials and triennials abroad, and in numerous dome-

lica i trijenalima u inozemstvu te na brojnim domaćim i međunarodnim likovnim kolonijama i simpozijima. Omiljene su mu grafičke tehnike monotipija, suha igla, bakropis i akvatinta. Također se izražava u crtežu tušem ili grafitom i slikarskoj tehnici akrila. Izlaže na mnogim samostalnim i skupnim izložbama u zemlji i inozemstvu. Za svoj umjetnički rad primio je mnoge nagrade i priznanja. Radovi mu se nalaze u mnogim domaćim i stranim javnim i privatnim zbirkama.

**Ružica contessa Dešković** rođena je u Zagrebu 1951. Diplomirala je na Akademiji likovnih umjetnosti u Zagrebu u klasi prof. Raoula Goldonija 1975. Od 1976. do 1978. sudjeluje u Majstorskoj radionici HAZU-a prof. Ljube Ivančića. Članica je HDLU-a i HZUH-a. Izlagala je na mnogim samostalnim i skupnim izložbama. Godine 1995. na 6. *Međunarodnom Quadriennalu* u Pragu dobila je diplomu za restauriranje HNK-a Osijek.

**Miljenko Gregl** pohađao je Školu primijenjene umjetnosti i dizajna. Diplomirao je na Akademiji likovnih umjetnosti u Zagrebu. Bavio se grafikom, dizajnom, ilustracijom i fotografijom. Radi u Muzeju grada Zagreba kao dizajner i fotograf.

**Igor Gustini** (Firenca, 1969.) diplomirao je slikarstvo na Akademiji likovnih umjetnosti u Veneciji 1993. Dobitnik je nekoliko nagrada za slikarstvo i dizajn. Izlagao je na mnogim samostalnim i skupnim izložbama u zemlji i inozemstvu. Izdvajamo sudjelovanje na *54. venecijanskom bijenalu* 2011. Član je HDLU-a Istre, HDLU-a Zagreba te HZSU-a. Živi i radi u Puli.

**Vitold Košir** (Zagreb, 1966.) pohađao je Klasičnu gimnaziju. Na Akademiji likovnih umjetnosti u Zagrebu diplomirao je kiparstvo u klasi prof. Šime Vulasa 1989. Studij

stic and international art colonies and symposia. He preferred the printmaking techniques of monotype, dry needle, etching, and aquatint. He also expressed himself in drawing with India ink, pencil, and in the painting medium of acrylic. He exhibited his works at many solo and group exhibitions in the country and abroad. He received a number of awards and recognitions for his work. His works are found in numerous domestic and international public and private collections.

**Ružica Contessa Dešković** was born in Zagreb in 1951. She graduated from the Academy of Fine Arts in Zagreb, in the class of Professor Raoul Goldoni, in 1975. Between 1976 and 1978, she participated in the HAZU Master Workshop under Professor Ljubo Ivančić. She is a member of the HDLU and HZSU. She exhibited in many solo and group exhibitions. In 1995, at the 6<sup>th</sup> International Quadrennial in Prag, she received a diploma for restoring the Croatian National Theatre in Osijek.

**Miljenko Gregl** attended the School of Applied Arts and Design, and graduated from the Academy of Fine Arts in Zagreb. He is engaged in printmaking, design, illustration, and photography. He works at the Zagreb City Museum as designer and photographer.

**Igor Gustini** (Florence, 1969) graduated in painting from the Academy of Fine Arts in Venice in 1993. He has received several awards for painting and design. He has exhibited his works at many solo and group exhibitions in the country and abroad, including the 54<sup>th</sup> Venice Biennale in 2011. He is a member of HDLU Istria, HDLU Zagreb, and the HZSU. He lives and works in Pula.

**Vitold Košir** (Zagreb, 1966) attended the Classical Grammar School. He graduated

virole diplomirao je na Muzičkoj akademiji u Zagrebu 1991. u klasi prof. Zlatka Stahuljaka. Zaposlen je u Simfonijskom orkestru Hrvatske radiotelevizije kao stalni član. Izlagao je na mnogim samostalnim i skupnim izložbama. Živi i radi u Zagrebu.

**Leila Michieli Vojvoda** (Zagreb, 1952.) diplomirala je na Prirodoslovno-matematičkom fakultetu, odsjek biologije, stručni smjer 1976. Na Akademiji likovnih umjetnosti u Zagrebu 1980. diplomirala je slikarstvo u klasi prof. Nikole Reiserera. Članica je HDLU-a od 1981. Izlaže na mnogim samostalnim i skupnim izložbama. Od 1993. predaje na Akademiji likovnih umjetnosti u Zagrebu.

**Dafne Perković Planinić** (Zagreb, 1945.) nakon Škole primijenjenih umjetnosti upisuje Akademiju likovnih umjetnosti u Zagrebu. Diplomirala je slikarstvo u klasi prof. Miljenka Stančića 1969., a poslijediplomski studij završila je kod prof. Vjekoslava Paraća 1971. Izlaže na mnogim samostalnim i skupnim izložbama u zemlji i inozemstvu. Živi i radi u Zagrebu.

**Hrvoje Marko Peruzović** (Zagreb, 1971.) završio je grafički odjel Škole za primijenjenu umjetnost i dizajn u Splitu. Diplomirao slikarstvo 1995. na Akademiji likovnih umjetnosti u Zagrebu (klasa prof. Đure Sedera). Studijski je boravio u Parizu, Milanu, Veneciji i Beču. Član je HZSU-a, HULU-a Split, HULULK-a i DHK-a. Osim slikarstva bavi se klasičnom grafikom, ilustracijom, skulpturom, fotografijom. Likovno je uredio i ilustrirao nekoliko knjiga, kataloga i monografija. Bavi se i književnim stvaralaštvom, piše poeziju, kratku prozu, likovne eseje i aforizme. Dobitnik je prve nagrade „*Post scriptum*” za književnost na društvenim mrežama, (festival književnosti *KaLibar*). Objavio je zbirku pjesama *Nekoga moramo voljeti (kako na webu, tako i na*

*in sculpture from the Academy of Fine Arts in Zagreb in 1989, in the class of Professor Šime Vulas. He graduated in viola from the Music Academy in Zagreb in 1991, in the class of Professor Zlatko Stahuljak. He works in the Symphony Orchestra of the Croatian Radiotelevision as a regular member. He has exhibited his works at many solo and group exhibitions. He lives and works in Zagreb.*

**Dafne Perković Planinić** (Zagreb, 1945) enrolled at the Academy of Fine Arts in Zagreb after graduating from the School of Applied Arts. She graduated in painting in the class of Professor Miljenko Stančić, and completed her postgraduate studies under Professor Vjekoslav Parać in 1971. She has exhibited her works at many solo and group exhibitions in the country and abroad. She lives and works in Zagreb.

**Hrvoje Marko Peruzović** (Zagreb, 1971) graduated from the Printmaking Department of the School of Applied Arts and Design in Split. He graduated in painting in 1995 from the Academy of Fine Arts in Zagreb, in the class of Professor Đuro Seder. He participated in study visits to Paris, Milan, Venice, and Vienna. He is a member of HZSU, HULU Split, HULULK, and DHK. Alongside painting, he is engaged in traditional printmaking, illustration, sculpture, and photography. He designed and illustrated several books, catalogues, and monographs. He is also engaged in literature, writing poetry, short prose, art essays, and aphorisms. He is the first recipient of the Post Scriptum Award for social media literature (KaLibar Literature Festival). He published the poetry collection *Nekoga moramo voljeti (kako na webu, tako i na zemlji)* with the publishing house Jesenski & Turk. He exhibited his works at many solo and group exhibitions in Croatia and abroad. He participated in numerous art colonies and

*zemlji)* u izdanju nakladničke kuće Jesenski i Turk. Izlagao je na mnogim samostalnim i skupnim izložbama u Hrvatskoj i inozemstvu. Sudjelovao je na brojnim likovnim kolonijama i akcijama humanitarnog karaktera. Živi i radi u Zagrebu kao samostalni umjetnik.

**Ksenija Pintar** nakon završene Škole primijenjene umjetnosti i dizajna upisuje Akademiju likovnih umjetnosti u Zagrebu, na kojoj je diplomirala 1992. Sudjeluje na samostalnim i skupnim izložbama. Radi u Muzeju za umjetnosti i obrt kao konzervatorica – restoratorica.

**Mauro Stipanov** (Rijeka, 1952.) diplomirao je slikarstvo u klasi prof. Carmela Zottija na Akademiji likovnih umjetnosti (*Accademia di Belle Arti*) u Veneciji 1980. Sudjeluje na mnogim samostalnim i skupnim izložbama u zemlji i inozemstvu. Za svoj je rad primio više nagrada u zemlji i inozemstvu, od kojih izdvojamo nagradu za slikarstvo na 16. *Bijenalu mladih umjetnika Jugoslavije* 1987., nagradu Grada Rijeke za slikarstvo 2000. te nagradu „Ivo Kalina” 2020. Predavao je na Akademiji primijenjenih umjetnosti u Rijeci od 2005. do 2017. Član je HDLU-a Rijeka od 1979. Živi i djeluje u Rijeci i Opatiji.

**Ivan Šebalj** (Zagreb, 1912. – Zagreb, 2002.) diplomirao je 1942. na Akademiji likovnih umjetnosti u Zagrebu u klasi prof. Marina Tartaglia. Od 1954. do 1961. nastavnik je na Školi primijenjenih umjetnosti, a od 1961. do 1978. profesor na Akademiji likovnih umjetnosti u Zagrebu. Godine 1996. dodijeljeno mu je odličje Reda Danice hrvatske s likom Marka Marulića te Spomenica domovinske zahvalnosti. Dobio je Nagradu „Vladimir Nazor” za životno djelo 1987. Izlagao je na samostalnim i skupnim izložbama.

humanitarian actions. He lives and works in Zagreb as a freelance artist.

**Ksenija Pintar** enrolled at the Academy of Fine Arts and Design following the School of Applied Arts and Design, from the former of which she graduated in 1992. She participates in solo and group exhibitions. She works at the Museum of Arts and Crafts as conservator-restorer.

**Mauro Stipanov** (Rijeka, 1952) graduated in painting in the class of Professor Carmelo Zotti from Accademia di Belle Arti di Venezia in 1980. He participates in numerous solo and group exhibitions in the country and abroad. He has received a number of awards and recognitions, including the Award for Painting at the 16<sup>th</sup> Biennial of Young Artists of Yugoslavia in 1987, the City of Rijeka Award for Painting in 2000, and the Ivo Kalina Award in 2020. He taught at the Academy of Applied Arts in Rijeka between 2005 and 2017. He is a member of the HDLU Rijeka since 1979. He lives and works in Rijeka and Opatija.

**Ivan Šebalj** (Zagreb, 1912 – Zagreb, 2002) graduated in 1942 from the Academy of Fine Arts in Zagreb, in the class of Professor Marina Tartaglia. Between 1954 and 1961, he taught at the School of Applied Arts in Zagreb, and was Professor at the Academy of Fine Arts in Zagreb between 1961 and 1978. In 1996, he was awarded the Order of Danica Hrvatska with the Effigy of Marko Marulić and the Homeland Gratitude Testimonial. He received the Vladimir Nazor Lifetime Achievement Award in 1987. He exhibited his works at solo and group exhibitions.

**Rostislav Štěpáník** (Prag, 1936 – České Budějovice, 2005) graduated from the Secondary School of Applied Arts in Zlín and continued working in Uherské Hradiště, and

**Rostislav Štěpáník** (Prag, 1936. – České Budějovice, 2005.) završio je srednju školu primijenjene umjetnosti u Zlínu i nastavio u gradu Uherské Hradiště, a zatim u atelijeru Vladimíra Sychre na VŠUP-u. Grafičar, slikar, keramičar i staklopuhač, posvetio se i projek-tiranju javnih prostora i završnoj arhitekturi, u tehnicu vitraja, reljefa, *art protisa* i mozaika. *Art protis* jest tehnika izrade zidnih tepiha koja spaja umjetnost slikanja s tehnologijom proizvodnje netkanog materijala, nastala na Institutu za istraživanje vune u Brnu razvojem netkane tkanine za odjeću Protis (patent iz 1961.). Umjetnički su je razvili poznati češki umjetnici Jiří Trnka, poznat po svojim ilustracijama i animacijama, i Antonín Kybal, poznat po proizvodnji tekstila.

