



galerija forum

**gdje se sretni slučaj sreće s dobrom
namjerom** boris cvjetanović tina
gverović duje jurić božena končić
badurina ivan kožarić siniša labrović
tomislav pavelić slaven tolj vlasta žanić

Izložba članova Savjeta Galerije Forum

30. 1. – 22. 2. 2014.



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instalacija — foto: Boris Cvjetanović |
Cover: Siniša Labrović, *Untitled*, 2014,
installation — photo: Boris Cvjetanović



gdje se sretni slučaj sreće s dobrom namjerom where happy circumstance meets good intention

ivana mance

U znaku programske orijentacije Galerije Forum, u kojoj je pod novim vodstvom u 2013. godini realizirano pet izložbi, predstavljaju se i članovi njezina Savjeta, nastavljajući tako u novim okolnostima izvorno samoupravnu ideju da umjetnici *svoju* galeriju sami vode i u njoj izlažu, što je naime i bila praksa u Forumu u doba njegovih početaka.

Posrijedi su redom eminentni umjetnici, koji se međusobno razlikuju i generacijskom pripadnošću, i djelatnim medijima, i individualnim poetikama. Pa ipak, ono što dijele upravo je vizija Galerije kao originalnog i otvorenog mjesta komunikacije umjetnosti, i to iz dana u dan: staklenom membranom otvorena gradu i njegovoj svakodnevici, ona teži u sebe uvući svijet života ili pak sama iskoračiti u njega, podržavajući intenzivno pulsiranje na relaciji umjetnost – socijalna okolina.

Premda, dakle, poetički i medijski različiti, i sami izloženi radovi umjetnika-članova zastupaju jedan stav prema umjetnosti, koji aktivno učešće pretpostavlja udivljenju, intimnijem poticaj – konvencionalnom kanonu, mi-

saonost – spektaklu, poetsku sugestiju – glasnoj paroli. U galerijskom prostoru smješteni na način da aktiviraju potencijal tog izvanrednog interijera, oni će kroz vrijeme trajanja izložbe tražiti svoju publiku, apostrofirajući pritom upravo Galeriju Forum kao točku gdje se sretni slučaj *izvana* sreće s dobrom namjerom *iznutra*.

Under new management since 2013, during which five exhibitions were put on, the Forum Gallery has featured a new programme orientation, marking which the members of the gallery's Council present their own work. This then is, in new circumstances, a continuation of the founding self-managing principle that the artists should run *their* gallery themselves and exhibit in it – the practice of the Forum at the time that it began.

All of them are eminent artists, differing from each other in the generations they belong to, the media they work in and their individual po-

etics. And yet what they share is the vision of the Gallery as an original and open site for the communication of art, day after day: with its glass membrane open to the city and its quotidian, it aspires to pull into itself the world of life or alternately to step out into it, maintaining a vigorous pulse between art and social setting.

Although, then, different in media and poetics, the works of the artists-cum-council members exhibited evince a single stance towards art, in which active involvement is privileged over admiration, thoughtfulness over spectacle, suggestion over vociferous slogan. Deployed in the gallery space in such a way as to activate the potential of this outstanding interior, during the time the exhibition is on, they will seek their own public, addressing as they do the Forum Gallery itself as a site in which happy circumstance *without* encounters good intention *within*.

U opusu Borisa Cvjetanovića portreti nisu ri-jedak žanr; umjetnik izrazitog socijalnog sen-zibiliteta rado se i često „ubacuje“ u pojedine, više ili manje zatvorene, društvene skupine i snima. U takvim situacijama fotografiranje je obred povjerenja; cilj portretiranja nije do-kumentaran, nego etički; portret uspostavlja naš odnos prema drugom, i to ne drugom kao dionikom ove ili one društvene stvarnosti ili pak subkulture koja čini bitan dio njegova identiteta, nego drugom kao pojedincu, ne-ponovljivoj entitetu koji se nikada ne može svesti na zbroj svojih pripadnih obilježja.

Ovom prilikom Boris Cvjetanović izlaže se-riju fotografija veterana navijačke skupine BBB – portrete, pojedinačne i skupne, kao i fotografije ambijenta kafića u kojem se oku-pljaju. Na portretima četvorice Boysa, stilizi-ranim na način profesionalnog *foto-sessiona*, pažnju plijeni prvenstveno ono što dijelimo, a ne ono što nas razlikuje: osmijesi, pogledi, držanje, ukratko, sve što se sabire pod poj-mom gestikulacije kao izraza emotivnog sta-nja koje se ne može izraziti riječju, samo ge-stom. Isto se može reći i za druge fotografije iz serije: sinergija grupe, povjerenje, zajedniš-tvo; život baš ništa drugačiji od bilo čijeg, koji sve razlike svodi na zanemarivu veličinu.

