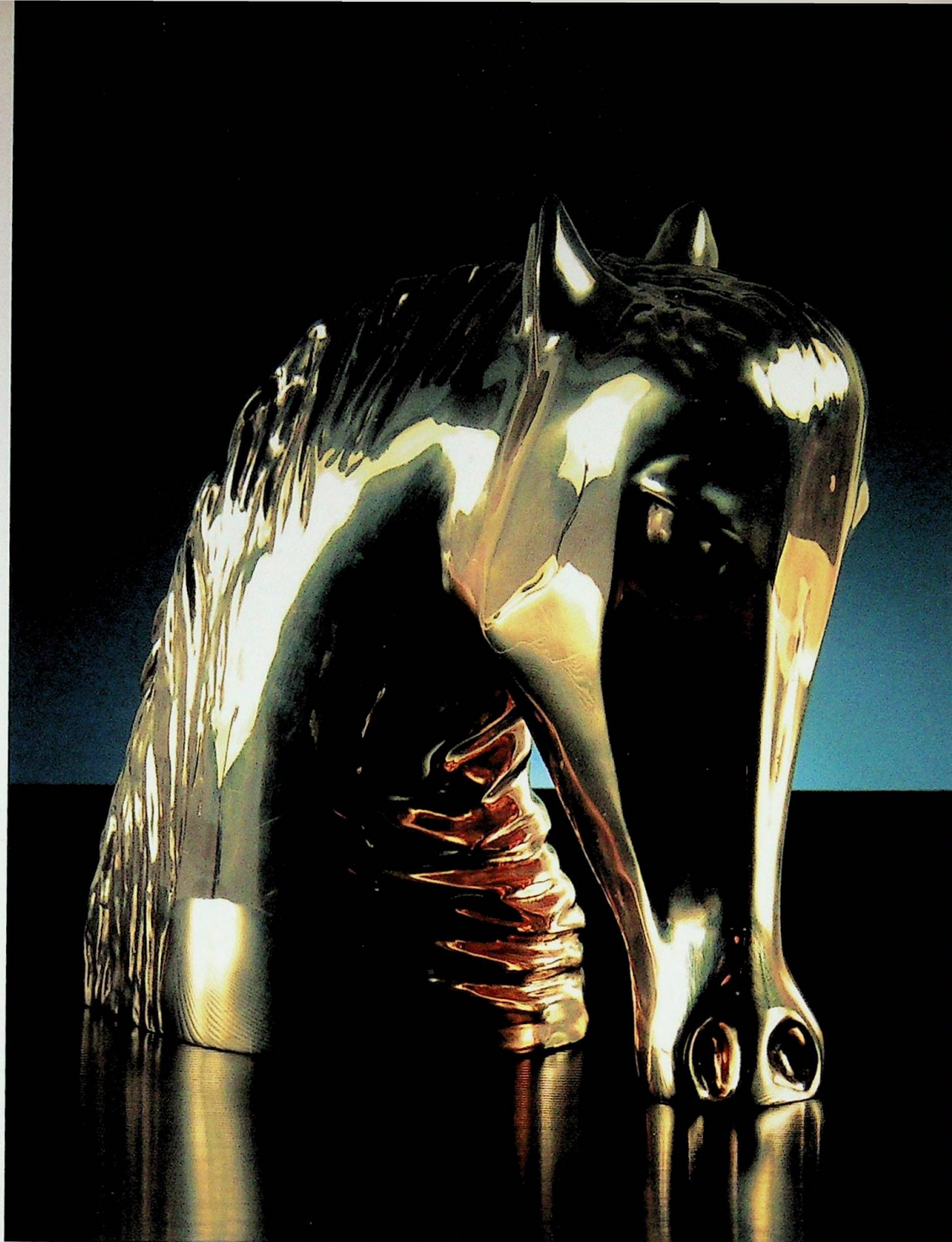




Sanja
FALIŠEVAC

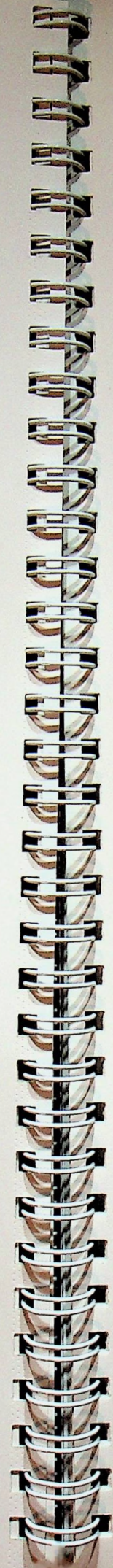
POSVETA DODIRU

27. 6. - 12. 7. 2008.

Handwritten text in Braille on the left page of a spiral-bound notebook. The text is organized into several paragraphs, with some lines indented. The handwriting is consistent and legible.



Handwritten text in Braille on the right page of a spiral-bound notebook. The text continues from the left page, with similar paragraph structure and indentation. The handwriting is consistent with the left page.



Handwritten text in Braille on the left page, consisting of multiple lines of raised dots.

Handwritten text in Braille on the right page, consisting of multiple lines of raised dots.

2. The second part of the document deals with the classification of assets and liabilities. Assets are divided into current assets, which are expected to be converted into cash within one year, and fixed assets, which are long-term investments. Liabilities are similarly divided into current liabilities and long-term liabilities.

3. The third part of the document discusses the calculation of the cost of goods sold. This is a critical component of the income statement, as it determines the gross profit of the business. The cost of goods sold is calculated by adding the beginning inventory to the purchases during the period and then subtracting the ending inventory.

4. The fourth part of the document deals with the calculation of the net income. This is the final result of the income statement, representing the profit earned by the business after all expenses have been deducted from the total revenue.

5. The fifth part of the document discusses the preparation of the balance sheet. This financial statement provides a snapshot of the business's financial position at a specific point in time, showing the assets, liabilities, and equity.



6. The sixth part of the document discusses the preparation of the cash flow statement. This financial statement shows the changes in the business's cash and cash equivalents over a period of time, categorized into operating, investing, and financing activities.

7. The seventh part of the document deals with the calculation of the return on investment (ROI). This is a key performance indicator that measures the profitability of an investment relative to its cost. ROI is calculated by dividing the net income by the total investment.

9. The ninth part of the document deals with the calculation of the break-even point. This is the point at which the total revenue equals the total costs, resulting in zero profit or loss. Understanding the break-even point is crucial for businesses to determine the minimum sales volume required to cover their costs.

