



galerija forum

mirjana vukadin

crteži | slike | mala plastika

26. 3. — 25. 4. 2015.



Autoportret | Selfportrait, 1985.

tuš na papiru | ink on paper
90 x 66 cm

o umjetnosti mirjane vukadin

antun maračić

Prošlo je gotovo pet godina od prerane smrti Mirjane Vukadin (1959.-2010.). Iza nje je ostao nevelik ali vrijedan opus. Uz čitljivi talent, njezini radovi svjedoče intenzivni etički angažman. Način svog izražavanja nastojala je uskladiti sa širom ili užom društvenom temom koju si je zadala. Htjela je govoriti o životu i društvu, ali i sačuvati autonomiju umjetnosti. Htjela se boriti, ali ne i biti pate tična, bila je idealist, ali krila se pod maskom karikaturalnog, ciničnog izričaja. Htjela je biti komunikativna ali ne i podilaziti lošim ukusima. Težila je dobrom slikarstvu, ali je nastojala i ne mahati virtuožnošću kao argumentom. U želji da izbjegne dopadljivost počela je glumiti nespretnost i ružiti svoje slike. Znala je slikati i preko dovršenih radova, pri čemu su novi slojevi propuštali one ispod i mješali se s njima čime se pojačavao košmarni ekspresivitet njezinih prizora. Razdirana tako suprotstavljenim porivima, bivajući nezadovoljna vlastitim metodama, praksom i rezultatima, ulazila je u klinč kontradiktornosti, nastojeći neprestano transcendirati dosegnuto i ostvareno. Milako primjećeno, cijenjeno pa i nagrađivano, njezino djelo još za života se počelo gubiti iz vida javnosti. Jer, osim što se sama se nije previše trudila da izbije u prvi plan, Mirjana

je imala i duže pauze u svom radu te mnogo izbivala iz zemlje. Očito nije bila usmjerena na gradnju karijere, njezino je stvaranje bilo plod jake osobne potrebe, no ne i naglašenog predumišljaja da se društveno afirmira. Važnije joj je, čini se, bilo da se neprestano dodatno obrazuje: osim na ALU Zagreb gdje je završila slikarstvo, boravila je kao gost student na Akademiji u Münchenu, studirala na Kazališnoj Akademiji u Pragu, završila studij konzervacije i restauracije u Londonu. Na kraju je teško oboljela i umrla te nakon toga bila gotovo zaboravljena. Stoga ovom *hommage*-izložbom u *Forumu* koja se događa na petu obljetnicu smrti, želimo podsjetiti i upozoriti struku i publiku na njezin vrijedan rad.

Mirjana nije mnogo izlagala. Imala je svega dvije samostalne izložbe, obje u Zagrebu, u Galeriji Studentskog centra, 1986. i u Galeriji Vladimir Nazor, 1991 godine. U skupnim nastupima od 1986. često sudjeluje na izložbama grupe ZOOT, čiji je član. Riječ je o skupini istomišljenika koju uz ostale čine Helena Klakočar, Željko Zorica, Milan Manojlović, Miljenko Sekulić... Članove grupe veže interes za ludički i sardonični pristup umjetnosti, djeluju multimedijski, spajajući slikarstvo, strip, animirani

film i teatar. Osim u zemlji, Mirjana s grupom višekratno nastupa i u inozemstvu, između ostalog i na važnim svjetskim izložbama poput Documente u Kasselu, 1987. U prvoj polovini i sredinom 80-ih, nakon završenog studija slikarstva na ALU Zagreb i postiplomskog studija u Pragu Mirjana Vukadin izlagala je figurativne crteže, slike i malu plastiku, radove zasnovane na narativnim predlošcima cmog ugođaja. Riječ je o prikazima žensko-muških odnosa, porodičnih ambijenata i situacija, lajtmotiva demagoških govornika s televizora, tortura i ubojstava. Te je prizore autorica obrađivala u osobitoj plastičkoj sintezi koja je spajala obrasce socrealističkog akademizma i cminu *underground* stripa.

Naravno, takav spoj rezultira internom stilskom dvosmislenošću u kojoj druga komponenta djeluje kao ironična grimasa prve. Mada sadrže naraciju, ove slike iz svakodnevnog života nisu jednostavni realistički prikazi nego autoričnim svjetonazorom obojeni zaključci dnevnih zbivanja. Sažimajući stvarnost u koreografski aranžiran detalj, kroz alegorijske scene i karikaturalna pojednostavljenja, Mirjana, ekonomizirajući izričaj, razotkriva tamnu suštinu, u tekućoj dnevnoj praksi zakamufiliranih i friziranih so-

cijalnih odnosa, omogućavajući da se suočimo sa zapanjujućom jednostavnošću njihovih posljedica. Pokazujući dakle stupidno doslovnu, profanu scenu ubojstva, perversnu demagogiju birokracije, parafrazirajući antičku legendu, ona čini stvarnost providnom, mit aktualnim; radikalizirajući prizor, svodeći ga na drastičan čin, ona još jednom u svojoj verziji ponavlja nedužnu djetinju denuncijaciju carske golotinje. Prizori na njenim slikama su, dakle, aranžirane scene, sublimacije pojavnosti, a ne neutralni žanr-prizori.