Portraits are not a rare genre in the oeuvre of Boris Cvjetanović. An artist of a very marked social sensibility, he happily and frequently in-filtrates into certain more or less closed social groups, and takes pictures. In such situations, photographing is a rite of trust; the object of the portrait making is not documentary, but ethical. The portrait establishes the kind of attitude we have to the other, not the other as a sharer of this or that social reality or subculture that makes up an essential part of their identity, rather,

the other as individual unrepeatable entity that can never be brought down to the sum of the-ir pertaining characteristics.

On this occasion, Boris Cvjetanović is exhibit-ing a series of photographs of veterans of the BBB supporters' group – portraits, of individu-als and groups, as well as shots of the atmos-phere of the cafe in which they get together. In the portraits of four of the Boys, stylised as if in a professional photo-session, what takes the attention is what, primarily, we share, not what differentiates us. The smiles, looks, postures, in short, everything that comes together un-der the concept of gesticulation as expression of emotional state that cannot be expressed in words, only by gesture. The same thing can be said of other photos in the series: the synergy of the group, trust, community. A life no differ-ent than anyone's, which reduces all differenc-es to a negligible magnitude.

Rođen 1953. u Zagrebu. Školovao se u Zagrebu na Školi primijenjene umjetnosti (Odjel kiparstva i indu-strijskog dizajna) te Pedagoškoj akademiji – likovni smjer. Nakon školovanja radio je osam godina kao ki-par-restaurator u Restauratorskom zavodu Hrvatske. U tom se razdoblju počeo baviti fotografijom, a od 1981. i objavljivati fotografije u studentskim tiskovina-ma (*Studentski list*, *Polet*). Godine 1984. napušta po-sao restauratora i profesionalno se bavi fotografijom u statusu slobodnog umjetnika. Od 1981. do danas ostvario je niz samostalnih i skupnih izložaba u Hrvat-skoj i u svijetu. Objavljivao je fotografije u brojnim no-vinama i časopisima. Tijekom 1987. i 1988. godine bio je urednik fotografije u SL-u. Dobitnik je više nagrada: nagrade Nikon Camera Co. na izložbi *-ism '95, The 1st Tokyo International Photo-Biennale* (1995.), Velike na-grade na izložbi Hrvatska fotografija (1997.), nagrade Homo volans. Zajedno s Anom Opalić predstavljao je Hrvatsku na 50. Venecijanskom bijenalu (2003.). Obja-vio je knjigu fotografija *Prizori bez značaja* (1996.). Foto-

grafije su mu zastupljene u knjizi "Echoes – Contem-porary Art at the Age of Endless Conclusions" Francesca Bonamija (The Monacelli Press, New York, 1996.). Fo-tografije mu se nalaze u više zbirki (Muzej suvremene umjetnosti u Zagrebu, Tokyo Metropolitan Museum of Photography, Muzej moderne i suvremene umjetnosti u Rijeci, Galerija umjetnina Split, Zbirka Filip Trade, Na-rodni muzej Zadar, Hrvatskog povijesnog muzeja, Ga-lerije Dante Marino Cettina) te u privatnim kolekcijama.

Boris Cvjetanović was born in Zagreb in 1953. He at-tended the Applied Art and Design School, industrial de-sign and sculpture major, and graduated from the fine arts section of the College of Education in Zagreb. After graduation, he worked for eight years as a sculpture re-storer in the Croatian Conservation Institute. In this peri-od he took up photography, and from 1981 he published photographs in the student papers *Studentski list* and *Polet*. Since 1981 he has had a number of individual and collective exhibitions in Croatia and worldwide and has published his work in numerous papers and periodicals. In 1987 and 1988 he was photography editor in SL. He has won a number of prizes: the Nikon Camera Corpo-ration prize at the exhibition *-ism '95: The 1st Tokyo Inter-national Photo-Biennale*, Tokyo Metropolitan Museum of Photography, Tokyo, 1995; the Grand Prix at the exhi-bition *Croatian Photography '97*, Croatian Photographic Union and Art Pavilion Zagreb, 1997, and the *Homo vo-lans Prize*, Zagreb, 1997. Together with Ana Opalić, he represented Croatia at the 50th Venice Biennale (2003). He published the book *Prizori bez značaja* [Scenes with-out significance] in 1996. His photos were featured in the book *Echoes – Contemporary Art at the Age of Endless Conclusions* by Francesco Bonami (Monacelli Press, New York, 1996). His photographs are kept in sever-al collections (Museum of Contemporary Art in Zagreb, Tokyo Metropolitan Museum of Photography, Museum of Modern and Contemporary Art in Rijeka, Split *Fine Arts Gallery*, Filip Trade Collection, National Museum Zadar, Croatian History Museum, Dante Marino Cettina Gallery in Umag) and in private collections.

boris cvjetanović



BBB, serija fotografija, 2013. | BBB, series of photographs, 2013

Radovi Tine Gverović redovito su otvorene poetske strukture: koncepti nemaju narativno egzaktno početak i kraj, medijski heterogeni elementi rada nisu međusobno hijerarhijski ustrojeni, nazivi radova su evokativni, metaforički. Gotovo uvijek postavljeni kao prostorne ili ambijentalne instalacije, objedinjeni labavim sjezom, dopuštaju uključivanje doista različitih sastavnica: od klasične stafe-lajne slike ili crteža na zidu, preko zvuka do ready-made objekta. Razvedeni u vreme-nu i prostoru, radovi Tine Gverović od gleda-telja stoga traže *slow-art* pristup: interaktiv-no učešće i suradnju, otvorenost doživljaja i mentalni angažman.