**Ksenija Turčić** (Zagreb, 1963.) diplomirala je slikarstvo na Akademiji likovnih umjetnosti sveučilišta u Zagrebu u klasi prof. Ferdinanda Kulmera. Završila je Corso Superiore di Arte Visiva u organizaciji Fondazione Antonio Ratti, pod vodstvom Josepha Kosutha, u Comu 1995. Djeluje kao slikarica, multimedijalna umjetnica, autorica umjetničkih instalacija, videoinstalacija, urbanih intervencija i dr. Od 1988. izlagala je na brojnim samostalnim i skupnim izložbama u zemlji i inozemstvu te sudjelovala na studijskim putovanjima u inozemstvu. Dobitnica je mnogih istaknutih nagrada u zemlji i inozemstvu, od kojih izdvajamo: *Grand Prix 20. salona mladih* u Zagrebu (1988.), nagradu *Umjetničkog festiva* u Mainzu u Njemačkoj (1999.), godišnju *Vjesnikovu* nagradu za likovnu umjetnost „Josip Račić” (Zagreb, 2001.) te nagradu za samostalnu izložbu na 25. *Slavonskom biennalu* (Muzej likovnih umjetnosti u Osijeku), kao i nagradu Akademije likovnih umjetnosti za umjetnički, stručni i znanstveni rad u akademskoj godini 2022./2023. Njezini se

subsequently in the studio of Vladimír Sychra. As a printmaker, painter, ceramicist and glassblower, he was also engaged in public space design and finishing architecture works in the techniques of stained glass, relief, *Art Protis*, and mosaic. *Art Protis* is the technique of tapestry making which combines the art of painting with the production technology of non-woven materials, conceived at the Wool Research Institute in Brno with the development of the non-woven clothing textile Protis (patented in 1961). It was developed artistically by famous Czech artists Jiří Trnka, famous for his illustrations and animations, and Antonín Kybal, known for his production of textile.

**Ksenija Turčić** (Zagreb, 1963) graduated in painting from the Academy of Fine Arts of the University of Zagreb, in the class of Professor Ferdinand Kulmer. In 1995, she completed Corso Superiore di Arte Visivo organised by Fondazione Antonio Ratti and led by Joseph Kosuth in Como. She works as a painter, multi-media artist, author of art installations, video installations, urban interventions, etc. Since 1988, she has exhibited her works at many solo and group exhibitions in the country and abroad, and participated in study visits abroad. She received a number of distinguished awards in the country and abroad, including the Grand Prix of the 20<sup>th</sup> Youth Salon in Zagreb (1988), the award of the Mainz Art Festival in Germany (1999), the Josip Račić Annual Fine Art Award given by Vjesnik newspaper (Zagreb, 2001), the Award for Solo Exhibition at the 25<sup>th</sup> Slavonian Biennial (Museum of Fine Arts in Osijek), and the Award of the Academy of Fine Arts for Artistic, Expert and Scientific Work in the academic year 2022/23. Her works are found in the collections of museums and galleries in Croatia and abroad. She lives and works in Zagreb as mentor at the Depar-

radovi nalaze u zbirka muzeja i galerija u Hrvatskoj i inozemstvu. Živi i radi u Zagrebu kao mentorica na Slikarskom odsjeku Akademije likovnih umjetnosti u Zagrebu, gdje je i doktorirala 2023.

**Fadil Vejzović** (Sarajevo, 1943. – Zagreb, 2022.) diplomirao je slikarstvo na Akademiji likovnih umjetnosti u Zagrebu 1966. u klasi prof. Raoula Goldonija. Od 1970. do 1975. postdiplomski studira grafiku i slikarstvo kod prof. Clemensa Fischera na Akademie der Bildende Künste u Nürnbergu. Osim slikarstvom, bavio se i ilustracijama. Izlagao je na brojnim izložbama u zemlji i inozemstvu. Dobitnik je mnogih nagrada i priznanja.

**Anton Vrlić** (Split, 1957.) diplomirao je 1982. na Akademiji likovnih umjetnosti u Zagrebu u klasi prof. Raoula Goldonija. Objavio je nekoliko grafičkih mapa. Bavi se slikarstvom, grafikom, mozaikom i medijem stakla. Od 2007. zaposlen je na Akademiji primijenjenih umjetnosti Sveučilišta u Rijeci u zvanju redovitog profesora. Od 2002. vanjski je suradnik Akademije likovnih umjetnosti Sveučilišta u Zagrebu. Izlagao je na samostalnim i skupnim izložbama u zemlji i inozemstvu. Za svoj rad primio je nekoliko nagrada. Djela mu se nalaze u mnogim muzejskim, galerijskim i privatnim zbirka u zemlji i inozemstvu.

Pripremila: Vesna Šantak

ment of Painting of the Academy of Fine Arts in Zagreb, where she also received her PhD in 2023.

**Fadil Vejzović** (Sarajevo, 1943 – Zagreb, 2022) graduated in painting from the Academy of Fine Arts in Zagreb in 1966, in the class of Professor Raoul Goldoni. Between 1970 and 1975, he attended the postgraduate study programmes in printmaking and painting under Professor Clemens Fischer at Akademie der bildenden Künste in Nuremberg. Alongside painting, he was also engaged in illustration. He exhibited his works at many exhibitions in the country and abroad, and received a number of awards and recognitions.

**Leila Michieli Vojvoda** (Zagreb, 1952) graduated in biology from the Faculty of Science in 1976. She graduated in painting from the Academy of Fine Arts in 1980, in the class of Professor Nikola Reiser. She is a member of the HDLU since 1981. She has exhibited her works at many solo and group exhibitions. Since 1993, she has taught at the Academy of Fine Arts in Zagreb.

**Anton Vrlić** (Split, 1957) graduated in 1982 from the Academy of Fine Arts in Zagreb, in the class of Raoul Goldoni. He published several print portfolios. He is engaged in painting, printmaking, mosaic, and the medium of glass. Since 2007, he has worked at the Academy of Applied Arts of the University of Rijeka as Full Professor. Since 2002, he is an external associate of the Academy of Fine Arts of the University of Zagreb. He has exhibited at solo and group exhibitions in the country and abroad. He received several awards for his work. His works are found in numerous museums, galleries and private collections in the country and abroad.

Prepared by Vesna Šantak

**1. Breda Beban**

*Ortež I (hram)*  
*Drawing I (Temple)*  
1985.  
papir, akvarel, tuš  
paper, watercolour, India ink  
24 × 18 cm

**2. Breda Beban**

*Ortež II (oltar)*  
*Drawing II (Altar)*  
1985.  
papir, akvarel, tuš  
paper, watercolour, India ink  
24 × 18 cm

**3. Breda Beban**

*Ortež VI (paravan)*  
*Drawing VI (Screen)*  
1985.  
papir, akvarel, tuš  
paper, watercolour, India ink  
24 × 18 cm

**4. Tomislav Buntak**

*Labirint/Ljubavnici 2*  
*Labyrinth/Lovers 2*  
1999. – 2015.  
digitalni tisak na papiru  
digital print on paper  
131 × 171 cm

**5. Jože Ciuha**

*Varijacija na temu I*  
*Variation on a Theme I*  
1976.  
akvatinta i kombinirane  
grafičke tehnike  
aquatint and mixed graphic  
media  
100 × 70 cm

**6. Ružica *contessa* Dešković**

*Smijeh cvjetova*  
*Laughter of Flowers*  
1997.  
akrilik na papiru  
acrylic on paper  
70 × 50 cm

**7. Plamenko Čengić**

*Studija figure*  
*Study of a Figure*  
1994./1995.  
akvarel i tempera na papiru  
watercolour and tempera  
on paper  
110 × 80 cm

**8. Miljenko Gregl**

*Zelen ko' lišće moje zelene  
gore*  
*Green as the Leaves from  
My Green Hill*  
1991.  
monotipija  
monotype  
50 × 21 cm

**9. Igor Gustini**

*CV*  
2006.  
kolaž na platnu  
collage on canvas  
50 × 60 cm

**10. Vitold Košir**

*Zagrljaj*  
*Embrace*  
1994.  
akvatinta, suha igla  
aquatint, dry needle  
53,5 × 25 cm

**11. Leila Michieli Vojvoda**

*Apokalipsa*  
*Apocalypse*  
2003./2004.  
kompjuterska grafika  
computer graphic  
58 × 100 cm

**12. Dafne Perković Planinić**

*Urbani krajolik III*  
*Urban Landscape III*  
1982.  
kombinirana tehnika, olovka  
u boji, akvarel  
mixed media, colour pencil,  
watercolour  
70 × 100 cm

**13. Hrvoje Marko Peruzović**

*Sophia*  
2016.  
akrilik na platnu  
acrylic on canvas  
70 × 100 cm

**14. Ksenija Pintar**

*Bez naziva*  
*Untitled*  
1992.  
crtež, tuš, papir  
drawing, India ink, paper  
32 × 26 cm

**15. Mauro Stipanov**

*Slika*  
*Painting*  
1986.  
ulje na platnu  
oil on canvas  
130 × 150 cm

**16. Ivan Šebalj**

*Pseća glava III*  
*Dog's Head III*  
1995.  
ugljen i pastel na papiru  
coal and pastel on paper  
56 × 76 cm

**17. Rostislav Štěpáník**

*Zbogom, Picasso*  
*So Long, Picasso*  
1998.  
litografija  
lithograph  
36 × 54 cm

**18. Ksenija Turčić**

*Sjena*  
*Shadow*  
2018.  
akrilik na grundiranom  
platnu, uljani pastel  
acrylic on primed canvas,  
oil pastel  
218 × 650 cm

**19. Fadil Vejzović**

*Pigmalion – Podne*  
*Pygmalion – Noon*  
1987.  
linorez  
linocut  
50 × 70 cm

**20. Anton Vrlić**

*Dan poslije sutra*  
*The Day After Tomorrow*  
2013.  
kombinirana tehnika na  
dasci  
mixed media on board  
60 × 100 cm

**Popis umjetnika iz fundusa Galerije Vladimir Bužančić /  
List of artists from the holdings of the Vladimir Bužančić  
Gallery**

Jure Amižić, Vesna Aralica, Breda Beban, Hugo Besard, Zoran Bičanić, Roman Blažeković, Kosa Bokšan, Marija Braut, Branko Broce, Tomislav Buntak, Darko Bovoljak, Dijana Brkljačić, Jože Ciuha, Plamenko Čengić, Emil Čolić Bobanović, Ružica Dešković, Francina Dolenc, Alma Dujmović, Joško Eterović, Ivan Fanuko, Eduard Ferenc, Toni Franović, Ivan Gašpić, Josef Geršl, Laura Gioso, Roberta Glavaš, Miljenko Gregl, Igor Gustini, Vladimir Guteša, Živko Haramija, Mihajla Hofer, Ante Jakić, Juraj Jonke, Ljerka Kallay, Juraj Karakaš, Miroslav Konrad, Mirjana Karolina Koren, Vitold Košir, Ines Krsić, Ana Krleža, Nives Kavurić Kurtović, Milena Lah, Pavo Majić, Leonardo Budimlić Majnarić, Mirjana Marović, Nada Martinjak, Jožica Medle, Marko Mihaljević, Maja Nejašmić, Krešimir Nikšić, Ivan Obsieger, Gracija Pedić, Dafne Perković Planinić, Hrvoje Marko Peruzović, Ksenija Pintar, Dimitrije Popović, Srećko Planinić, Irena Podvorac, Stanko Posavec, Ivan Posavec, Sanja Pribić, Dajana Riss, Šime Radovčić, Mario Rozić, Dalibor Rubido, Vedran Ružić, Anton Schramadei, Slobodanka Müller-Sobol, Mauro Stipanov, Ivan Šebalj, Janez Šibila, Izabela Šimunović, Milijana Škarica, Gorislav Štambuk, Rostislav Štěpáník, Ante Teskera, Dražen Trogrlić, Tanja Tucman, Ksenija Turčić, Tamara Ukrainčik, Iva Valentić, Fadil Vejzović, Ivan Vitić, Manuela Vladić, Leila Michieli Vojvoda, Pika Vončina, Nenad Vorih, Josip Vranić, Anton Vrlić, Đurđa Gudlin Zanoški, Marko Živković



Mario  
Romoda  
DEATH  
MUST DIE

24. lipnja – 12. srpnja 2024.



*Blue Melancholy*  
Although I have found my own peace, the  
screen is slowly turning into my own fabric.  
2024.

Valentina  
Supanz Marinić 24 June – 12 July 2024  
JUČER — Yesterday  
DANAS Today —  
— SUTRA Tomorrow



*Na margini*  
*On the Margin*  
2023.



Marija Romodu prvi sam put srela uživo u atelijeru. Radove sam mu do tada vidjela u galerijama, pratili smo se na društvenim mrežama. Pisanje predgovora bio je napokon povod mojem javljanju i susretu dogovorenim putem Messengera. Zakazano vrijeme, ulica i broj. Iako sam u većini slučajeva prostornoga snalaženja podosta ovisna o detaljnim uputama, nekako sam se začudno pravocrtno našla na pravoj adresi. Prošla sam kroz haustor velike zgrade s nekoliko unutrašnjih ulaza, skrenula u posve neočekivano dvorište i otvorila vrata kućice (ne prve u nizu) u kojoj se nalazi atelijer. Mario, iznenađen da sam ga tako glatko našla, počeo mi je pokazivati radove i odgovarati na pitanja. Razgovor je tekao od slike do slike, pa se vraćao na prokomentirane kompozicije, koje su provocirale raznovrsne asocijacije i teme. Među ostalim, spomenuli smo sinkronicitet, za koji je Mario kazao da mu se neprestano događa. Pomalo rezignirano odvrtila sam mu da ga dugo nisam doživjela. Čim sam izgovorila misao, osvijestila sam činjenicu da nije istinita i da upravo svjedočim jednom uzbudljivom sinkronicitetu...