Handwritten text in Braille on the left page, consisting of multiple lines of raised dots.

Handwritten text in Braille on the right page, consisting of multiple lines of raised dots.

2. The second part of the document describes the various methods used to collect and analyze data. It includes a detailed discussion of the different types of data that can be collected, such as financial data, operational data, and customer data. It also discusses the various techniques used to analyze this data, including statistical analysis, data mining, and machine learning.

5. The fifth part of the document outlines the procedures for conducting regular audits. Audits should be performed at least once a year, and the results should be reported to the appropriate authorities. The audit process should involve a thorough review of all financial records, including bank statements, receipts, and invoices, to ensure that all transactions are properly recorded and that there are no discrepancies.



6. The sixth part of the document describes the various methods used to collect and analyze data. This includes the use of statistical techniques to identify trends and patterns in the data, as well as the use of computer software to automate the data collection process. The data collected should be used to inform decision-making and to identify areas for improvement.

8. The eighth part of the document outlines the procedures for conducting regular audits. Audits should be performed at least once a year, and the results should be reported to the appropriate authorities. The audit process should involve a thorough review of all financial records, including bank statements, receipts, and invoices, to ensure that all transactions are properly recorded and that there are no discrepancies.

9. The ninth part of the document describes the various methods used to collect and analyze data. This includes the use of statistical techniques to identify trends and patterns in the data, as well as the use of computer software to automate the data collection process. The data collected should be used to inform decision-making and to identify areas for improvement.

Handwritten text in Braille on the left page of a spiral-bound notebook. The text is organized into approximately 15 horizontal lines, filling most of the page area.



Handwritten text in Braille on the right page of the notebook. This section contains the first two paragraphs of text, spanning about 10 lines.

A single line of Braille text, likely serving as a section separator or a sub-header.

A block of Braille text consisting of approximately 5 lines, continuing the handwritten notes.

A final block of Braille text on the right page, consisting of about 5 lines.

A small, isolated group of Braille characters located in the bottom right corner of the page.

2. The second part outlines the various methods used to collect and analyze data, highlighting the role of statistical analysis in identifying trends and patterns. It also mentions the use of specialized software tools to facilitate data management.

3. The third section focuses on the implementation of quality control measures to ensure the reliability and accuracy of the collected data. This includes regular audits and cross-checking of information from different sources.

4. Finally, the document concludes by discussing the challenges faced during the research process and offers suggestions for future improvements. It stresses the importance of ongoing communication and collaboration among team members throughout the project.

THE UNIVERSITY OF CHICAGO

1
 2
 3
 4
 5
 6
 7
 8
 9
 10
 11
 12
 13
 14
 15
 16
 17
 18
 19
 20
 21
 22
 23
 24
 25
 26
 27
 28
 29
 30
 31
 32
 33
 34
 35
 36
 37
 38
 39
 40
 41
 42
 43
 44
 45
 46
 47
 48
 49
 50
 51
 52
 53
 54
 55
 56
 57
 58
 59
 60
 61
 62
 63
 64
 65
 66
 67
 68
 69
 70
 71
 72
 73
 74
 75
 76
 77
 78
 79
 80
 81
 82
 83
 84
 85
 86
 87
 88
 89
 90
 91
 92
 93
 94
 95
 96
 97
 98
 99
 100
 101
 102
 103
 104
 105
 106
 107
 108
 109
 110
 111
 112
 113
 114
 115
 116
 117
 118
 119
 120
 121
 122
 123
 124
 125
 126
 127
 128
 129
 130
 131
 132
 133
 134
 135
 136
 137
 138
 139
 140
 141
 142
 143
 144
 145
 146
 147
 148
 149
 150
 151
 152
 153
 154
 155
 156
 157
 158
 159
 160
 161
 162
 163
 164
 165
 166
 167
 168
 169
 170
 171
 172
 173
 174
 175
 176
 177
 178
 179
 180
 181
 182
 183
 184
 185
 186
 187
 188
 189
 190
 191
 192
 193
 194
 195
 196
 197
 198
 199
 200
 201
 202
 203
 204
 205
 206
 207
 208
 209
 210
 211
 212
 213
 214
 215
 216
 217
 218
 219
 220
 221
 222
 223
 224
 225
 226
 227
 228
 229
 230
 231
 232
 233
 234
 235
 236
 237
 238
 239
 240
 241
 242
 243
 244
 245
 246
 247
 248
 249
 250
 251
 252
 253
 254
 255
 256
 257
 258
 259
 260
 261
 262
 263
 264
 265
 266
 267
 268
 269
 270
 271
 272
 273
 274
 275
 276
 277
 278
 279
 280
 281
 282
 283
 284
 285
 286
 287
 288
 289
 290
 291
 292
 293
 294
 295
 296
 297
 298
 299
 300
 301
 302
 303
 304
 305
 306
 307
 308
 309
 310
 311
 312
 313
 314
 315
 316
 317
 318
 319
 320
 321
 322
 323
 324
 325
 326
 327
 328
 329
 330
 331
 332
 333
 334
 335
 336
 337
 338
 339
 340
 341
 342
 343
 344
 345
 346
 347
 348
 349
 350
 351
 352
 353
 354
 355
 356
 357
 358
 359
 360
 361
 362
 363
 364
 365
 366
 367
 368
 369
 370
 371
 372
 373
 374
 375
 376
 377
 378
 379
 380
 381
 382
 383
 384
 385
 386
 387
 388
 389
 390
 391
 392
 393
 394
 395
 396
 397
 398
 399
 400
 401
 402
 403
 404
 405
 406
 407
 408
 409
 410
 411
 412
 413
 414
 415
 416
 417
 418
 419
 420
 421
 422
 423
 424
 425
 426
 427
 428
 429
 430
 431
 432
 433
 434
 435
 436
 437
 438
 439
 440
 441
 442
 443
 444
 445
 446
 447
 448
 449
 450
 451
 452
 453
 454
 455
 456
 457
 458
 459
 460
 461
 462
 463
 464
 465
 466
 467
 468
 469
 470
 471
 472
 473
 474
 475
 476
 477
 478
 479
 480
 481
 482
 483
 484
 485
 486
 487
 488
 489
 490
 491
 492
 493
 494
 495
 496
 497
 498
 499
 500
 501
 502
 503
 504
 505
 506
 507
 508
 509
 510
 511
 512
 513
 514
 515
 516
 517
 518
 519
 520
 521
 522
 523
 524
 525

11

[illegible][illegible]

2. The second section focuses on budgeting and financial planning. It outlines how to set realistic goals, allocate resources effectively, and monitor progress against the budget. This involves identifying key areas of expenditure and ensuring that funds are used efficiently to achieve organizational objectives.

