



SPIN

ALMISSA
OPEN ART FESTIVAL



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Omiš
4. - 14. kolovoza 2016. / August 4-14 2016

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Ovogodišnja, sedma po redu edicija omiškog *Almissa Open Art* festivala kao temu i fokus interesa uzela je pojam *spin*. Sam termin na engleskom jeziku znači vrtnja, okretanje, a preuzet je iz sporta – poput kriketa ili stolnog tenisa. Tehnika je to kojom se loptici nastoji promijeniti smjer i na taj način zavarati protivnika.

U posljednje vrijeme spomenuti se pojam najviše vezuje uz politiku, odnosno politički marketing, te je poprimio prilično pejorativno značenje. Najčešće pod političkim spinom podrazumijevamo niz metoda i manipulacija kojima se pokušavaju prikriti loši rezultati, osobe ili događaji. Na primjer, plasiranjem informacija koje će prikazati situaciju ljepšom nego što u stvarnosti jest. Koliko su te tehnike uhvatile maha svjedoči činjenica da se danas pod pojmom spin gotovo isključivo podrazumijeva laž i neistina.

Da spin ne bi trebalo gledati isključivo kroz prizmu negativnosti, a manipuliranje i stvaranje nove slike poistovjećivati s laži, pokušat ćemo pokazati kroz odabir radova hrvatskih suvremenih likovnih autora.

Osim vjernog prikazivanja, poput odraza u ogledalu ili interpretacije stvarnoga, likovno je stvaralaštvo od samih početaka pružalo i drugi/drugačiji pogled na stvarnost; izlazilo je izvan okvira uobičajenog (pri)kazivanja, činilo vidljivim ono oku skriveno... Spin je u ovom slučaju kreativna metoda: zaokret kojemu je svrha da ponudi novo gledanje, a ne da obmane; da potakne osjetila i intelekt, a ne da ih sputa.

Ovaj katalog i popratni tekst prvenstveno bi trebali dati ključ za "čitanje" prikazanih radova publici nenavikloj na suvremene umjetničke izričaje.

Svijet oko mene

Svakodnevne situacije i prizori u fokusu su umjetnika – fotografa – **Marka Ercegovića**. Njegov dokumentaristički pristup bilježenja događaja i situacija prije svega odiše nepretencioznošću. U eri navale fotografskih materijala i zasićenja prizorima koji su ili *veći od života* ili *prelijepi da bi bili stvarni*; u dobu kada mnogi, stvarni i lažni *paparazzi*, vrebaju ne bi li objektivom uhvatili *pikantnu* ili *ekskluzivnu* priču koju dalje treba ekonomski iskoristiti; u vremenu koje obilježavaju



razne *celebrity* zvijezde čije se kretanje i djelovanje svakako mora zabilježiti, Markovo oko/kamera hvata jedinstvene, male, anonimne trenutke. Okidanje fotografije svjedoči o prisutnosti autora *ovdje i sada*. Marko je pozorni promatrač koji nam donosi isječke iz spektakla zvanog "stvarni život".

Obični prizori, oni koje uzimamo zdravo za gotovo, na koje uopće ne obraćamo pažnju, nevidljivi oku prosječnog promatrača, zabilježeni su u ciklusu fotografija *Priroda i grad* autora **Borisa Cvjetanovića**. Grad je kulisa, a priroda akter. Suživotu ovih dvaju elemenata, odnosno ovih dvoje protagonista, svjedočimo kroz seriju kadrova. Poput svakog odnosa, i ovaj donosi stanja sklada i nesklada, uzajamne ovisnosti, dodira, doticaja, odbijanja, konflikata... Naizgled beznačajni kadrovi koji svjedoče o (su)životu ulovljeni su iskusnim pogledom majstora promatrača. Potrebna je, osim budnog oka, i poetska duša da bi se zamijetio tek usputan prizor. Premda se ni na jednoj fotografiji ne pojavljuje čovjek, njegovo prisustvo, odnosno posljedice njegova djelovanja, vidljivi su u svakome kadru. Grad je njegova tvorevina; uzurpirani komad prirode koji je pokušao kontrolirati. Jasno je tko je, u ovom slučaju, Veliki manipulator.

Motive fotografija koje pred nas postavlja **Darko Škrobonja** možda u prvi trenutak nećemo prepoznati. Iako bismo, nakon kratkog promatranja, shvatili o čemu je riječ, Darkov "vizualni rebus" zapravo ne traži rješenje. Detalj pročelja zgrade za kišnoga vremena, dio pločnika, odsjaj neona u lokvi vode ili grm početni su impulsi/inspiracija stvaranja djela koje nije puka preslika stvarnost, već slika sama po sebi – samostalno likovno

djelo. Upotrebom/manipulacijom fotografskih tehnika, poput izraženog crno-bijelog kontrasta, fotografija se približila crtežu ili grafici. Svjetlo je, odnosno njegova količina, gradivni element slike koji nam otkriva točno onoliko koliko je Darko odlučio prikazati.

U filmu *Pustara Ivana Faktora* svjetlo je narator. Ono otkriva likove i objekte. Otkriva radnju. Pruža jedan od posljednjih pogleda na jedinstveni oblik gospodarstva tipičnog za Mađarsku, Slavoniju i Baranju 18. i 19. stoljeća. Pustare su bile imanja imućnih vlastelinskih obitelji smještenih u slavonskoj ravnici. Sagrađene na zemljištu koje se nije obrađivalo, služile su za uzgoj stoke, konja i svinja, na otvorenom. Autonomno uređene, organizirane i urbano isplanirane zajednice nastanjivali su, osim stalnih stanovnika, ljudi nemirna duha, litalice, bezeljmaši. Danas je stalnih stanovnika ostalo malo. Tek dvoje. Litalice i ostali krenuli su odavno nekim novim putem. Ostala je samo tišina koja će, znamo, postati još jača, kad se i zadnje svjetlo ugasi. Film *Pustara* svjedočanstvo je o jednom načinu života u nestajanju; života otrgnutog zaboravu na filmskoj vrpici koja traje samo 26 minuta.

Za razliku od priče iz slavonske ravnici, **Lana Stojićević** prikazat će nam sliku kojoj svakodnevno svjedočimo. Dalmatinske vedute pune *tradicije* i *Mediterana kakav je nekada bio*, ponosom svake lokalpatriotske priče, zagađene su pojavama koje Lana donosi u svojem *Projektu Villa Roza*. Humorom prožet prikaz kuće *ka' torta*, odnosno tortom u obliku kuće, autorica ukazuje na epidemiju kiča, vizualnog napastvovanja prostora i egoistične potrebe da se istakne vlastito mjesto boravka, bivanja i posjedovanja. Siromaštvo duha traži nadomjestak u bilo kakvoj vrsti posebnosti. Spektakl je sam sebi svrha, a materijalni višak kamuflira nedostatak sadržaja.

Dijametralno suprotna slika stvarnosti, u narativu u kojemu je materijalni višak zamijenjen njegovim manjkom, zabilježena je radom *Radni dan Milijane Babić*. Tijekom jednog radnog dana u trajanju od osam sati umjetnica je sakupljala povratnu ambalažu. Dan je završio unovčavanjem prikupljene ambalaže u jednom trgovačkom centru. Sve to zabilježeno je video kamerom. Danas smo svjedoci malih vojski sakupljača ambalaže. Viđamo ih u svome kvartu, na ulici, u prolazu... Ljudi koji kopaju po smeću: još prije dvadesetak godina to je bio rijetko viđen prizor, a danas ga uzimamo zdravo za gotovo. Zakonsko uvođenje naplate za povratnu ambalažu,



odnosno isplata za prikupljeni otpad, ponudila je mnogima barem nekakvu mogućnost zarade. Sunovrat državne socijalne svijesti primorao je nebrojene ljude da izaberu između prošenja milostinje ili ovakvoga načina zarađivanja za golo preživljavanje; načina koji tjera da zatomiš ponos, ali ti omogućuje da sačuvaš moral – jedino što ti je ostalo. Milijana je svoju akciju izvela odjevena u majicu s logom Hrvatske udruge samostalnih umjetnika, čija je članica. Udruga je to preko koje umjetnica ostvaruje pravo na zdravstveno i mirovinsko osiguranje. Svjesna je da akt koji je danas prožet ironijom već sutra, kad ode u mirovinu, može postati njezina stvarnost. Tada će joj, kao i mnogim drugima, preostati samo dvije spomenute mogućnosti. Milijana je tijekom osmosatnog sakupljanja povratne ambalaže zaradila 26,50 kuna.

Točka gledanja

Egzistencijalni razlozi predtekst su nastanku rada **Đorđa Jandrića**. Autor, naime, živi u Zagrebu, a predaje kao profesor na riječkoj Akademiji primijenjenih umjetnosti. Svakoga tjedna automobilom putuje u Rijeku. Tijekom 2014. godine odlučio je zabilježiti videom svoja putovanja na radno mjesto i povratak kući. Film *HRPA ZgRiZg* kompilacija je tih bezbrojnih sati putovanja. Kamera postavljena pred vjetrobransko staklo nosi nas kroz različita mjesta, situacije, vremenske prilike i godišnja doba. Suvozač smo u automobilu. Svjedok putovanja. Tek neopterećena vožnja, lišena fizičkog sudjelovanja, dopustit će nam bezbrižno uživanje u prizorima krajolika; u trenucima pretjecanja višetonskih kamiona lišenih svake



napetosti; sigurnosti vožnje bez obzira na to sja li sunce ili pada snijeg, bez znanja o tome kakvo je stanje na cestama ili tlak u gumama. Takva situacija daje nam dovoljno vremena da se usredotočimo na detalje, da primijetimo ono na što u normalnoj vožnji ne bismo obratili pažnju. Ipak, nakon nekog vremena gubimo koncentraciju i interes na ono što put nosi. Postajemo sve više svjesni vozača, Đorđa Jandrića. Postajemo svjesni njegove cjelogodišnje avanture. Puta naprijed i natrag. Dosezanja cilja i, odmah nakon toga, postavljanja sljedećeg. Kretanje svjedoči o poziciji u kojoj se nalazi, a i mi zajedno s njim. Kada kretanja ne bi bilo, i pozicija bi izgubila smisao. Pogled kroz vozačko staklo samo to potvrđuje.

Kretanje, u ovom slučaju vrtnja, čini rad *Vertigo*. U seriji videa istoga naziva **Toni Meštrović** snima panorame mjesta u kojima boravi i izlaže. Vitlajući kamerom iznad glave, Toni bilježi vrtoglave prikaze krajolika. Kao promatrača, slika nas može podsjetiti na bezbrižne *dječje* trenutke vožnje na vrtuljku. Isto tako može donijeti mučninu. U bjesomučnoj vrtnji, pozicija s koje promatramo gubi svaki smisao. Čvrsto tlo pod nogama izmiče. Vrtiti se u krug nije solucija. Šizofreni način života dobio je svoj vizualni pandan.

Perspektiva i točka gledanja teme su radova **Igora Eškinje**. Dvije fotografije, *Project Room 1 i 2*, snimljene su u galerijskome prostoru. Ono što vidimo kao sliku vodene površine zapravo je crtež izveden na podu. Naizgled! Za razliku od drugih, *ubičajenih* crteža, ovaj je izrađen željeznom šljukom koja je u hrpama raspoređena po podu galerije. Služeći se optičkom varkom, autor nije izradio crtež, već sliku. Ali... Pomjerimo li se lijevo ili desno,

približimo li se ili udaljimo za par koraka, napustimo li zadanu poziciju promatranja, slika će se izgubiti, varka će nestati. Još jedan pomak u Igorovim radovima vidljiv je kroz odabir motiva: slike vodene površine izrađene su od ostataka željeza iz Izevaonice koja se nalazila u blizini galerije. Umjetnik je za prikaz vode koristio materijal koji u njoj najbrže tone.

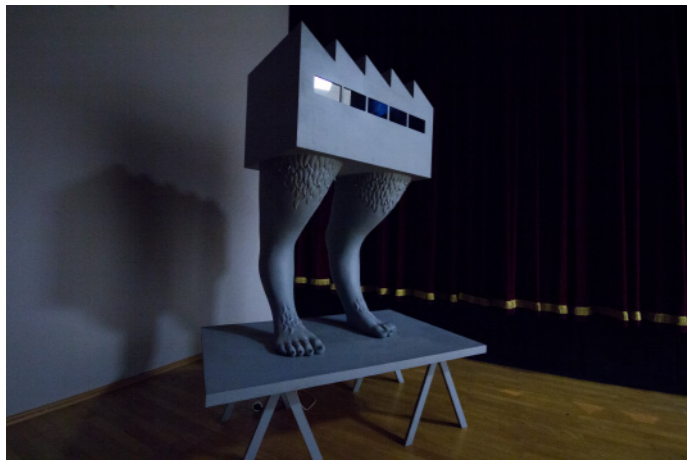
Zamisli da...

Do sada predstavljeni radovi uglavnom su polazište imali u stvarnosti. Bogastvo prikaza, pričanja priča i narativa koje nam zbilja nudi je neograničeno. Ako postoji širi prostor od tog, onda se on nalazi u mašti. Imaginacija, snovi, trpe samo jednu granicu – onu koju sami sebi postavimo.

Maštovite prikaze naći ćemo u seriji radova **Marka Tadića**. Projekt nazvan *We used to call it: Moon* priča je o nepostojećem drugom mjesecu koji orbitira oko Zemlje. Iskonstruirana priča donosi svjedočanstva sporadičnih ukazanja drugoga mjeseca. Pronađene fotografije, razglednice i dokumenti izmakli su službenoj cenzuri. Drugi mjesec je tu, klizi nebom iznad nas, usprkos svim nastojanjima da se njegovo postojanje prikrije. Drugi mjesec je tu, samo trebamo sebi dopustiti da ga vidimo.

“Izmišljeni ostaci, izmišljenog aviona iz mog izmišljenog dvorišta” tekst je koji se nalazi na radu *Avion Ivana Tudeka*. Komad lima, nehajno ostavljen na podu, dovoljan je da zamislimo *neki* avion, *neko* dvorište. Više elemenata za gradnju priče nije potrebno dodavati. Sami ćemo odrediti o kojoj se vrsti zrakoplova radi: sportskom, ratnom ili putničkom. Dvorište će, već će po prilici, biti veliko ili malo, uređeno ili zapušteno... Postavlja se pitanje, kako je taj komad dospio u dvorište? Koji su razlozi, a koje posljedice? Priča se može razviti u bezbroj pravaca; Tudekov nas avion može odvesti na nebrojena odredišta.

Za razliku od spomenutog aviona, pokretne stepenice **Tine Vukasović** neće nas odvesti nikamo. Devet crteža na papiru prikazuje različite tipove pokretnih stepenica. Zajedničko im je to što ne omogućuju povezivanje etaža. Njihova nefunkcionalnost, međutim, nije zapreka da ih zamislimo, izgradimo u mašti kao objekte. Svaki od modela radi besprijekorno i rado bismo se njime provozali.



Začudna skulptura još začudnijeg naziva, *Tvornica me prati*, djelo je kipara **Igora Rufa**. Igorov rad predstavlja veliku enigm. Svjedočio sam nedavno prezentaciji ovoga rada i pratio reakcije publike. Gotovo nitko nije imao isti pogled na skulpturu, isto mišljenje o tome što ona predstavlja. Znatiželjni kakvi jesu, prijatelji su me zamolili da pitam autora zašto je izradio ovaj rad. *Kada sam bio mali, krenuo je Igor, roditelji su me plašili time da ako ne budem dovoljno učio u školi, da ću morati raditi u tvornici. Tvornica je bila mjesto, a rad u njoj kazna za sve ono što u životu nisi napravio, a trebao si. Ili si napravio, a nisi trebao. Uplašen tako, trudio sam se u školi, bio marljiv i pristojan. Završio sam srednju školu, zatim likovnu akademiju. Danas privodim kraju pisanje doktorske radnje i svaki dan, baš svaki, moram se u ateljeu truditi, raditi. Učenju usprkos, prate me sablast tvornice i tvorničkoga rada.*

Zemljo, imamo problem...

Plastična splav, torta, zastava zabodena u nju s istaknutim crvenim križem i natpisom na arapskom jeziku čine plutajući objekt *Ne gubite nadu*, postavljen u gradskoj luci. Rad **Vojina Hraste** humorom progovara o traumatičnom trenutku u kojemu živimo. "Ne gubite nadu" citat je (ujedno i tekst sa zastave) pape Franje upućen izbjeglicama iz Sirije, ostatka Bliskog Istoka i Afrike. Svakodnevno smo svjedoci navale sličnih plovila na europske obale, plovila koja donose očajne ljude u bijegu pred ratom i gladi, u potrazi za novim životom i srećom. Šarena torta lažna je slika dobrodošlice, tim više sjetimo li se jednog drugoga citata, riječi koje je Marija Antonaeta uputila siromašnima: "Ako nemaju kruha, neka jedu kolače!"



Interkorektno je naziv projekta umjetnika **Dražena Budimira** i **Tihomira Matijevića**, dvojica poznatog pod nazivom **Kamarad Kunst Workers**. Serija plakata, izarađena u maniri socrealističke propagande, dotiče pitanja poput homofobije, terorizma i obiteljskih vrijednosti. Za razliku od plakata koji nas pokušavaju senzibilizirati za određene društvene probleme, pristup Tihomira i Budimira krajnje je nekorektan. Dijeljenje cigareta djeci ili uživanje uz pivo pred televizijskim ekranom koji prikazuje rušenje njujorških blizanaca društveno je neprihvatljivo. Moralnim izvrtanjem, umjetnici čine teme svojih radova vidljivijima, dok u isto vrijeme ogoljuju ispraznost službenih državnih/društvenih stavova.