Takva organizacija jasno ukazuje na vezu s teatrologijom što je i razumljivo: Mirjana je, družeći se s mladim, izvaninstitucionalnim kazališnim entuzijastima (Željkom Zorićem, Krunom Mavarom i drugima) kao član ogranka Kugla glumišta kreirala scenografiju, ali i sudjelovala u predstavama. U Pragu je pak bila na postdiplomskom studiju scenografije, kostimografije i lutkarstva.

Analogno tim njezinim sklonostima i aktivnostima, i njezini se crtani likovi doimaju kao glumci-demonstratori, čija je pak ekspresija lica najčešće diskrepantna u odnosu na geste i radnje koje obavljaju. Iako im je ponekad (uglavnom na crtežima) nallepljena tipična groteskna grimasa, u većini slučajeva oni su lišeni raspoloženja, odnosno mimike koja bi odgovarala situaciji: štoviše, njihova lica su katkada potpuno prazna, bez detalja konkretnih obilježja, opisana tek konturnom linijom i obojena lokalnom bojom. Protagoniste koji nagovaraju, zavode, varaju, vrše ili podnose torturu, obilježava antipsihologija srednjeevropskih drvoreza u kojima lica mučitelja, ubojica i žrtava, posve indiferentno u odnosu na njihova djela i uloge, nose izraz otuđenosti i letargičnosti, čak melankolije.

Njihova odjeća ukazuje na status ili profesiju, pokreti su im više plesni nego što upućuju na sudjelovanje, uživljenost, grč ili bol. Tako, na bar naoko bešćutan način, autorica postiže distancu, 'pere ruke' od svjetskog mraka ili barem krije svoj strah od njega. Na crtežima gdje, primjereno temi, dominira crnilo, kao fond na kojemu iskri izolirana bijela linija (kao na drvorezima ili linorezima) prostor je 'apstraktan', ispunjen na prvi pogled tek dekorativnom teksturom, poput one s brojnih primjera neoekspresionističkih tvorina. Pomnija opservacija, međutim, otkriva da se radi o specifičnoj 'rentgenskoj' snimci magnetskih silnica koje svojom jačinom ili slabijom koncentracijom i usmjerenošću na pojedinim mjestima podcrtavaju, odnosno dodatno objašnjavaju atmosferu prizora. U autoportretu te prikazu zavođenja i prevare, te 'silnice' naprosto označavaju skrtnu tvar pogleda; oči poput reflektora siju svjetlosni snop koji pogađa predmet interesa. Dok u crtežima fond plohe kao i gustoća crnila ima funkciju dopune predloženog događanja i ugođaja, u slikama (primjerice u 'Medeji') pozadina djeluje oponentno radnji. Prostor je konkretan, to je ambijent kuhinje s inflacijom minuciozno ornamentiranih i stilizirano nabrojanih detalja tapeta, tepiha, pločica i sličnih kućnih muštrica. Pritom kolorit direktno oponira krvoločnom zbivanju. Dok su lica bezlična prostor je šaren, slastičarsko plavih, ružičastih, žutih, zelenkastih nijansi. Izjednačeni tonaliteti međusobno se poništavaju čineći ravnomjerne vibracije, bez dramatskih kontrasta. Ekspresija kratkih, titravih poteza kroz koje prosijavaju podložni slojevi, lokalizirana je konturama koje opisuju pojedine predmete polja. Moglo bi se reći da je u nekim,

stilski 'dovršenijim' radovima njihov ekspresionistički predznak prilično sporan: izraz se naime zasniva na napetosti koja se rađa iz opozicije teme i plastičkog rješenja, dakle na striktno duhovnom planu a ne na doslovnoj razmahanosti poteza i boje ili na žestini geste prikazanih figura.

Temu i način svog slikarstva, Mirjana je bez ikakvog medijskog konflikta produžila i u minijaturni kiparski oblik. U trodimenzionalnim strip-nizovima malih figurica, ona je s još opuštenijom duhovitošću zaokružila i sažela priču o porodici, državi i umjetnosti. U ležemoj obradi, ti su duhoviti ansambli sačuvali dovoljno jasnu aluziju na kućnu ukrasnu figuricu, kao i na one s vjenčane torte, na idiličnu naraciju božićnih jaslaca s jedne, te na politički spomenički kič s druge strane. Parafrazirajući sve to Mirjana je uspjela izolirati zajednički nazivnik tih mikro i makro društvenih modela.