Zašto prepričavam prvi posjet Marijevu atelijeru? Neupitna je privilegija i posebnost ulaska u nečiji prostor stvaranja. Spoznaja likovnoga djela na njegovu ishodištu pruža osobito iskustvo i užitak. Način na koji autor priča o kreativnom procesu, fizički pokazuje, iznosi i vraća djela, otvara mi novi pogled na određeni opus, a i na širi kontekst zbiljnosti. Ovaj je put i samo mjesto na kojem sam se našla bilo ključ za shvaćanja radova. Zeleno i mir(is)no dvorište potpuna je suprotnost užurbanoj prometnici. Bujnost vrta izraslog oko životnih i radnih ambijenata slikara, njegovih susjeda i koleg(ic)a, kontrapunkt je strogosti pročelja zgrade koja ih dijeli od bučne Savske ceste.

Kontrast, postignut u širokom dijapazonu značenja, bitna je odrednica recentnog ciklusa akrilika na platnu. Primjerice, geometrijska, matematička preciznost kojom Mario gradi polje slike protuteža je organskoj mekoći (auto)portretiranih protagonista, mrtve i žive prirode i mitoloških bića, sirena. Hladnim, modrim, zelenim i ljubičastim tonovima suprotstavlja se toplina svjetlosti koja reflektira osjećaj nade. U dinamičnoj napetosti spomenutih dihotomija nižu se fantastični prizori, međusobno višestruko nadovezani i samodostatni. I autor će za njih priznati da su filmski. Ono što je zanimljivo jest da smo za inspiracije i referencije Mario i ja navodili različita ostvarenja. Nazivi slika, i neonski natpisi na nekima od njih, funkcioniraju kao lapidarni scenariji ili naputci za razumijevanje, koji nikako ne isključuju izvjesnost drugačijih tijekomova radnje.



*Death Must Die*  
Let's play a game where  
I never die!  
2024.

Razlog je tome nedoslovnost slikarske i simboličke geste. Naime, zakonitosti magičnoga realizma i pop-arta, utjecaji prethodnika poput Edwarda Hoppera ili Davida Hockneyja, čine poticaj promišljanja medija, a ne konačni stilski ishod. Dominantni izazov Marijevoj znatiželji jest interes za prostor predloženoga smjelim perspektivama. Važan je lajtmotiv, odnosno gradbeni element koji se nenametljivo i suptilno ponavlja, oblik pravokutnika. Ovo utjelovljenje nezaobilaznih ekrana mobitela manifestirano je kao metafora, naznačena na slici *Wake up* iz 2023. Na tom je autoportretu Mario prikazao vlastitu usisanost u (ne)stvarnost virtualnog života. Zahvaljujući ovakvoj fragmentarnoj logici autoreferencijalnosti i ciklus *Death Must Die* predstavlja narativno i konceptualno polazište za buduće radove. Zvučna rečenica istodobno podrazumijeva zaigranost (naslov je posuđen od videoigre) te mogućnost i potrebu ponovnoga pronalaženja vlastita umjetničkog i životnog iskaza.

Barbara Vujanović

### DEATH MUST DIE

I first met Mario Romoda in person at his studio. I had hitherto seen his works at galleries, we followed each other on social media. Ultimately, the writing of the foreword was the reason for contacting him and arranging a meeting via Messenger. The time and address were specified. Even though I am largely dependent on detailed instructions in most instances of spatial orientation, I somewhat estrangedly found myself right at the correct address. I passed through the doorway of a large building with several interior entrances, took a turn towards an entirely unexpected yard, and opened the door to the bungalow (not the first one in a row) where the studio is situated. Surprised that I managed to find him so easily, Mario proceeded to show me his works and to answer my questions. The conversation flowed from one painting to the next, and returned to the already commented-on compositions that provoked various associations and themes. Among other things, we mentioned synchronicity, for which Mario said it happened to him all the time. Somewhat resigned, I countered that I had not experienced it for quite a while now. As soon as I voiced my thought, I became aware of the fact that it is not true and that I was just witnessing exciting synchronicity...

Why do I recount my first visit to Mario's studio? To enter one's space of creation is an undeniable privilege and distinctiveness. The knowledge of an artwork in its origin provides a special experience and delight. The manner in which an author speaks of the creative process and physically shows, brings forth and returns the works opens up for me a new view of a particular oeuvre, but also of the wider context of reality. This time, the very place at which I found myself was also the key for understanding the works. The green, tranquil and fragrant yard is the complete opposite of the busy street. The exuberance of the garden grown around the painter's life and work ambiances, his neighbours and colleagues, is a counterpoint to the austerity of the building's façade which separates them from the noisy Savska Road.

The contrast, achieved in a wide range of meaning, is an essential determinant of the recent cycle of acrylics on canvas. For example, the geometric, mathematic precision with which Mario builds the field of the painting is a counterbalance to organic softness of (self-)portrayed prota-

gonists, the still and living nature and the mythological beings, the sirens. The cold, blue, green and purple tones are countered by the warmth of the light reflecting the feeling of hope. In the dynamic tension of the abovementioned dichotomies, fantastic scenes are strung together, mutually manifoldly built upon and self-sufficient. Even the author would admit that they are cinematographic. What is interesting is that Mario and I listed different films as inspirations and references. The titles of the paintings and the neon signs in some of them function as lapidary screenplays or comprehension manuals which by no means exclude the certainty of different synopses.

The reason for this is the non-literality of the painterly and symbolic gesture. Specifically, the legitimacy of magic realism and pop art, the influences of predecessors such as Edward Hopper or David Hockney, makes up an impetus for deliberating the medium, and not the final stylistic outcome. The dominant challenge to Mario's curiosity is the interest in space rendered by bold perspectives. The important leitmotif, i.e., the building element which is repeated unobtrusively and subtly, is the form of a rectangle. This embodiment of inevitable smartphone screens is manifested as a metaphor, indicated in the painting *Wake Up* from 2023. In this self-portrait, Mario depicted his own absorption into (non-)reality of virtual life. Due to this fragmentary logic of self-referentiality, the cycle *Death Must Die* also represents a narrative and conceptual starting point for future works. The resounding sentence simultaneously implies playfulness (the title has been taken over from a videogame), and the possibility and need for rediscovering own artistic and life expression.

Barbara Vujanović

# Valentina Supanz Marinić

## JUČER – DANAS – SUTRA

Mnogi umjetnici srednje i mlađe generacije hrvatskih slikara sve više zapažaju kako je naša stvarnost višedimenzionalna, kako svakodnevno živimo u dva ili više paralelnih svjetova i kako smo istodobno uronjeni u digitalnu i analognu stvarnost. Sve se više od nas traži da istodobno budemo „ukopčani” u više realiteta i da *multitasking* traje od 0 do 24 sata. Ubrzao se čak i osjećaj protoka vremena, kao da nam i vremenska dimenzija više nije saveznica ili, s druge strane, ta pojava zapravo ide u prilog tezama o paralelnim svjetovima (*multiverse*) i dimenzijama. Naravno da to za nas nije prirodno stanje uma i da se u takvim okolnostima sve više okrećemo prirodi, a intenzitet svakodnevnih manifestacija života pokušavamo prikazati u više slojeva i planova na jednoj slici.

Za svoj ciklus slika *Jučer – danas – sutra* Valentina Supanz Marinić reći će kako je kombinacija dvaju svjetova: „Onog intimnog, u koji bježimo, i stvarnosti koja nas okružuje te ujedno nade za bolje sutra.” To vrlo umješno prikazuje kroz kombinacije realizma, ekspresije, hladnoće i topline, kao poruku ovih slika.

„Slike koje eklektično spajaju vizuale i detalje iz prošlosti/sadašnjosti/budućnosti. Na prošlost gledamo s nostalgijom kao divno i nepovratno doba iza nas, sadašnjost je puna nesigurnosti, a budućnost je apstraktna. Naučile su nas to ove dvije godine neizvjesnosti i iznenađenja. Zato će slike biti ponekad nemile i hladne, a ponekad vedre i tople, jer takvo je i vrijeme u kojem živimo. Kritička preslika, ali istodobno puna nade za bolju budućnost.” (Valentina Supanz Marinić).

Često imamo osjećaj kako u ovom današnjem svijetu gubimo čvrsto uporište – čemu konstantno pridonose globalne geopolitičke struje i tendencije – što nas i na svakodnevnim razinama postojanja čini nesigurnima, poljuljanima i sklonima bijegu u neke vlastite male paralelne stvarnosti, mjesta „u umu”, mašti i prirodi do kojih nitko ne može doći i koja su samo naša. Tražimo utočišta i izlaze iz glavnog matriksa stvarnosti koja nas emotivno i psihofizički melje i rastavlja naše biće, čemu se niti najjači ne mogu do kraja suprotstaviti.

Valentina Supanz Marinić u slikama prenosi sve ove razine koje ju okružuju, bilježeći takve anomalije svakodnevice. Njezini prizori u kompozicijama kreću se od globalnih poremećaja prema individui i od individualnih nesnalaženja u današnjem svijetu koja poprimaju neki opći fenomen ili antifenomen. Stvarnost nam ruši snove, nemilosrdno ih gasi, ostavlja nas bez daha, poput jednoroga odrezane glave. Ima li uopće smisla slikati u svijetu u kojemu ćemo možda sutra ponovno mijenjati obiteljsko zlato za krumpire, jaja i malo slanine? Jesu li naše umjetničke profesije pomalo suviše ili baš usprkos svemu umjetnici i dalje imaju snagu koja drži ovu zemaljsku rešetku jedne važne dimenzije stvarnosti?

Mladost je također prebrzo prošla, a mislili smo kako ćemo jako dugo živjeti u balonima od sapunice i nekog iracionalnog osjećaja sreće. Mnogo je tu izgubljenih iluzija, ali to nas ne bi smjelo pokolebati sve dok zdravo dišemo i budimo se u ovom tijelu. Sve se te nijanse provlače slikama autorice, ali bez težine i depresije. Ona jednostavno bilježi neke fragmente iz različitih vremena, povezuje dimenzije prošlosti, sadašnjosti i budućnosti, čime dobiva pomalo nadrealističke, fantastične prizore. Bravuroznost zanatškog sloja pridonosi lakoći s kojom u polje slike prenosi svoju interpretaciju, kroz veliki koloristički spektar toplih i hladnih nijansi. Ponekad me njezine slike podsjećaju na vatromet isječaka stvarnosti i snova, gdje se zaista iznimno efektno preklapaju vremensko-prostorne dimenzije. Usprkos tomu, na slikama nema kaosa, ali možemo osjetiti velike emotivne raspone koje slikarica prenosi u sliku, i povratno, iz slike na promatrača.

Valentina Supanz Marinić pripada plejadi recentnih hrvatskih slikara koji imaju dovoljno talenta i snage za stvaranje svojeg vlastitog, prepoznatljivog rukopisa i umjetničkog svjetonazora, gdje slikarstvo ne pati od toga da na bilo kakav artificiozan način bude „drugačije”, lažno efektno, pretjerano u bilo kojem kontekstu ili konstrukt za koji osjećamo kako nema doticaja s autorovom osobnošću.

Štoviše, neka totalno izbalansirana narativnost slike, emocija i poruka, odnosno osebjuna „pričljivost” vuče ovo slikarstvo prema književnom sloju kratke priče, gdje bismo na temelju jedne slike mogli ispisati više suvislih kartica teksta, čime nimalo nije umanjena magija prizora.

Iva Körbler

## Valentina Supanz Marinić

### Yesterday – Today – Tomorrow

Many members of the middle and younger generations of Croatian artists increasingly note the multidimensionality of our reality, as well as the fact that we live in two or more parallel worlds daily, and that we are simultaneously immersed in digital and analogue reality. We are increasingly required to be “plugged” in several realities at the same time and that multitasking lasts twenty-four-seven. Even the sense of passage of time also accelerated, as if the temporal dimension is no longer our ally or, on the other hand, this phenomenon actually favours the theses on parallel worlds (the multiverse) and dimensions. Of course, this is not our natural state of mind and in these circumstances we increasingly turn to nature, while seeking to depict the intensity of everyday manifestations of life in several layers and views in a single painting.