Zvučnik marioneta, suptilni rad **Ivana Tudeka**, bavi se manipulacijom alatima koji stoje na raspolaganju pozicijama moći. Objekt – kartonska kutija – predstavljen je kao zvučnik. Iako svojom formom podsjeća na stvarni, jasno je da ovaj ne može poslužiti svrsi kojoj je namijenjen. Uz nemogućnost ispunjavanja osnovne svrhe – emitiranja zvuka – ovaj *zvučnik* dodatno je privezan konopcima. Lutka je na koncu; podložna da njome upravlja netko drugi.

Propagandnim alatima svakako treba dodati televiziju. Elektronička kutija svakodnevno nas bombardira informacijama, slikama i mišljenjima. Vizualni kolaž koji **Hrvoje Cokarić** prikazuje na televizoru sastavljen je od isječaka političkih govora, PR informacija i manipulacija. Televizijsku sliku prati zvuk otkucaja srca. Ritam je u početku usporen na samo par otkucaja u minuti, ali se postupno ubrzava do razine predinfarktne stanja. Umjetnik je i sam objekt audiovizualnog

napastvovanja transmitiranoga putem katodne cijevi. Izlaz iz situacije u kojoj se zatekao vidi kroz akt naprasnog prekida takvoga stanja. Nasilni čin razbijanja, uništavanja televizora, egzekucija je medija. Pročišćenje od sadržaja, *spinova*, laži i licemjerja leži u nultoj točki tolerancije. Revolucionarni otpor metoda je skidanja vela kojim su prikrivene manipulacije.

Vanja Pagar intervenira bojom na fotografijama. Jednostavnim činom, minimalnom slikarskom gestom, premazuje oči na portretima svih organizatora ove izložbe. Među njima se nalazi i umjetnikov autoportret. Kolokvijalni naziv za ovakve i slične vrste manipulacija je *mazanje očiju*. Ironijom prožet rad tjera nas da se zapitamo jesu li prikazane osobe žrtve, objekti tuđe prijevare, ili su iskoristili ovu izložbu kako bi publici podvalili, *zamazali oči*.

Da sam ja netko

Performans *Bravo!* ima u fokusu odnos prema publici. Autor se nalazi u moru, točnije ispod njegove površine. Publika je na obali. Jedino što publika vidi su ruke koje strše iznad morske površine i aplaudiraju. Pljesak obično dolazi na kraju. Nagrada je to akterima za njihovu izvedbu. U slučaju performansa **Gilda Bavčevića** uloge su obrnute, situacije zamijenjene. Pljesak je jedini dio spektakla, početak i kraj. Ostaje nejasno kome je namijenjen. Publika je pasivni promatrač, dok je akter, izvođač, nevidljiv. Kada bismo i poželjeli zapljeskati, onaj kome je pljesak namijenjen ne bi ga čuo. Ako je pljesak ipak upućen gledateljima, promatračima, nezasluzeno su nagrađeni. Apсурdna situacija podijeljenih uloga – *nas i njih, naših i tuđih* – dodatno je pojačana jasnom granicom mora i kopna. Linija je to koja i fizički odvaja različite pozicije.

Imati dobar društveni položaj, zauzeti neku važnu poziciju, imperativ je današnjice. Nažalost, dobrih je pozicija malo i uglavnom su zauzete. Borba da ih se dosegne često je beskorisna. Posao je to koji neće uroditi plodom. Sif je gurao svoj kamen uz brdo, a **Goran Škofić** je nakanio odgurati zid galerije. Slika je to maloga čovjeka koji pokušava ostvariti svoj san. Pothvat od kojega su mnogi odustali, a da nisu ni pokušali.

Borba, nikada predaja, nikada uzmak – čest je to motiv performansâ **Božidara Jurjevića**. Privezan elastičnim konopcem za kamen velike težine i sputan, Božo je svjestan

da kamen ne može pomjeriti. Usprkos tomu, neće odustati od svoga nauma. Uz krajnji fizički napor, nakon bezbroj neuspjelih pokušaja, postići će cilj: boreći se rukama i nogama, upirući iz petnih žila, komadom ugljena koji drži u zubima napisat će riječ "ART" – umjetnost. Nije to samo pojam koji označava profesiju kojom se Božo bavi, nego i razlog zbog kojega se njome bavi. Umjetnost je, naime, bezgraničan prostor slobode. Dovoljan je to argument da dade sve od sebe kako bi ga dosegao.

Pripovijedanje u prvome licu čest je način izražavanja u likovnoj umjetnosti. Autoportret je jedan od njenih temeljnih motiva. Mnogobrojni su razlozi nastanka djela u kojima je umjetnik i motiv i izvođač. Ponekad se radi o dokumentiranju scena iz i promjena u vlastitom životu, poput autobiografije. Često se radi o zanatskim i stilskim vježbama u kojima je model uvijek na raspolaganju. Nije rijedak ni slučaj da autoportret bude oda samome sebi – himna vlastitome bitku. Performans pod nazivom *Ego Trip* **Tomislav Brajnović** je izveo u Veneciji, New Yorku i na Arktiku, da spomenemo samo neke lokacije. Odjeven u crno odjelo, umjetnik nepomično stoji na jednome mjestu, osvijetljen malim reflektorima koji su dio tog istog odjela. Zauzimanje pozicije u mnoštvu samodopadno je naglašen čin; trijumf kojemu bi svi trebali svjedočiti, jer biti u centru pažnje nagrada je bez premca. Tomislav je odlučio u Omišu okončati ciklus *Ego Trip*.

U radu *Pendulum*, **Ivana Jelavić** kroz svoj lik progovara o mnogostrukim shvaćanjima pozicije i uloge žene. Umjetnica je odjevena u vjenčanicu. Dvije ju djevojke dotjeruju dodavanjem svilenoga vela. Kako se radnja razvija, odnosno dotjerivanje uzima maha, početna slika mladenke zamijenjena je onom Bogorodice. Naposljetku, veo prekriva cijelo njezino tijelo ostavljajući nepokrivenima samo oči. Ovaj suptilni rad, s vrlo malo zbivanja, minimumom radnje, prikazuje promjene percepcije žene i njezinih uloga. Simbolika, odnosno značenje, mijenja se od jedne do druge kulture. Asocijacija na kršćanske i islamske običaje u odijevanju žena (nametnutih od strane muškaraca!), odnosno njihove prezentacije, u srazu je s modernim obrascima života, slobodom izbora, emancipacijom itd. S druge strane, možemo se zapitati je li pristanak na brak svojevrsno odricanje od tih sloboda, odnosno pristanak na igranje tradicionalne uloge.



Na vlastitim temeljima

Petar Brajnović je arheolog. Ne u tradicionalnom smislu te riječi; Petar je istraživač povijesti i njezine slojevitosti. U njegovim su radovima isprepletene tradicije različitih vremenskih perioda. Dogodi se tako da u istom narativu ravnopravno stoje antički elementi s onima industrijskih revolucija. Ili pak da kršćanski motivi egzistiraju u suživotu s paganskim i onima komunističkih propagandi. Mješavina značenja nije alat površne vizualne atraktivnosti. Iza svakog Petrova rada stoji duboko i precizno promišljanje. Ništa se ne uzima zdravo za gotovo, ništa nije oslobođeno analize kritičkog mišljenja. Tradicija i suvremenost egzistiraju jedno pored drugog. Jednako kao i mi nad svim slojevima prošlosti.

Osim društvene, postoje i osobne povijesti. Vlastita sjećanja i iskustva. Nekih ćemo se stvari rado prisjetiti, neke ćemo potisnuti, a najveći dio odavno smo zaboravili. **Loren Živković Kuljiš** prisjeća se početaka, perioda kada je posta(ja)o ljubitelj likovne umjetnosti. Kao i kod mnogih drugih, prvi susreti s likovnošću bili su mu stripovi. Priče kazivane u nizu slika. Crteži koji su govorili više od riječi. Danas, kao već iskusni protagonist umjetničke scene, Loren se vraća staroj ljubavi. Svojim crtežima, *Rekonstrukcijama*, odaje počast svojim počelima. Isječci stranica stripova prikazani su kao mrtve prirode, tradicionalni motiv likovnih umjetnosti.

Mrtvim prirodama možemo smatrati i fotografije **Dina Bičanića**. Sadnice rajčica u limenkama konzerviranih rajčica: poznati motiv mnogih vrtova i balkona. Scene s dozom humora i naglašenom ironijom. Simpatičan prizor ipak donosi

mrvicu nelagode. Iako dane scene možemo gledati kao beskrajni krug života, gdje se iz mrtvoga rađa živo, istodobno se kao uznemirujuća paralela javlja kanibalizam. Prisjetimo se nedavnih slučajeva kravljega ludila, uzrokovanih hranom, prerađenim koštanim brašnom dobivenim od klaoničkih otpadaka ovaca i goveda. Apsurdi su na neki način pouke. Ukazuju na nepravilnosti. I hrana kojoj dodajemo sol radi boljeg okusa postat će neukusna ako pretjeramo sa soljenjem.

Predrag Pavić izlaže dva svoja rada. *Špek* je tradicionalni motiv, mrtva priroda. Poput Bičanićeva, i ovaj je rad prožet dozom humora. Likovnom je djelu umjetnik odlučio dodati *malo špeka da šmeke*. Strastveni ljubitelj ove mesne delicije odaje joj počast, uzdiže je na pijedestal. Drugim svojim radom Pavić odaje počast oruđu kojim se koristi. *Rekonstruirana, prethodno potrošena olovka* je upravo ono što naziv djela opisuje. Našiljenu olovku lijepljenjem umjetnik je pokušao dovesti u prvobitno stanje. Crtački alat postao je skulptura. Objedinjene su dvije grane umjetnosti: slikarstvo i kiparstvo postoje u jednom djelu.

Izvan okvira

Plošno, dvodimenzionalno i prostorno, trodimenzionalno – to su načini prikazivanja, odnosno *kazivanja* slika. Postoji, međutim, i mentalno, intelektualno kazivanje slika. Konstrukcije u svijesti neke predodžbe, dojma. **Momčilo Golub** pomoću teksta i objekata daje upute, smjernice za predočavanje. Prikazani elementi alat su za uspostavljanje vizije. Neobično živi i erotikom prožeti sklopovi stvarne su ili izmišljene priče. Autor nas inteligentno ostavlja na pola puta. Možda su ovi prikazi događaji iz njegova života ili lascivna maštarija? Možda ćemo u svemu pronaći i sebe? Hoćemo li se tada zacrvjenjeti od stida ili prisjetiti sa sjetom?

Ambijent prožet svjetlom, zvukom i dimom mjesto je susreta sa samim sobom. *Solfeggio for color harmonies Davora Sanvincentija* vizualno-auditivni je doživljaj. Pomoću mijene boja i zvučne frekvencije proizašle iz gregorijanskih napjeva, naša osjetila i fizičko prisustvo potpuno su obuhvaćeni. Meditativna atmosfera izlagačkoga prostora u opreci je s ambijentom koji ga okružuje: centrom grada u špici turističke sezone. Ovim radom ponuđeno je sklonište, mjesto za bijeg od šizofrene okoline.

Ljeto je. Doba godine rezervirano za opuštanje, razbibrigu i dokolicu. Igra, odnosno igranje, sastavni je dio popunjavanja slobodnoga vremena. **Vlasta Žanić** omogućila nam je jednu takvu rasonodu. Odbojkaški meč, u kojem smo pozvani sudjelovati, ne zahtijeva poznavanje pravila igre, veliku vještinu ili dobru tjelesnu kondiciju. Dovoljno je da se pridružimo. Pravila zapravo nema. Broj igrača nije unaprijed zadan, lopti u igri može biti više, granice terena nisu određene. Mrežu je zamijenila metalna ploča – fizička barijera između dvaju timova. Ulaštena poput ogledala, ploča nam ne dopušta da vidimo protivnike, već samo vlastiti odraz. U poziciji smo da ne znamo odakle će, iz kojega pravca doći lopta, niti koliko će ih biti. Neizvjesnost je ključni element igre, a razbibriga tek privid. *Iluzija*.

Kao varku, obmanu, definirali smo termin spin. Iskonstruiranu priču temeljenu na manipulaciji činjenicama. *Spin i kako ga izbjeći* tekst je **Ante Kuštre**. Iskusni novinar, poznavatelj tehnika i načina funkcioniranja propagandnih mašinerija, spinu kao temi pristupio je radikalnim zaokretom: umjesto da se posluži nekim od poznatih mu trikova, Kuštre nam je dao iskrenu ispovijest. Nije pokušao uljepšati opisane situacije, nije se trudio prikazati sebe u boljem svjetlu. Spin je zavrtio istinom.

Od prikriivanja do razotkrivanja (Što je umjetnik htio reći?)

Za razliku od iskrivljenih slika koje nam podvaljuju strukture moći ili, još gore, očitih laži serviranih putem udvorničkih medija; manipulacija svake vrste kojima je cilj zatupiti ljude i učiniti ih duhovno i emocionalno ispraznima, radovi na ovoj izložbi pokazuju da situacije obrata – zaokreta – mogu biti postupci oplemenjivanja sebe i drugih. Spin može biti (i) metoda razotkrivanja, ogoljivanja istine. Umjetnici nas podsjećaju da kroz život treba kročiti budnog, otvorenog uma. Pokušamo li drugačije, samo ćemo sebi zamazati oči.

Vedran Perkov



The main theme and focus of this year's 7th edition of Almissa Open Art Festival is *spin*.

The term is synonymous with rotation, revolution, and it was appropriated from sports – croquet or table tennis, for instance. It is a technique used to change the course of the ball and fool the opponent.

Lately, the term is becoming increasingly related to politics, i.e. political marketing, and is generally considered pejorative. Political spin is often recognised as a variety of methods and manipulations used to cover up bad results, people or events. An example would be feeding people with inaccurate information that is supposed to make a situation seem better than it is in reality. The extent to which these techniques are used nowadays is reflected in the fact that *spin* is almost exclusively interpreted as a falsehood.

This selection of works by Croatian contemporary artists will attempt to demonstrate that *spin* should not always be regarded as something entirely negative, and that manipulation and construction of a new image does not always equal lie.

Alongside faithful representation, i.e. reflection or interpretation of the real, visual art since its very beginning has provided (an)other view of the reality; it departed conventional frames of (re)presentation, making the hidden visible... In this case, *spin* is a creative method – a turn aiming to provide a new perspective, not to deceive; to entice senses and intellect, not to restrain them.

This catalogue and the following text should foremostly provide key for the 'interpretation' of the displayed artworks to audience unfamiliar with contemporary art.

The world around me

Everyday situations and scenes are the focus of **Marko Ercegović's** artistic activity. His approach, based on documenting events and situations, oozes with unpretentiousness. In the era characterised by overload of *larger than life* or *too beautiful to be real* photo material and imagery; in a time when many real and fake *paparazzi* prey

upon *picant* or *exclusive* stories in order to take advantage of them economically; in a time marked by various *celebrities* whose every move needs to be recorded by camera, Marko's eye/camera catches unique, small, anonymous moments. Taking a picture is a testament to the presence of the author *here and now*. Marko is a keen observer who brings to us excerpts from the spectacle known as the 'real life'.

Ordinary and underappreciated images that are often taken for granted and almost invisible to the eye of a common observer are documented in **Boris Cvjetanović's** Nature and the City photography cycle. City is the set and nature is the agent. We are witnessing cohabitation of these two protagonists through a series of photo frames. Similar to any relationship, this one also brings about states of harmony and chaos, codependency, contact, rejection, conflict... Seemingly insignificant frames showing this cohabitation are caught by the master observer's experienced and vigilant eye. Besides this, it takes a poetic soul to notice an irremarkable scene. Although human figure cannot be seen in any of these photographs, the presence of women and men and the consequences of their activities are visible in every frame. The city is created by humans; it is a usurped piece of nature they tried to control. In this case, the identity of the Great Manipulator is obvious.

At a first glance, we may not be able to recognise motifs presented to us by **Darko Škrobonja**. Regardless of the high probability that we would, after a brief observation, figure out what they represent, Darko's "visual rebus" actually does not seek for a solution. Details, such as building façade in the rain, section of pavement, neon reflected in a puddle of water, or a simple bush, are initial impulses/inspiration for creating a work that is not just an ordinary copy of reality, but an artwork in its own right. By using/manipulating photo techniques, such as pronounced black-white contrast, photographs start to resemble drawings or prints. The amount of light is a constructive visual element that reveals only as much as Darko wants to show us.

In **Ivan Faktor's** movie *Wasteland*, the light is the narrator. It reveals characters and objects. It unveils the plot. It gives insight into one of the last examples of unique type of households typical for the 18th and the 19th century Hungary, Slavonia and Baranja. Wastelands were owned by rich families populating the plains of Slavonia. Built on pastures, they served

for raising cattle, horses and pigs in the open. Autonomously organised and planned, these communities were inhabited by their owners, as well as wanderers, adventurers and the landless in some cases. Today, there are only two residents left. Wanderers and the others decided to consider new life opportunities a long time ago. The only thing left is the silence that will become even stronger when the last light goes out. *Wasteland* is a testimony about a way of life disappearing; preserved on a film tape lasting only 26 minutes.

As opposed to the story from Slavonian plains, **Lana Stojićević** reminds us of everyday, familiar images. Dalmatian landscapes, impregnated with *tradition*, and *Mediterranean as it once was*, the pride of every local patriotic story, have been contaminated by phenomena exposed by Lana in her *Villa Roza Project*. Humorous image of house *a la cake*, i.e. house-shaped cake, is used by the author to point towards the epidemic of kitsch, visual rape of space and egotistical need to accentuate one's living space. Spiritual poverty looks for a substitute in any form of uniqueness. Spectacle is self-sufficient, and the material excess camouflages the lack of content.