Na izložbi se nalazi i jedna trodimenzionalna verzija autoričinog lajtmotiva TV aparata. U okviru ekrana starog tipa televizora iz 60-ih godina 20. stoljeća, smještene su sitne figure koje tvore obiteljsku grupu i superponiranog govornika za mikrofonom, te 'ornamentalni' okvir razbacanih ljudskih tijela. Nastao početkom 90-ih taj rad, iako naoko ne odudara od tematskog kontinuiteta, dobiva novu dimenziju, neposrednu referencu na započeta ratna zbivanja u Hrvatskoj.

U slikama nastalim krajem 80-ih i na samom početku 90-ih, uz neke novosti, Mirjana uglavnom zadržava svoju standardnu tematiku i registar motiva, no na formalnom planu događaju se znatne promjene. Budući da je evidentno smanjena autoričina distanca, a pojačan emocionalni anga-

žman u odnosu na slikane sadržaje, slika je sada zamršenija i 'mutnija', potenciran je ekspresivni element apstraktne geste koja mimikrira figurativni predtekst. Promijenjena je i procesualnost izvedbe. Sada su to redovno dvo- ili višeslojne slike, bilo da autorica koristi podloge ranijih radova čiji sadržaji probijaju ispod novih slojeva, bilo da izričito koncipira suprostavljanja ili miješanja više planova. U tom smislu osjeća se ponekad i pregrčevito nastojanje da se izbjegne stilski tipičnost, zadatost i jednosložnost. Kompleksnost problema koje iznosi, autorica želi popratiti adekvatno kompleksnim postupkom. Pritom ona intenzivira (već od ranije u naznakama prisutne) partije 'rentgenskih' snimki unutrašnjih sadržaja, značenja i ugođaja koji suštinski obilježavaju prikazane situacije. Riječ je o vizualizaciji duhovnih naboja apstraktnim znacima, tako da gestualnost uz krhotine figurativnih predložaka često tvori dominantni prvi plan na račun nekadašnjeg fizički jednoslojno prikazanog prizora.

Također, za razliku od ranijih svijetlih i otvorenih, disciplinirano lociranih bojenih partija, sada prevladava tmasti, 'prljavi' i (kako je sama autorica govorila) 'krepani' kolorit koji dodatno naglašava karakter motiva. Primjerice, motiva supružnika u fizičkom sukobu, u sobnom ambijentu kojeg kontaminira TV ekran svojim porukama. Ili pak ljubavnika koji 'grabe' energiju iz naturalistički karnalnog simbola srca, dok njihova tijela s otiscima ranijih dodira odvaja neka sila, vizualizirana u obliku linija-uzda.

Nadalje, tu je i usnuli par u krevetu prekriven nemirnim pikturnalnim rasterom koji će sugerirati situaciju oponentni 'šum' kao stvarni atribut stanja.

Gigantski portreti violentno su podslikani i prožeti gustim spletom boje i poteza koji također indiciraju unutrašnja zbivanja. Iako, naravno, prvenstveno osobni, tema i modus njezina iznošenja zasigurno ne ostaju zatvoreni u sferi slikaričine privatnosti. Upoma angažiranost u iznošenju teških siževa kao i odricanje od vizualne zavodljivosti izraz je stvame, makoliko naivno-romantične etičnosti ove umjetnice. Insistiranje na ružnoći, odnosno antiestetici i svojevrsnom naturalizmu, u spomenutoj etičnosti nalazi svoj vrednosni kontrapunkt i kompenzaciju. Također, iz današnje perspektive gledajući, imajući u vidu godine nastanka tih radova koji polaze od vlastitih iskustava i osjećanja svijeta, bez namjere da simplificirano ilustriraju aktualna zbivanja, možemo konstatirati da su ih ipak, ma koliko posredno, vjerno registrirali pa i predvidjeli.

Tako to djelo, osim što iskazuje intimnu dramu same autorice, potvrđuje svoj univerzalni značaj vrijednog svjedočanstva trenutka u kome se dogodilo, sadržavajući istodobno i slutnju tragedija koje su kasnije uslijedile.



Glava anđela | Head of an Angel

oko | ca 1990.

obojeni gips | painted plaster



Osvefa | Revenge
oko | ca 1986.
ulje na platnu | oil on canvas
202 x 148,5 cm

the art of mirjana vukadin

antun maračić

Almost five years have elapsed since the untimely death of Mirjana Vukadin (1959-2010). She left an oeuvre that is not large, but very valuable. Her works evince not only talent, but a clear and vigorous ethical commitment. She did everything to make the manner of her expression consistent with the broader or narrower social theme that she had set herself. She wanted to speak about life and society and yet at the same time preserve the autonomy of her art. She wanted to fight, without over-emotionalism; she was an idealist, but wore the mask of a caricatural and cynical idiom; she would be communicative, but without currying to poor taste. She aimed at good painting, but did not want to brandish her virtuosity as backing. In order to steer clear of mere eye-appeal, she started to act out clumsiness and to uglify her paintings. She would sometimes paint over finished works, the new layers letting those beneath through and mixing with them, heightening the nightmare expressiveness of her scenes. Torn by such conflicting urges, being discontented with her own methods, practice and result, she got into a clinch of contradictoriness, incessantly trying to transcend the achieved and accomplished. Although it was noticed, appreciated and even rewarded, her work began to