When addressing her painting cycle *Yesterday – Today - Tomorrow*, Valentina Supanz Marinić terms it a combination of two worlds: “The intimate one, to which we escape, and the reality that surrounds us, as well as the hope for a better tomorrow.” She portrays this quite skilfully through combinations of realism, expression, coldness and warmth as the message of these paintings: “The paintings eclectically combine the visuals and details from the past/present/future. We view the past with nostalgia as a wonderful and irretrievable time behind us, the present is full of uncertainty, while the future is abstract. These past two years of suspense and surprise have taught us that. Hence, the paintings are sometimes unpleasant and cold, and sometimes bright and warm, just like the times in which we live. A critical copy, and simultaneously full of hope for a better future.” (Valentina Supanz)

We often feel as if we are losing a firm foothold in today’s world – to which the global geopolitical currents and tendencies constantly contribute – which also makes us insecure at everyday levels, destabilised and prone to escaping into our own little parallel realities, the sites “within the mind,” imagination and nature which nobody can reach and are ours alone. We seek refuge and ways out of the main matrix of reality, which grinds us emotionally and psychophysically and decomposes our being, which even the strongest among us cannot fully oppose.

In her paintings, Valentina Supanz conveys all of the levels around her and records such anomalies of everyday life. Her scenes in compositions extend from the global disorders to an individual, and from individual dysfunction in today’s world which assumes a general phenomenon or an anti-phenomenon. Reality crushes our dreams, tramples them mercilessly, leaves us out of breath just like a decapitated unicorn. Is there any point at all in painting in a world in which we may exchange family gold for potatoes, eggs and a bit of bacon as early as tomorrow? Are our artistic professions somewhat redundant, or is it exactly due to them that artists still have the strength to hold this earthly grid of an important dimension of reality?

Youth has also passed all too quickly, and we thought we would live for a long time in soap bubbles and an irrational feeling of happiness. Many lost illusions are found here, but this should not sway us as long as we breathe healthily and wake up in this body. All of these nuances run through the author’s paintings, albeit without heaviness and depression. She simply records fragments from different times, she connects the dimensions of the past, the present and the future, whereby she obtains somewhat surrealist, fantastic scenes. The bravura of the artisanal layer contributes to the ease with which she conveys her interpretation onto the field of the painting, through an enormous colourist spectrum of warm and cold nuances. Her paintings sometimes remind me of the fireworks of excerpts of reality and dreams, in which the temporal-spatial dimensions overlap quite exceptionally indeed. In spite of this, there is no chaos in the paintings, but we do feel wide emotional ranges which the painter conveys into the painting and back again, from the painting into the observer.

Valentina Supanz belongs to the Pleiad of recent Croatian painters who possess enough talent and strength to create their own recognisable signature and artistic worldview, where painting does not strive to be “different” in any artificial way, to be falsely compelling, excessive in any context, or a construct which we feel is not in contact with the author’s personality.

In fact, a totally balanced narrativity of the painting, an emotion or message, i.e., a distinctive “talkativeness” draws this painting towards the literary layer of a short story, where we could write out a number of meaningful pages, which not at all diminishes the magic of the scene.

Iva Körbler



**Mario Romoda**

*Only in the Dark Can You See the Stars*

The apocalypse has never been more beautiful, the day has finally come when I can start again.  
2024.



**Valentina Supanz Marinić**

*Life Passing By*

2023.



Valentina Supanz Marinić  
*Na kraju dana*  
*At the End of the Day*  
2024.



Mario Romoda  
*Siren Call*  
*Why do we tend to put beauty in a cage?*  
2024.



Valentina Supanz Marinić  
*Jučer/danas*  
*Yesterday/Today*  
2024.



Mario Romoda  
*Oblivion*  
How little it takes to see you again...  
I'm still sad with my fake diamonds.  
2024.



## ŽIVOTOPISI / Biographies of authors

**Mario Romoda** rođen je u Vukovaru 15. travnja 1987. Upisuje Školu za primijenjenu umjetnost i dizajn u Osijeku, gdje dobiva istaknute nagrade na državnim natjecanjima u crtanju, a 2004. osvaja generacijsku nagradu kao najbolji učenik trećih godina u Hrvatskoj. Po završetku srednje škole 2006. upisuje smjer slikarstva na Akademiji likovnih umjetnosti u Zagrebu. Treću godinu studija završava pod mentorstvom prof. Duje Jurića i prima nagradu za najboljeg studenta ALU-a. Diplomski studij slikarstva upisuje pod mentorstvom prof. Zoltana Novaka. Diplomirao je na Akademiji likovnih umjetnosti 2012. Izlaže na samostalnim i skupnim izložbama u zemlji i inozemstvu te sudjeluje na umjetničkim rezidencijama, od kojih se izdvajaju rezidencije Cre-art u Litvi i Makedoniji. Član je HDLU-a i HZSU-a. Živi i radi u Zagrebu.

e-pošta: mromoda7@gmail.com

**Valentina Supanz Marinić** rođena je 1986. u Zagrebu. Godine 2012. diplomirala je slikarstvo na Akademiji likovnih umjetnosti u Zagrebu u klasi prof. Zlatka Kauzlarića Atača. Izlagala je na više samostalnih i brojnim skupnim izložbama, od kojih izdvajamo: 2. i 5. *bijenale slikarstva* HDLU-a, *Novi hrvatski realizam* Gliptoteka HAZU-a, Zagreb; *Fountain art faire*; *Armory arts week* Manhattan, New York 2014. Zaklada „Erste fragmenti” dodjeljuje joj otkupnu nagradu za sliku *Moja džungla* 2013. Ilustratorica je nekoliko dječjih slikovnica. Članica je HDLU-a i HZSU-a. Živi i radi u Zagrebu.

e-pošta: vsupanz@gmail.com

**Mario Romoda** was born in Vukovar on 15 April 1987. He enrolled at the School of Applied Arts and Design in Osijek, where he received distinguished awards at national drawing competitions; in 2004, he received the generational award as the best year 11 student in Croatia. Having completed his secondary education in 2006, he enrolled in painting at the Academy of Fine Arts in Zagreb. He completed his third year of studies under the mentorship of Professor Duje Jurić and received the award for best student of ALU. He enrolled in the postgraduate study programme in painting under the mentorship of Professor Zoltan Novak. He graduated from the Academy of Fine Arts in 2012. He has exhibited his works at solo and group exhibitions in the country and abroad, and participated in artistic residencies, including the CreArt residencies in Lithuania and North Macedonia. He is a member of the HDLU and the HZSU. He lives and works in Zagreb.

**Valentina Supanz Marinić** was born in Zagreb in 1986. In 2012, she graduated in painting from the Academy of Fine Arts in Zagreb, in the class of Professor Zlatko Kauzlarić Atač. She has exhibited her works at a number of solo and group exhibitions, including the 2<sup>nd</sup> and 5<sup>th</sup> Painting Biennale of the HDLU, New Croatian Realism at the HAZU Glyptothèque, Zagreb, and Fountain Art Fair at the Armory Arts Week, Manhattan, New York, 2014. The Erste Fragmenti foundation awarded and purchased her painting *My Jungle* in 2013. She illustrated several children's books. She is a member of the HDLU and the HZSU. She lives and works in Zagreb.



**Mario Romoda**  
*Upside Down*

Sometimes situations are not as we imagined them. Balance and space acquire a new temporal role. 2024.



Valentina Supanz Marinić  
*Zaborav*  
*Oblivion*  
2023.



Valentina Supanz Marinić  
*Propast slike*  
*Downfall of the Image*  
2024.

**Mario Romoda**

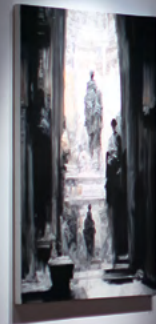
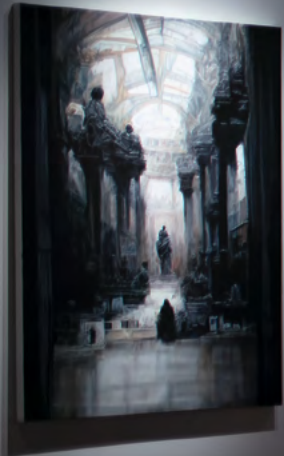
1. *Blue Melancholy*  
Although I have found my own peace, the screen is slowly turning into my own fabric.  
2024.  
akrilik na platnu  
acrylic on canvas  
100 × 100 cm
2. *Only in the Dark Can You See the Stars*  
The apocalypse has never been more beautiful, the day has finally come when I can start again.  
2024.  
akrilik na platnu  
acrylic on canvas  
100 × 80 cm
3. *Death Must Die*  
Let's play a game where I never die!  
2024.  
akrilik na platnu  
acrylic on canvas  
90 × 70 cm
4. *Siren Call*  
Why do we tend to put beauty in a cage?  
2024.  
akrilik na platnu  
acrylic on canvas  
90 × 70 cm
5. *Upside Down*  
Sometimes situations are not as we imagined them. Balance and space acquire a new temporal role.  
2024.  
akrilik na platnu  
acrylic on canvas  
120 × 110 cm
6. *Upside Down*  
Sometimes when we are down we are actually up.  
2023.  
akrilik na platnu  
acrylic on canvas  
70 × 50 cm
7. *Night Air and High Mountains*  
The story of the same space that merges into two time dimensions. But I still remain the same.  
2024.  
akrilik na platnu  
acrylic on canvas  
90 × 70 cm
8. *The Fall*  
The king did not die, he found new strength in his fall.  
2024.  
akrilik na platnu  
acrylic on canvas  
90 × 70 cm
9. *Oblivion*  
How little it takes to see you again... I'm still sad with my fake diamonds.  
2024.  
akrilik na platnu  
acrylic on canvas  
90 × 70 cm

**Valentina Supanz Marinić**

10. *Mladost i sloboda Youth and Freedom*  
2022.  
akrilik na platnu  
acrylic on canvas  
100 × 80 cm
11. *Life Passing By*  
2023.  
akrilik na platnu  
acrylic on canvas  
100 × 80 cm
12. *Propast slike Downfall of the Image*  
2024.  
akrilik na platnu  
acrylic on canvas  
100 × 80 cm
13. *Na margini On the Margin*  
2023.  
akrilik na platnu  
acrylic on canvas  
100 × 80 cm
14. *Što sutra? What Awaits Tomorrow?*  
2023.  
akrilik na platnu  
acrylic on canvas  
100 × 80 cm
15. „Život nas baca, a ja u zraku vičem: vidi kako se gibam!”  
(nepoznati citat)  
“Life Throws Us Around, and I Shout in the Air: See Me Move Around!”  
(anonymous quote)  
2024.  
akrilik na platnu  
acrylic on canvas  
120 × 100 cm
16. *Jučer/danas Yesterday/Today*  
2024.  
akrilik na platnu  
acrylic on canvas  
100 × 80 cm
17. *Prolaznost Transience*  
2023./2024.  
akrilik na platnu  
acrylic on canvas  
100 × 80 cm
18. *Dancing their Youth Away*  
2023.  
akrilik na platnu  
acrylic on canvas  
100 × 70 cm
19. *Na kraju dana At the End of the Day*  
2024.  
akrilik na platnu  
acrylic on canvas  
100 × 70 cm
20. *Zaborav Oblivion*  
2023.  
akrilik na platnu  
acrylic on canvas  
100 × 70 cm
21. *Radno odijelo Overalls*  
2024.  
kaširani papir, akrilik  
papier-mâché, acrylic  
cca 46 × 60 × 50 cm

Helena  
Schultheis  
Edgeler

14. – 31. listopada 2024.



DEUS MACHINA  
// ITER

14 – 31 October 2024



## Dijalektičke razglednice budućnosti ili mnogostruki „posliježivoti” u ciklusu slika *Deus Machina* Helene Schultheis Edgeler

Kada je 1924. povjesničar umjetnosti Aby Warburg započinjao rad na svojem glasovitom nikad dovršenom projektu *Bilderatlas Mnemosyne*, kojim je, istražujući tzv. „posliježivote” (njem. *Nachleben*) slika, utemeljio ikonologiju te tako zauvijek promijenio tijek povijesti umjetnosti, vjerojatno ni sam nije slutio kako će, ni stotinjak godina poslije, čovječanstvo toliko napredovati da će, osim luksuza skraćivanja vremena koje će razvoj računalnih tehnologija omogućiti u procesu rada, čovjek uskoro imati mogućnost komuniciranja s umjetnom sviješću koja će osim odgovora nuditi i beskonačne interpretacije.

Znakovito ga nazivajući prema Mnemozini, grčkoj božici pamćenja, znanjoj još i kao majci devet muza, Warburg je spomenuti atlas zamislio kao materijalnu reprezentaciju kolektivnog sjećanja, odnosno zbirku različitih i na prvi pogled nepovezanih vizualnih sadržaja koji su u stvarnosti, prema njegovu mišljenju, na mnogim kulturološkim razinama pokazivali nedvojbene podudarnosti i veze. I premda je glavna okosnica Warburgova rada na spomenutom projektu bila u prvom redu bavljenje motivima, simbolima i naslijeđem antike u smislu migracija njihovih ideja i načina njihova prenošenja među društvima različitih kultura, kao i ulogama njihovih različitih manifestacija na formiranje kulturnih obrazaca, *Bilderatlas Mnemosyne*, osim što je utirao put reprezentacije povijesti i kontinuiteta kolektivnog sjećanja od antike sve do 20. stoljeća, na neki je način, makar i posve simplificirano, doista usporediv s izumom globalne podatkovne mreže, a posebno u kontekstu izuma alata istraživača *www* (engl. *world wide web*) danas popularnoga internetskog servisa. No u kakvoj relaciji stoje Warburg i ciklus najnovijih radova Helene Schultheis Edgeler izložen u zagrebačkoj Galeriji Vladimir Bužančić?