3. The third part addresses risk management and contingency planning. It highlights the potential risks associated with various business activities and provides strategies to mitigate these risks. This includes conducting thorough assessments, developing contingency plans, and implementing measures to protect assets and ensure business continuity.

4. The final section covers legal and regulatory compliance. It stresses the importance of staying up-to-date with relevant laws and regulations, particularly those related to taxation, labor, and environmental protection. It also discusses the role of legal counsel in navigating complex regulatory environments and ensuring that the organization remains compliant at all times.

[illegible]

100

[illegible][illegible]

100

...
...
...
...
...

...
...
...
...
...

...
...
...
...
...

...
...
...
...
...

...
...
...
...
...

...
...
...
...
...

...
...
...
...
...

...

...
...
...
...
...

...
...
...
...
...

...
...
...
...
...

6
 7
 8
 9
 10
 11
 12
 13
 14
 15
 16
 17
 18
 19
 20
 21
 22
 23
 24
 25
 26
 27
 28
 29
 30
 31
 32
 33
 34
 35
 36
 37
 38
 39
 40
 41
 42
 43
 44
 45
 46
 47
 48
 49
 50
 51
 52
 53
 54
 55
 56
 57
 58
 59
 60
 61
 62
 63
 64
 65
 66
 67
 68
 69
 70
 71
 72
 73
 74
 75
 76
 77
 78
 79
 80
 81
 82
 83
 84
 85
 86
 87
 88
 89
 90
 91
 92
 93
 94
 95
 96
 97
 98
 99
 100
 101
 102
 103
 104
 105
 106
 107
 108
 109
 110
 111
 112
 113
 114
 115
 116
 117
 118
 119
 120
 121
 122
 123
 124
 125
 126
 127
 128
 129
 130
 131
 132
 133
 134
 135
 136
 137
 138
 139
 140
 141
 142
 143
 144
 145
 146
 147
 148
 149
 150
 151
 152
 153
 154
 155
 156
 157
 158
 159
 160
 161
 162
 163
 164
 165
 166
 167
 168
 169
 170
 171
 172
 173
 174
 175
 176
 177
 178
 179
 180
 181
 182
 183
 184
 185
 186
 187
 188
 189
 190
 191
 192
 193
 194
 195
 196
 197
 198
 199
 200
 201
 202
 203
 204
 205
 206
 207
 208
 209
 210
 211
 212
 213
 214
 215
 216
 217
 218
 219
 220
 221
 222
 223
 224
 225
 226
 227
 228
 229
 230
 231
 232
 233
 234
 235
 236
 237
 238
 239
 240
 241
 242
 243
 244
 245
 246
 247
 248
 249
 250
 251
 252
 253
 254
 255
 256
 257
 258
 259
 260
 261
 262
 263
 264
 265
 266
 267
 268
 269
 270
 271
 272
 273
 274
 275
 276
 277
 278
 279
 280
 281
 282
 283
 284
 285
 286
 287
 288
 289
 290
 291
 292
 293
 294
 295
 296
 297
 298
 299
 300
 301
 302
 303
 304
 305
 306
 307
 308
 309
 310
 311
 312
 313
 314
 315
 316
 317
 318
 319
 320
 321
 322
 323
 324
 325
 326
 327
 328
 329
 330
 331
 332
 333
 334
 335
 336
 337
 338
 339
 340
 341
 342
 343
 344
 345
 346
 347
 348
 349
 350
 351
 352
 353
 354
 355
 356
 357
 358
 359
 360
 361
 362
 363
 364
 365
 366
 367
 368
 369
 370
 371
 372
 373
 374
 375
 376
 377
 378
 379
 380
 381
 382
 383
 384
 385
 386
 387
 388
 389
 390
 391
 392
 393
 394
 395
 396
 397
 398
 399
 400
 401
 402
 403
 404
 405
 406
 407
 408
 409
 410
 411
 412
 413
 414
 415
 416
 417
 418
 419
 420
 421
 422
 423
 424
 425
 426
 427
 428
 429
 430
 431
 432
 433
 434
 435
 436
 437
 438
 439
 440
 441
 442
 443
 444
 445
 446
 447
 448
 449
 450
 451
 452
 453
 454
 455
 456
 457
 458
 459
 460
 461
 462
 463
 464
 465
 466
 467
 468
 469
 470
 471
 472
 473
 474
 475
 476
 477
 478
 479
 480
 481
 482
 483
 484
 485
 486
 487
 488
 489
 490
 491
 492
 493
 494
 495
 496
 497
 498
 499
 500
 501
 502
 503
 504
 505
 506
 507
 508
 509
 510
 511
 512
 513
 514
 515
 516
 517
 518
 519
 520
 521
 522
 523
 524
 525
 526
 527
 528
 529

100
 90
 80
 70
 60
 50
 40
 30
 20
 10
 0

[illegible][illegible]

(The following text is extremely faint and largely illegible due to low contrast and scan quality. It appears to contain several lines of small print or a footnote.)

[illegible][illegible]

אני רוצה לומר לך
שכל מה שאתה עושה
על ידי ה' הוא נכון
והוא נכון לפני ה'.

וה' יתן לך
החכמה וההנהגה
שאתה צריך לה
לעשות את כל
העניינים האלה.

וה' יתן לך
החכמה וההנהגה
שאתה צריך לה
לעשות את כל
העניינים האלה.

וה' יתן לך
החכמה וההנהגה
שאתה צריך לה
לעשות את כל
העניינים האלה.

וה' יתן לך
החכמה וההנהגה
שאתה צריך לה
לעשות את כל
העניינים האלה.

וה' יתן לך
החכמה וההנהגה
שאתה צריך לה
לעשות את כל
העניינים האלה.

וה' יתן לך
החכמה וההנהגה
שאתה צריך לה
לעשות את כל
העניינים האלה.

וה' יתן לך
החכמה וההנהגה
שאתה צריך לה
לעשות את כל
העניינים האלה.



וה' יתן לך
החכמה וההנהגה
שאתה צריך לה
לעשות את כל
העניינים האלה.