slip out of sight of the public even during her lifetime. Apart from not caring all that much to be in the limelight, Mirjana also had long hiatuses in her work, and would often be out of the country. She was clearly not oriented to making a career. Her work was the fruit of insistent personal need, but not of any premeditated plan to make her name in society. More important for her was to keep up with her education; as well as at the Academy of Fine Arts in Zagreb where she got a BFA in painting, she spent time as a guest student at the academy in Munich, studied at the dramatic arts academy in Prague, completed a course in conservation and restoration in London. In the end she fell seriously ill, died, and was subsequently practically forgotten. Accordingly, through this tribute exhibition in Forum, taking place on the fifth anniversary of her death, we want to remind the profession and the general public of her, draw attention to her very worthwhile work. During her lifetime, Mirjana did not exhibit much. She had in all two solo shows, both in Zagreb, in the Student Centre Gallery in 1986 and in the Vladimir Nazor Gallery in 1991. From 1986 she frequently took part in collective exhibitions of ZOOT, of which she was member; this group was composed of people who had the same approach, such

as Helena Klokočar, Željko Zorica, Milan Manojlović and Miljenko Sekulić. They were connected by their interest in a playful and sardonic approach to art; they worked in multimedia style, combining painting, comic strip, animated film and theatre. Mirjana and the group appeared several times abroad as well, including in important exhibitions like Documenta in Kassel, in 1987.

In the first half and in the mid 80s, after completing her course in painting at Zagreb's art academy, and her post-grad stint in Prague, Mirjana Vukadin exhibited figurative drawings, paintings and small-scale sculptures, works based on narrative originals of a dark mood.

These were reviews of male and female relationships, family situations and settings, leitmotifs of ranting speakers on the television, of torture and murder. These scenes, she treated in an idiosyncratic sculptural synthesis that melded the patterns of the socialist-realist academic approach and the darkness of underground comic strips.

Naturally, such a blend resulted in internal stylistic ambiguity, in which the second component worked as an ironic grimace of the first. Although they contain narration, these images of everyday life were not simple realistic depictions but

conclusions of daily events tinted with the artist's worldview. Précising reality into a choreographically arranged detail, through allegorical scenes and caricatured simplifications, Mirjana, economising on her expression, revealed a dark essence of the social relations camouflaged and tweaked in daily practice, enabling us to confront their consequences with startling simplicity. Showing thus the densely literal profane scene of a murder, the perverse demagoguery of the bureaucracy, reworking the ancient legend she made reality translucent, myth current; radicalising the scene, reducing it to the pure drastic act, she repeated in her own version the innocent childish denunciation of the emperor's nakedness. The scenes on her paintings are arranged, sublimations of phenomenality, not neutral genre scenes. This kind of organisation reveals a clear link with the theatre, which is quite intelligible. Socialising with young, extra-institutional theatre enthusiasts such as Željko Zorica and Krno Mavar, a member of branch of [the avant-garde satirical theatre] Kugla-glumište, she created set design, and also took part in the performances. In Prague she did post-graduate studies in set-design, costume-design and puppetry. By analogy to these activities, her drawn figures give the impression of being actors/ demonstrators, whose facial expressions were mostly widely at odds with their gestures and the actions they were carrying out. Although sometimes (mostly in the drawings) they were given typical grotesque grimaces, in most cases, they were devoid of mood, or any facial expression consistent with the situation. Indeed, their faces are sometimes completely empty, without

any details of the concrete characteristics, described only by contour line and tinted with local colour. The leading figures that urged, taunted, cheated, carried out or submitted to torture were marked by the anti-psychology of medieval woodcuts in which the faces of the torturers, murderers and victims, entirely indifferent to their actions and roles, have an expression of lethargic absence, even of melancholy. Their clothing indicates status or profession, their movements are more balletic than suggestive of participation, identification, contortion or pain. In an at least speciously insensitive manner the artist achieves a distance, washes her hands of the darkness of the world or at least hides her fear of it. In drawings in which, appropriately to the theme, blackness dominates, as a background against which glint white lines in isolation, as in woodcuts or linocuts, the space is abstract, filled at first glance with just a decorative texture, like that from many examples of neo-Expressionist productions. More attentive observation, however, reveals that it is about a specific kind of X-ray imaging of magnetic forces that, being more strongly or weakly concentrated and directed to given places, underline or additionally explain the atmosphere of the scene. In the self-portrait and in a scene of seduction and deceit, these lines of force simply indicate the congealed substance of the look; the eyes like spotlights radiate a beam of light that strikes the subject of interest. While in the drawings the background of the surface and the density of blackness have the function of supplementing the proposed event and mood, in the paintings (in *Medea*, for example) the background