I ovog puta posrijedi je instalacija koja se sa-stoji od audio rada i crteža na zidu, između kojih ne postoji direktna veza. Audio rad je produciran kao gramofonska ploča; posrije-di je govorna „partitura“ za sinestetičku ima-ginaciju: izgovaranjem suglasnika nastoji se dočarati pogled na obalni pojas otoka, su-gerirati slika koja nije realno prisutna za vizu-alni opažaj, već isključivo ovisi o subjektiv-noj moći sugestije. Jednostavnim crtežom sačinjenim od manje-više jednakovrijednih, jediničnih linija postignuta je centripetalna struktura: dojam „bježećih“ crta, linearnog zbivanja koje se ne može stabilizirati u sta-tičnu, sagledivu sliku. Samo bi se vrlo načel-no moglo utvrditi da instalacija u cjelini po-tiče na preispitivanje osjetilne uvjetovanosti stvarnosti; utvrdivost postojećeg doista je neznatna u odnosu na snagu subjektivnog doživljaja.

The works of Tina Gverović very often have an open poetic structure: the concepts do not have any narratively defined exact beginning or end, the elements of the work, of heteroge-neous media, are not organised hierarchically, and the titles are evocative and metaphorical. Almost always deployed as spatial or environ-mental installations (or brought together in a loose *subject*), they allow for the involvement of really diverse components. These can inclu-de the classic easel painting or drawing on the wall, via audio, to ready-mades. Intricate and ramified in time and space, the works of Tina Gverović require from the observer a *slow-art* approach: interactive participation and colla-boration, openness of experiencing and men-tal engagement. This time too there is an installation that con-sists of an audio work and a wall drawing, between which there is no direct connection. The audio work is produced as a gramophone record; there is a speech *score* for synaesthe-tic imagination: by pronunciation of the con-sonants, it attempts to conjure up a view of the coastal zone of an island, to suggest an image that is not really present for visual reception but depends only on the subjective power of sug-gestion. With a simple drawing made of lines of more or less equal units a centripetal structure is achieved: the impression of running lines, a linear happening that cannot be stabilised into a static and comprehensive image. Only in very general terms would it be possible to say that the installation as a whole is conducive to the re-examination of the sensory conditioning of reality; the ascertainability of the existing is fa-irly slight as compared with the strength of the subjective perception.

Rođena 1975. u Zagrebu. Diplomirala je na Akade-miji likovnih umjetnosti u Zagrebu 1997., te na Jan van Eyck Akademie u Maastrichtu. Trenutno zavr-sava doktorat na Sveučilištu Middlesex u Londo-nu. Između ostalih, dobitnica je sljedećih nagrada: Gabrielle Parker (2008), Siemens Award (2006), Arts Link (2006), Nagrada Radoslav Putar (2006), Nagra-da Hrvatskog društva likovnih umjetnika (2005). Ne-davne izložbe 2011; *Solid Ground*, instalacija za Cell Project Space, London, UK. *Precarious Adaptations II*, instalacija za *Life in the Forest*, Arsenal gallery, Bia-lystok, Poljska, kustos Rael Artel; *Precarious Adapta-tions*, (sa Sinišom Ilićem i Jelenom Vesić) u Kultumom centru Beograd.

Born in 1975 in Zagreb, Gverović finished BA in Fine art at Academy of Fine Arts in Zagreb, and MA at Jan van Eyck Akademie in Maastricht, NL. She is currently in her final year of practice based PhD at Middlesex Universi-ty in London. Awards include: Gabrielle Parker (2008), Siemens Award (2006), Arts Link (2006), Radoslav Pu-tar Award (2006), Croatian Artists Association Award (2005). Recent exhibitions 2011; '*Solid Ground*', instal-lation for Cell Project Space, London, UK. '*Precarious Adaptations II*', installation for *Life in the Forest*, Arsenal gallery, Bialystok, Poland, curated by Rael Artel; '*Pre-carious Adaptations*', (with Siniša Ilić and Jelena Vesić) Cultural Centre, Belgrade.