וה' יתן לך
החכמה וההנהגה
שאתה צריך לה
לעשות את כל
העניינים האלה.

וה' יתן לך
החכמה וההנהגה
שאתה צריך לה
לעשות את כל
העניינים האלה.

וה' יתן לך
החכמה וההנהגה
שאתה צריך לה
לעשות את כל
העניינים האלה.

וה' יתן לך
החכמה וההנהגה
שאתה צריך לה
לעשות את כל
העניינים האלה.

וה' יתן לך
החכמה וההנהגה
שאתה צריך לה
לעשות את כל
העניינים האלה.

וה' יתן לך
החכמה וההנהגה
שאתה צריך לה
לעשות את כל
העניינים האלה.

וה' יתן לך
החכמה וההנהגה
שאתה צריך לה
לעשות את כל
העניינים האלה.

וה' יתן לך
החכמה וההנהגה
שאתה צריך לה
לעשות את כל
העניינים האלה.

M'illumino d'immenso
(Giuseppe Ungaretti)

Nerijetko u svojoj užurbanosti ne stižemo osjetiti život koji nas okružuje u svojoj svojoj ljepoti. Ne opažamo svijet mirisa. Svijet okusa. Svijet boja. Ne zastanemo u promatranju treperavog svjetla u suton, u promatranju sjaja prve proljetne trave, ne čujemo čudesan razgovor ptica, ne udišemo miris svježeg pečenog kruha. Sve nas to okružuje, a zapravo toga nismo ni svjesni. Ne znajući cijeniti dar koji smo dobili, olako kročimo kroz život u bezglavoj žurbi i vječitom pomanjkanju vremena. Zato stanimo načas i osvrnimo se oko sebe. Dodirimo svijet i upoznajmo neke čarobne sitnice od kojih je sazdan. Sanja ne vidi sjaj u travi, ne čuje pjev ptica, ali i te kako osjeća svijet koji je okružuje. I to i mnogo više, prosvjetljujući se neizmjernom unutarnjom snagom kao pokretačem koji nas čini živima i svjesnima da prolazimo kroz život. Jer onaj pravi kreativni zanos, istinski i dubinski ne dolazi izvana, nego iznutra, iz nas samih, iz naše duše i beskonačan je i nepresušan.

Sanjina osobnost i likovno djelo plijene pozornost. Ali ne kao polazište u traženju različitosti, pri čemu bi tek površno promatrali njezin likovni izraz kao jednu od biti sveopćeg ljudskog zajedništva, već nas potiče na razmišljanje o tome kako istinska umjetnost doista ne poznaje granice. Sanja je svojom osjećajnošću i kreativnom znatiželjom, emocionalnošću i imaginativnom snagom stvorila samosvjesnu likovnu osobnost.

Uđimo u čarobni svijet skulptura Sanje Fališevac. Njezina spontanost i suptilnost, iskrenost i kreativnost kroz bezgraničnost emocija i mašte, nježno dodiruju svijet, osjećajući titraj života i transformiraju se kroz prste i dlanove u dijalogu s materijalom u

OREOL

2008.

patinirana terakota

26 x 26 x 13 cm

**RISKA**

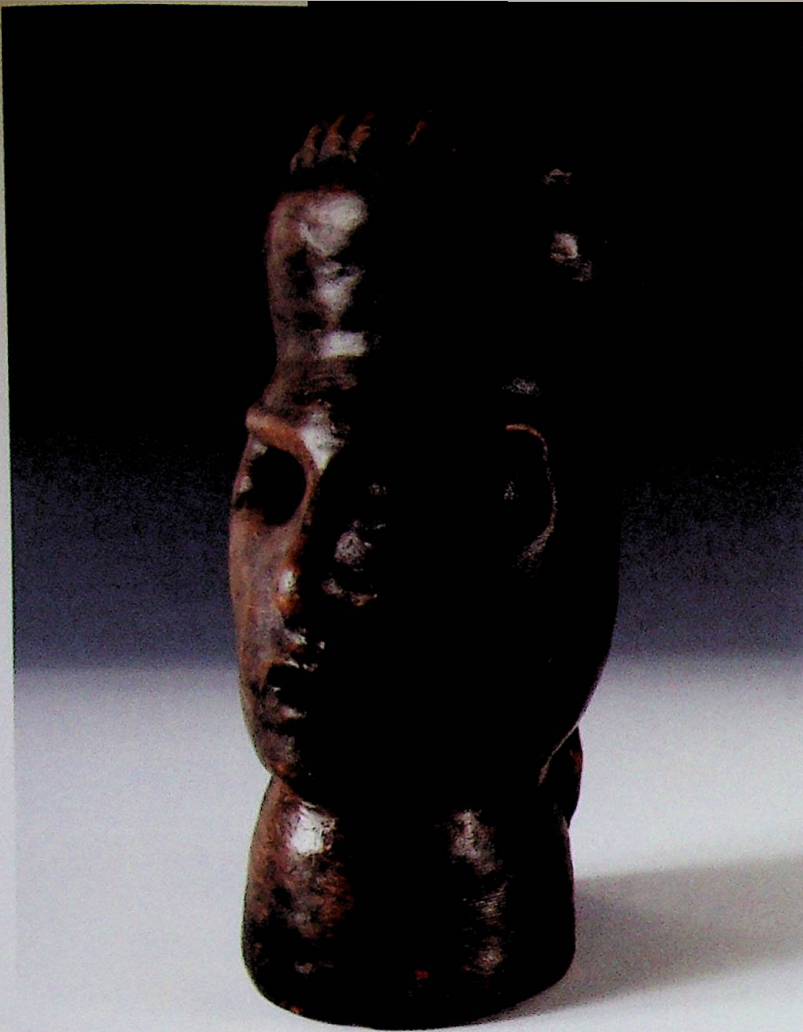
2007.