Diametrically contrasting image of reality, in a narrative where material extravagance is exchanged with a lack of it, is apparent in *Working Day*, artwork by **Milijana Babić**. The artist spent an 8-hour work day collecting returnable bottles. It ended by cashing in on the bottles at a local shopping centre. Today we are witnessing small armies of reusable packaging collectors. We can see them in our neighbourhoods, in the streets, while passing by... People digging through garbage. Twenty years ago it was a rare sight, but today, we take it for granted. Legitimate introduction of payment for returnable packaging, i.e. payment for waste collected, provided many people with at least some kind of chance to make money. The collapse of state social conscience compelled numerous people to choose between begging or this way of earning money in order to survive; it is the way that forces them to suppress their pride, but enables them to keep their morale – the only thing they have left. Milijana performed the action while wearing a T-shirt with the Croatian Freelance Artists Association logo printed on it. As its member, Milijana's health and retirement insurance is covered by the association. She is aware that the act, embedded with irony, may some day become her reality. Then, like so many others, she will only have these two options, mentioned above, left. During 8 hours



of collecting reusable bottles, Milijana earned 26,50 kuna (less than four Euro).

Point of view

Existential reasons are pretext to **Dorđe Jandrić's** work. The author lives in Zagreb and works as a professor at the Academy of Applied Arts in Rijeka. He drives to work every day. During 2014 he decided to film his journeys to work and back home. *HRPA ZgRiZg* is a compilation containing almost infinite number of driving hours. Camera placed behind the windshield takes us through different places, situations, weather conditions and seasons. We share co-driver's perspective, witnessing journey. Only relaxed driving, devoid of physical engagement, can ensure carefree enjoyment in surrounding landscapes; in relaxed moments of overtaking heavy trucks; in feeling safe regardless of sunshine or snow, unconcerned by the state on roads or tire pressure. This kind of situation gives us enough time to focus on the details we normally would not detect. However, after some time, we lose concentration and interest in the road ahead. As the road and time pass by, we start to become conscious of the author and his year-long adventure; of the trips back and forth, reaching the finish line, only to set another one just after. Movement points to the author's position, as well as ours beside him. If there was no movement, that position would be meaningless, with the view through the windshield only confirming that.

Vertigo is based on motion, more precisely, rotational movement. In his video series under the same title, **Toni Meštrović** takes panoramic views of the places he visits and exhibits his art in. Spinning the camera over his head, Toni makes dizzying landscape scenes that remind us of carefree moments of children's carousel rides. However, it can also cause nauseating effect. During violent rotation, the point of view is lost. Solid ground disappears under feet. Moving in circles is no solution. Schizophrenic way of life just received its visual equivalent.

Perspective and point of view are the main preoccupations of **Igor Eškinja's** artistic oeuvre. His two photographs, *Project Room 1* and *Project Room 2*, were taken in gallery space. What we perceive as an image of water surface is actually a drawing on the floor. Seemingly! As opposed to regular drawings, this one is made using iron shavings piled up on the gallery floor. Using optical illusion, the author did not merely create a drawing, but a complete painting. However, if we move slightly to the left or to the right, or take a step forward or back; if we leave a specific observation point, the picture will be lost and the illusion will disappear. Another shift in Igor's work is evident from his choice of motifs: image of water surface is created using iron shavings from the foundry neighbouring the gallery. While creating the imitation of water, the artist purposefully used the material that sinks in the water most quickly.

Imagine if...

So far, the presented artworks were mainly anchored to reality. Abundance of imagery, storytelling and narratives offered by reality is countless. If there is a broader space than that, it may only be found in imagination. The power of imagination and dreams is restricted only by us.

We may find creative images in the series of works by **Marko Tadić**. Project entitled *We Used to Call It: Moon* is a story about another Moon orbiting around Earth. This fabricated story brings forward testimonies about random appearances of the second Moon. There are photographs, postcards and documents that have evaded censorship. The second Moon is here, glides above us, in spite of efforts to conceal it. The second Moon is present; we just need to let ourselves see it.

"Imaginary remains of imaginary airplane from my imaginary house yard" is a text inscribed on the artwork *Airplane* by **Ivan Tudek**. A piece of tin sheet metal carelessly left on the floor is enough for us to imagine *any* airplane or a house yard. There is no need to add additional elements to construct a story. We can determine ourselves what kind of airplane it could be: a sport aircraft, a military aircraft or an airliner. The house yard can be large or small, maintained or not. The question is: how did this piece end up in the yard? What are the reasons and the consequences of it? Story can move in indefinite directions. Tudek's airplane can take us to innumerable destinations.

Unlike Tudek's airplane, **Tina Vukasović's** escalators will not take us anywhere. Nine drawings on paper show different escalator types. They share inability to connect stories. Their non-functionality, however, does not prevent us from imagining them, building them in our imagination as objects. Every model works perfectly and we would enjoy taking a ride on them.

The Factory is Following Me is an enigmatic, peculiar sculpture with an even more peculiar title, created by **Igor Ruf**. Recently, I have attended the presentation of this artwork and followed people's reactions. Almost no one had the same view on the sculpture, or the opinion about what it actually represents. My friends, curious as they are, asked me to talk to the author and find out why he made it. *When I was young*, started Igor, *my parents used to scare me that, if I was not studying enough, I would end up working in a factory. Factory, and working in it, symbolised a punishment for everything you should have done in your life but you have not. Or what you have done, but should not have. As a result of these 'threats', I tried my best at school, and was diligent and polite. I completed secondary education, followed by the graduation from art academy. Today, I am set to complete my doctoral dissertation and every, yes, every day, I have to give it all in my studio. Despite all of my efforts and studying, factory and manual work follow me constantly.*

Earth, we have a problem...

Plastic raft, cake and hoisted flag with red cross and Arabic lettering comprise floating object *Do Not Lose Hope*, located in town harbour. **Vojin Hraste** uses humour to talk about current traumatic moment in history. „Do not lose hope“ is a quote



(and motto on the flag) by Pope Francis directed to Syrian, Middle Eastern and African refugees. Every day we witness the arrival of ships carrying desperate people who are on the run from war and famine, searching for a new life and happiness. Colourful cake represents a false image of hospitality, more so if we remember another quote, by Marie Antoinette, directed to the poor people pleading for food: „Let them eat cake“.

Intercorrectly is a title of the project by artists **Dražen Budimir** and **Tihomir Matijević**, tandem known as **Kamarad Kunst Workers**. Poster series, visually based on social realist propaganda, involves questions of homophobia, terrorism and family values. In contrast to regular posters that try to make us aware of specific social problems, Tihomir's and Budimir's ones are utterly notorious. Giving cigarettes to children or enjoying beer in front of TV screen displaying demolition of the New York Twins is socially unacceptable. By employing tactic of moral inversion, they make the themes of their work more visible, at the same time uncovering the emptiness of official state/social attitudes.

Ivan Tudek's *Marionette Speaker* is a subtle artwork dealing with manipulations by tools accessible to positions of power. The speaker is an object, albeit a cardboard one. Despite physically resembling the original, it is perfectly clear that it cannot perform the intended use. Alongside its inability to fulfil the purpose of the original – emitting sound – this speaker is additionally tied by strings. The puppet is on the strings; ready to be mastered by someone else.



Television is another instrument of propaganda. This electronic box constantly bombards us with information, images and opinions. **Hrvoje Cokarić's** visual collage is displayed on television and comprises various political speeches, PR information and manipulations. Image on the TV is accompanied by the sound of a heart beat. At the beginning, rhythm is slowed down only to a few beats a minute, but gradually accelerates to a state preceding myocardial infarction. The artist himself is also object of audiovisual abuse transmitted by cathode ray tube. He sees the exit from this position through abrupt interruption of current situation. Violent act of crashing, destroying the TV represents the execution of the media. Purification of televised content, *spins*, lies and hypocrisy lies in zero tolerance. Revolutionary resistance is a method of unveiling manipulations.

Vanja Pagar uses minimal painterly gesture to intervene in the photographs, applying colour over the eyes on the portraits of the organisers of this exhibition. Among them also is the artist's self-portrait. Colloquial phrase used to express this kind of manipulation is: 'to pull wool over one's eyes'. Irony-imbued work makes us wonder if the people on the portraits are the victims, objects of other people's deception, or if they themselves used this exhibition to somehow trick the audience, to pull wool over their eyes.

If I was someone

Performance *Bravo!* is focused on the audience. The author is located in the sea, more precisely, under its surface, while the audience is standing on the shore. Only the artist's arms are visible; they are positioned above the sea level, applauding. The applause usually comes at the end, as a reward for a successful performance. In the case of **Gildo Bavčević's** *Bravo!*, the roles are reversed and situations interchanged. The applause is the only part of the spectacle, its beginning and its end. However, it remains unclear for whom it is intended. The audience is a passive observer, and the author is invisible. Even if we wanted to applaud, the person to whom the applause is dedicated would not be able to hear it. If the applause is intended for the spectators, it is undeserved. Absurd situation of divided roles – *us and them, ours and others* – is additionally accentuated by a clear boundary between the land and the sea. It is also the line that physically divides different positions.

It is today's imperative to have a good social status and occupy an important position. Unfortunately, there are a small number of such positions and they are mostly taken. In most cases, the struggle to obtain them is mostly futile, fruitless activity. Like Sisyphus, who was constantly pushing his rock up the hill, **Goran Škofić** aims to push the gallery wall away. It is the image of a small man trying to achieve his dream. A dream gave up by many, without even trying.

To engage in a struggle without options of retreat or surrender is a familiar motif of **Božidar Jurjević's** performances. Tied to a large rock by elastic rope, Božo is aware of his inability to move the rock. Despite this, he will not give up on his goal. Using extreme physical effort, after innumerable failed attempts, he will ultimately achieve his goal; pushing himself to the edge by using both his arms and legs, with a piece of coal in his mouth, he writes down the word 'ART'. This term does not only stand for his profession, but also for why he does it. Art is an infinite space of freedom. This argument is powerful enough for him to give his best to reach it.

1st person narration is a frequent mode of articulation in visual arts. Self-portrait is one its essential motifs. There are many reasons for creating an artwork in which the artist is both the main motif and performer. Sometimes it is for the sake of documentation of scenes and changes in one's personal

life, similar to autobiography. Often, it is about professional and stylistic exercises in which the model is always available. Occasionally, self-portrait is an ode to oneself – a hymn to one's own existence. Performance, entitled *Ego Trip*, was performed by **Tomislav Brajnović** in Venice, New York and Arctic, just to name a few locations. Dressed in black suit, the artist motionlessly stands in one place, illuminated by small electric lights installed on the suit. Occupying special position among the crowd is a narcissistic, pronounced act; triumph all should witness, because there is no greater reward than being in the centre of attention. Tomislav decided to end his *Ego Trip* cycle in Omiš.

In the artwork entitled *Pendulum*, **Ivana Jelavić** talks about the complex role and position of women. The artist is dressed into a wedding gown. Two women are getting her ready for the wedding, giving her a silk veil. As the story unfolds, the starting image of a bride is swapped with that of Virgin Mary. Finally, her entire body is covered with veil, with the exception of her eyes. This subtle artwork has very little going on in terms of action and story; however, it manages to show the changes in perception of women and their respective roles. Artwork symbolism changes in relation to the context of different cultures. References to Christian and Islamic customs regarding women's clothing (imposed by men!), i.e. their presentation, collide with modern way of life, freedom of choice, emancipation etc. On the other hand, we may ask ourselves if agreeing to marriage means giving these freedoms up, in other words, accepting to play a traditional role.

On personal foundations

Petar Brajnović is an unconventional archeologist. He explores history and many of its layers. His work intertwines traditions belonging to various time periods. Occasionally, the very same narrative comprises elements typical of both classical age and industrial revolution, co-existence of Christian and pagan elements, as well as those of Communist propaganda. The amalgam of meanings is not an instrument of superficial visual attractiveness. Behind every Petar's work there is a deep and precise thought. Nothing is taken for granted or liberated from critical analysis. Tradition and contemporariness exist together in the same way we do, over all historical layers.



Besides societal, there are personal histories, private memories and experiences. Some of them we fondly remember, some are suppressed, and most of them have been forgotten. **Loren Živković Kuljiš** remembers the beginnings, the period in which he fell in love with visual art. As with so many people, comics were his first contact with the world of art. Stories told in sequences of images. Drawings talking more than words. Today, as an experienced protagonist of the art scene, Loren has returned to his old love. His drawings, *Reconstructions*, are a tribute to his beginnings. Sections of comic book pages are presented in the manner of still life, traditional motif in fine arts.

Dino Bičanić's photographs can be regarded as still lifes in some way; tomatoes planted in small tin cans originally used for conservation of vegetables are a familiar motif often found in gardens and balconies. These images possess a dose of humour and accentuated irony, as well as the sense of awkwardness. Although these scenes may symbolise perpetual circle of life, where the living is born from the dead, at the same time one cannot escape disturbing cannibalism analogy. It is enough just to remember recent events, for instance mad cow disease, caused by food, more precisely, processed bone meal produced by slaughterhouses. Absurdities may take on the form of messages. They point to irregularities. Even food becomes distasteful if we oversalt it.

Predrag Pavić exhibits two of his works. *Bacon* is a traditional, still life motif. Like in Bičanić's case, this work is also imbued with a dose of humour. The artist decided to add some bacon to *spice up his artwork*. A passionate lover of this meat delicacy,



he pays tribute to it and elevates it to a pedestal. His other work is homage to a tool he often uses. *Restored, Previously Depleted Pencil* is exactly what the artwork title describes. The artist tried to return sharpened pencil into its original state by attaching its parts using glue. A drawing tool became a sculpture. Two artistic disciplines are conjoined: painting and sculpture simultaneously exist within the artwork.

Beyond the boundaries

There is flat, two-dimensional and spatial, three-dimensional manner of representation, talking in pictures. However, there is also mental, intellectual way of conveying visual content; constructions in the conscience of some idea or an impression.

Momčilo Golub uses text and objects to give instructions and guidelines for the sake of visualisation. Displayed elements are tools for establishing a vision. Remarkably vivid and erotic visual systems may be real or imagined stories. The author intelligently leaves us somewhere in the middle, with a question mark over our heads. Could these images be actual events from Golub's life or perhaps his obscene fantasies? Is it possible to find ourselves in all of this? If yes, are we going to turn red from embarrassment or remember these feelings with nostalgia sometime in the future?

Light, sound and smoke-filled ambient is a place of meeting oneself. *Solfeggio for Color Harmonies* by **Davor Sanvincenti** is an audio-visual experience. Our senses and physical presence are completely immersed in colour and sound frequency



From concealing to revealing (What is the artist's message?)

As opposed to distorted images forced upon us by the structures of power or, even worse, obvious lies served by corrupt media; manipulations of every kind aiming to stupefy people and make them spiritually and emotionally empty, works at this exhibition show that spin situations can actually be procedure of making oneself and others better. Spin may (also) be a method of revealing the truth. Artists remind us that we need to live with an open, vigilant mind. Otherwise, we just keep fooling ourselves.

Vedran Perkov

transformations, the latter originating from Gregorian chants. Meditative atmosphere of the exhibition space is totally contrasted to its surroundings, city centre during peak tourist season. This work of art offers shelter, a place to escape the schizophrenic environment.

It is summertime, a period of year reserved for relaxation, amusement and leisure. Play, i.e. playing, is an integral part of spending one's free time. **Vlasta Žanić** enables us to experience this activity; we are invited to take part in a volleyball match that does not require knowledge of the rules of the game, skill or great physical condition. It is enough to join in. The rules do not actually exist. Number of players is not specified, there can be more than one ball in the field, and the boundaries of court are not strictly set. Net is replaced by a metal sheet – physical barrier between two teams. Shiny like a mirror, it does not allow us to see the opponents, only our own reflection. We do not know where the ball is coming from, or how many of them are there. Uncertainty is a key element of the game, and entertainment is only an *illusion*.

We defined the term spin as a deceit, a fraud. A fabricated story based on manipulation of facts. *Spin and How to Avoid It* is a text by Ante Kuštre. An experienced journalist, familiar with the techniques and ways in which propaganda machinery operates, he approached the theme of spin radically; Instead of using some of the tricks known to him, Kuštre gave us sincere confession. He did not try to make the described situations beautiful, nor did he try to make himself look better than he actually is. He created a spin by using truth only.