Helena Schultheis Edgeler (Zagreb, 1972.) akademska slikarica i k tome, nimalo slučajno, povjesničarka umjetnosti, među pionirima je domaće (hrvatske) likovne scene – posve je spremno, zainteresirano i otvoreno dočekala alate najnovijega tehnološkog dostignuća – umjetne inteligencije (UI) te se, nimalo oklijevajući, promptno otisnula u istraživanje

kreativnih mogućnosti otvaranja dijaloga između čovjeka i „mašine”. Ono što je Warburg anticipirao svojim glasovitim panelima *Bilderatlas Mnemosyne* kao svojevrsne ilustrirane baze podataka kojom je uspostavljao konkretne uzročno-posljedične veze motiva antike i njihovih mnogih „posliježivota” u vidu kasnijih inačica i (re)interpretacija, mašina je, stotinjak godina kasnije, mogla napraviti tek jednom običnom zadanom programskom komandom omogućujući u tren oka pretvaranje teksta u konkretan slikovni prijevod. Upuštajući se bez zadržki u interakciju s umjetnom inteligencijom (UI) kojom je svjesno i namjenski generirala predloške za svoj rad u tradicionalnom mediju ulja na platnu, Helena Schultheis Edgeler kreirala je tako osam osebujnih slikovnih refleksija u kojima se učahurio imaginarij arhetipskih civilizacijskih strahova, težnji i njihovih filozofskih artikulacija. Ne želeći tek puko osvjetljavati i preslikavati mnogostruke „posliježivote” motiva koji čovječanstvo zaokupljaju tisućljećima, već, naprotiv, potaknuti osjećaj numinoznosti i introspekcije, ciklus *Deus Machina*, prema iskazu umjetnice, nastao je kao rezultat dugotrajnog i kontinuiranog rada na propitivanju granica umjetnosti i tehnologije, a posebno implikacija složenih interakcija između čovjeka, umjetne svijesti te mogućih posljedica na budućnost u kojoj se preispitivanje vlastitih moralno-etičkih vrijednosti i granica ljudskosti nameće kao nužnost.

Kada povjesničarka umjetnosti Nada Beroš u predgovoru kataloga njezine prethodne izložbe (*Put it in the Clouds / Stavi to na oblak*, Galerija Karas, 2021.) znakovito ističe da je „postmodernističko dvostruko kodiranje prisutno u gotovo svim radovima Helene Schultheis Edgeler, posljedica, među ostalim, i umjetničine dvostruke diplome – one povjesničarke umjetnosti i likovne umjetnice”, itekako je u pravu. Baš kao što vješto meandrirajući između izazova mentorskog rada sa studentima zagrebačkog Tekstilno-tehnološkog fakulteta, gdje predaje crtanje i slikanje, te vlastitog kreativnog izraza – bilo u eksperimentalnim filmovima bilo pak tradicionalnom, sporom mediju slikanja ulja na platnu, iz kojeg izrasta upravo i ovaj posljednji ciklus slika velikih formata (130 × 96 cm), umjetnički habitus koji generira himerične svjetove *Deus Machina* izrazito je dvostruk u svojoj biti. Visoko zavodljivoga kriptičnog sadržaja u kojem se razabiru motivi ljudskih likova s oružjem u rukama unutar arhitektonskih elemenata nejasne sakralne provenijencije, osam *Nachleben* slikovnih razglednica iz budućnosti svojevrsne su dijalektičke slike u kojima nam se sve što vidimo čini istodobno dvostruko: i blisko i daleko; i poznato, ali i posve strano. Prema iskazu umjetnice, riječ je konkretno o likovima koji su upravo inkarnacije mašine, točnije, njezino otjelovljenje – umjetna inteligencija koja je dobila svoj fizički oblik u prepoznatljivom okruženju, no s evidentnim pomakom koji simbolički predstavlja

nastavak novog oblika života izraslog na civilizacijskim tekovinama. Kreirana i trenirana na sadržaju koji je stvorio čovjek, a koji joj je neprestano mrežno (internetski) dostupan, preuzimajući cijeli dijapazon ontološko-kozmoških premisa i mnogostrukih moralno-etičkih stavova i vrijednosti, krećući se od pozitivnih emocija i posvemašnjega društveno-političkog pluralizma sve do onih krajnje negativnih u kojima prebivaju razne netrpeljivosti i mržnje svega što je „drugo” i „drugačije”, Helena Schultheis Edgeler tu umjetnu inteligenciju otjelovljuje s dva više nego znakovita i gotovo dispartna atributa – oružjem i knjigom. Kao simbolički eksponenti, s jedne strane, posvemašnjeg straha da će daljnjim razvoj umjetne inteligencije, točnije njezino dosizanje stanja svjesnosti, donijeti kraj ljudske vrste, a s druge da će akumuliranim znanjem od pisanih riječi do slika upravo prevenirati potonje, cjelokupni imaginarij ciklusa *Deus Machina* još jednom ističe slikaričinu sklonost dvostrukom kodiranju. Isticanjem dvojakog scenarija – onog potpune eksterminacije ljudskog roda nasuprot mogućnosti izgradnje posve novog (vrlog) svijeta u kojem bi sve slijepe mrlje dosadašnjih ideologija i religija mogle biti prevladane daljnjim razvojem znanosti i tehnologije, slikarica ukazuje na krucijalni trenutak anticipacije izbora na pragu više nego skore budućnosti u kojoj će trebati znati doskočiti zamkama ljudskih mana među kojima bi upravo lijenost tijela i duha mogla završiti potpunim izgnanstvom i zaboravom starih znanja i vještina, a s njima i posvemašnjim društvenim, kulturnim i moralnim kolapsom u kojem će čovjek konačno izgubiti svoju vertikalnu i smisao svojeg postojanja.

Ciklus radova *Deus machina* stoga treba promatrati kao direktni rezultat umjetničina višegodišnjeg proučavanja i praćenja novih tehnoloških dostignuća povezanih s računalnom manipulacijom slikom. Iako je to činila najviše zbog filma i videomaterijala, a onda i zbog razvoja algoritama i obrade fotografija, prema vlastitu iskazu, Schultheis Edgeler 2022. otkriva tada svježe lansiranu tehnološku novotariju zvanu Midjourney, čiji je osnovni cilj bio vrlo konkretno „pretvaranje teksta u sliku”. Svjesna da će takav alat doskora napraviti ogroman pomak i zauvijek promijeniti paradigmu u području definiranja slike, dizajna i umjetnosti, poput one koja se nedugo potom dogodila s izumom ChatGPT-ja, nastavila je istraživati mogućnosti koje je nudila sve sofisticiranija suvremena tehnologija. Generirajući na tisuće slika uz pomoć UI-ja, razrađivala je potom savršeni „recept” teksta koji bi unesen u mašinu rezultirao zadovoljavajućim ishodom na osnovi kojeg bi krenula slikati. Koliko se god činilo da su mogućnosti bile velike i obimne, zadovoljavajući je rezultat ipak nastao, treba li istaknuti, nimalo slučajno – pukom greškom. Tek kada „mašina” nije mogla razumjeti njezin zadani

tekst, generirajući posve nekoherentne slike, slikarica je, koristeći se potom grafičkim alatima i intervenirajući njima u mnogobrojne „radne skice”, dobila tek prve suvisle pokušaje koje je mogla dalje razvijati. Iako je taj rad, prema njezinu iskazu, bio ograničavajući jer promjene koje su bile moguće najčešće nisu išle u smjeru u kojem je željela i kako ga je zamislila, njezine su skice sve redom prolazile mnogobrojne naknadne preinake na osnovi kojih je dalje generirala uvijek nove elemente ekstenzivno razvijajući vlastiti tekstualni kod koji je konačno iznjedrio rezultate koje je potom odlučila uzeti kao predloške za slikanje. Držeći da apstraktno i konceptualno mišljenje apsolutno pripadaju prošlosti, jer danas se najveći izazov nalazi upravo u realnosti, a posebno definiciji što realnost jest i dokle sve sežu njezine granice, svjesno se odlučila za figuraciju, odnosno realizam, ističući još u svojim radovima svu širinu interpretativnog polja interferencije realnosti nasuprot umjetno generiranih svjetova.

Programatski naslovljene brojkama – točnije, matematičkim terminima poput 1,6180 – zlatnog reza, nešto manje znane Salemove konstante 1,17628 ili pak 0,001400, broja tzv. Schwarzschildova radijusa, koje namjenski odabire kao nositelje univerzalnog jezika matematike koja nadilazi ograničenja geografskih zadatosti i kulturoloških kodova, sadržajna sidrišta svjesno temporalno transcendiraju pa se spomenuti radovi istodobno mogu čitati i kao tragovi prošlosti, ali i kao fragmentarne skice budućnosti. Iako je s jedne strane evidentna utilizacija *connoisseurskog* vladanja egzaktnim kunsthistoričarskim terminima i kanonima ljepote pojedinih stilskih odrednica, osam monokromatskih, romantično-nostalgičnih himera koje u svojevrsnoj prolegomeni metafizike budućnosti unutar sakralnih arhitektonskih ruina Helena Schultheis Edgeler metjerski na platnu oživljava rukom punokrvene slikarice, s druge strane pak – eksperimentalnim konceptom i načinom tvorbe – posve otvoreno inklinira iskliznuću kroz procjep onkraj svih poznatih zadatosti.

Duboko svjesna da se neprispodobivost, aproksimativnost, intuitivnost i otvorenost (prijemčivost), redom slavljene u umjetničkim stremljenjima, nerijetko u egzaktnom svijetu znanosti doživljavaju u posvemašnjoj oprečnosti kao greška, slijepe mrlje, devijacija ili šum, u potrazi za zadovoljavajućim prijevodom vlastitog teksta u sliku, međutim, u svojem se dugom i elaboriranom dijalogu s mašinom (UI) nimalo nije libila koristiti upravo neegzaktnim „otklonima” kao sredstvima kojima konačno stiže do zadovoljavajućih rezultata.

Čitajući u knjizi *Rasprizorenja* (Sandorf, 2024.) kako teoretičarka i povjesničarka umjetnosti Leonida Kovač piše o glasovitom *Bilderatlasu*

*Mnemosyne* Abyja Warburga, koji povijest slika artikulira kao „povijest duhova za odrasle ljude” te u čijem je trajnom fokusu interesa bio tzv. „posliježivot” slika, nameće se nevjerojatna podudarnost termina *Nachleben* koji kao da hvata intervalnu rezonanciju s ciklusom *Deus Machina* Helene Schultheis Edgeler. Naime, spomenuto nikad dovršeno djelo koje je Warburg sastavljao sve do svoje smrti 1929., kako navodi Kovač citirajući kolegu teoretičara Didi-Hubermana, „inauguriralo je jedan novi žanr spoznaje u kojoj se imaginacija izmahnula od fantazije”. Jer imaginacija, kako piše Didi-Huberman, „inherentnim potencijalom montaže koja se sastoji od otkrivanja, nudi spoznaju koja prekoračuje granice na samom mjestu gdje odbija veze stvorene uklonjenim sličnostima, veze koje se ne mogu zamijetiti direktnim promatranjem”.

Na sličnom tragu promišljanja izvorišta slika i imaginiranja njihovih beskonačnih „posliježivota” kao hibrida generiranih alatima umjetne inteligencije (UI), ciklus *Deus machina* moguće je shvatiti i kao jednu od mnogih mogućih parafraza Warburgove „povijesti duhova za odrasle ljude”. Ne baveći se, međutim, doslovnim dekonstrukcijama, već otvorenom plovidbom prostorom jedino izvjesne „vječite mijene” koja počiva na interpretacijskim otklonima, Helena Schultheis Edgeler konačno se približava nadomak glasovitog termina „dijalektičke slike” Waltera Benjamina, koji je u razradi njezina pojma vidio konačnu potvrdu teze o povijesti kao tekstu u kojemu je prošlost otisnula slike.

Paola Orlić

## Eksperimentalni animirani video

Motivacija za rad *Thirteen* proizlazi iz želje za razumijevanjem utjecaja novih digitalnih tehnologija na ljudsku svijest i kreativnost. Namjera je kroz ovaj eksperimentalni video preispitati kako naše unutarnje psihološke projekcije i konflikti postaju vidljivi u virtualnoj stvarnosti, posebno kroz društvene mreže, i kako oblikuju kolektivnu psihu. Inspiraciju za rad pružila je ideja o suvremenoj digitalnoj „religioznosti”, u kojoj tehnologija poprima arhetipske, gotovo božanske atribute. Uvođenjem božice kao simbola digitalne transformacije željela sam prikazati proces u kojem ljudska svijest ulazi u simbiotičku povezanost s tehnologijom, stvarajući potencijalno nove oblike života. Cilj je rada potaknuti gledatelja na promišljanje o izazovima i rizicima ove revolucije, koja nezibježivo vodi do duboke transformacije ljudskog postojanja.