patinirana terakota

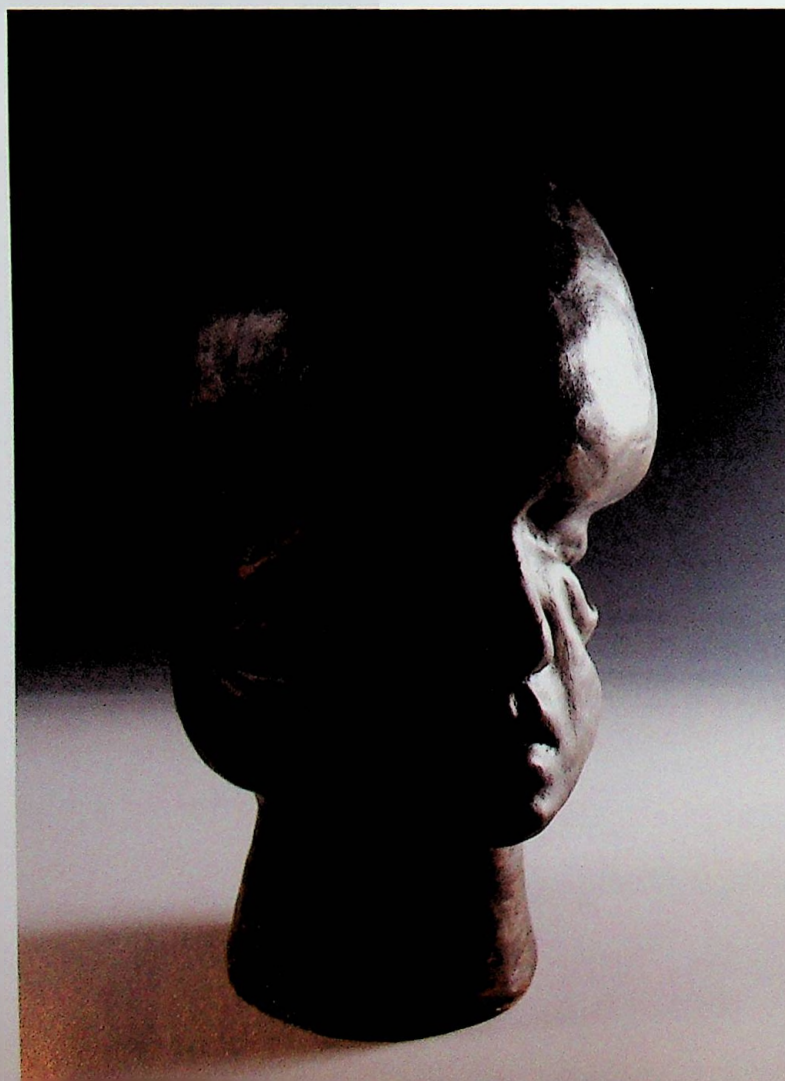
31 x 47 x 20 cm



čudesne kiparske forme. Vođena jedino osjetom opipa, sanjana i snoviđena mentalna slika pretvara se iz amorfne gline u formu. Iako u nejednakoj poziciji u odnosu na umjetnike s akademskim likovnim obrazovanjem, njen kiparski izričaj je zadivljujući. Razvijena imaginacija, nepodilaženje uzorima i velik inspirativni ulog, otkrivaju nam izuzetnu spretnost i vještinu oblikovanja gline te naglašavaju smisao za komponiranje volumena. Stoga, upoznajmo te forme i komunicirajmo s njima na neuobičajen način, učinimo paradigmatški obrat u misaonom poimanju skulpture, uđimo u dijalog koji se odvija putem dodira, osjetimo pod prstima snagu grube i tople teksture terakote ili pak glatkoću polirane, hladne bronce, otkrijmo sami sebi umjetnost na način na koji je stvara umjetnica. Taj osobit i osoban čin taktilne percepcije umjetnosti otkrit će nam zasigurno nešto novo u nama, nama do sada nepoznato, pomoći će nam shvatiti koliko je oko povodljivo i kako ga se lako može zavesti, a cjelovit doživljaj i samoosvješćivanje taktilne impresije zasigurno će nas potaknuti na razmišljanje. Autorica je nesputana u svom izričaju i ne trudi se slijediti određene stilove ili pravce, a njezina je jedina vodilja iskrenost. Za ovu prigodu izabrani motivi iz Sanjinog stvaralaštva su portreti ljudi i životinja. Ljudski portreti nastali su prema stvarnim osobama ili su plod imaginacije, dok se portreti iz svijeta životinja temelje na dva ljudima vrlo bliska motiva, psu i konju, izražavajući tako Sanjinu povezanost s prirodom, potrebu imanentnu svakom ljudskom biću. Svim je radovima zajednička prilagođenost korespondiranja s fizičkim i osjetilnim mogućnostima dlana i prstiju. Za aktivnu komunikaciju sa skulpturom u prostorno vremenskom rasponu ne možemo se zaustaviti tek na jednostavnoj razini identifikacije, već ona postaje takva zbog interakcije s likovnim djelom kada ulažemo svoj osobni prilog satkan od našeg iskustva, sjećanja i snova.



PRVI MALI ZELENi
1997.
patinirana terakota
23 x 13 x 13 cm



DRUGI MALI ZELENi
2007.
patinirana terakota
22 x 18 x 15 cm

Jer kao što bi to rekao Shakespeare, sastavljeni smo od iste tvari od koje su sastavljeni snovi, a Sanja svoje snove materijalizira u umjetnost. I zato, barem na čas, osjetimo ono što Sanja osjeća, osjetimo titraj života pod prstima. Prosvijetlimo se beskonačnošću, kao što i ona to čini.

dr.sc. Morana Vouk

Rarely, in our haste, do we manage to revel in the life that surrounds us in all of its beauty. We overlook the world of scent, the world of flavour the world of colour. We do not pause to relish the vibrant hues of a sunset, to enjoy the dew on the first spring grass. We do not hear the spectacular conversations of the birds, and we do not inhale the scent of freshly baked bread. All this surrounds us, and we are unaware of it. Failing to appreciate this gift, we recklessly hurry through life with a constant lack of time. Therefore, let us stop for a moment and look around ourselves. Let us touch the world and discover the magical details that create it. Sanja does not see the dew on the grass, she cannot hear the birds singing, but she intimately feels the world surrounding her. That, and much more. Let us be enlightened by her immense internal strength and use it as a driving force to make us feel alive and conscious of our path in life. That kind of genuine creative enthusiasm does not come from the outside, but from the inside, from within ourselves, from our soul - it is eternal. Sanja's personality and art capture one's attention but not simply because she is unconventional, where one would only superficially view her art as an expression of universal human affinity, but because they