Milijana Babić



—
Radni dan, 2011.
umjetnička akcija, video, 23'38", petlja

—
Working Day, 2011
artist's action, video, 23'38", loop

Gildo Bavčević



—
Bravo!, 2016.
performans

—
Bravo!, 2016
performance

Dino Bičanić



—
Bez naziva, 2014.
ispis, 70 x 50 cm

—
Untitled, 2014
print, 70 x 50 cm

Petar Brajnović



—
Bez naziva, 2016.
performans

—
Untitled, 2016
performance

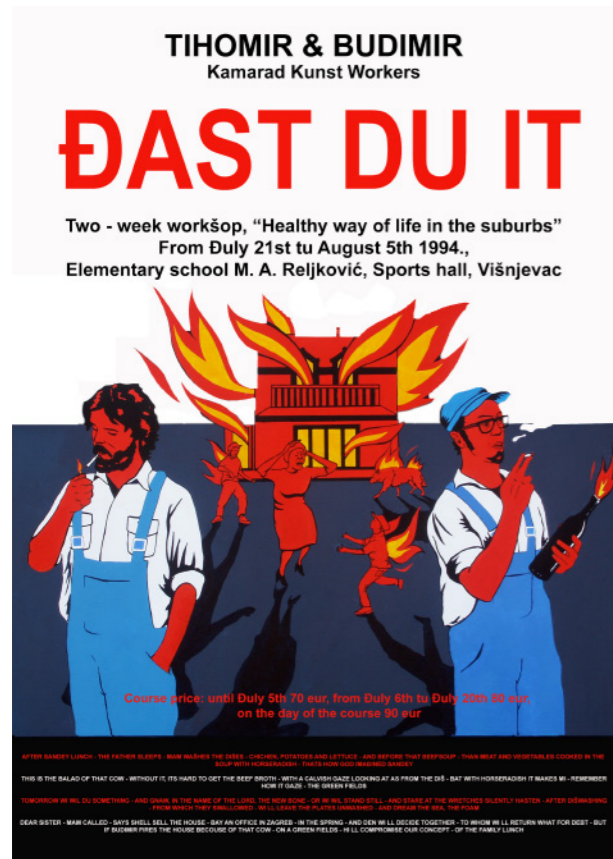
Tomislav Brajnović



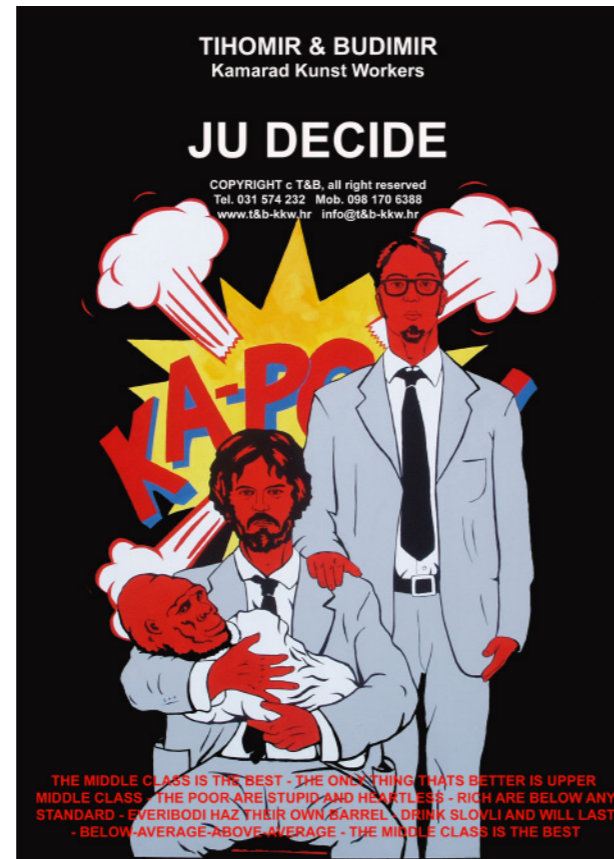
—
Ego Trip 3, 2016.
performans

—
Ego Trip 3, 2016
performance

Dražen Budimir
Tihomir Matijević
Kamarad Kunst Workers



MORE REAL THAN REALITI, 2015.
ispis, 140 x 100 cm svaki



MORE REAL THAN REALITI, 2015
print, 140 x 100 cm each

Hrvoje Cokarić



Executive Director, 2016.
performans

Executive Director, 2016
performance

Boris Cvjetanović



—
Priroda i grad, 2010. - 2016.
fotografija, 40 x 50 cm svaka

—
Nature and the City, 2010-2016
photography, 40 x 50 cm each

Marko Ercegović



—
Golub na grani, 2010.
fotografija, 30 x 40 cm svaka

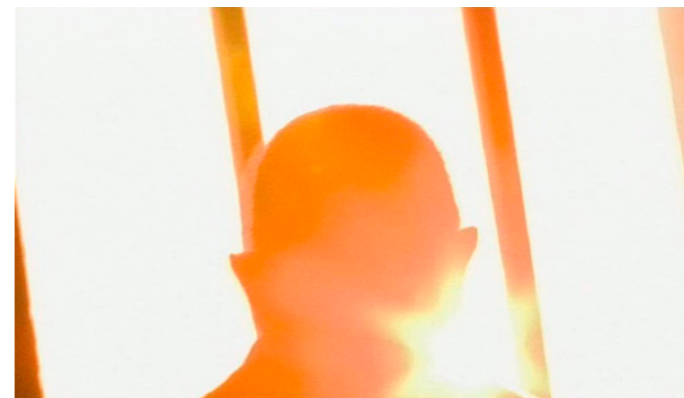
—
Two in the bush, 2010
photography, 30 x 40 cm each

Igor Eškinja



—
Project Room 1, 2011.
fotografija, 120 x 90 cm

Ivan Faktor



—
Pustara, 2010.
film, 16:9, HD, kolor, ton, 26'

—
Wasteland, 2010
film, 16:9, HD, color, sound, 26'

Momčilo Golub



—
Čak i za najhladnijeg vremena ona je držala tri puceta raskopčana!?, 2016.
ploča za pisanje, grudnjaci

—
... vlažna kao pužev trag, 2016.
ploča za pisanje, gaćice

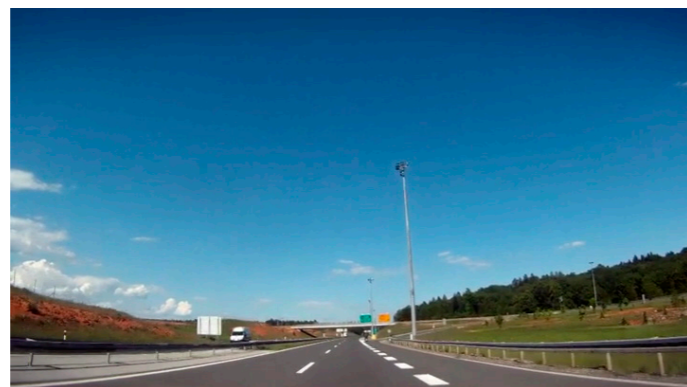
Vojin Hraste



—
Ne gubite nadu, 2016.
kombinirana tehnika, 200 x 200 x 120 cm

—
Don't Lose your Hope, 2016
mixed media, 200 x 200 x 120 cm

Đorđe Jandrić



—
HRPA ZgriZg, 2014.
film, HD, kolor, ton, 31'
scenarij i režija: Đorđe Jandrić; montaža: Marija Bjelinski; autori
glazbe i dizajn zvuka: JMZM, Josip Maršić & Zoran Medved

—
HRPA ZgriZg, 2014
film, HD, color, sound, 31'
written and directed by: Đorđe Jandrić; film editor: Marija Bjelinski;
music and sound editing: JMZM, Josip Maršić & Zoran Medved

Ivana Jelavić



—
Klatno, 2012.
video, 6'30"

—
Pendulum, 2012
video, 6'30"



—
ART, 2015.
dokumentacija performansa
Aberdeen, Škotska, Listopad, 2015.



—
ART, 2015
performance documentation
Aberdeen, Scotland, October 2015

SPIN I KAKO GA IZBJEĆI

Kad sam nedavno, na otvaranju neke izložbe, sreo Vedrana Perkova, selektora ovogodišnjeg Almissa Open Air Festivala, rekao sam mu: "Sjeti me se, SPIN je tema kao stvorena za mene". On mi se javio za par dana, da me podsjeti da mu pošaljem materijale svoga rada za katalog, ali ja mu nisam imao što poslati: tema spina se jalovo vrtjela u meni bez ikakvih rezultata. Osim onih toliko površnih i prvoloptaških (npr. o Kerumovim i Sanaderovim spinovima), koji su mi ispadali iz glave kao iz naopako okrenute košare za smeće, prepune starih, na sitne komadiće, iskidanih novina. Pomislio sam da upravo tu poredbu materijaliziram u performansu pa da izručim sebi na glavu takav sadržaj iz jedne veće košare. Tu sam zamišljenu sliku brzo odbacio; nisam stvarno znao što da u/radim...

Pa sam pobjegao na Brač, u Bol, pod izgovorom da hoću i trebam prisustvovati nekim projekcijama na festivalu umjetničkoga filma "Lovely Days" ali mi nije pomogao ni Ulay, o čijem sam "Projektu rak" gledao dokumentarac iste večeri kad sam stigao tamo. Vedranovi mailovi su me sutradan ujutro uboli o bolno, a prazno, mjesto pa sam se izvukao nakratko na prostornu udaljenost. Stvar je postajala za mene sve ozbiljnijom i neugodnijom, što je značilo da ću odgađati njeno rješenje do zadnjeg časa – a možda i preko njegove granice.

Proguglao sam o SPINU i elementarnim česticama, nabacio na papir neke idejice i asocijacije ali je rezultat bio bijedan: Spin – Spinoza – boza. Ili: Sanader je bio "doktor za spin" (tako su ga zvali), a ja sam sebe – u bljesku – vidio kao "pacijenta spina". Zbilja, koliko sam ja spinova u životu uzeo zdravo za gotovo? Koliko sam ih i sam upotrijebio, nesvjestan da spiniram druge kao i oni mene? Počela su se rojiti slična pitanja, svrdlajući me iznutra, a to nije nimalo ugodno, dapače, bolno je (pogotovo ljeti). Da sam znao u što ću se uvaliti zbog spina, koliku ću si težinu navaliti na sebe radi jedne tako lagane, light teme, ne bih se tada ni javio Perkovu pred Salonom Galić.

Što ja to u stvari uopće radim? Bježeći od teme spina (i od odgovornosti datog obećanja), i sam se služim spinom: istinitom činjenicom da sam na Bolu, sakrivam činjenicu da – još – nemam rad. A svim tim se opet služim da bih sakrio od sebe još bolniju stvar: da sam naivac koji se, kao glamac, nagutao bezbroj spinova u životu: otuda i njegova vrtinja u više pravaca istovremeno, a tako se ne stiže nigdje. Čudak hrvatske naive! Slaba mi je to jezična utjeha ali, u ovom stanju, bolje mi je išta nego ništa. Barem nisam sam: jebote, koliko nas takvih ima?!

Nas sitnih riba, u svijetu. Stegao mi se spinkter od težine tog samouvida. Moj rad je bio unutarnji: nisam pocrnio od sunca, ležeći na plaži, nego od ugljene prašine u svome unutarnjem rudniku, u kojeg sam sebe neoprezno gurnuo. Iz rudnika moraš izaći s nečim konkretnim, vidljivim i opipljivim, inače koji si k... u njega ulazio. Ja iz njega izlazim s dvije stvari: uokvirenom reprodukcijom nekog pejzaža Lackovića Croate i majicom na kojoj sam (još onomad) tiskao plavičastu konturu kostura jednog od srušenih Blizanaca, s porukom "THINK BLUE". Treća stvar je ovaj tekst: i to bi onda bila triptih-instalacija, zar ne?!

p.s. najbolje bi bilo postaviti je na neko slabo vidljivo mjesto, a ja ću sebe nastojati učiniti nevidljivim, sve dok me ne prođe neugoda od ovog spinalnog sebesvrdljanja. Bilo bi mi bolje da nisam odlikaš/bubalica jer onda ne bih poslušao profesora Beuyesa i njegov savjet: "Umjetniče, pokaži svoje rane"! Sad je kasno.

—
Spin i kako ga izbjeći, 2016.
ispis

—
Spin and How to Avoid it, 2016
print

Toni Meštrović



—
Vertigo #13 (Omiš - Put svjetionika), 2016.
video, HD 1080p, Pal, color, silent, 00'48" loop

—
Vertigo #14 (Omiš - Mirabela), 2016.
video, HD 1080p, Pal, color, silent, 01'30" loop

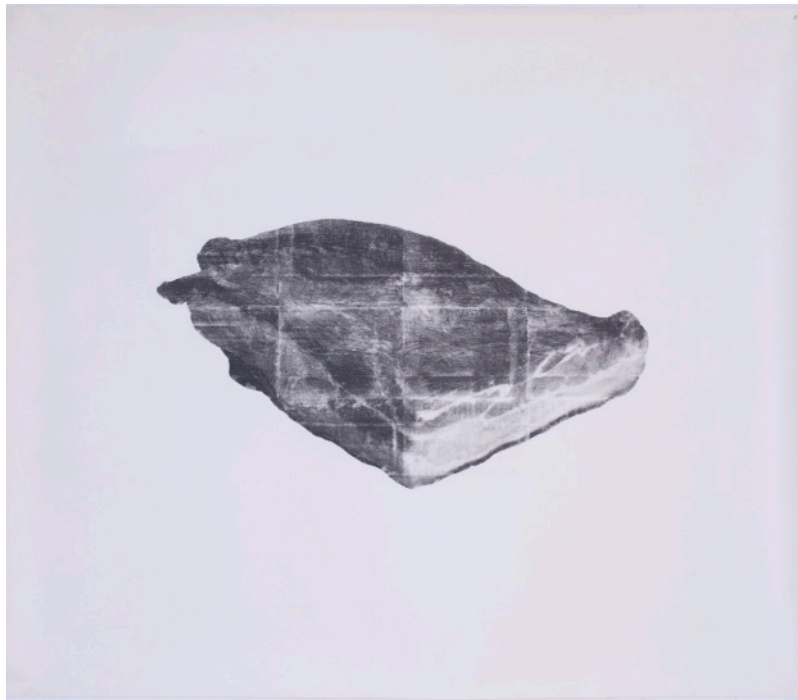
Vanja Pagar



—
Mazanje očju, 2016.
ispis, akrilik, 42 x 29 cm svaki

—
Wool Over the Eyes, 2016
print, acrylic, 42 x 29 cm each

Predrag Pavić



—
Špek, 2014.
kserografija, 178 x 151 cm

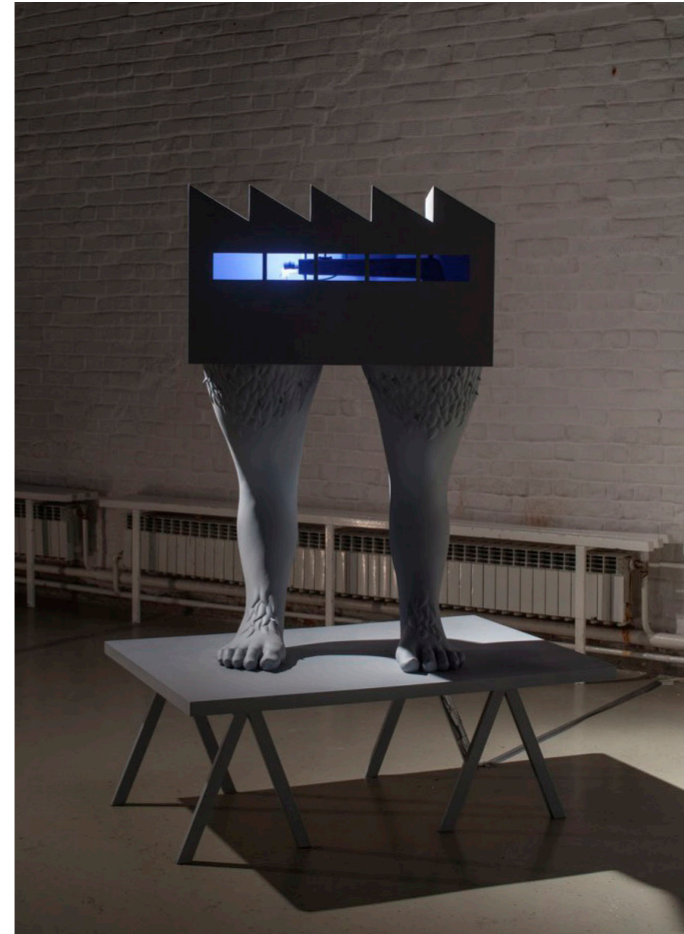
—
Rekonstruirana, prethodno potrošena olovka, 2014.
grafitna HB olovka, 17 x 1 cm



—
Bacon, 2014
xerography, 178 x 151 cm

—
Reconstructed, Previously Depleted Pencil, 2014
HB graphite pencil, 17 x 1 cm

Igor Ruf



—
Tvornica me prati, 2013.
poliesterska smola, mediapan, željezo, električna pila, LED
svjetlo, 190 x 85 x 60 cm

—
The Factory is Following Me, 2013
polyester resin, mdf, steel, jigsaw, LED lights, 190 x 85 x 60 cm

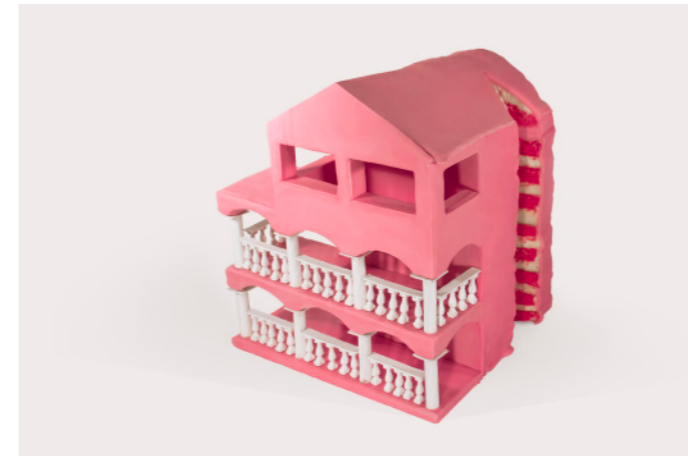
Davor Sanvincenti



—
Solfeggio for Color Harmonies, 2013.
ambijentalna audiovizualna instalacija, 60', petlja, promjenjive dimenzije

—
Solfeggio for Color Harmonies, 2013
ambiental audiovisual installation, 60', loop, dimensions variable