## Experimental animated video

The motivation behind the work *Thirteen* stems from the desire to comprehend the influence of new digital technologies on human consciousness and creativity. The intention was to examine through this experimental video how our internal psychological projections and conflicts become visible in virtual reality, especially through social media, and how they shape the collective psyche. The inspiration for the work was provided by the idea on contemporary digital “religiousness” in which technology obtains archetypal, nearly divine attributes. By introducing a goddess as the symbol of digital transformation, I sought to present a process in which human consciousness enters into symbiotic connection with technology, thereby creating potentially new forms of life. The aim of the work is to stimulate the observer to deliberate on the challenges and risks of this revolution, which inevitably leads to a deep transformation of the human existence.

Helena Schultheis Edgeler



*Babel / Global Player*  
2020.



## Dialectic postcards of the future or multiple “afterlives” in the painting cycle *Deus Machina* by Helena Schultheis Edgeler

When in 1924 the art historian Aby Warburg began working on his famous and never completed project *Bilderatlas Mnemosyne*, with which he, by exploring the so-called “afterlives” (German: *Nachleben*) of paintings, established iconology and thereby changed the course of art history forever, he probably did not expect humanity to make that much progress not even a hundred years later that – alongside the luxury of shortening the time of the work process, enabled by the development of computer technology – man would soon have the possibility to communicate with artificial intelligence which, alongside the answers, would also offer infinite interpretations.

By naming it tellingly after Mnemosyne, the Greek goddess of memory, also known as the mother of the nine muses, Warburg conceived the aforementioned atlas as a material representation of collective memory, i.e., as a collection of different and initially unconnected visual contents which in reality – according to him – manifested unambiguous analogies and connections at many culturological levels. And even though the main backbone of Warburg’s work on the aforementioned project was primarily the engagement in motifs, symbols, and legacy of antiquity in the sense of migration of their ideas and manners of their transmission among societies of different cultures, as well as the roles of their different manifestations in the formation of cultural paradigms, the *Bilderatlas Mnemosyne* – apart from paving the way for the representation of history and the continuity of collective memory from antiquity all the way to the 20<sup>th</sup> century – is indeed comparable in a certain way, quite simplified at least, to the invention of the global data network, and especially in the context of the invention of the research tool www (world wide web) that is today a popular internet service. However, what is the relation between Warburg and the cycle of Helena Schultheis Edgeler’s most recent works, exhibited at the Vladimir Bužančić Gallery in Zagreb?

Helena Schultheis Edgeler (Zagreb, 1972), an academic painter and also, not coincidentally, an art historian, is one of the pioneers of the domestic (Croatian) fine art scene – she quite readily, interestedly and openly welco-

med the tools of the most recent technological achievement – artificial intelligence (AI), promptly and without hesitation embarking on the research of the creative possibilities of establishing a dialogue between man and machine. That which Warburg anticipated with his famous panels of the *Bilderatlas Mnemosyne* as a kind of illustrated databases with which he established concrete causal-consequential connections between the motifs of antiquity and their many “afterlives” in the form of subsequent variants and (re)interpretations, the machine could do around a hundred years later merely with an ordinary set programmatic command, instantly enabling the transformation of text into a concrete pictorial translation. By engaging without reservation in interaction with artificial intelligence, with which she consciously and purposefully generated templates for her work in the traditional medium of oil on canvas, Helena Schultheis Edgeler thus created eight distinctive pictorial reflections in which the imaginarium of archetypal civilisational fears, tendencies, and their philosophic articulations was encapsulated. Not wanting to merely illuminate and copy the multiple “afterlives” of the motifs which have preoccupied the humanity for millennia, but quite the contrary, by stimulating a sense of numinosity and introspection, the cycle *Deus Machina* emerged according to the artist’s statement as the result of prolonged and continuous work on examining the borders between art and technology, and especially the implications of complex interactions between man, artificial intelligence, and potential consequences on the future in which the questioning of own moral and ethical values and the limitations of humanness is imposed as a necessity.

When art historian Nada Beroš tellingly underlines – in the foreword to the catalogue of her previous exhibition (*Put It in the Cloud / Stavi to na oblak*, Karas Gallery, 2021) – that “postmodernist twofold coding, which is present in nearly all works by Helena Schultheis Edgeler, is also the consequence, inter alia, of the artist’s twofold diploma – that of an art historian and that of a fine artist,” she is absolutely right. Just like she skilfully meanders between the challenges of mentoring work with students of the Faculty of Textile Technology in Zagreb, where she teaches drawing and painting, and her own creative expression – be it in experimental films or in the traditional, deliberate medium of painting with oil on canvas, from which arises this very recent cycle of large-format paintings (130 × 96 cm) – the artistic habitus generating the chimeric worlds of *Deus Machina* is pronouncedly twofold in its essence. The highly seductive cryptic content in which the motifs of human figures holding weapons are discerned within the architectural elements of unclear sacral provenance, the eight *Nachleben* pictorial

postcards from the future are a kind of dialectic images in which everything we see appears simultaneously twofold; both close and distant; known, but also completely foreign. According to the artist's statement, they are actually figures that are the very incarnations of the machine, i.e., its embodiment – artificial intelligence given a physical form in recognisable surroundings, albeit with an evident shift that symbolically represents the continuation of a new form of life that developed on civilisational attainments. Created and trained on content made by man, which is constantly available to it via the internet, by adopting an entire spectrum of ontological-cosmological premises and multiple moral and ethical attitudes and values, by proceeding from positive emotions and utter sociopolitical pluralism all the way to the utterly negative ones, in which various intolerances and hatred of everything that is “other” and “different,” Helena Schultheis Edgeler embodies this artificial intelligence with two extremely telling and nearly disparate attributes – weapons and books. As symbolic exponents – on the one hand, of the utter fear that further development of artificial intelligence, i.e., it reaching the state of consciousness, would bring an end to humankind, and on the other hand, that it is exactly accumulated knowledge from the written word all the way to images that will prevent the latter – the overall imaginarium of the cycle *Deus Machina* highlights once again the painter's propensity for double coding. By stressing the twofold scenario – the one of total extermination of humankind as opposed to the possibility of building an entirely (brave) new world in which all blind spots of previous technologies and religions could be overcome with further development of science and technology – the artist indicates the crucial moment of anticipating a selection on the threshold of a more than near future in which we should be able to overcome the traps of human flaws, among which it is exactly the indolence of body and mind that could end in complete exile and oblivion of old knowledge and skills, and with them the utter social, cultural and moral collapse in which humans will finally lose their vertical and the meaning of their existence.

The cycle of works *Deus machina* should therefore be observed as the direct result of the artist's years-long studying and monitoring the new technological achievements related to the computer manipulation of images. Even though she did that primarily because of film and video material, and subsequently because of the development of algorithms and photo processing, Schultheis Edgeler discovered in 2022 – according to her own statement – the then newly launched technological novelty called Midjourney, whose basic aim was the quite concrete “conversion of text into image.” Aware of the fact that such a tool would soon make a great stride and forever

change the paradigm in the field of image definition, design, and art, such as the one which soon after took place with the invention of ChatGPT, she proceeded to study the possibilities provided by the increasingly sophisticated contemporary technology. By generating thousands of images with the help of AI, she then elaborated the perfect “recipe” of text which, once entered into the machine, would result in a satisfactory outcome, on the basis of which she would proceed to paint. As much as it seemed that the possibilities were great and comprehensive, a satisfactory result was nevertheless obtained – it hardly needs to be pointed out, not at all coincidentally – by a mere error. It was only then that the machine could not comprehend her set text and generated entirely incoherent images; by subsequently using the graphic tools and by intervening with them in the numerous “working sketches,” the artist obtained merely the first coherent attempts which she could develop later on. Even though this work, according to her statement, was limiting since the possible changes often did not move in the desired and imagined direction, all of her sketches underwent multiple subsequent modifications, on the basis of which she further generated the constantly-new elements by extensively developing her own textual code that finally yielded the results which she then decided to take as templates for painting. While believing that abstract and conceptual thought absolutely belongs to the past – since the greatest challenge today is found in the very reality, and especially in the definition of reality and the overall scope of its limits – she consciously opted for figuration, i.e., for realism, while highlighting already in her works the overall breadth of the interpretative field of the interference of reality as opposed to the artificially generated worlds.

Programmatically entitled with numbers – specifically, with mathematical terms such as “1.6180,” which is the golden ratio, the somewhat lesser known Salem constant “1.17628,” or “0.001400,” the number of the so-called Schwarzschild radius, which she purposefully chooses as bearers of the universal language of mathematics that transcends the limits of geographic constraints and culturological codes – she consciously temporally transcends the contextual anchorages; hence, the aforementioned works can simultaneously be interpreted as traces of the past, but also as fragmentary sketches of the future. Even though the utilisation of the connoisseur mastery over exact art-historian terms and canons of beauty of individual stylistic determinants is evident on the one hand, the eight monochromatic, romantic-nostalgic chimeras which – in a kind of prolegomenon to the metaphysics of the future within sacral architectural ruins – are skilfully animated by Helena Schultheis Edgeler on canvas with the hand of a full-blooded pain-

ter, on the other hand she is quite openly inclined – with the experimental concept and manner of formation – to slipping through the crevice beyond all known constraints.

Deeply aware of the fact that incomparability, approximation, intuitiveness and openness (receptivity), which are all celebrated in artistic striving, are often experienced in the exact world of science and in their utter contradiction as an error, a blind spot, a deviation or a noise, she however – while searching for satisfactory translation into an image – did not hesitate to use in her long and elaborate dialogue with the machine the very non-exact “deviations” as tools with which she finally arrives at satisfactory results.

While reading in the book *Rasprizorenja* (Sandorf, 2024) how the theoretician and art historian Leonida Kovač writes on the famous *Bildatlas Mnemosyne* by Aby Warburg, who articulates the history of images as the “history of ghosts for adults,” and whose permanent focus of interest was the so-called “afterlife” of images, the incredible analogy with the term *Nachleben* is imposed, which seems to pick up on the interval resonance with the cycle *Deus Machina* by Helena Schultheis Edgeler. Specifically, the aforementioned, never-completed work, which Warburg composed until his death in 1929, as stated by Kovač who quotes fellow theoretician Didi-Huberman, “inaugurated a new genre of knowledge in which imagination slipped away from fantasy.” Since imagination, to quote Didi-Huberman, “offers knowledge with an inherent potential of montage made up of revelation, which exceeds the limits at the same site at which it repels the connections created with removed similarities, the connections that cannot be perceived by direct observation.”

Along the same lines of deliberating on the sources of images and imagining their infinite “afterlives” as hybrids generated with tools of artificial intelligence, the cycle *Deus machina* can also be understood as one of the many possible paraphrases of Warburg’s “history of ghosts for adults.” However, since she does not engage in literal deconstruction, but rather in open sailing through the space of the only certain “constant change” that rests on interpretative deviation, Helena Schultheis Edgeler finally approximates the vicinity of the famous term of “dialectical image” by Walter Benjamin, who saw in the elaboration of his term the ultimate confirmation of the thesis on history as text in which the past imprinted the images.

Paola Orlić



*Deus Machina.16180*  
2023.



*Deus Machina 1.18745*  
2024.



*Deus Machina 0.001400*  
2023.

**Helena Schultheis Edgeler** rođena je 1972. u Zagrebu, gdje je završila Školu za primijenjenu umjetnost i dizajn. Diplomirala na Akademiji likovnih umjetnosti u Zagrebu. Zaposlena je na Tekstilno-tehnološkom fakultetu Sveučilišta u Zagrebu u zvanju izvanrednog profesora na grupi kolegija Ortanje i slikanje. Djeluje aktivno u području slikarstva, umjetničkog filma i videa, fotografije i umjetničke instalacije. Izlaže na brojnim samostalnim i skupnim izložbama u zemlji i inozemstvu. Sudjeluje na mnogim festivalima filma i videa u zemlji i inozemstvu, *Danima hrvatskog filma*, *Animafestu* i Međunarodnom festivalu animiranog filma *Animateka*. Članica je Hrvatskog društva likovnih umjetnika.

e-pošta: elestra2000@yahoo.com

**Helena Schultheis Edgeler** was born in 1972 in Zagreb, where she graduated from the School of Applied Arts and Design. She graduated from the Academy of Fine Arts in Zagreb. She works at the Faculty of Textile Technology of the University of Zagreb as Associate Professor at the course group Drawing and Painting. She is active in the field of painting, film and video art, photography, and art installation. She has presented her works at many solo and group exhibitions in the country and abroad. She has participated in numerous film and video festivals in the country and abroad, including the Croatian Film Days, *Animafest*, and the international festival of animated film *Animateka*. She is a member of the Croatian Association of Artists.

email: elestra2000@yahoo.com

**Slikarski ciklus *Deus Machina***  
**Painting cycle *Deus Machina***

1. *Deus Machina 1.17628*  
2023.  
ulje na platnu  
oil on canvas  
130 × 96 cm

2. *Deus Machina 0.001400*  
2023.  
ulje na platnu  
oil on canvas  
130 × 96 cm

3. *Deus Machina 4.6692*  
2023.  
ulje na platnu  
oil on canvas  
130 × 96 cm

4. *Deus Machina 1.6180*  
2023.  
ulje na platnu  
oil on canvas  
130 × 96 cm

5. *Deus Machina 1.902160*  
2023.  
ulje na platnu  
oil on canvas  
130 × 96 cm

6. *Deus Machina 2.71828*  
2024.  
ulje na platnu  
oil on canvas  
130 × 96 cm

7. *Deus Machina 1.18745*  
2024.  
ulje na platnu  
oil on canvas  
130 × 96 cm

**Slikarski ciklus *Put it in the cloud***  
**Painting cycle *Put It in the Cloud***

8. *BABEL / GLOBAL PLAYER*  
2020.  
ulje na platnu  
oil on canvas  
120 × 320 cm

9. *IN UMBRA, IGITUR, PUGNABIMUS*  
2020.  
ulje na platnu  
oil on canvas  
120 × 320 cm

**Eksperimentalni animirani video**  
**Experimental animated video**

Rad je realiziran kombiniranom tehnikom 3D, 2D, stop-animacije i snimljenog materijala. The work has been executed in mixed media of 3D, 2D, stop animation, and recorded material.