works in contrast to the action. The space is concrete, the setting of a kitchen with its inflation of minutely ornamented carpet, wallpaper, tiles and similar kitchen patterns listed in stylised detail. The colouring directly contradicts the bloodthirsty actions. While the faces are faceless, the space is colourful, with confectioner's blues, pinks, yellows and greens. The identical tonalities cancel each other out creating even vibrations, without any dramatic contrasts. The expression of short, vibrating strokes through which the underlaid layers filter through, is localised with the contours that describe the individual objects of the field. It might be said that in some stylistically more finished works the Expressionist prefix of the works is fairly slow. The expression is based on tension that is born out of opposition of theme and plastic handling, on a strictly spiritual level and not on a literal rampancy of strokes and paint or the vehemence of the gesture of the figures presented. Without any conflict of media, Mirjana extended the theme and manner of her painting into the form of the miniature sculpture. In one three-dimensional comic strip sequence of little figurines with still more relaxed wit she rounded off and summed up the story of family, state and art. In its leisurely treatment, these amusing ensembles kept a sufficiently clear allusion to the ornamental household figurine, and the little figures from a wedding cake, the idyllic narration of the Christmas crèche on one hand and political monumental kitsch on the other. In her reworking of all this, Mirjana managed to isolate the common denominator of these macro- and micro-social models.

Also at the exhibition is one of the three dimensional versions of the artist's leitmotif TV set. In the framework of the screen of an old 60s-type box are little figures making up a family group and a superimposed speaker with microphone, and an ornamental framework of scattered human bodies. Created at the beginning of the 90s, this piece, although seemingly not deviating from the thematic continuity, acquires a new dimension of immediate reference to the beginning of the events of the war in Croatia. In paintings done at the end of the 80s and the very beginning of the 90s, with some novelties, Mirjana on the whole kept to her standard theme and register of motifs, but at the formal level there were significant changes. Very clearly, the authorial distance from the painted contents has been reduced and her emotional commitment stepped up, and so the painting is now more entangled and blurry, the expressive element of abstract gesture that mimics the figurative pre-text is heightened. The processuality of the working is also changed. Now the paintings are regularly double or multi-layered, whether she uses the supports of earlier works the contents of which break through from beneath the recent applications, or whether she has expressly conceived the opposition or mingling of planes. In this sense one feels from time to time an over-stressed endeavour to avoid the stylistically typified, given and monosyllabic. She wishes to accompany the complexity of the problems she is addressing with a correspondingly complex procedure. And in so doing she intensifies the (already present in some hints) parts of the X-ray images of internal contents, meanings and moods

that essentially characterise the situations presented. There is a visualisation of spiritual charges with abstract signs, so that the gesturality alongside the fragments of figurative models often creates a dominant foreground at the cost of the scene formerly presented in single layers. Unlike the earlier, lighter and more open, coloured portions disciplinedly located, now gloomy, dark, dirty and as the artist herself said depleted colours prevail, additionally backing up the character of the motif. For example, the motif of spouses in physical conflict, or in a room setting contaminated by the TV screen with its messages. Or a couple of lovers seizing energy from a naturalistically carnal heart symbol, while their bodies with the imprints of earlier touches are kept apart by some force, visualised in the form of lines or reins. Then there is the sleeping couple in bed covered with a restless pictorial grid suggesting a noise at odds with situation and yet the real attribute of the state of affairs. Gigantic portraits are violently underpainted and suffused with a dense nexus of colours and strokes that also indicate the internal goings-on. Although, naturally, primarily personal, the theme and mode in which it is presented are certainly not enclosed within the sphere of the painter's privacy. The insistent engagement in setting forth difficult subjects and the renunciation of visual charm is an expression of the real if to some extent naïve and romantic sense of ethics of this artist. The insistence of ugliness, on anti-aesthetics and a kind of naturalism, finds its value-system counterpoint and compensation.

Also, observing from the current perspective, bearing in mind the year these works were created, and their stemming from personal experiences of and feelings about the world, without any intention of providing simplified illustrations of the goings-on at the time, we can conclude that they did, after all, however indirectly, faithfully register and predict them.

Thus the work, apart from stating the intimate drama of the artist herself, confirms its universal import as valuable testimony of the moment in which it occurred, containing at the same time a presentiment of the tragedies that were to ensue.

Bez naziva | Untitled, oko | ca 1985/6.
figurina, obojeni modurit | figurine
painted modurit; visina / height - 9.5 cm