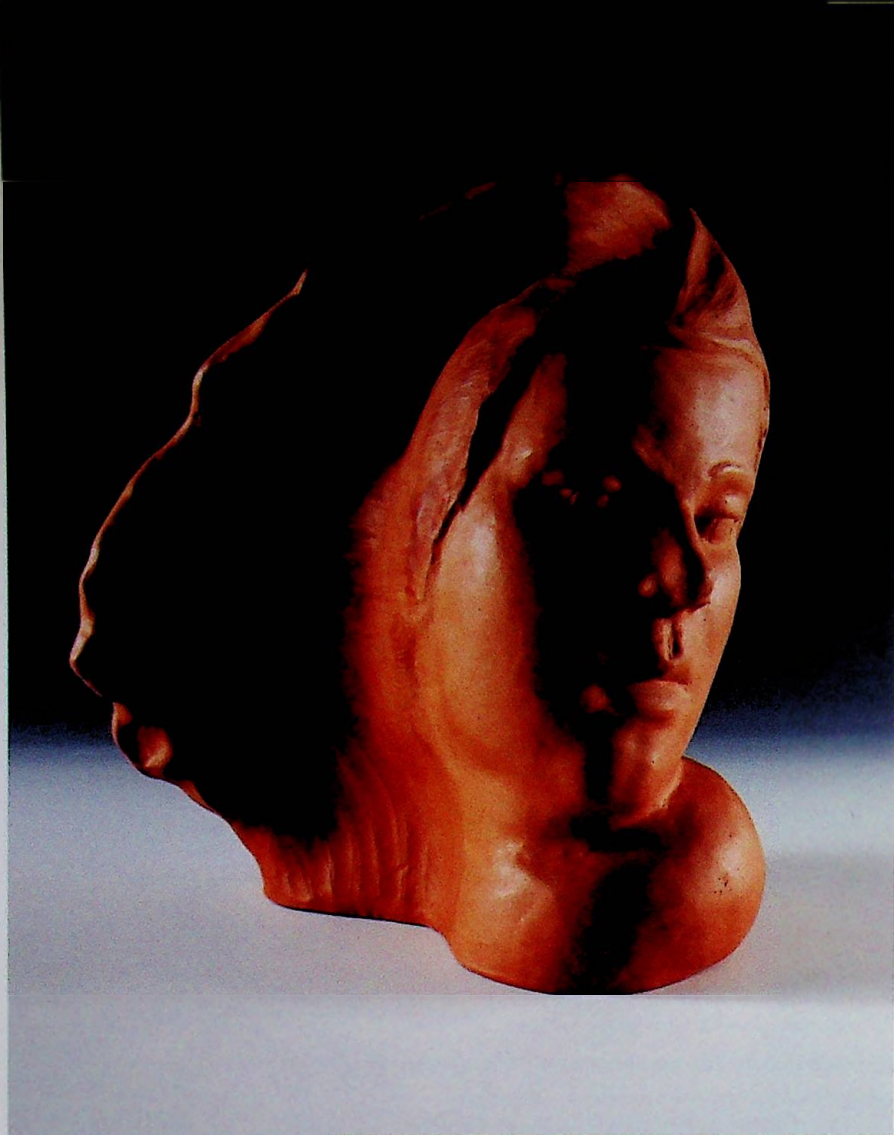


TREĆI MALI ZELENÍ
1997.
terakota patinirana
22 x 14 x 11 cm

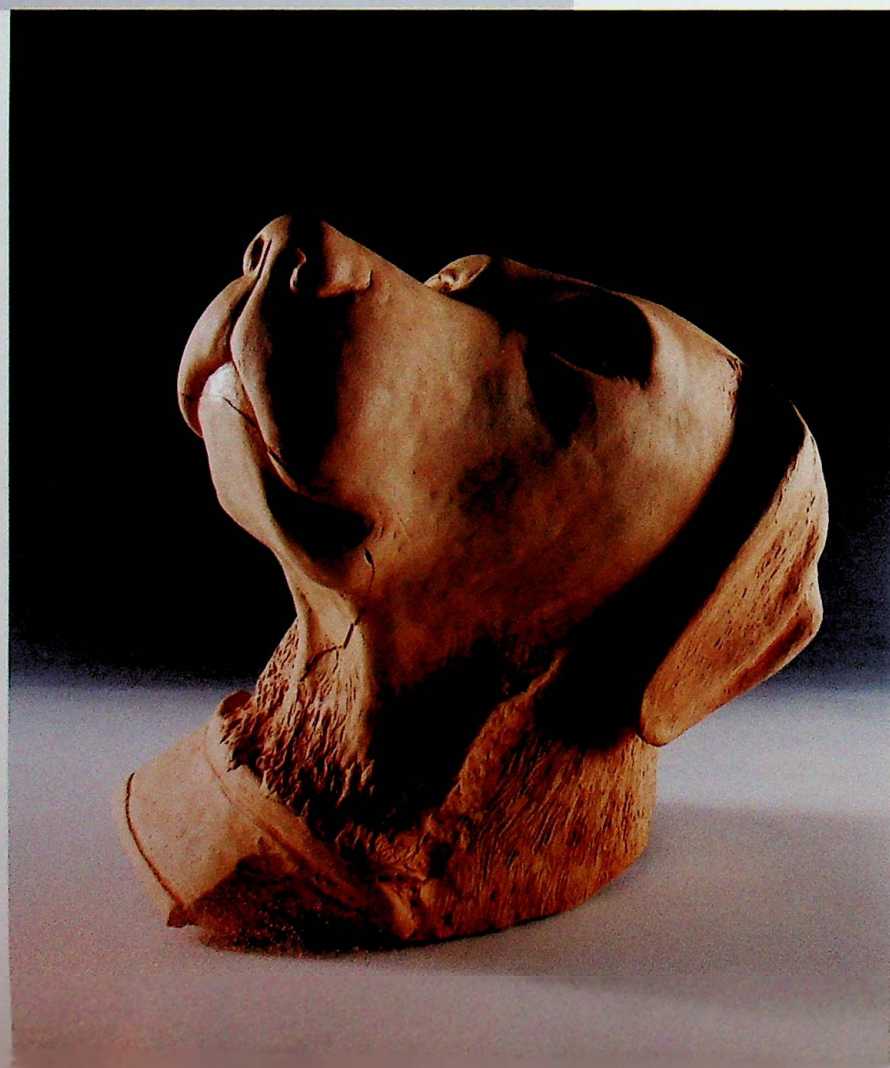


SIMONA
1999.
terakota
28 x 24 x 22 cm

encourage us to think about how genuine art knows no boundaries. Sanja has, by using her sensibility, creative curiosity, passion, and power of imagination, created a self-aware art personality. Let us enter the magical world of Sanja Fališevac's sculpture. Her spontaneity and subtlety, sincerity and creativity, endless emotion and imagination, gently touch the world, sensing the vibrations of life and transforming them with her fingers and palms into marvelous statuary forms. Led solely by sense of the touch, phantasmagoric mental images are converted from amorphous clay into shapes. Although Sanja has not received a formal art education, her statuary expression is astonishing. With a developed imagination, distinct independence from other artists, and a great inspirational investment, Sanja reveals a remarkable skill and dexterity of sculpting clay. Therefore, let us acquaint ourselves with those forms and communicate with them in an unconventional way, making a paradigmatic shift in understanding sculpture, entering a dialogue that takes place through touch. Let our fingers feel the strength of the rough and warm texture of terracotta or the smoothness of polished, cold bronze, discovering for ourselves the art as it was created by the artist. This distinct and private experience of a tactile encounter with art will certainly allow us to discover something new within ourselves, unknown, until now. It will help us understand how deceptive vision can be, while the awakening experience of sensory expression will positively encourage us to start thinking. The artist is uninhibited in her expression and does not try to follow a certain style or direction; her only guide is honesty. For this occasion, the chosen motifs from Sanja's work are portraits of people and animals. The human portraits are created after real people, or as a result of imagination, while portraits from the animal world are based on two motives -



VIJETRENICA
2001.
terakota
27 x 24 x 15 cm



VAL
2007.
terakota
30 x 19 x 25 cm