III otok III brod, zidni crtež (izveo Siniša Ilić), dva zvučna rada na 7" gramofonskoj ploči, 2014. |
Or an Island or a Boat, wall drawing (executed by Siniša Ilić), two audio works on a 7" gramophone record, 2014

Započevši umjetničko djelovanje u duhu nove geometrije, Duje Jurić otputio se univerzumom kojem se, čini se, već nekoliko desetljeća ne nazire kraj; bez vidljivih znakova zamora, Jurić pronalazi načina da u prividno zatvorenom, krutom oblikovnom sustavu stalno iznova postavlja zagonetku vlastitog vremena. Jer, upravo to je dojam koji njegovo slikarstvo ostavlja; dojam da je posrijedi kriptografiranje zbilje, impliciranje stvarnosti koja zapretna u prividno očitoj, banalnom znakovlju, poput bijele buke tuli u pozadini naših života.

Na ovoj se izložbi Duje Jurić predstavio triptihom iz ciklusa slika i instalacija koje parafraziraju uzorak elektroničkog čipa odnosno „tkiva“ umjetne, elektroničke inteligencije. Tretirajući te funkcionalne strukture poput samorazumljivih estetskih fenomena dostojnih perfekcionista, raskošne slikarske elaboracije, Jurić poznate uzorke opterećuje dodatnim simboličkim značenjem čija nas se prijeteca neizvjesnost neizbježno počinje i osobno ticati.

Starting his artistic career in the spirit of the new geometry, Duje Jurić set off around a universe the end of which, for several decades now, has been nowhere in sight. Yet without visible signs of fatigue, Jurić manages in the seemingly closed and rigid formal system to pose in constantly new ways the riddle of his own time. For this is the impression that his painting leaves: the impression that what we are dealing with is the encoding of reality, the implication of a reality that, banked down in an apparently obvious and trite set of emblems, howls like white noise in the background of our lives.

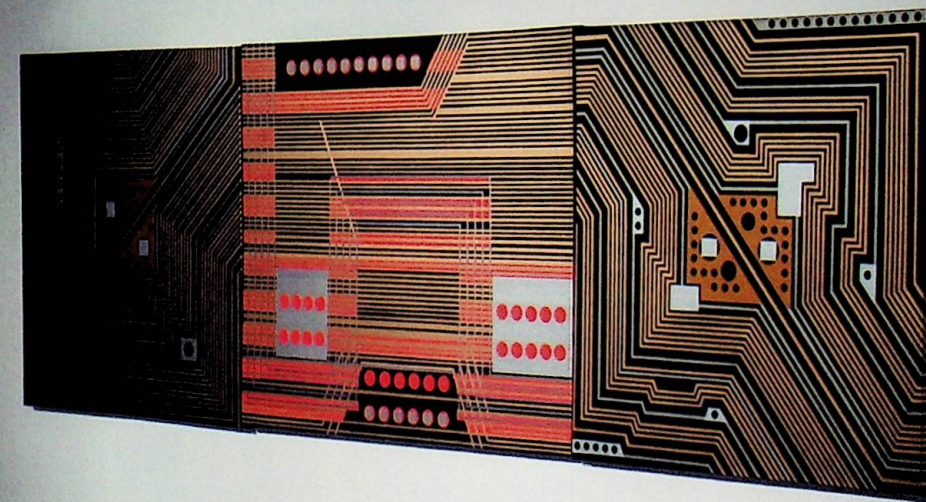
At this exhibition Duje Jurić is represented by a triptych from a cycle of paintings and installations that give a version of the pattern of an electronic chip, that is, of the tissue or flesh of electronic AI. Treating these functional structures as self-intelligible aesthetic phenomena worthy of a perfectionist and lavish elaboration in painting, Jurić weights the familiar patterns with an additional symbolic significance the threatening uncertainty of which inevitably starts to concern us personally.

Rođen 1956. u Rupama. Diplomirao je slikarstvo na Akademiji likovnih umjetnosti u Zagrebu te bio suradnik majstorske radionice Ljube Ivančića i Nikole Reiser. Od 1984. - 1999. god. djeluje kao slobodni umjetnik. Od 1999. - 2000. zaposlen u Muzeju suvremene umjetnosti, a od tada do danas kao docent, izvanredni i od 2010. godine redovni profesor na Akademiji likovnih umjetnosti u Zagrebu. Izlagao je na 74 samostalne i oko 150 skupnih izložaba u Hrvatskoj i inozemstvu. Dobitnik je više nagrada: Nagrada Miroslav Šutej / Splitgrafic (2013.), Nagrada Josip Račić (2010.), Nagrada Vladimir Nazor (2002.), Nagrada HDLU-a za najbolju izložbu u 2002. god., 1. otkupna nagrada - Zavičajni muzej Rovinj, Likovna kolonija Rovinj (2001.), Nagrada Art tresora Dubravko Gjivan na 22. salonu mladih (1990.), Nagrada 15. Bijenala mladih, Rijeka (1989.), Nagrada 17. salona mladih (1986.), Nagrada Sedam sekretara SKOJ-a (1985.). Živi i radi u Zagrebu.