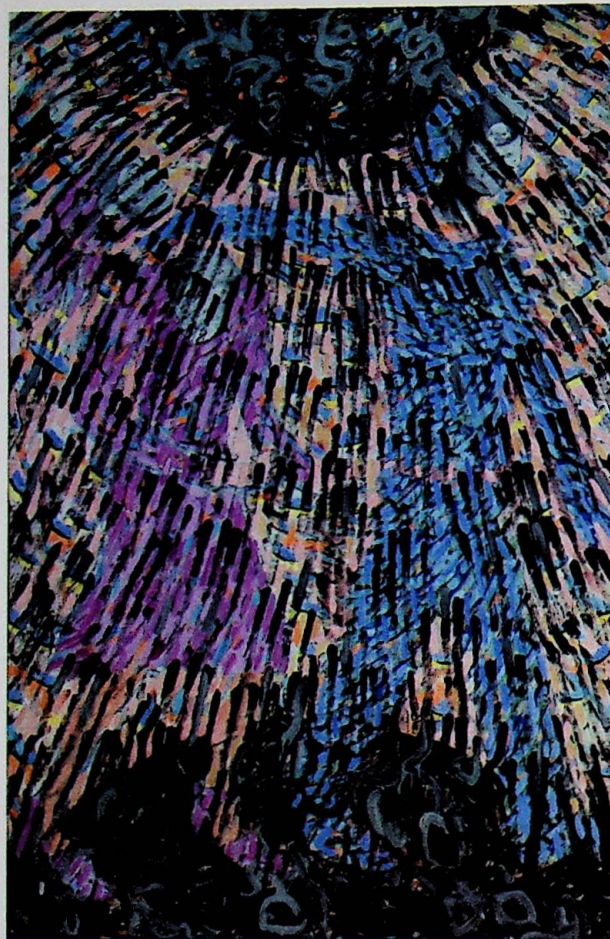
Bez naziva | *Untitled*, 1985.
tuš na papiru | ink on paper
163 x 104 cm



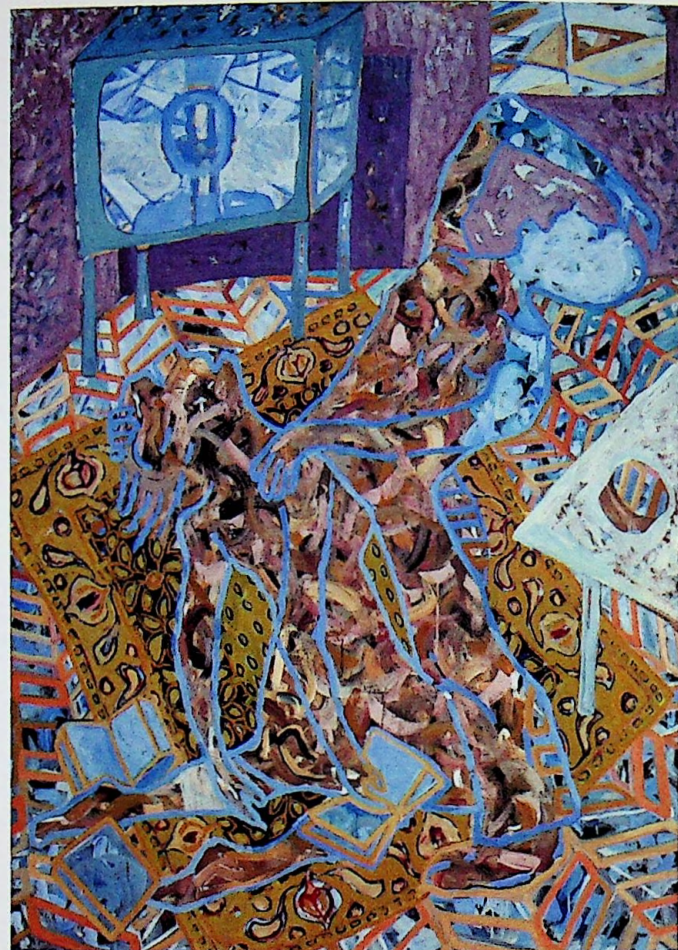
Bez naziva | *Untitled*, 1985.
tus na papiru | ink on paper
195 x 150 cm