10. *Thirteen*  
2023.  
Režija / Directed by:  
Helena Schultheis Edgeler i  
Richard Edgeler  
Animacija / Animation:  
Helena Schultheis Edgeler  
Montaža / Editing:  
Helena Schultheis Edgeler  
Kamera / Cinematography:  
Helena Schultheis Edgeler  
Glazba / Music:  
Richard Edgeler  
Dizajn zvuka / Sound design:  
Richard Edgeler  
Format: HD, 9:16  
Trajanje / Duration: 00:10:59  
Produkcija / Production:  
Velika Britanija / Hrvatska  
Great Britain / Croatia



*Entoptic phenomena I*  
2022.

# Petra Šabić

19. studenoga – 12. prosinca 2024.

## UNUTARNJI OBLICI Inner Forms

19 November – 12 December 2024



Nedjelja je. Pripremam se za pisanje predgovora. Prolazim ponovno tekstove o umjetnici, pregledavam na ekranu vizuale radova koje će izlagati u galeriji. Uvećavam ih, udubljujem se u detalje, vraćam na total slike. Klikom miša prelazim na sljedeću, potom ponavljam radnje. Kao rob navika sve vrijeme imam otvoren Facebook, na koji ponekad bacam pogled. Možda iskoči nešto zanimljivo i bitno, pokušavam kao i svaki put opravdati tu napasnu aktivnost. Red glazbe i šaljivih videa, red fotografija sinoćnjih izlazaka, djece, ljubimaca, red žalopojki (ovih su dana na redu one o peripetijama s parkiranjem u Zagrebu), red... redovitih nedjeljnih savjeta Alejandra Jodorowskog. Ne znam španjolski, pa odabirem opciju automatskoga prijevoda. Pažnju mi odvlači peti (pet je inače moj sretni broj) – „Ponavlanje puno gesta, čin, nekoliko riječi, otupljuje našu savjest. Navika je krug koji miluješ dok ne postane začaran.”

U glavi vrtim Petrine slike, navodim samu sebe na verbaliziranje i zapisivanje dojmova, no ne mičem se od upravo pročitane rečenice. Ne valja mi nešto u prijevodu. Ipak sam galicistica, mogu ja to bolje. Razlučujem značenje zasebnih riječi i slažem ako ne točnije, a onda barem smisleniju rečenicu: „Mного ponavljati gestu, čin, riječ, otupljuje našu savjest. Navika je krug koji miluješ dok ne postane zlokoban.” Što se više udubljujem u savjete „pune ljubavi” (opet sam izbjegla automatski prijevod koji tvrdi da su ljubavni) to intenzivnije razmišljam o slikarstvu Petre Šabić. Njezina djela, koja vrlo elastično svrstavaju pod apstrakciju s natruhama figurativnog razmišljanja, sazdana su na napetoj opreci ne/ponavljanja.

Naime, kroz cjeline objedinjene konciznom konceptualnom niti provlače se specifične karakteristike poput naglašenoga grafizma, koloristički razrađenoga crteža, upotrebe zrcalno ispisanih riječi, simbola, piktograma, zatvaranja površine slikarskoga platna crnom nebojom. Te odrednice čine radove i cikluse prepoznatljivima, ali nipošto repetitivnima. Autorica svakom kompozicijom resemantizira spomenute procese, dovodeći ih u drugačije odnose. Potka za novo ishodište Petrina čina jest interes za područja kao što su astronomija, astrologija, psihologija, povijest religija, prirodne znanosti i enigmatika.

Ugrađujući stečene informacije u prostor slike umjetnica ga širi te omogućuje njegovo razumijevanje koje je istodobno kompleksno i instinktivno. Sukladno znanju i raspoloženju promatrača, razumijevanje je uvijek promjenjivo. Gustoća geste raslojava mnoštvo sadržaja. U recentnom ciklusu dominira onaj vezan uz slikaričino proučavanje babilonskih zvjezdanih karata. Odlučnost drevnih astronoma da uoče i analiziraju (ne)pravilnosti kretanja nebeskih tijela i pretoče ih u razrađen sustav istovjetna je na

određenoj razini svim sljedećim metodama znanstvene sistematizacije, kao i umjetničkim strategijama. Slijedeći ovaj izazov, Petra Šabić introspektivno kartografira predjele podsvijesti i intimnih iskustava.

Nazivi slika ukazuju na poticaje njihovu nastanku. Modularnost, primjerice, anticipira neprestanu nadogradivost, izmjenjivost, to jest konstrukt koji počiva na modulu, odnosno uzorku. Slijedom toga, Petrina gesta i njezin odabir pojedinih simbola otkrivaju arhetipsku zakonitost. Njome se ostvaruje permanentna obnova nužnosti istraživanja slikarskog medija i nadilaženja njegovih granica. *Abhiniveša*, organski razrahljena kompozicija, učitava izvorište u dalekoistočnim, budističkim, hinduističkim učenjima o volji za preživljavanjem, samoodržanju, želji za kontinuitetom. Ova univerzalna i vječna potreba, imanentna čovjeku, svakom živom biću, svoj prirodi, lančano se i logično nadovezuje na ideju transpersonalnosti (iskustva i svjetonazori koji se protežu izvan osobne razine psihe, izvan ovozemaljskih svjetovnih događaja).

Subatomske princip razlaganja na najmanje čestice, u ovom slučaju rudimentarne elemente slike, upućuje pak na dinamiku njezine konstrukcije i spoznaje. Dinamika se ostvaruje u suodnosu gradbenih dijelova i cjeline te u trenutku njihove percepcije. Taj ophod oka, uma i intuicije od dijelova – linije crteža i zasebnih oblika – do njihove ukupnosti, zatvara imaginarni krug. Nije ni zlokoban ni začaran, već odtarećen krajem i početkom. U njega možemo utisnuti sve što je unutar i onkraj sjećanja i entoptičkog fenomena. Ili kao što nam Jodorowsky poručuje: „Ono što nije u tebi, ne vidiš.”

Barbara Vujanović

It is Sunday. I am preparing to write the foreword. I reexamine the texts on the artist, I go over the visuals of works on the screen which will be exhibited at the gallery. I zoom them in, delve into the details, zoom out again to view the whole painting. With a mouse click, I move onto the next one, and then repeat the actions. Being a creature of habit, my Facebook is open all along, and I take a peek at it from time to time. Perhaps something interesting and relevant will pop out – this is how I try to justify this tempting activity, just like I do every time. There is music and comedy videos, there are photographs of last night's outings, children, pets, there are complaints (the recently trending ones are related to the peripeteia with car parking in Zagreb), there are... the regular Sunday pieces of advice by Alejandro Jodorowsky. I do not speak Spanish, so I select the option of automatic translation. My attention is drawn to the fifth one (by the way, five is my lucky number) – "Repeating a lot of gestures, the act, several words, numbs our consciousness. A habit is a circle you caress until it becomes vicious."

My head reels with Petra's paintings, I compel myself to verbalise and write down the impressions, but I cannot seem to move past the sentence I have just read. Something in the translation does not seem right to me. After all, I majored in French, I can do it better. I discern the meaning of individual words and form a sentence, if not a more accurate one, then at least the one that makes more sense: "The repetition of a gesture, an act, a word, numbs our consciousness. A habit is a circle you caress until it becomes vicious." The more I delve into the advice "full of love" (again, I avoided the automatic translation, which claims it is romantic), the more intensely I reflect upon Petra Šabić's painting. Her works, which are quite elastically classified as abstraction with a hint of figurative deliberation, are built on the tense opposition of non/repetition.

Specifically, through the wholes consolidated by a concise conceptual thread, there run specific characteristics such as pronounced graphism, colouristically elaborated drawing, use of mirrored inscribed words, symbols, pictograms, encasing the surface of the painting canvas in the non-colour black. These determinants make the works and the cycles recognisable, albeit not at all repetitive. The author re-semanticises the aforementioned processes with each composition, bringing them into different relationships. The weft for the new starting point of Petra's act is the interest in fields such as astronomy, astrology, psychology, history of religion, natural sciences, and enigmatics.

By incorporating the acquired information into the painting's space, the artist expands it and enables its comprehension that is simultaneously

complex and instinctive. In accordance with the observer's knowledge and mood, comprehension is always variable. The gesture's density stratifies a host of content. The one that dominates her recent cycle is related to the painter's study of Babylonian star maps. The determination of ancient astronomers to note and analyse the (ir)regularities of the movements of celestial bodies and turn them into an elaborate system is identical at a certain level to all forthcoming methods of scientific systematisation, as well as artistic strategies. By following this challenge, Petra Šabić introspectively maps the regions of subconsciousness and intimate experiences.

The titles of the paintings indicate the incentives for their creation. For example, *Modularity* anticipates constant interchangeability, that is, a construct that rests on a module, i.e., a pattern. Subsequently, Petra's gesture and her selection of individual symbols reveal an archetypal legitimacy. It achieves a permanent renewal of the necessity to explore the painting medium and to overcome its limits. *Abhinivesha*, an organically loosened composition, finds its source in the Far Eastern, Buddhist, Hindu teachings on the will for survival, for self-preservation, on the desire for continuity. This universal and perpetual need, inherent in humans, in every living being, in the entirety of nature, builds chain-like and logically on the idea of trans-personality (experiences and worldviews extending beyond the personal level of the psyche, beyond the worldly occurrences).

The subatomic principle of decomposition into the smallest of particles, in this case into the painting's rudimentary elements, indicates in turn the dynamics of its construction and cognition. The dynamics is achieved in the correlation between the building parts and the whole, and at the moment of their perception. This procession of the eye, the mind and the intuition from the parts – the line of the drawing and the separate forms – all the way to their totality closes the imaginary circle. It is neither vicious nor inescapable, but rather unburdened by the beginning and the end. In it, we can imprint everything that is within and beyond the memory and the entoptic phenomenon. Or, as Jodorowsky tells us: "That which is not in yourself is invisible to you."

Barbara Vujanović

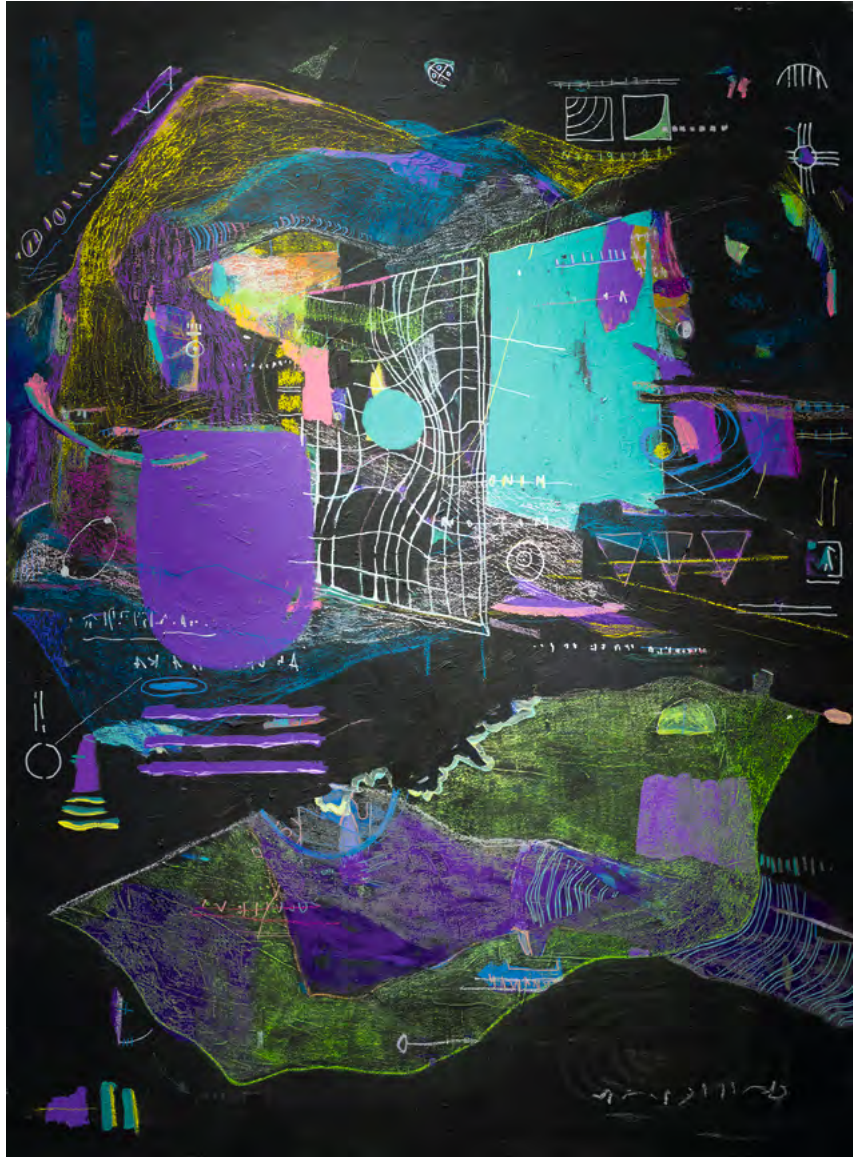




*Transpersonal*  
2021.