Jurić was born in 1956 in Rupe. He took a BFA at the Academy of Fine Arts in Zagreb and was an assistant at the master workshop of Ivančić and Reiser. From 1984 to 1999 he freelanced; from 1999 to 2000 he was employed in the Museum of Contemporary Art, and since then has been successively assistant, associate and from 2010 full professor in the Academy of Fine Arts in Zagreb. He has shown his work at 74 individual and

about 150 collective exhibitions at home and abroad. He has won a number of prizes: the Miroslav Šutej Prize at Splitgrafic 2013; the Josip Račić Prize in 2010; the Vladimir Nazor Prize in 2001; the HDLU Best Exhibition Prize in 2001; the 1st Purchasing Prize from Rovinj Local History Museum and the Rovinj Art Colony in 2001; the Art tresor Dubravko Gjivan Prize at the 22nd Young Artists Salon in 1990; Rijeka Young Artists Biennial Prize in 1989; 17th Young Artists Salon Prize in 1986; Seven Secretaries Prize (1985). He lives and works in Zagreb.

duje jurić



MC, Akrilik na platnu, 100 x 320 cm, 2010. | MC, acrylic on canvas, 100 x 320 cm, 2010

Niz crteža pod nazivom *Sugestije* Božena Končić Badurina već je izlagala na samostalnoj izložbi u Galeriji Forum. Crteži su namijeñeni samoj Galeriji a kako zbimi naziv i ka-
zuje, sugeriraju mogućnosti individualnog korištenja galerijskog interijera, poput svo-
jevrzne koreografije. Prikazujući različite re-
lacije pojedinačnog korisnika i samog pro-
stora, crteži pretpostavljaju osoban, intimni
odnos s galerijom. Izvedeni linearno, na na-
čin da se crtački tretman arhitekture i ljudske
figure međusobno ne razlikuju, crteži doča-
ravaju intenzivno ispreplitanje unutrašnjosti
– prostorne unutrašnjosti galerije i psihološ-
ke unutrašnjosti pojedinca, kojeg dispozicije
interijera navode na emotivnu harmonizaciju
s arhitekturom: klupa uz izlog na distancira-
no, voajersko promatranje života ulice u ko-
jem sami ne sudjelujemo, ograda galerije na
lijeno zastajkivanje i odmor, stubovi na nasla-
njanje i sakrivanje od okolnog, bližeg ili da-
ljeg zbivanja.

Božena Končić Badurina has already exhibit-
ed the series of drawings entitled *Suggestions*,
in her Forum Gallery individual exhibition. The
drawings are meant for the Gallery itself, and
as the collective title indicates, suggest the
possibility of the individual use of the gallery
interior, like a kind of choreography. Show-
ing the various relations of the individual user
and the space itself, the drawings postulate a
personal and intimate relation with the gallery.
Done linearly, not making any difference in the
drawing technique for architecture and the hu-
man figure, the drawings conjure up an intense
interweaving of interiors – of the spatial interi-
or of the gallery and the psychological interior
of the individual, the disposition of the interior

inducing the person to an emotional harmoni-
sation with the architecture. The bench along-
side the window display induces a distanced
and voyeurish observation of the street life in
which we do not ourselves take part, the railing
of the gallery an indolent pause and rest, the
stairs leaning and hiding from the surrounding
events, near and far.

Rodena 1967. u Zagrebu. Diplomirala je njemački i ru-
ski jezik i književnost na Filozofskom fakultetu u Zagre-
bu, te grafiku na Akademiji likovnih umjetnosti u Za-
grebu (klasa M. Šuteja). Članica je HDLU-a i HZSU-a.
Izlagala je na 20-ak samostalnih i na brojnim grupnim
izložbama u zemlji i inozemstvu. Dobitnica je triju na-
grada: Nagrade Zagrebačke banke za diplomski rad
(1996.), Nagrade publike 24. salona mladih (1996.) te
Nagrade HDLU-a za najbolju izložbu u 2007. godini.
2010. god. boravila je na dvomjesečnom rezidencijal-
nom boravku u Art in General u New Yorku. Živi i radi
u Zagrebu.

She was born in 1967 in Zagreb, and took a degree
in German and Russian language and literature at the
Faculty of Philosophy in Zagreb, and in printmaking at
the Academy of Fine Arts in Zagreb (class of Miroslav
Šutej). She is a member of the art associations HDLU
and HZSU. She has shown her work at 20 or so individ-
ual and many collective exhibitions at home and abroad.
She has won three prizes: the Zagrebačka banka Prize
for a Dissertation Piece (1996); the Public Prize of the
24th Young Artists Salon (1996) and the HDLU Best Ex-
hibition Prize in 2007. In 2010 she had a two-month resi-
dency at Art in General in New York. She lives and works
in Zagreb.

božena končić badurina



Sugestije, olovka na papiru, 25 x 32 cm, 2013. | *Suggestions*, pencil on paper, 25 x 32 cm, 2013

Umjetničke intervencije Ivana Kožarića, u kojem god mediju bile izvedene, uvijek su jednostavne, a eksplozivne. Kožarić stvarnosti pristupa euforično, prepoznaje vrline svakodnevnih materijala, odbačenih stvari, elementarnih oblika, i prometejskom gestom inicira novi život ondje gdje ga odrasla, navikom ili ukusom ušančena svijest ne nalazi.