the dog and the horse, expressing Sanja's connection to nature, a need inherent to every human being. All pieces of art work correspond with the physical and tactile capacities of her palms and fingers. In order to actively communicate with the sculpture in the realm of time and space, we should not stop at the simple level of identification, but draw upon our own personal experiences, memories and dreams. As Shakespeare would say, we are such stuff as dreams are made of, and Sanja transforms her dreams into art. Therefore, at least for a moment, let us feel what Sanja feels. Let us feel the vibrations of life under our fingers. Let us enlighten ourselves with infinity, as she does.

Ph. D. Morana Vouk

POPIS IZLOŽENIH SKULPTURA / LIST OF EXPOSED SCULPTURES

1. OREOL

2007.
patinirana terakota
26 x 26 x 13 cm

2. ZLATNA PASMINA

2007.
bronca
26 x 12 x 25 cm

3. PASAČ

2008.
patinirana terakota
26 x 12 x 33 cm

4. RISKI

2007.
patinirana terakota
31 x 47 x 20 cm

5. PEGAZ

2008.
patinirana terakota
37 x 13 x 27 cm

6. VAL

2007.
terakota
30 x 19 x 25 cm

7. BIL

2008.
bronca
40 x 29 x 34 cm

8. ITALY

2007.
terakota
49 x 29 x 30 cm

9. PRVI MALI ZELEN

1997.
patinirana terakota
23 x 13 x 13 cm

10. DRUGI MALI ZELEN

1997.
patinirana terakota
22 x 18 x 15 cm

11. TREĆI MALI ZELEN

2007.
patinirana terakota
22 x 14 x 11 cm

12. ČETVRTI MALI ZELEN

2008.
patinirana terakota
26 x 12 x 14 cm

13. RAZGOVOR

2006.
patinirana terakota
27 x 14 x 15 x cm

14. SIMONA

1999.
terakota
28 x 24 x 22 cm

15. VOLIM KORALJE

2008.
terakota
30 x 32 x 29 cm

16. NARCIS

1998.
patinirana terakota
16 x 15 x 17 cm

17. U SJENI

2002.
patinirana terakota
28 x 21 x 16 cm

18. VIJETRENICA

2001.
terakota
27 x 24 x 15 cm

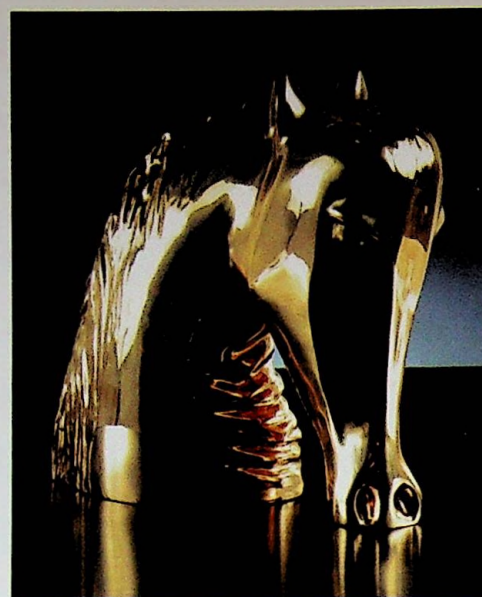
19. ISTOČNICA

2003.
terakota
21 x 30 x 13 cm

ŽIVOTOPIS

Sanja Fališevac je rođena 4. srpnja 1965. u Požegi, a 1974. g. nastavlja specijalno školovanje u Zagrebu. Prvi znaci sklonosti likovnom oblikovanju javljaju se već u njezinoj devetoj godini, prvu poduku dobiva od nastavnice likovnog odgoja Perine Pintar, a zatim uz poticaje akademske kiparice Nade Orel to kasnije postaje jasno izraženo. Završila je Školu primijenjene umjetnosti, odjel keramike i tehnike tkanja, ali slijedeći svoj unutarnji senzibilitet uskoro se opredjeljuje za čisto kiparstvo, pa godinu dana provodi u ateljeu akademskog kipara Želimira Janeša na Akademiji likovnih umjetnosti, pripremajući se za studij kiparstva koji nažalost nije upisala. Godine 1994. kraće vrijeme boravi u Poljskoj, gdje radi pod vodstvom kipara Ryszarda Stryeckog. Članica je ULUPUH-a, do sada je održala 12 samostalnih izložbi i sudjelovala na devet skupnih, a piše i poeziju. 2007. godine je dobila na korištenje od Grada Zagreba atelje na Trgu bana Josipa Jelačića.