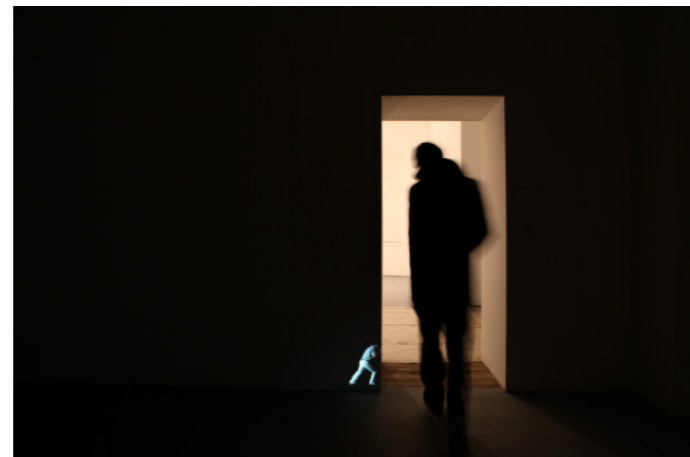
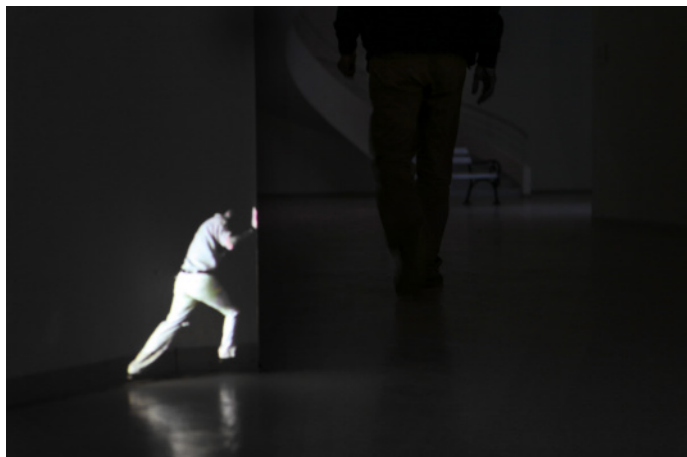
Lana Stojićević



—
Projekt Villa Rosa, 2016.
ispis, 80 x 120 cm svaka

—
Villa Roza Project, 2016
print, 80 x 120 cm each

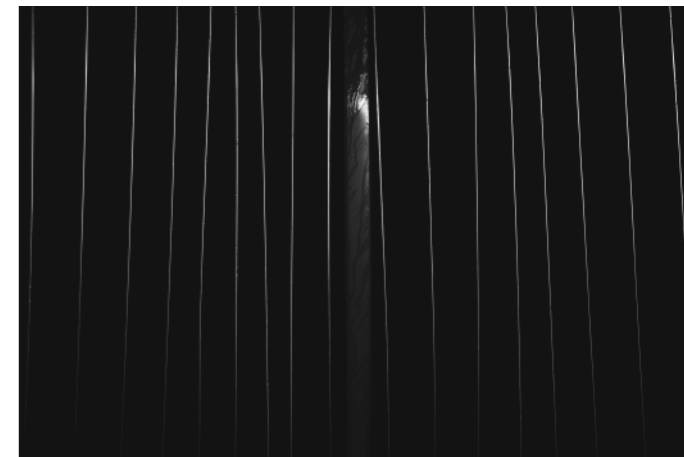
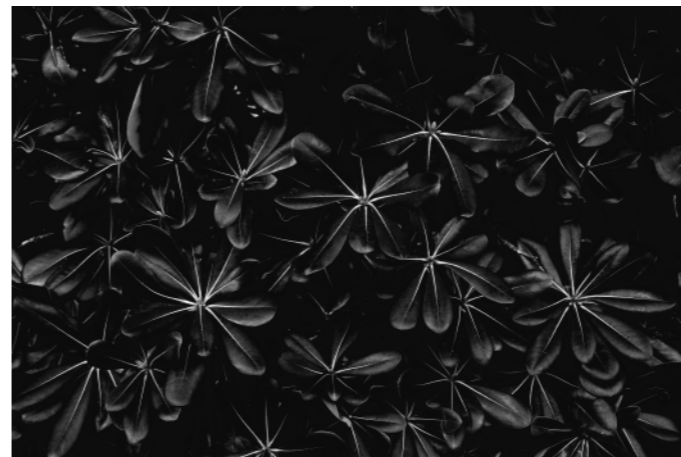
Goran Škofić



—
Guranje, 2014.
videoinstalacija, video, FullHD, 2'35", petlja, visina 35 cm

—
Pushing, 2014
video installation, video, FullHD, 2'35", loop, high 35 cm

Darko Škrobonja



—
Susjed, 2016.
fotografija, 40 x 40 cm

—
Mijeh, 2016.
fotografija, 40 x 40 cm

—
Neighbor, 2016
photography, 40 x 40 cm

—
Bellows, 2016
photography, 40 x 40 cm

Marko Tadić



—
We Used to Call it: Moon, 2011.
razglednice, kombinirana tehnika, promjenjive dimenzije



—
We Used to Call it: Moon, 2011
postcards, mixed media, dimensions variable

Ivan Tudek



—
Avion, 2016.
tekst na limu

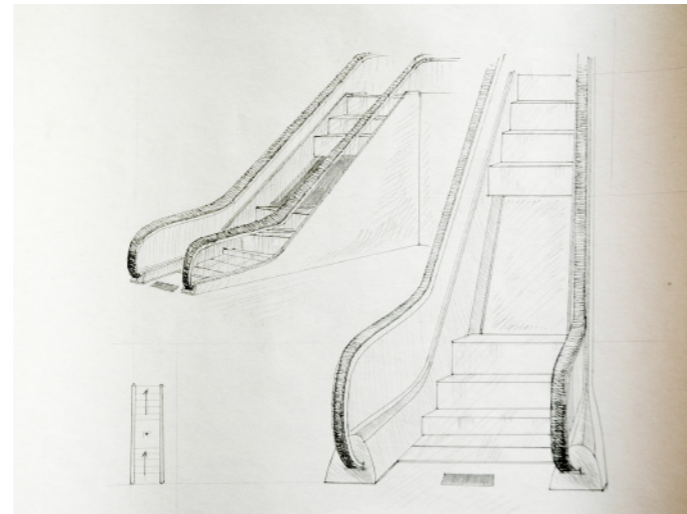
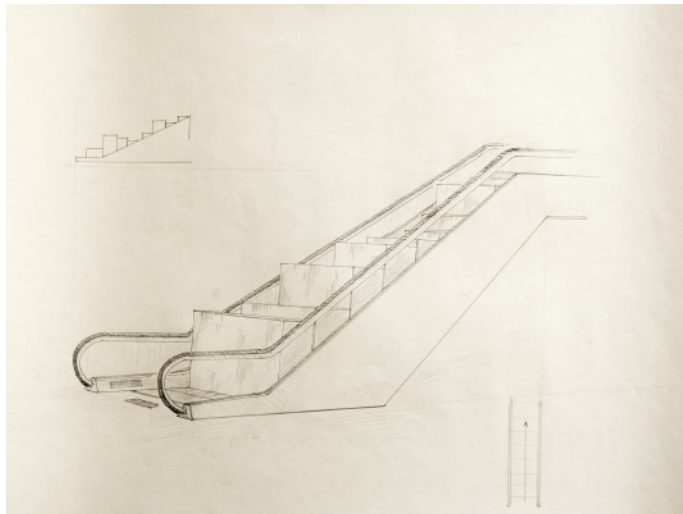
—
Zvučnik marioneta, 2016.
karton, drvo, konopac



—
Airplane, 2016
text on metal sheet

—
Loudspeaker Marionette, 2016
cardboard, wood, rope

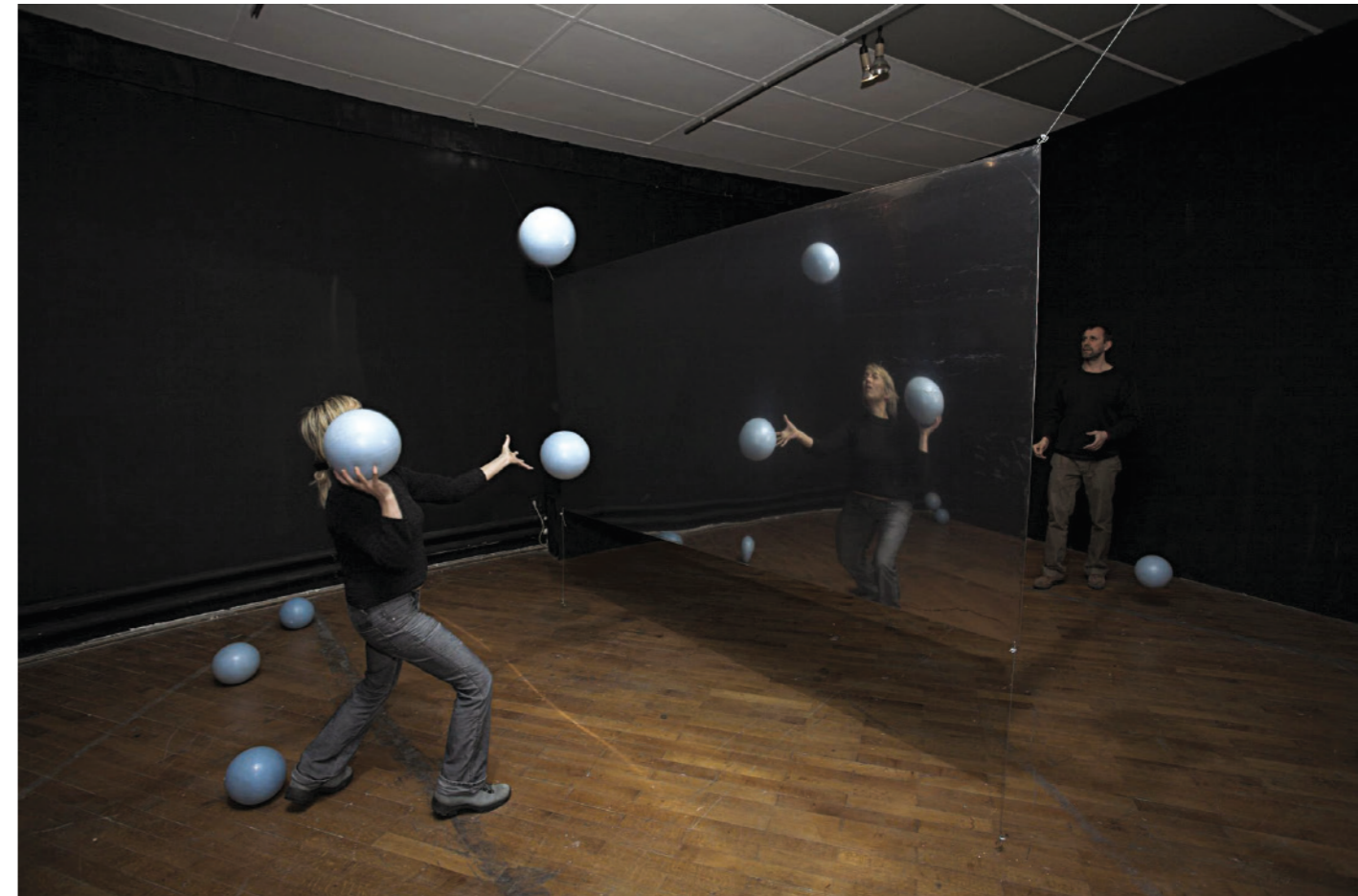
Tina Vukasović



—
Bez naziva, pokretne stepenice, 2012.
olovka, rapidograf; devet crteža, 42 x 29 cm svaki

—
Untitled, Escalators, 2012
pencil, rapidograph; nine drawings, 42 x 29 cm each

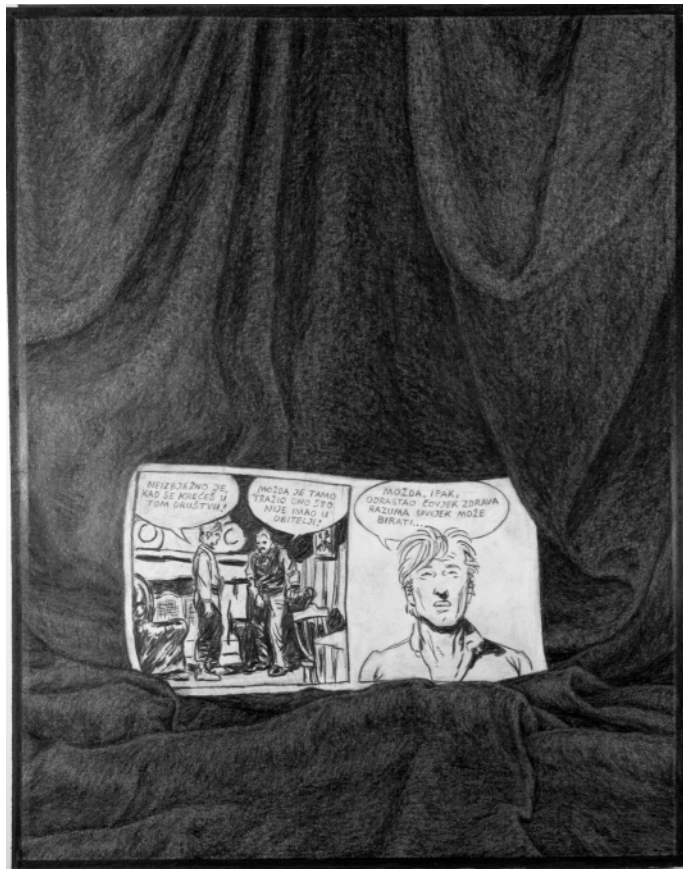
Vlasta Žanić



—
Iluzija 2, 2004.
interaktivna instalacija, nehrđajuća ploča, petnaest svjetlo plavih lopti

—
Illusion 2, 2004
interactive installation, stainless sheet, fifteen light blue balls

Loren Živković Kuljiš



—
Rekonstrukcije, 2015.
masna kreda, papir, triptih, 44 x 35 cm svaki

—
Reconstructions, 2015
oily chalk, paper, triptych, 44 x 35 cm each

POPIS IZLOŽENIH RADOVA

MILIJANA BABIĆ

—
Radni dan, 2011.
umjetnička akcija, video, 23'38", petlja
kamera: Marko Bezić; montaža: Sanjin
Stanić; produkcija: DOPUST

GILDO BAVČEVIĆ

—
Bravo!, 2016.
performans

DINO BIČANIĆ

—
Bez naziva, 2014.
ispis, 70 x 50 cm

PETAR BRAJNOVIĆ

—
Bez naziva, 2016.
performans

TOMISLAV BRAJNOVIĆ

—
Ego Trip 3, 2016.
performans

KAMARAD KUNST WORKERS

DRAŽEN BUDIMIR
TIHOMIR MATIJEVIĆ

—
MORE REAL THAN REALITI, 2015.
ispis, 140 x 100 cm svaki

HRVOJE COKARIĆ

—
Executive Director, 2016.
performans

BORIS CVJETANOVIĆ

—
Priroda i grad, 2010. - 2016.
fotografija, 40 x 50 cm svaka

MARKO ERCEGOVIĆ

—
Golub na grani, 2010.
fotografija, 30 x 40 cm svaka
knjiga, 120 stranica, 20 x 25 cm

IGOR EŠKINJA

—
Project Room 1, 2011.
fotografija, 120 x 90 cm

—
Project Room 2, 2011.
fotografija, 120 x 90 cm

IVAN FAKTOR

—
Pustara, 2010.
film, 16:9, HD, kolor, ton, 26'
scenarij i režija: Ivan Faktor;
producentica: Vera Robić-Škarica; akteri u
filmu: Andrija Nađ, Franjo Patai, direktor
fotografije: Vedran Šamanović; montaža:
Dubravka Turić; koreografija: Ksenija
Zec; snimanje i obrada zvuka: Lana
Deban; sinkronizacija: Gordan Antić;
asistent montaže: Nikola Biščan; obrada
slike: Studio Vizije – Tomislav Vujnović;
organizacija na snimanju: Ante Pavić;
produkcija: Hrvatski filmski savez

MOMČILO GOLUB

—
*Čak i za najhladnijeg vremena ona je
držala tri puceta raskopčana!?!*, 2016.
ploča za pisanje, grudnjaci

—
... vlažna kao pužev trag, 2016.
ploča za pisanje, gaćice

VOJIN HRASTE

—
Ne gubite nadu, 2016.
kombinirana tehnika, 200 x 200 x 120 cm

ĐORĐE JANDRIĆ

—
HRPA ZgRiZg, 2014.
film, HD, kolor, ton, 31'
scenarij i režija: Đorđe Jandrić; montaža:
Marija Bjelinski; autori glazbe i dizajn
zvuka: JMZM, Josip Maršić & Zoran
Medved

IVANA JELAVIĆ

—
Klatno, 2012.
video, 6'30"

BOŽIDAR JURJEVIĆ

—
ART, 2015.
dokumentacija performansa
Aberdeen, Škotska, Listopad, 2015.