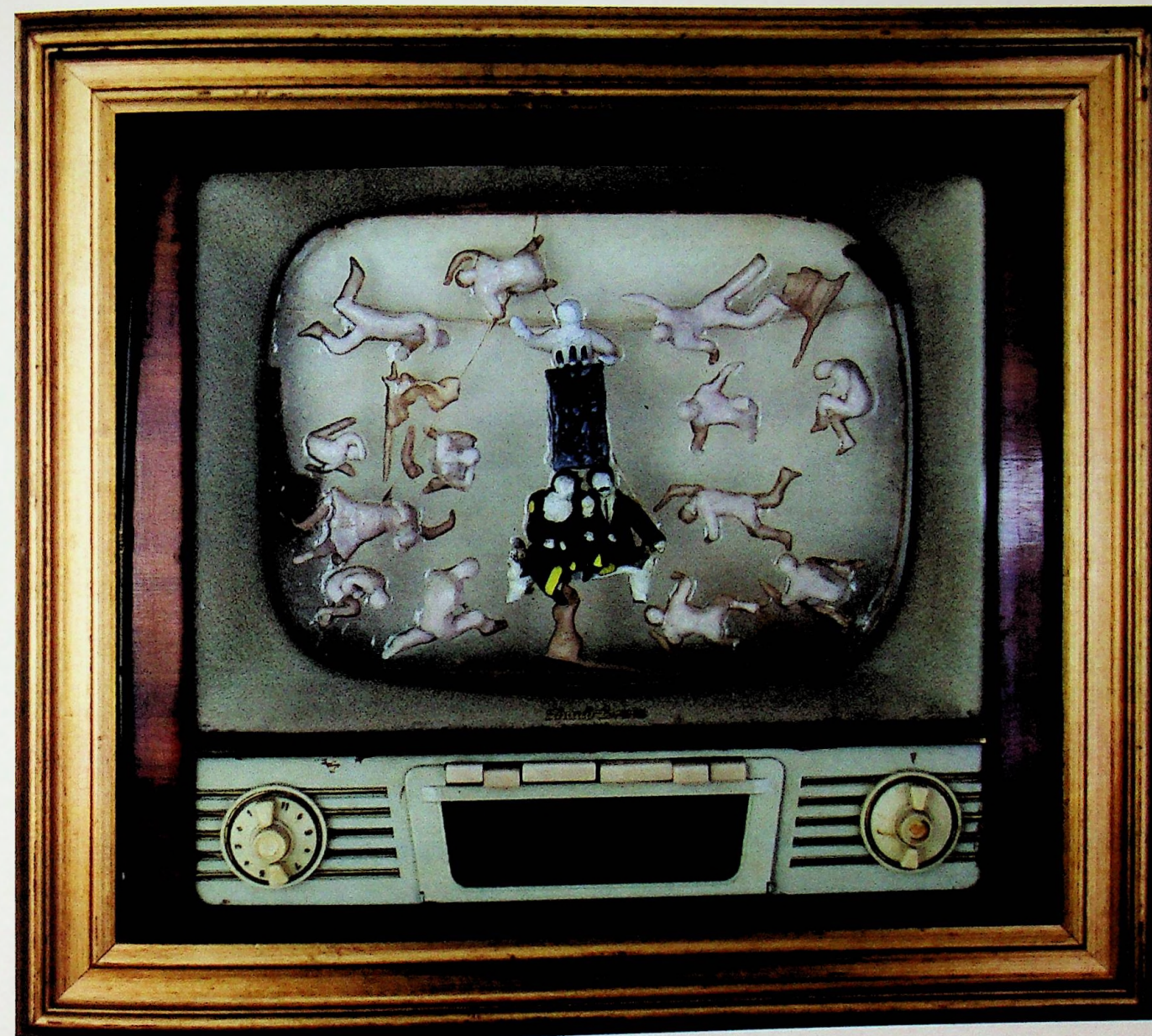
Medeja | *Medea*, 1996.
ulje na platnu | oil on canvas
193 x 145 cm



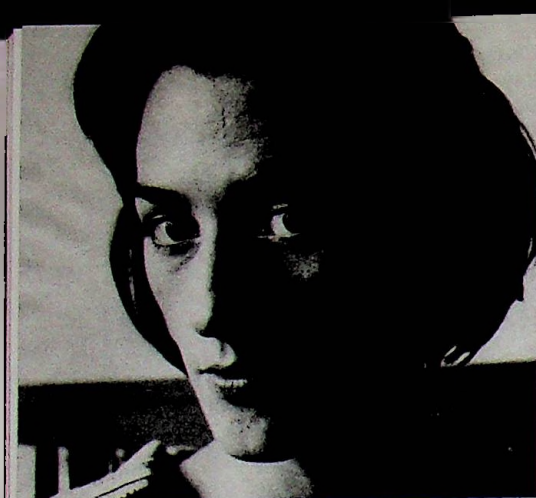
Bez naziva | *Untitled*, oko | ca 1988.
ulje na platnu | oil on canvas
196,5 x 132 cm



TV I., 1989.
akrilik i ulje na platnu | acrylic and oil on canvas
200 x 142 cm



Bez naziva | *Untitled*, 1991.
TV ekran, figurine, drveni okvir | TV screen, figurines, wooden frame
62,3 x 56 cm



biografija

Mirjana Vukadin rođena je 1959. godine u Sinju. Osnovnu i srednju farmaceutsku školu završila je u Zagrebu.

Diplomirala je slikarstvo na ALU Zagreb 1982. godine, u klasi prof. Šime Perića.

Od 1983. do 1985. bila je na postdiplomskom studiju u Pragu na Akademiji dramskih umjetnosti (lutkarstvo i scenografija).

Od 1986. do 1988. bila je gost student na Akademiji likovnih umjetnosti u Münchenu, u klasi prof. Helmuta Sturma.

Godine 1991. odlazi s obitelji u London gdje od 1999. do 2002. studira na London Metropolitan University te stječe status prvostupnice znanosti (Bachelor's Degree) iz restauracije i konzervacije.

U Zagreb se vraća 2005.