Ovom prilikom izložene su dvije takve „usputne“ intervencije. Minimalizam njihovog estetskog integriteta mjeri se u gramima; moglo bi se reći da se, prije nego li o djelima, radi o materijaliziranom „disanju“ kojim umjetnik održava bazalnu temperaturu svoga ateljea. Stručno pak govoreći, ove radove bi se moglo kvalificirati kao primarne skulpture; papirnata se sastoji od jednog papira koji je običnim gužvanjem izgubio karakter apstraktne dvodimenzionalne površine i postao trodimenzionalnim predmetom zakucanim na zid, i drugog, hamera, koji je zavijanjem u nepravilnu rolu prostor podijelio na vanjštinu i unutrašnjost vlastite forme. Drugi rad, iz serije takozvanih „slučajnih“ skulptura, također je konstrukcija nastala od priručnih materijala; dvije bočne stranice i poprečne letvice koje ih spajaju, odaju elementarna konstruktivna načela koja jednako vrijede za igračke, kao i za kuće. Tek naizgled krhka, ova statična konstrukcija teško se miče s mjesta na koje smo je postavili.

The artistic interventions of Ivan Kožarić, in whatever medium they are executed, are always simple and yet explosive. Kožarić approaches reality euphorically, recognises the virtues of everyday materials, discarded items, elementary forms, and with Promethean gesture initiates new life where adult awareness,

entrenched by taste or habit, cannot find it. On this occasion two incidental interventions are shown. The minimalism of their aesthetic integrity can be measured in grams; it might be said it is not so much about works but a materialisation of the breathing with which the artist maintains the basal temperature of his studio. Speaking in the terms of the discipline, however, these works could be described as primary sculptures; the paper one consists of a single piece of paper that by ordinary crumpling has lost the character of abstract two-dimensional surface and become a three-dimensional object tacked to the wall, while another piece, of hammered paper, is curled into an irregular roll that divides the space into the interior and exterior of its own form. The second work from the series of so-called incidental or fortuitous sculptures is also a structure created from easily available material; two side pieces and the transverse laths that join them, revealing elementary structural principles that are equally good for toys as for houses. Only apparent flimsy, this static construction is hard to shift from the position in which we have placed it.

Rođen 1921. u Petrinji. Diplomirao je kiparstvo na Akademiji likovnih umjetnosti u Zagrebu (klase F. Kršinića, V. Radauša i A. Augustinčića), a nakon diplome 1949. godine završava i majstorsku radionicu A. Augustinčića. Izlagati počinje 1953. Kratko vrijeme, tijekom 1959/60. boravi u Parizu. Početkom 1960-ih član je kulturne zagrebačke grupe Gorgona.

Priredio je stotinjak samostalnih i sudjelovao na dvjestotinjak skupnih i tematskih izložaba, u zemlji i inozemstvu. Najzapaženiji inozemni nastupi su na Bijenalu u Aleksandriji, izložbi *La Jeune sculpture* u Parizu (1960.), Bijenalu u Veneciji (1976.), São Paulu (1979.), u Muzeju moderne umjetnosti grada Pariza (2002.), na *Documenti 11* u Kasselu (2002.), Pariškom trije-

nalu (2012.) te na retrospektivnoj izložbi *Freedom is a Rare Bird* u Haus der Kunst u Münchenu (2013.). Brojne skulpture postavljene su mu u javnim prostorima. Dobitnik je mnogih priznanja i nagrada, između ostalih Nagrade Josip Račić (1994.) i Nagrade Vladimir Nazor za životno djelo (1997.). Zastupljen je u mnogim europskim i svjetskim zbirkama suvremene umjetnosti (Muzej moderne umjetnosti grada Pariza, Muzej suvremene umjetnosti M HKA u Antwerpenu, itd.). Cjelokupni njegov atelijer s preko 6000 radova otkupljen je 2007. godine i trajno izložen u Muzeju suvremene umjetnosti u Zagrebu. Kožarić je predstavljen i u svjetskim antologijama i pregledima suvremene skulpture (Michel Seuphor, *La sculpture de ce siècle*, 1959; *Nouveau dictionnaire de la sculpture moderne*, izdanje Fernand Hazan, 1970, itd.). Godine 1997. izabran je za redovita člana HAZU. O njegovu radu objavljene su monografije Antuna Maračića i Eveline Turković (Atelijer Kožarić), Želimira Košćevića, Jerka Denegrija, te knjiga Ivice Župana *Vedri Sizi - razgovori s Ivanom Kožarićem*. Filmski režiser Petar Krelja snimio je o Ivanu Kožariću TV film *Spaljeno sunce* (2002.). Živi i radi u Zagrebu.