ANTE KUŠTRE

—
Spin i kako ga izbjeći, 2016.
ispis

TONI MEŠTROVIĆ

—
Vertigo #13 (Omiš - Put svjetionika), 2016.
video, HD 1080p, Pal, color, silent, 00'48"
loop

—
Vertigo #14 (Omiš - Mirabela), 2016.

video, HD 1080p, Pal, color, silent, 01'30"
loop

VANJA PAGAR

—
Mazanje očiju, 2016.
ispis, akrilik, 42 x 29 cm svaki

PREDRAG PAVIĆ

—
Špek, 2014.
kserografija, 178 x 151 cm

— <i>Rekonstruirana, prethodno potrošena olovka</i> , 2014. grafitna HB olovka, 17 x 1 cm	MARKO TADIĆ — <i>We Used to Call it: Moon</i> , 2011. razglednice, kombinirana tehnika, promjenjive dimenzije
IGOR RUF — <i>Tvornica me prati</i> , 2013. poliesterska smola, mediapan, željezo, električna pila, LED svjetlo, 190 x 85 x 60 cm	IVAN TUDEK — <i>Avion</i> , 2016. tekst na limu
DAVOR SANVINCENTI — <i>Solfeggio for Color Harmonies</i> , 2013. ambijentalna audiovizualna instalacija, 60', petlja, promjenjive dimenzije	— <i>Zvučnik marioneta</i> , 2016. karton, drvo, konopac
LANA STOJIĆEVIĆ — <i>Projekt Villa Rosa</i> , 2016. ispis, 80 x 120 cm svaka	TINA VUKASOVIĆ — <i>Bez naziva, pokretne stepenice</i> , 2012. olovka, rapidograf; devet crteža, 42 x 29 cm svaki
GORAN ŠKOFIĆ — <i>Guranje</i> , 2014. videoinstalacija, video, FullHD, 2'35", petlja, visina 35 cm	VLASTA ŽANIĆ — <i>Iluzija 2</i> , 2004. interaktivna instalacija, nehrđajuća ploča, petnaest svjetlo plavih lopti
DARKO ŠKROBONJA — <i>Mijeh</i> , 2016. fotografija, 40 x 40 cm	LOREN ŽIVKOVIĆ KULJIŠ — <i>Rekonstrukcije</i> , 2015. masna kreda, papir, triptih, 44 x 35 cm svaki
— <i>Blatine</i> , 2016. fotografija, 40 x 40 cm	
— <i>Susjed</i> , 2016. fotografija, 40 x 40 cm	
— <i>Jasenska</i> , 2016. fotografija, 40 x 40 cm	
— <i>Trisedma</i> , 2016. fotografija, 40 x 40 cm	

LIST OF EXHIBITED WORKS

MILIJANA BABIĆ
—
Working Day, 2011
artist's action, video, 23'38", loop
camera: Marko Bezić; editing: Sanjin Stanić; production: DOPUST

GILDO BAVČEVIĆ

—
Bravo!, 2016
performance

DINO BIČANIĆ

—
Untitled, 2014
print, 70 x 50 cm

PETAR BRAJNOVIĆ

—
Untitled, 2016
performance

TOMISLAV BRAJNOVIĆ

—
Ego Trip 3, 2016
performance

KAMARAD KUNST WORKERS

DRAŽEN BUDIMIR

TIHOMIR MATIJEVIĆ
—
MORE REAL THAN REALITI, 2015
print, 140 x 100 cm each

HRVOJE COKARIĆ

—
Executive Director, 2016
performance

BORIS CVJETANOVIĆ

—
Nature and the City, 2010-2016
photography, 40 x 50 cm each

MARKO ERCEGOVIĆ

—
Two in the bush, 2010
photography, 30 x 40 cm each
book, 120 pages, 20 x 25 cm

IGOR EŠKINJA

—
Project Room 1, 2011
photography, 120 x 90 cm

—
Project Room 2, 2011.
photography, 120 x 90 cm

IVAN FAKTOR

—
Wasteland, 2010
film, 16:9, HD, color, sound, 26'
written and directed by: Ivan Faktor
producer: Vera Robić-Škarica; characters: Andrija Nađ, Franjo Patai; director of photography: Vedran Šamanović; film editor: Dubravka Turić; choreographer: Ksenija Zec; sound recording and editing: Lana Deban; dubbing: Gordan Antić; assistant editor: Nikola Bišćan; graphic design: Studio Vizije – Tomislav Vujnović; organizer: Ante Pavić; production: Croatian Film Association

MOMČILO GOLUB

—
She Left Three Buttons Undone Even During the Coldest Weather, 2016
chalkboard, brassieres

—
... Snail Trail, 2016
chalkboard, knickers

VOJIN HRASTE

—
Don't Lose your Hope, 2016
mixed media, 200 x 200 x 120 cm

DORĐE JANDRIĆ

—
HRPA ZgRiZg, 2014
film, HD, color, sound, 31'
written and directed by: Đorđe Jandrić;
film editor: Marija Bjelinski; music and sound editing: JMZM, Josip Maršić & Zoran Medved

IVANA JELAVIĆ

—
Pendulum, 2012
video, 6'30"

BOŽIDAR JURJEVIĆ

—
ART, 2015
performance documentation
Aberdeen, Scotland, October 2015

ANTE KUŠTRE

—
Spin and How to Avoid it, 2016
print

TONI MEŠTROVIĆ

—
Vertigo #13 (Omiš - Put svjetionika), 2016
video, HD 1080p, Pal, color, silent, 00'48"
loop
—
Vertigo #14 (Omiš - Mirabela), 2016
video, HD 1080p, Pal, color, silent, 01'30"
loop

VANJA PAGAR

—
Wool Over the Eyes, 2016
print, acrylic, 42 x 29 cm each

PREDRAG PAVIĆ

—
Bacon, 2014
xerography, 178 x 151 cm

—	MARKO TADIĆ
<i>Reconstructed, Previously Depleted Pencil</i> , 2014	—
HB graphite pencil, 17 x 1 cm	<i>We Used to Call it: Moon</i> , 2011
	mixed media, dimensions variable
IGOR RUF	IVAN TUDEK
—	—
<i>The Factory is Following Me</i> , 2013	<i>Airplane</i> , 2016
polyester resin, mdf, steel, jigsaw, LED lights, 190 x 85 x 60 cm	text on metal sheet
	—
	<i>Loudspeaker Marionette</i> , 2016
DAVOR SANVINCENTI	cardboard, wood, rope
—	
<i>Solfeggio for Color Harmonies</i> , 2013	TINA VUKASOVIĆ
ambiental audiovisual installation, 60', loop, dimensions variable	—
	<i>Untitled, Escalators</i> , 2012
	pencil, rapidograph; nine drawings, 42 x 29 cm each
LANA STOJIĆEVIĆ	
—	
<i>Villa Roza Project</i> , 2016	VLASTA ŽANIĆ
print, 80 x 120 cm each	—
	<i>Illusion 2</i> , 2004
GORAN ŠKOFIĆ	interactive installation, stainless sheet, fifteen light blue balls
—	
<i>Pushing</i> , 2014	LOREN ŽIVKOVIĆ KULJIŠ
video installation, video, FullHD, 2'35", loop, high 35 cm	—
	<i>Reconstructions</i> , 2015
DARKO ŠKROBONJA	oily chalk, paper, triptych, 44 x 35 cm each
—	
<i>Bellows</i> , 2016	
photography, 40 x 40 cm	
—	
<i>Blatine</i> , 2016	
photography, 40 x 40 cm	
—	
<i>Neighbor</i> , 2016	
photography, 40 x 40 cm	
—	
<i>Jasenska</i> , 2016	
photography, 40 x 40 cm	
—	
<i>Trisedma</i> , 2016	
photography, 40 x 40 cm	

ŽIVOTOPISI

MILIJANA BABIĆ

—

Diplomirala je likovnu umjetnost na Tehnološkom institutu u Durbanu, Južnoafrička Republika i magistrirala na Akademiji za likovnu umjetnost i dizajn u Ljubljani. Dugogodišnja je suradnica festivala Mesto žensk u Ljubljani. Od 2007. do 2014. radi kao vanjska suradnica na Akademiji primijenjenih umjetnosti u Rijeci. Članica je udruženja umjetnika Delta 5 i SIZ iz Rijeke. Izlaže na hrvatskoj i međunarodnoj umjetničkoj sceni. Živi i radi u Rijeci.

GILDO BAVČEVIĆ

—

Rođen u Splitu 1979. Multimedijalni je umjetnik. Djeluje unutar društvene, političke i socijalne problematike angažmanom kroz različite medije (performans, video, film, umjetničke akcije, multimedijske instalacije, audio projekti, snimanje i dizajn zvuka). Uz četiri samostalne izložbe aktivno sudjeluje i na brojnim grupnim izložbama i festivalima u zemlji i inozemstvu. Diplomirao je 2013. MA Filma i medijske umjetnosti na UMAS-u, gdje trenutno radi u zvanju asistenta. Dobitnik je jedne od tri jednakovrijedne nagrade 39. Splitskog salona te Velike nagrade na 46. reviji hrvatskog filmskog stvaralaštva za dokumentarni film. Član je Hrvatske udruge likovnih umjetnika Split. Živi i radi u Splitu.

DINO BIČANIĆ

—

Rođen 1980. u Bihaću, Bosna i Hercegovina. Završio je Školu likovnih umjetnosti u Splitu, a 2007. godine diplomirao

na Odsjeku za kiparstvo Umjetničke akademije Sveučilišta u Splitu. Redovito izlaže na skupnim i samostalnim izložbama od 2006. godine. Dobitnik je jedne od tri jednakovrijedne nagrade 39. Splitskog salona. Živi i radi u Hvaru.

PETAR BRAJNOVIĆ

—

Rođen 1972. g. u Puli. Pohađao Kraljevsku akademiju u Den Hagu 1992-1993.g. Član je HDLU Istre. Izlagao skupno i samostalno u zemlji i inozemstvu. U svojoj umjetničkoj praksi bavi se slikom, crtežom, zvukom, videom, performansom, instalacijom i pisanjem. Živi i radi u kuli na Golom Brdu u Rovinjskom Selu.

TOMISLAV BRAJNOVIĆ

—

Rođen je 1965. godine u Zagrebu. Prvu godinu Likovne akademije završava u Den Haagu. Diplomirao je na Akademiji likovnih umjetnosti u Zagrebu 1999. godine. 2003. završio je poslijediplomski studij MA Fine Art na Central St Martins College of Art & Design u Londonu. Predaje Nove medije, Mapiranje grada i Rekontekstualizaciju na Akademiji primjenjenih umjetnosti u Rijeci. Skupno je izlagao u Hrvatskoj, Italiji, SAD-u, Nizozemskoj, Mađarskoj, Makedoniji, Poljskoj, Velikoj Britaniji, Sloveniji, Srbiji, Irskoj, Njemačkoj i BiH. Samostalno je izlagao više puta u Zagrebu, Rovinju, Puli, Novigradu, Rijeci, Sarajevu, Skopju i Ljubljani. Dobitnik je više nagrada, stipendija i priznanja. Sudjelovao je u više rezidencijalnih projekata. Od 2007. vodi projekt-galeriju Studio Golo Brdo. Autor je projekta ‘Večera s umjetnikom’. Živi i radi u Rovinjskom selu i Rijeci.

DRAŽEN BUDIMIR

—

Rođen je 1980. godine u Đakovu. Na Umjetničkoj akademiji u Osijeku završio je prijediplomski studij 2008 i iste godine upisao diplomski studij na odsjeku slikarstva. Od 2009. godine upisuje u Bratislavi Akademiju likovnih umjetnosti (odsjek slikarstva i drugih medija, Studio +- XXI). Školu medijske kulture Dr. Ante Peterlić - prvi stupanj pohađa 2011. godine, a od iste je godine i član Hrvatskog društva likovnih umjetnika Osijek. Dobitnik je više nagrada i priznanja (Rektorova nagrada 2008./2009.; Dekanova nagrada 2009.; Priznanje Odbora za dodjelu nagrada 21. Slavenskog bijenala, 2008.). Živi i radi Osijeku.

HRVOJE COKARIĆ

—

Rođen u Splitu 1974. Redatelj, umjetnik multimedije i performer. Bavi se kazališnom umjetnošću od početka 90-ih. U suradnji s eksperimentalnim elektronskim sastavom ‚Zidar Betonsky‘ u razdoblju 1996-2001 izdaje dva glazbena albuma. Osnivač je i trenutni predsjednik K.U.U.Uzgon Kao likovni umjetnik / performer izlaže uglavnom multimedijalne instalacije. Uz izlagačku praksu akivan je kao kustos i organizator izložbi. Živi i radi u Splitu.

BORIS CVJETANOVIĆ

—

Rođen 1953. godine u Zagrebu. Diplomirao je 1976. na Pedagoškoj Akademiji u Zagrebu – odsjek likovne umjetnosti. Od 1976. do 1984. radio je kao restaurator u Hrvatskom restauratorskom zavodu.

1981. godine počeo se profesionalno baviti fotografijom. Iste godine počinje raditi za studentski časopis SL da bi 1987. godine postao urednik fotografije. Izlagao je na brojnim samostalnim i skupnim izložbama diljem svijeta (Hrvatska, Europa, SAD, Japan, Australija...). Dobitnik je nekoliko prestižnih nagrada (1st Tokyo International Photo-Biennale '95 u Japanu, Grand Prix na izložbi Hrvatska fotografija '97, nagrada Homo Volans '97). 1996. godine izdaje knjigu fotografija Prizori bez značaja. Iste godine njegove fotografije objavljene su knjizi Echoes – Contemporary Art at the Age of Endless Conclusions Francesca Bonamija (The Monacelli Press, New York, 1996). Dio su nekoliko značajnih svjetskih zbirki: Tokyo Metropolitan Museum of Photography; Muzej suvremene umjetnosti, Zagreb; Galerija Dante Marino Cettina, Umag; Muzej moderne i suvremene umjetnosti Rijeka; Galerija umjetnina Split; Narodni muzej Zadar – Galerija umjetnina; Hrvatski povijesni muzej, Zagreb te nekoliko privatnih zbirki. Član je Hrvatske zajednice samostalnih umjetnika. Živi i radi u Zagrebu.

MARKO ERCEGOVIĆ

—
Rođen 1975. u Dubrovniku gdje je završio Opću Gimnaziju. Diplomirao na odsjeku snimanja na Akademiji Dramske Umjetnosti u Zagrebu. Bavi se videom i fotografijom. Živi i radi u Dubrovniku i Zagrebu.

IGOR EŠKINJA

—
Rođen je 1975. godine u Rijeci. Završio je slikarstvo na Accademia di

Belle Art u Veneciji. Od 2000. godine izlaže samostalno i na grupnim izložbama, pa tako i na važnim međunarodnim manifestacijama (Riga, Prag, Caracas, manifesta 2008.; Casino Luxemburg - Forum d'art contemporain 2009.; "Blick auf Zentraleuropa" 2011.). Samostalne izložbe: The Day After, Federico Luger gallery, Milano, Italija (2011); Interieur Captivant, MAC/VAL museum, Vitry, Francuska (2012); Quixote, MUWA, Graz, Austrija (2014). Dobitnik je više priznanja i nagrada. Živi i radi u Rijeci.

IVAN FAKTOR

—
Rođen je 1953. u Crncu, u Slavoniji. Bavi se eksperimentalnim filmom, fotografijom, videom i videoinstalacijama. Filmom, a potom videodjela, snima neprekidno od 1975. godine. Od 1979. sudjeluje u konceptualističkim akcijama i izložbama, izvodi performanse s videom i filmom, postavlja instalacije te radi multimedijalne izvedbe. 1995. je sudjelovao na 46. bijenalu u Veneciji (A Casa/At Home 2), a 2002. je bio predstavnik Hrvatske na 25. bijenalu u São Paulu. Dobitnik je brojnih nagrada, među kojima valja istaknuti Veliku nagradu na 11. danima hrvatskog filma (2002.), Godišnju nagradu "Vladimir Nazor" za film (2002.), Veliku nagradu 39. zagrebačkog salona (2005.) te Godišnju nagradu "Vladimir Nazor" za likovnu umjetnost (2010.). Od 1975. do 1977. uređivao je Tribine Kluba ljubitelja filma u Osijeku, od 1981. do 1988. bio je voditelj filmskoga programa Studentskoga centra, a od 1992. do 2006. urednik filmskoga programa Kinematografa Osijek. Osnivač je i voditelj (od 2001. do 2004.) Galerije Kazamat u Osijeku te

Performance Art Festivala, od 2001. do danas. Od 2006. do 2010. bio je ravnatelj Gradskih galerija Osijek. Živi i radi u Osijeku.

MOMČILO GOLUB

—
Rođen je 1949. godine, a diplomirao na Likovnoj akademiji u Beogradu 1974. i magistrirao grafičkom odjelu 1976. Kao stipendist francuske vlade specijalizirao je slikarstvo na "Ecole des Beaux-Art de Paris". 1991.- 1992. studijski boravi u "La Cité internationale des Arts" u ateljeu francuskog Ministarstva kulture. Započevši kao grafičar, Golub je tijekom 80-ih godina prošlog stoljeća predstavljao prvo postkonceptualne, a kasnije i rane postmodernističke umjetničke tokove u umjetnosti. Početkom 90-ih se povlači sa likovne scene i s nje izbiva više od dva desetljeća, do povratka 2011. godine. Dobitnik je nagrada: 1974. „Kunova“ nagrada za grafiku; 1983. Nagrada za fundacije „Ladislav Ribnikar“; 1983. Prva nagrada na izložbi novije jugoslavenske umjetnosti u New Yorku-Equitable gallery i 1984. Nagrada za instalaciju na Dubrovačkom salonu. Živi i radi u Splitu.

VOJIN HRASTE

—
Rođen je 1981. godine u Šibeniku. Diplomirao je kiparstvo 2006. godine na Akademiji likovnih umjetnosti u Zagrebu. Dobitnik je godišnje nagrade za najboljeg studenta 2005. te Dekanove nagrade za studentsku izvrsnost 2006. godine. Hrvatsko društvo likovnih umjetnika ga nagrađuje 2014. kao najboljeg mladog umjetnika.

Izlagao je na više skupnih i samostalnih izložbi. Živi i radi u Zagrebu i Splitu.