Umiere u Zagrebu, 2010. godine.

biography

Mirjana Vukadin was born in 1959 in Sinj. She completed elementary school and secondary pharmaceutical school in Zagreb. She took her BFA in painting in the Academy of Fine Arts in Zagreb, class of Šime Perić. From 1983 to 1985 she did post-graduate studies in Prague in the Academy of Dramatic Arts (puppetry and set design).

From 1986 to 1988 she was a guest student at the Academy of Fine Arts in Munich, class of Helmut Sturm.

In 1991 she went with her family to London, where from 1999 to 2002 she studied at London Metropolitan University and won a bachelor's in restoration and conservation.

She returned to Zagreb in 2005.

She died in Zagreb in 2010.

samostalne izložbe | individual exhibitions

1986. Zagreb, Galerija Studentskog centra

1991. Zagreb, Galerija VN

2015. Zagreb, Galerija Forum

skupne izložbe | collective exhibitions

1981. Zagreb, *Izložba radova studenata ALU Zagreb*

1982. Zagreb, Umjetnički paviljon, *14. salon mladih*

1983. Zagreb, Galerija Karas, *11. postav recentnih radova članova SHDLU-a*

1984. Zagreb, Umjetnički paviljon, *16. salon mladih*

1985. Zagreb, Umjetnički paviljon, *17. salon mladih* (Nagrada Salona)

1986. Zagreb, Salon galenije Karas, *ZOOT proizvodnja*, 1986/87. Zagreb, Umjetnički paviljon, *18. salon mladih*

1987. Zagreb, Galerija PM, *Figurice*

Kassel, *Documenta*, *K18 Gruppenkunstwerke*

1988. Grožnjan, Zagreb, Bologna, Ljubljana, Graz, *UMPAH PAH*,

1989. Zagreb, HDLU, Galerija PM, - *Galerija PM*, 1981.-1989., *recentni radovi*

Bremen, *Brucknenprojekt*, (grupa ZOOT)

Marseille, *Abattoirs 89* (svjetski biennale umjetničkih grupa)

Zagreb, Umjetnički paviljon, *21. salon mladih*

1990. Zagreb, Galerija Događanja, *ZOOT*

1991. Bologna, Galerija Neon, *II Grupa ZOOT*

1992. London, Mail Galleries - *Croatian Contemporary Exhibition*

1993. Marseille, *Abattoirs*, (druga međunarodna izložba umjetničkih grupa)

1998. Zagreb, *33. zagrebački salon*

2015. Beograd, *Festival Novog doba*, izložba grupe ZOOT

izloženi radovi | exhibited works

Bez naziva / Untitled, 1985., tuš na papiru, metalni okvir / ink on paper, metal frame, 105 x 87 cm

Bez naziva / Untitled, 1985., tuš na papiru, obojeni drveni okvir / ink on paper, painted wooden frame, 163 x 104 cm

Bez naziva / Untitled, 1985., tuš na papiru / ink on paper, 195 x 150 cm

Bez naziva / Untitled, oko / ca 1985/6., ulje na platnu / oil on canvas, 191 x 144 cm

Autoportret / Selfportrait, 1985., tuš na papiru / ink on paper, 90 x 66 cm

Bez naziva / Untitled, 1985., tuš na papiru, obojeni drveni okvir / ink on paper, painted wooden frame, 195 x 150 cm

Osveta / Revenge, oko / ca 1986., ulje na platnu / oil on canvas, 202 x 148,5 cm

Glava anđela / Head of an Angel, oko / ca 1990., obojeni gips / painted plaster, 33 x 23 x 20 cm

Medeja / Medea, 1996., akrilik na platnu / acrylic on canvas, 193 x 145 cm

Govor / Speech, 1996., akrilik na platnu / acrylic on canvas, 190 x 144 cm

Bez naziva / Untitled, oko / ca 1988., ulje na platnu / oil on canvas, 158 x 140 cm

TV I., 1989., akrilik i ulje na platnu / acrylic and oil on canvas, 200 x 142 cm

Bez naziva / Untitled, oko / ca 1987/88., ulje na platnu / oil on canvas, 141 x 121 cm

Bez naziva / Untitled, oko / ca 1988., ulje na platnu / oil on canvas, 193 x 146 cm

Bez naziva / Untitled, oko / ca 1988., ulje na platnu / oil on canvas, 193 x 148 cm

Bez naziva / Untitled, oko / ca 1988., ulje na platnu / oil on canvas, 196,5 x 132 cm

Ljubavni par II. / Love Couple II, 1987., ulje na platnu / oil on canvas, 167 x 142 cm

Bez naziva / Untitled, 1991., TV ekran, figurine, drveni okvir / TV screen, figurines, wooden frame, 62,3 x 56 cm

Bez naziva / Untitled, oko / ca 1985/6., grupe figurina; obojeni modurit, maksimalna visina 9,5 cm / groups of figurines; painted modurit, the maximum height - 9.5 cm



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naslovnica | cover

Bez naziva / Untitled, 1985.,

tuš na papiru / ink on paper,

195 x 150 cm (detalj | detail)



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