BIOGRAPHY

Sanja Fališevac was born on July 4, 1965 in Požega. In 1974, she moved to Zagreb where she started her unique education. At the age of nine, she started showing the first signs of artistic expression. An art teacher, Ms. Perina Pintar taught Sanja initially, whilst later support came from professional sculptor, Ms Nada Orel, resulting in Sanja's further artistic development. Sanja completed her secondary education at the School of Applied Arts, in the Department of Ceramics and Weaving Techniques, but her inner ambition was geared towards sculpting. She spent a year working with sculptor, Zelimir Janeš at the Academy of Arts, preparing herself to study sculpting. Unfortunately, she has not been able to enter the Academy. During 1994, Sanja worked with sculptor, Ryszard Stryjecky in Poland. Sanja is a member of the Association of Applied Artists of Croatia. So far, she has had 12 independent exhibitions and has participated in 9 group exhibitions. She also writes poetry. In 2007, The City of Zagreb enabled Sanja to use its premises at the Trg Bana Jelačića as an atelier.

SAMOSTALNE IZLOŽBE / SOLO EXHIBITION:

1. Rijeka, 1996. Comunita dogli Italiani di Fiume Circolo;
2. Zagreb, 1998. Gradska knjižnica;
3. Varaždin, 1999. Galerija likovne udruge Varaždin;
4. Zagreb, 1999. Tiflološki muzej;
5. Ženeva, 2000. Palača nacija;
6. Zagreb, 2000. (promocija zbirke pjesama i izložba skulptura) Dom Paneuropske unije
7. Zabok, 2000. Galerija gradske knjižnice;
8. Zagreb, 2001. Ulična galerija Likum;
9. Zagreb, 2002. Izložbeni štand, trg Petra Preradovića;
10. Zagreb, 2002. Hotel Sheraton;
11. Zagreb, 2003. Salon Praloni;
12. Zagreb, 2004. Galerija Kristofor Stanković

SKUPNE IZLOŽBE / GROUP EXHIBITION:

1. Zagreb, 1979. – 80. Tiflološki muzej;
2. Zagreb, 1986. Tiflološki muzej
3. Zagreb, 1997. Hotel Intercontinental

4. Zagreb, 2000. Poglavarstvo grada Zagreba;
5. London, 2000. (svjetska natjecateljska izložba);
6. Samobor, 2000. Galerija samoborskog učilišta;
7. Zagreb, 2001. Sala Ministarstva rada i socijalne skrbi;
8. Zagreb, 2003. VIII trijenale hrvatskog kiparstva, Gliptoteka HAZU;
9. Zagreb, 2003. Galerija Zvonimir

SUDJELOVALA JE U LIKOVNIM KOLONIJAMA / PARTICIPATION IN ART-COLONIES:

1. Oronsco (Poljska), 1994. Susret europskih umjetnika;
2. Orlovac, 1999. Keramičarska kolonija Prijateljstvo kroz vatru rakua
3. Samobor, 1999. Bjeloglavi sup;
4. Krašić, 2000. Tragom svjetlosti i boja;
5. Sv. Martin pod Okićem, 2002. Jesen pod Okićem;

**DJELA SE NALAZE U /
SCULPTURES ARE EXPOSED IN:**

Izbor:

1. ŠKOLJKA (2007. terakota),
Talijansko veleposlanstvo,
Rijeka
2. MARGO, glava žene (1999.
patin. terakota), Poglavarstvo
grada Varaždina
3. GLAVA DJETETA (1998., patin.
terakota), Gradska vijećnica
Varaždin
4. HARMONY (1997., terakota),
Međunarodna i britanska
organizacija organizacija gluho
slijepih osoba London
5. GLAVA ŽENE (1998., patin.
terakota), Gradsko kazalište
Gavella, Zagreb
6. ANĐEO (1998., patin.
terakota), zbirka Tatjane
Holjevac, Zagreb

7. ANĐEO (1998., patin.
terakota), zbirka Vesne Pusić,
Zagreb
8. TOM (2004., patin. terakota),
Ustavni sud, Zagreb
9. STRIBOR (2007., terakota),
Knjižnica slijepih Zagreb
10. PROROK SIRAH (2003., bijela
terakota), galerija URIHO,
Zagreb
11. SILVER (2005., patin.
terakota), Centar za školovanje
pasa vodiča Zagreb
10. VAL (2007., bronca),
Višeosjetilni dječji park Jarun,
Zagreb

Radovi Sanje Fališevac nalaze se i
čuvaju i u drugim javnim i privatnim
zbirkama, galerijama, umjetničkim
kolonijama u zemlji i inozemstvu.

Ova izložba je pristupačna za sve posjetitelje s invaliditetom /
This exhibition is barrier-free.



Realizaciju izložbe podržali su / Realisation of this exhibition is
supported by:



Croatia

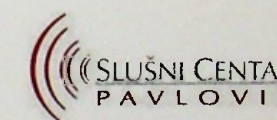


MojPosao

Sponzori koji su sudjelovali u realizaciji izložbe / Sponsors in this
exhibition are:



tiflološkimuzej



Katalog na brajevom pismu je tiskan u Hrvatskoj knjižnici za slijepe
/ Catalogue on braille is printed in Croatian Library for the blind.

CIP zapis dostupan je u računalnom katalogu Nacionalne i
sveučilišne knjižnice u Zagrebu pod brojem 670591
ISBN 978-953-7287-054-4



tiflološkimuzej

Suizdavači / Publishers

TIFLOLOŠKI MUZEJ

Zagreb, A. Šenoe 34/III

Tel. 01/48 11 102

e-mail: info@tifloloskimuzej.hr

www.tifloloskimuzej.hr

Za izdavače / For the publishers

Željka Bosnar Salihagić

Goran Pavletić

Urednik kataloga / Editor

Milan Bešlić

Savjet galerije / Gallery Council

Stanko Jančić

Igor Zidić

Milan Bešlić

Ante Kuduz

Eugen Kokot

Andrej Smrekar

Dominique Narran

Likovni postav izložbe /

Exhibition set-up

Morana Vouk

Fotografije / Photographs

Davor Šiftar



**KULTURNO INFORMATIVNI
CENTAR**

Zagreb, Preradovićeve 5

Tel. 01/48 10 714

e-mail: kic@kic.hr

www.kic.hr

Dizajn / Design

Sting design, Zagreb

Antun Zidić

Lektor / Proof-reader

Vicko Krampus

Prijevod / Translation

Petra Gjurić

Na naslovnici / Front page

Zlatna pasmina

Tisak / Print

URIHO

Hrvatska knjižnica za slijepe

Naklada / Edition

300 primjeraka / copies

Zagreb, lipanj / srpanj 2008.