ĐORĐE JANDRIĆ

—
Rođen 1956. u Zadru. Diplomirao je na Akademiji likovnih umjetnosti u Zagrebu 1985. Samostalno i skupno izlaže u zemlji i inozemstvu. Za svoj rad višestruko je nagrađivan. Osim likovnom umjetnošću bavi se filmskom i kazališnom scenografijom. Predaje kiparstvo na Akademiji primjenjenih umjetnosti u Rijeci. Član je Hrvatske udruge likovnih umjetnika Zagreb. Živi i radi u Zagrebu i Rijeci.

IVANA JELAVIĆ

—
Rođena u Splitu 1971. godine. Osnovnu i srednju školu završava u Dubrovniku. Nakon toga upisuje Umjetničku akademiju u Splitu, smjer profesor likovne kulture. 1997. diplomira na Umjetničkoj akademiji u Splitu. Već prije kraja akademije počinje samostalno izlagati. Ostvarila niz samostalnih i grupnih izložbi u raznim galerijama i manifestacijama u Hrvatskoj, a izlaže i u inozemstvu. Dobitnica je posebne nagrade žirija na međunarodnom bijenalu suvremene umjetnosti „Tu smo 3“ u Puli. Radovi joj se prikazuju u selekcijama hrvatskog videa. Član je HDLU-a, a od 1999. i Zajednice samostalnih umjetnika Hrvatske. Živi i radi u Zagrebu.

BOŽO JURJEVIĆ

—
Rođen 1963. u Dubrovniku. 1988. diplomirao na Akademiji likovnih umjetnosti u Sarajevu, na Odsjeku

grafike. Izlagao na brojnim skupnim i samostalnim izložbama. Osnivač umjetničke organizacije Let / Flight 777 u Dubrovniku 2011. Živi i radi u Dubrovniku.

ANTE KUŠTRE

—
Rođen 1955. u Somboru. Diplomirao na Pravnom fakultetu u Splitu 1977. godine a 1984. na Filozofskom fakultetu u Zagrebu (komparativnu književnost i sociologiju). Završava specijalizaciju na Odsjeku za film univerziteta „Paul Valery“ u Francuskoj 1984. Samostalno i skupno izlaže u zemlji i inozemstvu. Uz likovno stvaralaštvo dugi niz godina radio je kao novinar. Živi i radi u Splitu.

TIHOMIR MATIJEVIĆ

—
Rođen 1975. godine u Našicama. Godine 2000. diplomirao na Kiparskom odsjeku Akademije likovnih umjetnosti u Zagrebu. 1998. godine boravi na Indiana University of Pennsylvania (projekt razmjene studenata ALU i IUP). 2013. godine doktorirao na Akademiji likovnih umjetnosti u Zagrebu. Izlaže od 1998. godine na skupnim i samostalnim izložbama u Hrvatskoj i inozemstvu. Dobitnik je nagrade Ex aequo na 22. slavonskom biennialu, jedne od tri jednakovrijedne nagrade na XI. trijenalu hrvatskog kiparstva i posebnog priznanja AICA-e (Međunarodno društvo likovnih kritičara). Zaposlen kao docent na Umjetničkoj akademiji u Osijeku (Kolegij kiparstvo) od 2005. godine. Član je HDLU-a Osijek od 2000. godine. Živi i radi u Osijeku.

TONI MEŠTROVIĆ

—
Rođen 1973. u Splitu, je video umjetnik koji najčešće djeluje u formi video i zvučnih instalacija. Diplomirao je 1999. na Odsjeku za grafiku Akademije likovnih umjetnosti u Zagrebu gdje se bavio grafikom, skulpturom i instalacijom. Zbog interesa za elektronske audiovizualne medije 1997. studira Video/Digital Imaging na International Sommerakademie für Bildende Kunst u Salzburgu. 2004. završio je dvogodišnji poslijediplomski studij Medienkunst na Kunsthochschule für Medien, Köln. Od 1992. aktivno sudjeluje na skupnim i samostalnim izložbama te video festivalima u Hrvatskoj i inozemstvu. Dobitnik je više stipendija i nagrada, poput nagrade za mladog umjetnika Hrvatskog društva likovnih umjetnika u Zagrebu 2007., i druge nagrade na izložbi T-HTnagrada@MSU.hr 2013. godine. Živi i stvara u Rijeci i Kaštelima, a predaje u zvanju izvanrednog profesora na Odsjeku za film i video Umjetničke akademije Sveučilišta u Splitu.

VANJA PAGAR

—
Samostalni umjetnik, akademski slikar. Diplomirao je slikarstvo na Akademiji likovnih umjetnosti u Zagrebu 1992. godine. Dobitnik je nagrade znanstveno nastavnog vijeća Akademije. Uz slike, izlaže multimedijalne instalacije (objekti, video, zvuk, fotografija), bavi se i performansom. Samostalno i skupno je izlagao u Hrvatskoj i inozemstvu. Član je Hrvatske udruge likovnih umjetnika iz Splita, Hrvatskog društva likovnih umjetnika iz Zagreba i Hrvatske zajednice samostalnih umjetnika. Živi i radi u Splitu.

PREDRAG PAVIĆ

—
Rođen je 1982. u Zagrebu.

Diplomirao je 2011. godine na Akademiji likovnih umjetnosti u Zagrebu.

Izlagao je na više skupnih i samostalnih izložbi u Zagrebu, Splitu, Puli, Osijeku, Geteborgu, Cataniji, Sofiji, Dusseldorfu. Dobitnik je više nagrada: Velika nagrada 10. Trijenala kiparstva, nagrada za najboljeg diplomanta ALU u 2011. godini, Velika nagrada Emanuel Vidović na 38. Splitskom salonu, nagrada hrvatske sekcije AICA na 12. Trijenalu kiparstva, finalist je nagrade Radoslav Putar.

Član je Hrvatske zajednice samostalnih umjetnika.

Živi i radi u Zagrebu.

IGOR RUF

—
Rođen je u Virovitici 1984. godine. Diplomirao je kiparstvo 2010. godine na Akademiji likovnih umjetnosti u Zagrebu.

Izlagao je na više skupnih i samostalnih izložbi u zemlji i inozemstvu.

Od 2012. godine radi kao asistent na Akademiji likovnih umjetnosti u Zagrebu.

Dobitnik je Velike nagrade 11. Trijenala kiparstva 2012., te nagrade Radoslav Putar 2014. za najboljeg mladog umjetnika.

Živi i radi u Zagrebu.

DAVOR SANVINCENTI

—
Rođen je u Kopru 1979.

Multimedijalni je umjetnik poznat i pod imenima Messmatik i Gurtjo Ningmor. Intenzivno se bavi područjem fenomenologije audiovizualnog i antropologijom vizualne kulture,

fokusirajući se na propitivanje različitih stanja i oblika ljudskih osjeta i percepcija.

Njegovo se umjetničko djelovanje grana u razne medije: film i video, fotografija, fizičke svjetlosne i zvučne instalacije te audiovizualni performansi. U radovima se bavi konceptom iluzije, istražujući moguće granice percepcije te konstrukcije iskustva. Dobitnik je mnogih nagrada među kojima Radoslav Putar (2010.) za najboljeg umjetnika do 35 godina i T-HT nagrade pri Muzeju Suvremene Umjetnosti (2008.). Živi i radi u Poreču i Zagrebu.

LANA STOJČIĆEVIĆ

—
Rođena je 1989. godine u Šibeniku.

Diplomirala je slikarstvo 2012. na Umjetničkoj akademiji u Splitu.

Dobitnica je likovne nagrade za mladog umjetnika Hrvatskog društva likovnih umjetnika 2015. godine, druge nagrade izložbe Different Worlds – Young Contemporary Photography i Grand Prix nagrade Erste fragmenti 2015. godine, Rektorove i Dekanove nagrade 2012. te prve otkupne nagrade Zavičajnog muzeja grada Rovinja 2011. godine.

Finalistica je Nagrade Radoslav Putar za 2015. godinu. Od 2015. godine radi kao vanjska suradnica Umjetničke akademije Sveučilišta u Splitu.

Živi i radi u Splitu.

GORAN ŠKOFIĆ

—
Rođen je u Puli 1979.

Nakon završetka Umjetničke akademije u Splitu, Škofić svoj umjetnički i istraživački rad nastavlja na rezidencijama u Francuskoj, Švicarskoj, Belgiji, SAD-u i Brazilu. Njegovi radovi redovito se prikazuju na izložbama i festivalima u zemlji i inozemstvu.

Upotreba tijela te njegova kontrola i manipulacija u medijima fotografije, filma, videa i multimedijalnih instalacija glavne su karakteristike njegovog rada. Korištenjem mogućnosti pokretnih slika te medijske transformacije prostora, Škofić u svojim radovima razmatra društvene deformacije i razne apsurre svakodnevnice u kojima je između ostalih i on sâm protagonist. Iako obrađuje ozbiljne teme, kroz radove se često provlače doze humora i autoironije. Dobitnik je nagrade Radoslav Putar za najboljeg umjetnika do 35 godine starosti, te Velike nagrade 51. Zagrebačkog salona.

Živi i radi u Zagrebu.

DARKO ŠKROBONJA

—
Rođen 1986. god. u Splitu.

2010. završava školu filma u Kino klubu Split nakon čega upisuje Umjetničku akademiju u Splitu, smjer Film i video. 2012. odlazi u Njemačku u HBK Braunschweig kao Erasmus stipendist. Godine 2013. postaje sveučilišni prvostupnik Filma i videa. Trenutno student druge godine diplomskog studija Medijske umjetnosti na UMAS-u.

Izlagao na više grupnih izložbi u Hrvatskoj i Njemačkoj među kojima je i 38. Splitski salon. Prvu samostalnu izložbu fotografija „Nasip“ imao je u Splitu u galeriji Bez Naziva 2015. Iste godine izlaže u Galeriji umjetnina u Splitu u sklopu projekta Fast Forward. Tokom studija radio kao snimatelj i direktor fotografije na snimanju mnogo studentskih i nekoliko profesionalnih projekata. 2015. radio kao trainee mjesec dana na seriji „Dig“ te kao Erasmus plus stipendist sudjelovao na filmskoj radionici Kinocambules u Saint-Etienneu

u Francuskoj.

Autor,kameraman i direktor fotografije više kratkih igranih i dokumentarnih filmova.

Živi i radi u Splitu.

MARKO TADIĆ

—
Studirao slikarstvo na Accademia di Belle Arti u Firenci. Polje djelovanja: crtež, animacija, kolaž i instalacija. Dobitnik brojnih nagrada (2015. nagrada Vladimir Nazor za najbolju izložbu, 2012. nagrada za najbolji dizajn na festivalu hrvatske animacije FHAF, 2010. treća nagrada na izložbi T-HT@MSU u Zagrebu i 2008. nagrada Radoslav Putar za najboljeg mladog suvremenog umjetnika.

Boravio na brojnim rezidencijalnim programima - Helsinki, New York, Los Angeles, Frankfurt Am Main i Beč. Suradnik sa likovnom akademijom u Zagrebu kao voditelj workshopa za Artist umjetničke knjige, field recording i radio drame. Njegovi filmovi bili su prikazivani na brojnim međunarodnim festivalima animacije te festivalima eksperimentalnih filmova. Izlagao je na brojnim samostalnim i grupnim izložbama u cijelom svijetu. Trenutno završava novi film/animaciju te priprema samostalnu izložbu u galeriji Laura Bulian u Milanu.

Živi i radi u Zagrebu.

IVAN TUDEK

—
Rođen je u Zagrebu 1983. godine. Diplomirao je na Pedagoškom odsjeku pri Akademiji likovnih umjetnosti u Zagrebu 2010. godine. Izlagao je na više skupnih i samostalnih izložbi.

Član je Hrvatskog društva likovnih umjetnika te Hrvatske zajednice

samostalnih umjetnika.

Živi i radi u Zagrebu.

TINA VUKASOVIĆ

—
Rođena je u Splitu, 1989.

Završila diplomski studij slikarstva 2013. na Umjetničkoj akademiji u Splitu.

Članica HULUa, grupe Čekanje i grupe Bez naziva. Od 2009. sudjelovala na više skupnih izložbi (38. Splitski Salon; XI. Erste fragmenti; XI. i XII. Trijenale kiparstva; Meandriranje – Prizori od svjetla, za Julija; MuFIV- Otvoreno; Hybrid Media Camp; Almissa Open Air...) i pet samostalnih izložbi (Galerija umjetnina u Splitu, Studio 21, Galerija Greta, Salon Galić). 2014. godine finalistica Nagrade Radoslav Putar. Sudjelovala na rezidencijalnom programu Punta Arta – otočka karta 2 na otoku Zlarinu i dva Erasmus plus projekta u Turskoj i Italiji. Radi kao koordinatrica za Galeriju umjetnina u Splitu (FFWD – Utorkom u Galeriji), asistentica kustosa za Mavenu u sklopu jednogodišnjeg stručnog usavršavanja i kao jedna od kustosa za galeriju Bez naziva.

Živi i radi u Splitu.

VLASTA ŽANIĆ

—
Rođena je u Zagrebu, 1966. Nakon završene Škole primjenjenih umjetnosti, upisuje kiparstvo na Akademiji likovnih umjetnosti u Zagrebu, gdje diplomira 1990.

Do sada je izlagala na više od trideset samostalnih i velikom broju skupnih izložbi u Hrvatskoj i inozemstvu, sudjelovala na filmskim festivaliima, likovnim kolnijama i festivalima performansa. Višestruko je nagrađivana za svoj rad (Nagrada na 8. Triennialu hrvatskog kiparstva 2003, Godišnja

nagrada HDLU-a 2005., Nagrada 'Oktavijan' za eksperimentalni film na '14. Danima hrvatskog filma', Vjesnikova godišnja nagrada 2006., Nagrada na Internacionalnom multimedijском festivalu 'Visura apperta' 2010. i 2014., te Velika nagrada zagrebačkog salona 2016.)

Radovi joj se nalaze u javnim i privatnim zbirkama suvremene umjetnosti kao što su: MSU u Zagrebu, MG u Zagrebu, GALUM u Splitu, UGD u Dubrovniku, 'Lauba' u Zagrebu itd. Od 2010. Radi kao docentica na odjelu kiparstva na UMASU u Splitu.

Živi i radi u Zagrebu i Splitu.

LOREN ŽIVKOVIĆ KULJIŠ

—
Rođen 1973. u Splitu.

Diplomirao kiparstvo na Akademiji likovnih umjetnosti u Zagrebu 1997. godine.

Član je Hrvatske zajednice samostalnih umjetnika od 2001- 2006. godine. Od 2007. radi na Kiparskom odjelu Umjetničke akademije u Splitu. Zastupljen u stalnom postavu Galerije umjetnina u Splitu i Gliptoteci Hrvatske akademije znanosti i umjetnosti u Zagrebu.

Nagrade: 2013. jedna od tri jednakovrijedne nagrade na 38. Splitskom salonu 2009. treća nagrada na natječaju za izradu spomenika Jakovu Gotovcu u Splitu (s Anom Šverko); 2004. treća nagrada na natječaju za izradu skulpture u predvorju Ekonomskog fakulteta u Splitu (s Anom Šverko); 2000. jedna od tri jednakovrijedne nagrade na 7. trijenalu hrvatskog kiparstva

Živi i radi u Splitu.

BIOGRAPHIES

MILIJANA BABIĆ

—

Graduated in Fine Arts from the Durban Institute of Technology, South Africa, and received MA degree from the Academy of Fine Arts and Design in Ljubljana. She has been a long-term associate of Mesto žensk Festival in Ljubljana. From 2007 to 2014 she worked as an associate professor at the Academy of Applied Arts in Rijeka. She is a member of Delta 5 and SIZ, artistic associations based in Rijeka. She exhibits her work in Croatia and abroad. She lives and works in Rijeka.

GILDO BAVČEVIĆ

—

Born in Split in 1979. Multimedia artist. He acts within societal, political and social problematics using wide range of media (performance, video, film, artist's actions, multimedia installations, audio projects, sound design and recording). He frequently exhibits his work in solo and group exhibitions, as well as festivals in Croatia and abroad. In 2013, he obtained MA in Film and Media Art at the Arts Academy in Split, where he currently works as a teaching assistant. He won one of three equivalent awards at the 39th Split Salon and the 46th Croatian Film Revue Best Documentary Grand Prix Award. He is a member of Croatian Association of Visual Artists Split. He lives and works in Split.

DINO BIČANIĆ

—

Born in 1980 in Bihać, Bosnia and Herzegovina. Completed secondary education at the School of Fine Arts in Split, and graduated from the Arts Academy in Split, Sculpture

Department, in 2007. He has been participating in solo and group exhibitions since 2006. He received one of three equivalent awards at the 39th Split Salon. He lives and works in Hvar.

PETAR BRAJNOVIĆ

—

Born in 1972 in Pula. Attended Royal Academy of Art in The Hague between 1992 and 1993. Member of Croatian Association of Visual Artists Istra. So far, his work has been displayed in Croatian and international group and solo exhibitions. His artistic practice comprises painting, drawing, sound, video, performance, installation art and writing. He lives and works at Studio Golo Brdo in Rovinjsko Selo.

TOMISLAV BRAJNOVIĆ

—

Born in 1965 in Zagreb. He studied at the Royal Academy of Art in The Hague and graduated from the Academy of Fine Arts in Zagreb in 1999. In 2003 he received MA in Fine Arts from the Central St Martin's College of Art & Design in London. He teaches New Media, City Mapping and Recontextualisation at the Academy of Applied Arts in Rijeka. He participated in group exhibitions in Croatia, Italy, United States, Holland, Hungary, Macedonia, Poland, United Kingdom, Slovenia, Serbia, Ireland, Germany and Bosnia and Herzegovina. His solo exhibitions were held in Zagreb, Rovinj, Pula, Novigrad, Rijeka, Sarajevo, Skopje and Ljubljana. He received several awards, scholarships and acknowledgments, and took part in several artist residency programmes. Since 2007 he has been director of Studio Golo Brdo project-gallery. He is the author of the 'Dinner with Artist'

project. He lives and works in Rovinjsko Selo and Rijeka.