Ivan Kožarić was born on June 10, 1921, in Petrinja. He took his degree in sculpting at the Academy of Fine Arts in Zagreb in 1947, and then did two years gaining further experience and skills in the master workshop of Antun Augustinčić. He started exhibiting in 1953, and for a short time, during 1959/60 had a stay in Paris. In the early 1960s he was a member of the cult Zagreb group called Gorgona. He has had about a hundred individual and taken part in numerous collective shows at home and abroad. Some of his most celebrated appearances abroad were at the Alexandria Biennial; at the exhibition *La Jeune Sculpture* in Paris in 1960; at the Venice Biennale in 1976; the São Paulo in 1979; and the Museum of Modern Art of the City of Paris in 2002; he appeared at *Documenta 11* in Kassel (2002); the Paris Triennial in 2012; and at the retrospective *Freedom is a Rare Bird* in Haus der Kunst in Munich in 2013. Many of his sculp-

ivan kožarić



tures have been displayed in public places. For his artistic work, he has received numerous prizes and awards, such as the Vladimir Nazor Lifetime Achievement Prize in 1997 and the Josip Račić Prize in 1994. He is featured in many European and world collections of contemporary art (Museum of Modern Art of the City of Paris; Museum of Contemporary Art M HKA in Antwerp and others). The whole of his studio with over 6000 pieces was purchased in 2007 and is on permanent display in the Museum of Contemporary Art in Zagreb. Kožarić has been featured in world anthologies and surveys of contemporary sculpture (Michel Seuphor, *La sculpture*

de ce siècle, 1959; *Nouveau dictionnaire de la sculpture moderne*, pub. Fernand Hazan, 1970). In 1997 he was elected a fellow of the Croatian Academy of Sciences and Arts. His work has been described in monographs by Antun Maračić and Evelina Turković (*The Kožarić Studio*), Želimir Košćević, Jerko Denegri, while Ivice Župan wrote the book *Vedri Sizi - razgovori s Ivanom Kožarićem / Blythe Sisyphus - Talks with Ivan Kožarić*. In 2002, film director Petar Krelja made a TV documentary about Kožarić called *Spaljeno sunce / Burned Sun*.

Bez naziva, 2008.; *Spontane skulpture*, 2010. | *Untitled*, 2008; *Spontaneous Sculptures*, 2010

Poznat prvenstveno kao performer ili, jednostavno, kao umjetnik koji na ovaj ili onaj način osobno sudjeluje u izvedbi svojih radova, Siniša Labrović ovog puta izlaže instalaciju koja svojom „običnošću“ riskira ostati nezamijećena: svjetleću žarulju „na“ postamentu, kabelom ovješenu i priključenu u strujnu utičnicu na pokrajnjem zidu. Umjesto učitavanja više ili manje trivijalnih značenja, važnije je obratiti pažnju na minimalnost mjere kojom se jedan, ovako *poverljanski* umjetnički rad razlikuje od svijeta života, na jedva vidljivi pomak kojim se ovi predmeti otimaju svojoj utilitarnoj funkciji. Standardno bi objašnjenje glasillo da je posrijedi izmještanje u galerijski kontekst, u kojem se sve što se u nj postavi automatski pretvara u umjetničko djelo. Ostavi li se, međutim, to načelno rješenje po strani, moguće je ustanoviti da se Labrovićeva instalacija sastoji od niza funkcijskih promašaja: postamenta na kojemu zapravo ništa ne stoji, žarulje, koja zapravo ništa ne osvjetljava, i kabela čiji je poduži put od utičnice preko stropa do svjetlećeg tijela, posljedično, apsurdan. Umjesto traganja za time što rad poručuje ili predstavlja, primjerenije je stoga jednostavno konstatirati stanje stvari: prihvatiti prazninu značenja, što, uostalom, implicira i sam naziv instalacije – „Bez naziva“, naziv kojim se očito oduzima ime, a stvari ogoljuju. Tek nakon takvog egzistencijalnog svodenja, možda slijedi mogućnost nekog novog, smislenog početka.

Known primarily as a performer, or perhaps, simply, as an artist who in one way or the other takes part personally in the execution of his works, Siniša Labrović is this time showing an installation that with its ordinariness risks go-

ing unnoticed: a burning light bulb “on” a plinth, hanging from a wire and plugged into a socket at the far side wall. Instead of reading in more or less unimportant meanings, what we should do is to pay attention to the minimal nature of the distinction between this kind of Arte Povera work and the world of life, in the hardly visible shift by which these objects break away from their utilitarian function. A standard explanation would run that what is happening here is relocation into the gallery context, in which everything that is in the white cube is automatically transformed into work of art. But if one puts this catch-all solution to one side, it is possible to decide that Labrović’s installation really consists of a number of functional misses or failures: the plinth on which nothing is standing, the bulb that is illuminating nothing and the wire whose long traverse from the wall socket across the ceiling to the light fitting is in consequence absurd. Rather than looking for what the work conveys or represents, it is more appropriate simply to take in the state of affairs, to accept the void of meaning, which, after all, the name of the installation implies – “Untitled”, a title patently used to subtract the name, things are pared down. Only after this kind of existential reduction can the possibility of some new, more meaningful beginning ensue.