*Anattā*  
2021.



*Modularity II*  
2021.



*Modularity I*  
2021.

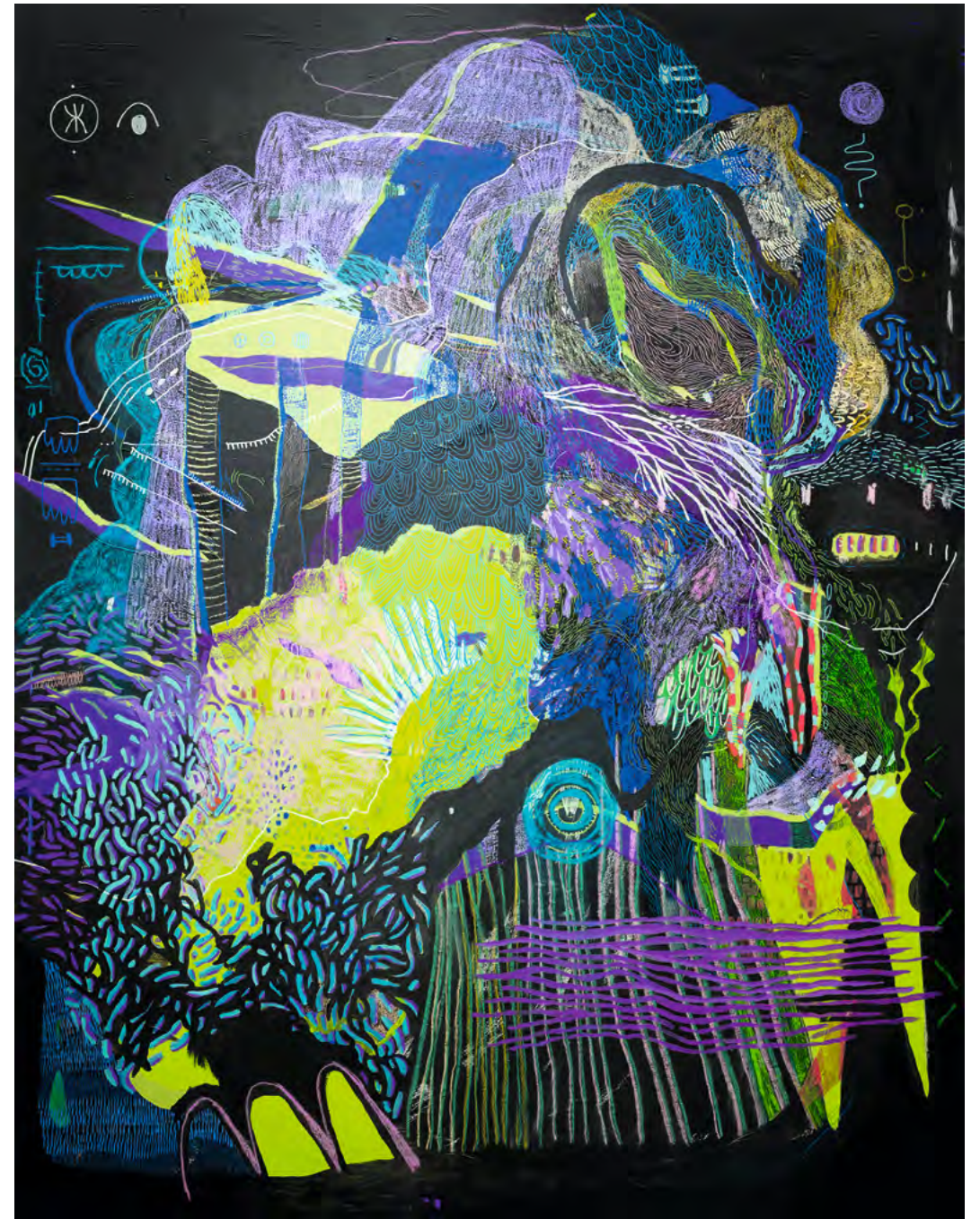
**Petra Šabić** diplomirala je na studiju likovne kulture na Akademiji likovnih umjetnosti u Zagrebu u klasi izv. prof. art. Gordane Bakić s nagradom Akademijskog vijeća ALU-a za najuspješnije diplomande akademske godine 2018./2019. Godine 2021. diplomirala je na Slikarskom odsjeku ALU-a u Zagrebu u klasi red. prof. art. Ksenije Turčić s pohvalom *magna cum laude*. Dobitnica je pohvale Akademijskog vijeća ALU-a (2016./2017.), Rektorove nagrade 2018., nagrade publike u sklopu *Erste Fragmenta 17* (Lauba, Zagreb) 2021. Sudjeluje na konferencijama, projektima i programima projekata EU-a. Osim slikarstvom, bavi se pedagoškim radom (voditeljica radionica), scenografijom i ilustracijom. Također, urednica je i metodičarka za predmete Likovna kultura i Likovna umjetnost (projekt izrade scenarija poučavanja u organizaciji Visokogučilišta Algebra i CARNET-a). Članica je Hrvatskog društva likovnih umjetnika (HDLU) i Hrvatske zajednice samostalnih umjetnika (HZSU).

e-pošta: psabic1@gmail.com

**Petra Šabić** graduated in art education from the Academy of Fine Arts in Zagreb, in the class of Associate Professor Gordana Bakić, and was given the award for Best Graduates in the Academic Year 2018/2019 by the ALU Academy Council. In 2021, she graduated magna cum laude from the Painting Department of ALU in Zagreb, in the class of Full Professor Ksenija Turčić. She was acknowledged by the ALU Academy Council for successful work in the academic year 2016/2017, and was given the Rector's Award in 2018, as well as the audience award as part of *Erste Fragmenti 17* (Lauba, Zagreb) in 2021. She participates in conferences, projects, and EU project programmes. Alongside painting, she is also engaged in pedagogical work (as workshop manager), set design, and illustration. She is also an editor and methodologist for the subjects Art Education and Fine Arts in the project of developing the teaching scenarios organised by the Algebra College and CARNET. She is a member of the Croatian Association of Artists (HDLU) and the Croatian Freelance Artists' Association (HZSU).

email: psabic1@gmail.com

*Abhiniveša*  
*Abhinivesha*  
2022.



1. *Abhiniveśa*  
*Abhinivesha*  
2022.  
kombinirana slikarska  
tehnika na platnu  
mixed painting technique  
on canvas  
180 × 165 cm
2. *Entoptic phenomena I*  
2022  
kombinirana slikarska  
tehnika na platnu  
mixed painting technique  
on canvas  
110 × 90 cm
3. *Entoptic phenomena II*  
2022.  
kombinirana slikarska  
tehnika na platnu  
mixed painting technique  
on canvas  
110 × 90 cm
4. *Modularity I*  
2021.  
kombinirana slikarska  
tehnika na platnu  
mixed painting technique  
on canvas  
140 × 110 cm
5. *Modularity II*  
2021.  
kombinirana slikarska  
tehnika na platnu  
mixed painting technique  
on canvas  
140 × 110 cm
6. *NUN – Celestial river*  
2024.  
kombinirana slikarska  
tehnika na platnu  
mixed painting technique  
on canvas  
200 × 165 cm
7. *Subatomic decay*  
(Star map 3000 BC)  
2023.  
kombinirana slikarska  
tehnika na platnu  
mixed painting technique  
on canvas  
140 × 110 cm
8. *Transpersonal*  
2021.  
kombinirana slikarska  
tehnika na platnu  
mixed painting technique  
on canvas  
150 × 110 cm
9. *Landscape 20*  
2024.  
kombinirana slikarska  
tehnika na platnu  
mixed painting technique  
on canvas  
80 × 60 cm
10. *Abandon all*  
2019.  
kombinirana slikarska  
tehnika na platnu  
mixed painting technique  
on canvas  
200 × 165 cm
11. *Anattā*  
2021.  
kombinirana slikarska  
tehnika na platnu  
mixed painting technique  
on canvas  
150 × 110 cm
12. *Arsenic*  
2019.  
kombinirana slikarska  
tehnika na platnu  
mixed painting technique  
on canvas  
200 × 150 cm
13. *Nucleus*  
2019.  
kombinirana slikarska  
tehnika na platnu  
mixed painting technique  
on canvas  
200 × 165 cm
14. *Śūnyatā II*  
2021.  
kombinirana slikarska  
tehnika na platnu  
mixed painting technique  
on canvas  
200 × 165 cm



*Subatomic decay*  
(Star map 3000 BC)  
2023.

ORGANIZATOR I NAKLADNIK / Organiser and Publisher:

**Centar za kulturu Novi Zagreb – Galerija Vladimir Bužančić**

Novi Zagreb Cultural Centre – Vladimir Bužančić Gallery

Trg Narodne zaštite 2, Remetinec, Zagreb

+ 385 16140 189

[galerija.vladimir.buzanovic@czk-novi-zagreb.hr](mailto:galerija.vladimir.buzanovic@czk-novi-zagreb.hr)

[www.czk-novi-zagreb.hr](http://www.czk-novi-zagreb.hr)

ZA NAKLADNIKA / On behalf of the Publisher: Ivana Viđak Bjedov, ravnateljica Centra za kulturu Novi Zagreb / Director of the Novi Zagreb Cultural Centre

UREDNIKA / Editor: Vesna Šantak

UMJETNIČKI SAVJET GALERIJE VLADIMIR BUŽANČIĆ 2024.

/ Arts Council of Vladimir Bužančić Gallery 2024:

Grgur Akrap, Danko Friščić, Iva Körbler, Koraljka Kovač, Barbara Vujanović

VODITELJICA GALERIJE VLADIMIR BUŽANČIĆ

/ Head of the Vladimir Bužančić Gallery: Vesna Šantak

KUSTOSICA IZLOŽBI / Exhibition curators: Vesna Šantak

LIKOVNI POSTAV IZLOŽBI / Exhibition design: Vesna Šantak, Darija Dolanski Majdak, Duje Šuvar, Gorana Težak, Paula Bučar, Mario Romoda, Valentina Supanz, Helena Schultheis Edgeler, Petra Šabić

TEHNIČKI POSTAV IZLOŽBI / Technical setup: Tomislav Kušević

TEKSTOVI / Texts: Vesna Šantak, Enes Quien, Iva Körbler, Barbara Vujanović, Željko Marcijuš, Paola Orlić

ODNOSI S JAVNOŠĆU / Public relations: Stjepan Kolobarić

LEKTURA I KOREKTURA / Editing and proofreading: Dunja Aleraj Lončarić

PRIJEVOD NA ENGLLESKI I KOREKTURA / English translation and proofreading: Mirta Jurilj

FOTOGRAFSKA I VIDEODOKUMENTACIJA / Photo and video documentation:  
Darko Bavoljak

GRAFIČKO OBLIKOVANJE / Graphic design: Kristina Babić

TISAK / Print: Sveučilišna tiskara d.o.o.

NAKLADA / Print run: 220

ISBN: 978-953-7800-41-3



Republika  
Hrvatska  
Ministarstvo  
kulture  
i medija  
Republic  
of Croatia  
Ministry  
of Culture  
and Media



GRAD ZAGREB

Program su finansijski podržali Grad Zagreb – Gradski ured za kulturu i civilno društvo i Ministarstvo kulture republike Hrvatske.

The programme has been financially supported by the City of Zagreb – City Office for Culture and Civil Society, and the Ministry of Culture and Media of the Republic of Croatia.