DRAŽEN BUDIMIR

—

Born in 1980 in Đakovo. He completed undergraduate degree at the Arts Academy in Osijek in 2008 and enrolled in the graduate studies (Painting Department) the same year. In 2009 he attended School of Fine Arts (Painting and Media Department, Studio +- XXI) in Bratislava, as well as Dr. Ante Peterlić Media Culture School two years later. Since then he has become a member of the Croatian Association of Visual Artists Osijek. He won several awards and acknowledgments, such as Rector's Award 2008/09, Dean's Award in 2009 and 21st Slavonia Biennale Award Jury Acknowledgment in 2008. He lives and works in Osijek.

HRVOJE COKARIĆ

—

Born in Split in 1974. Director, multimedia artist and performer. He has been active in theatre art since the '90s. In cooperation with experimental electro band, 'ZidarBetonsky' he published two music records between 1996 and 2001. He is the founder and current president of UZGON Culture and Art Association. As a visual artist / performer he mainly works in multimedia installations. He also works as a curator and exhibition organiser. He lives and works in Split.

BORIS CVJETANOVIĆ

—

He was born in 1953 in Zagreb. Graduated from the Faculty of Education in Zagreb, Fine Arts Department.

From 1976 to 1984 he worked as a conservator-restorer at the Croatian Conservation Institute. In 1981 he started to work as a professional photographer for SL student magazine and in 1987 he became a photography editor. His work was exhibited in a solo and group shows all around the world (Croatia, Europe, United States, Japan, Australia...). He won several prestigious awards (1st Tokyo International Photo Biennale in Japan in 1995, Croatian Photography Grand Prix Award in 1997, Homo Volans Award in 1997). In 1996 he published a photography book *Scenes Without Significance*. In the same year, his photographs have been published in Francesco Bonami book *Echoes – Contemporary Art at the Age of Endless Conclusions* (The Monacelli Press, New York, 1996). Part of his work belongs to some of the most important international and Croatian art collections: Tokyo Metropolitan Museum of Photography, Museum of Contemporary Art in Zagreb, Dane Marino Cettina Gallery in Umag, Museum of Modern and Contemporary Art in Rijeka, Museum of Fine Arts in Split, National Museum Zadar, Croatian Historical Museum in Zagreb, and several private collections. He is a member of Croatian Association of Visual Artists. He lives and works in Zagreb.

MARKO ERCEGOVIĆ

—
Born in 1975 in Dubrovnik, where he completed secondary education at the local Grammar High School. Graduated at the Academy of Dramatic Art in Zagreb. His artistic work comprises video and photography. He lives and works in Dubrovnik and Zagreb.

IGOR EŠKINJA

—
He was born in 1975 in Rijeka. He graduated from the Academy of Fine Arts in Venice (Painting Department). Since 2000 he has been featuring in solo and group exhibitions and important international manifestations (Riga, Prague, Caracas, Manifesta in 2008, Casino Luxembourg – Forum d'Art Contemporain in 2009 and Blick auf Zentraleuropa in 2011). Solo exhibitions: *The Day After*, Federico Luger Gallery, Milan, Italy (2011), *Interieur Captivant*, MAC/VAL Museum, Vitry, France (2012), *Quixote*, MUWA, Graz, Austria (2014). He won several awards throughout his career. He lives and works in Rijeka.

IVAN FAKTOR

—
Born in 1953 in Crnac, Slavonia. His work involves experimental film, photography, video and video installations. He has been making films and video works continuously since 1975. Since 1979 he has been taking part in conceptual actions and exhibitions, making video and film performances and creating art installations and multimedia performances. In 1995 he exhibited his work at the 46th Venice Biennale (A Casa/At Home 2) and represented Croatia at the 25th São Paulo Biennial in 2002. He won numerous awards, most prominently 11th Days of Croatian Film Grand Prix Award in 2002, Vladimir Nazor Annual Film Award in 2002, 39th Zagreb Salon Grand Prix Award in 2005 and Vladimir Nazor Annual Fine Arts Award in 2010. Between 1975 and 1977 he was editor of the Film Lovers' Club Panel, and manager of the Student Centre

Film Programme from 1981 to 1988. In the period between 1992 and 2006, he was editor of Osijek Cinematographers' Film Programme. He is the founder and manager of Kazamat Gallery and Performance Art Festival (2001). From 2006 to 2010 he was director of Osijek City Galleries. He lives and works in Osijek.

MOMČILO GOLUB

—
He was born in 1949 and graduated from the Academy of Fine Arts in Belgrade in 1974 (and its respective Printmaking Department in 1976). Being a French government stipendist, he specialised in Painting at the École des Beaux-Art de Paris. From 1991 to 1992 he was La Cité Internationale des Arts artist-in-residence at the French Ministry of Culture Studio. Having started his professional career as a printmaker, during the '80s Golub initially presented post-conceptual and, some time later, early postmodernist art currents. In the early '90s he withdrew from the art scene and had been absent for more than two decades, until his return in the 2011. He won several awards: Kun Printmaking Award in 1974, Ladislav Ribnikar Foundations Award in 1983, award at the Newer Yugoslavian Art exhibition held in New York Equitable Gallery in 1983, Dubrovnik Salon Award for his installation in 1984. He lives and works in Split.

VOJIN HRASTE

—
Born in 1981 in Šibenik. He graduated in Sculpture from the Academy of Fine Arts in Zagreb. In 2005, he won annual Croatian Chamber of Commerce Award for the best student

artwork. In 2006 he was commended for academic excellence by the Dean and in 2014 he received Croatian Association of Artists Best Young Artist Award. He lives and works in Zagreb and Split.

ĐORĐE JANDRIĆ

—
Born in 1956 in Zadar. Graduated from the Academy of Fine Arts in Zagreb in 1985. His artworks have been exhibited in solo and group exhibitions in Croatia and abroad. He has received numerous awards and acknowledgments for his work. He also works in scenic design. He is professor in the Sculpture Department of the Academy of Applied Arts in Rijeka. He is a member of Croatian Association of Artists in Zagreb. He lives and works in Zagreb and Rijeka.

IVANA JELAVIĆ

—
Born in 1971 in Split. She completed her primary and secondary education in Dubrovnik, and graduated from the Arts Academy in Split in 1997. She began exhibiting before graduation and, since then, she has featured in a great number of solo and group exhibitions in various galleries and manifestations in Croatia and abroad. She won special jury award at the 'Tu smo 3' International Biennial of Contemporary Art in Pula. Her work is often displayed in selections of Croatian video art. She is a member of Croatian Association of Artists, and Croatian Freelance Artists Association. Lives and works in Zagreb.

BOŽO JURJEVIĆ

—
Born in 1963 in Dubrovnik. Graduated from the Academy of

Fine Arts in Sarajevo, Printmaking Department. Exhibited in numerous solo and group exhibitions. Founder of Dubrovnik-based Let / Flight 777 artistic association (2011). He lives and works in Dubrovnik.

ANTE KUŠTRE

—
Born in 1955 in Sombor. Graduated from the Faculty of Law in Split in 1977 and the Faculty of Philosophy in Zagreb (Comparative Literature and Sociology) in 1984. He specialised in Film at the Paul Valéry University in France in 1984. He participated in solo and group exhibitions in Croatia and abroad. He worked as a journalist for many years. He lives and works in Split.

TIHOMIR MATIJEVIĆ

—
Born in 1975 in Našice. In 2000 graduated from the Sculpture Department of the Academy of Fine Arts in Zagreb. In 1998 he studied at the Indiana University of Pennsylvania (ALU and IUP student exchange project). In 2013 obtained Doctor of Arts degree at the Academy of Fine Arts in Zagreb. He has been exhibiting in solo and group exhibitions in Croatia and abroad since 1998. Awards: 22nd Slavonian Biennale 'Ex aequo' award, one of the three equivalent awards at the XIth Triennial of Croatian Sculpture, AICA (International Association of Art Critics) special award. He has worked as assistant professor at the Art Academy in Osijek (Sculpture Department) since 2005. Member of Croatian Association of Visual Artists Osijek since 2000. Lives and works in Osijek.

TONI MEŠTROVIĆ

—
Born 1973 in Split. Video artist working predominantly in video and sound installations. In 1999, he graduated in Graphic Arts from the Academy of Fine Arts in Zagreb, where he produced graphic art, sculpture and installation art. Due to his interest in electronic audio-visual media, he studied Video/Digital Imaging at the International Summer Academy for Contemporary Art in Salzburg in 1997, and completed a two-year postgraduate diploma in Media Arts at the Academy of Media Arts, Cologne in 2004. Since 1992, he has taken part in group and solo shows, as well as video festivals, in Croatia and abroad. He received a number of scholarships and awards, such as the Best Young Artist Award given by the Croatian Association of Artists and the 2nd Prize at the T-HTaward@MSU.hr exhibition in 2013. He lives and works in Rijeka and Kaštel. He is employed as associate professor at the Arts Academy in Split, Film and Video Department.

VANJA PAGAR

—
Freelance artist, formally trained painter. Graduated in Painting from the Academy of Fine Arts in Zagreb in 1992. Arts Academy Teaching Committee award winner. Besides painting, his artistic work involves multimedia installations (objects, video, sound and photography) and performance art. His work was exhibited in Croatia and abroad. He is a member of Croatian Association of Visual Artists Split, Croatian Association of Artists and Croatian Freelance Artists Association. He lives and works in Split.

PREDRAG PAVIĆ

—

Born in 1982 in Zagreb. He graduated in 2011 from the Academy of Fine Arts in Zagreb. He has exhibited in several group and solo exhibitions in Zagreb, Split, Pula, Osijek, Gothenburg, Catania, Sofia, Düsseldorf, and was rewarded for his artistic work with 10th Triennial of Croatian Sculpture Grand Prix Award, 38th Split salon Emanuel Vidović Grand Prix Award, best ALU graduate award in 2011, award at the 12th Triennial of Croatian Sculpture given by Croatian AICA. He was a Radoslav Putar Award finalist. He is a member of Croatian Freelance Artists Association and Croatian Association of Artists. He lives and works in Zagreb.

IGOR RUF

—

Born in 1984 in Virovitica. He graduated in Sculpture from the Academy of Fine Arts in Zagreb in 2010. His work has been displayed in Croatia and abroad. Since 2012, he has worked as a teaching assistant at the Academy of Fine Arts in Zagreb. He won the 11th Triennial of Croatian Sculpture Grand Prix Award in 2012. In 2014 he received Radoslav Putar Award for the best young artist. He lives and works in Zagreb.

DAVOR SANVINCENTI

—

Born in Koper in 1979. Multimedia artist also known as Messmatik and Gurtjo Ningmor. Intensively deals with the audio-visual phenomenology and visual culture anthropology, focusing on questioning different states and shapes of human senses and perceptions.

His artistic activity comprises film, video, photography, physical light and sound installations and audio-visual performances. In his artworks he deals with the concept of illusion, exploring possible boundaries of perception and construction of experience. He won several awards, such as Radoslav Putar Award (for the best young artist) in 2010 and T-HT Award, held at the Museum of Contemporary Art in Zagreb in 2008. Lives and works in Poreč and Zagreb.

LANA STOJIĆEVIĆ

—

Born in 1989 in Šibenik. She graduated from the Painting Department of the Arts Academy in Split in 2012. In 2015, she received Croatian Association of Artists Best Young Artist Award and second prize at the Different Worlds – Young Contemporary Photography exhibition. She is a winner of Erste Fragments Grand Prix Award in 2015, as well as first prize awarded by the Rovinj Heritage Museum in 2011 and Dean's and Rector's awards in 2012. She was Radoslav Putar Award nominee in 2015. Currently she works as an associate professor at the Arts Academy in Split. She lives and works in Split.

GORAN ŠKOFIĆ

—

He was born in Pula in 1979. Having graduated from the Arts Academy in Split, he continued his artistic activity and research while on residencies in France, Switzerland, Belgium, United States and Brazil. His artworks are regularly displayed at Croatian and international exhibitions and festivals. The use of body and its manipulation via photography, film, video and multimedia installations

are the main features of his work. By using the potential of motion picture and transformation of space through media, in his work Škofić explores social deformations and absurdities of the everyday life, often starring himself. Despite dealing with meaningful topics, he frequently includes humour and self-irony in his work. He received Radoslav Putar Award for the best young artist and 51st Zagreb Salon Grand Prix award. Lives and works in Zagreb.

DARKO ŠKROBONJA

—

Born in 1986 in Split. In 2010 he completed School of Film at Kino Klub Split and enrolled in the Arts Academy in Split, Film and Video Department. In 2012, he spent a summer semester as an Erasmus student at HBK Braunschweig. In 2013 he obtained BA in Film and Video. He is currently a final-year graduate student in Media Arts at the Arts Academy. Participated in numerous group exhibitions in Germany and Croatia, including the 38th Split Salon. His first solo exhibition, based on photographs, was entitled 'Mound' and was held at Bez Naziva in Split in 2015. Later that same year he exhibited at the Museum of Fine Arts in Split as part of a project called Fast Forward. Since 2010 he has worked as a cameraman and director of photography on various student and professional projects, such as Bruna Bajić's 'Blue Cage'. In 2015 he was a trainee on 'Dig' TV series. As an Erasmus Plus stipendist he participated in Kinocambules workshop in Saint-Etienne, France. Author, cameraman and photography

director in several short feature and documentary films. He lives and works in Split.

MARKO TADIĆ

—

Graduated in Painting from the Academy of Fine Arts in Florence. Fields of activity: drawing, animation, collage and installation art. Won following awards: Vladimir Nazor Best Exhibition Award in 2015, Best Design Award at the World Festival of Animated Film (FHAF) in Zagreb in 2012, THT@MSU third prize in Zagreb in 2010, and Radoslav Putar Award for best young contemporary artist in 2008. He took part in several artist residencies (Helsinki, New York, Los Angeles, Frankfurt Am Main and Vienna). He is associate of the Academy of Art in Zagreb (organises artist's books workshops, field recording and radio dramas). His films have been presented at various international animation and experimental film festivals and his work displayed in many solo and group exhibitions all over the world. Currently, he is about to complete New Film/ Animation studies and is preparing for his solo exhibition in Laura Bulian Gallery in Milan. Lives and works in Zagreb.

IVAN TUDEK

—

Born in 1983 in Zagreb. He graduated from the Academy of Fine Arts in Zagreb in 2010. He participated in numerous solo and group exhibitions. Member of the Croatian Association of Artists and Croatian Freelance Artists Association. He lives and works in Zagreb.

TINA VUKASOVIĆ

—

Tina Vukasović (Split, 1989), visual artist. Graduated in Painting at the Arts Academy in Split in 2013. Member of Croatian Association of Visual Artists Split, Čekanje and Bez naziva artistic associations. Since 2009 she has participated in numerous group exhibitions (38th Split Salon, XIth Erste Fragments, XIIth Triennial of Croatian Sculpture, Meandering - Glimpses of Light, for Julije, MuFIV – Opened, Hibrid Media Camp, Almissa Open Air...) and five solo exhibitions (Museum of Fine Arts in Split, Greta Gallery, Studio 21 and Salon Galić). In 2014, she was one of the Radoslav Putar Award finalists. She participated in Punta Arta artist residency, as well as in Island Map 2 (organised at the island of Zlarin) and two Erasmus Plus projects in Turkey and Italy. She is a coordinator for the Museum of Fine Arts in Split FFWD - Tuesdays in the Museum programme, and works at Mavena as assistant curator (a part of one year Professional Development Programme), as well as one of the Bez naziva Gallery curators. She lives and works in Split.

VLASTA ŽANIĆ

—

Born in 1966 in Zagreb. After completing secondary education at the School of Applied Arts, she graduated from the Academy of Fine Arts in Zagreb in 1990. Since then she has exhibited in more than thirty solo exhibitions and numerous group exhibitions in Croatia and abroad. She participated in film festivals, art colonies and performance festivals. She has received multiple awards for her work (award at the 8th Triennial of Croatian Sculpture in 2003,

Croatian Association of Artists annual award in 2005, Oktavijan Experimental Movie Award at the '14 Days of Croatian Film, Vjesnik annual award in 2006, 'Visura Aperta' International Multimedia Festival awards in 2010 and 2014, and Zagreb Salon Grand Prix Award in 2016). Her work is displayed in public and private contemporary art collections (Museum of Contemporary Art and Modern Gallery in Zagreb, Museum of Fine Arts in Split, Art Gallery Dubrovnik in Dubrovnik, 'Lauba' in Zagreb, etc.). Since 2010 she has been working as assistant professor at the Art Academy in Split, Sculpture Department. Lives and works in Zagreb and Split.

LOREN ŽIVKOVIĆ KULJIŠ

—

Born in 1973 in Split. Graduated in Sculpture from the Academy of Fine Arts in Zagreb in 1997. Former member of Croatian Freelance Artists Association (from 2001 to 2006). Since 2007 he has worked in the Painting Department of the Arts Academy in Split. His work is displayed in the Museum of Fine Arts in Split and Croatian Academy of Sciences and Art in Zagreb permanent collections. Awards: 2013 – one of three equivalent awards at the 38th Split Salon; 2009 – third award at the public sculpture (dedicated to Jakov Gotovac) competition (with Ana Šverko) 2004 – third award at the Faculty of Economy in Split public sculpture competition (with Ana Šverko); 2000 – one of three equivalent awards at the 7th Triennial of Croatian Sculpture He lives and works in Split.

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