Rođen 1965. u Sinju. Diplomirao je hrvatski jezik i književnost na Filozofskom fakultetu u Zagrebu. Izlagao u Hrvatskoj i inozemstvu. Dobitnik je 3. otkupne nagrade na 1. natječaju t-ht (2007.). Izlagao na 11. Istanbulskom bijenalu (2009.) te kao jedan od hrvatskih predstavnika na 13. Venecijanskom bijenalu arhitekture (2012.). Radovi mu se nalaze u kolekcijama Muzeja suvremene umjetnosti u Zagrebu, Galerije umjetnina u Splitu i Umjetnicke galerije u Dubrovniku. Živi i radi u Zagrebu.

Siniša Labrović was born in Sinj in 1965. He has a degree in Croatian language and literature from the Faculty of Philosophy in Zagreb

He has exhibited at home and abroad; in 2007 he won the third purchasing prize at the 1st T-HT Competition. He exhibited at the 11th Istanbul Biennial (2009) and was one of the Croatian representatives at the 13th Venice Architecture Biennale (2012). His works are held in collections of the Museum of Contemporary Art in Zagreb, the Fine Arts Gallery in Split and the Museum of Modern Art in Dubrovnik. He lives and works in Zagreb.

siniša labrović



Bez naziva, instalacija, 2014. | Untitled, installation, 2014

Video filmovi Tomislava Pavelića uvijek su snimke zbivanja u realnom vremenu i kao takvi prisiljavaju na ponovno proživljavanje već doživljenog ili preživljenog, po definiciji traumatičnog. Jer prisilno se ponavlja samo ono što boli, iskustvo koje „s onu stranu načela ugone“ oblikuje našu svojstvenost upravo kao rezultat trauma koje smo više ili manje uspješno prevladali, asimilirali ih u doživljaj vlastitoga Ja.

Film pod nazivom *Ljulačka 2* ishod je radnje ljuljanja na ljujački, odnosno snimka vizure koja se pruža iz tog pokretnog očista. Relativno pravilna, monotona ritmička izmjena vizure zahvaćene između dviju amplituda krivulje kretanja odnosno definirane zonom krošnji stabala i zonom tla, u jednom se trenutku naglo prekida; pad uslijed pucanja užeta ljujačke bitno mijenja sadržaj kadra, prekidajući binarnu izmjenu prizora; u kadru se odjednom fragmentarno pojavljuje i sama ljujačka, koja iz pozicije centra zbivanja prelazi u status efemernog ostatka, pukog objekta u vidnome polju koji svjedoči o raspadu subjektivnog, tjelesnog i psihičkog integriteta.

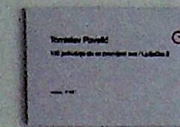
The videos of Tomislav Pavelić are always records of events in real time, and as such enforce the re-experiencing of what has been experienced or gone through already, traumatic by definition. For forced repetition refers only to what hurts, an experience that is “on the far side of the pleasure principle” and shapes our haecceity as the outcome of traumas that we have overcome with more or less success, assimilating them into the experience of our I. The video *Swing 2* is the outcome of the action of being in a swing, the shooting, rather, of the vision that is afforded from this fluctuating an-

gle of vision. The relatively regular monotonous rhythmic alternation of views caught between the two amplitudes of the curve of the trajectory or defined by the zone of the treetops and the zone of the ground, is in a moment suddenly interrupted. As a result of the breaking of the swing's rope, the content of the frame is essentially changed, the binary exchange of scenes being interrupted. Suddenly, the swing itself appears fragmentarily in the frame, going from the position of centre of events to the status of ephemeral relic, a mere object in a visual field that tells of the collapse of subjective, corporeal and psychic integrity.

Rođen 1964. u Zagrebu. Diplomirao je na Arhitektonskom fakultetu u Zagrebu. Profesionalno se bavi arhitektonskim projektiranjem, kritikom, esejistikom i vizualnom umjetnošću. Do 2007. radi u arhitektonskom uredu Studio BF, a 2007. otvara samostalni arhitektonski ured. Stalni je suradnik časopisa *ČIP* i *Oris* te Trećeg programa Hrvatskog radija. 2002. godine pokrenuo je i do 2006. uređivao emisiju *Život prostora* s područja teorije i fenomenologije arhitekture na Trećem programu HR, a 2012. godine kao jedan od pokretača i autora surađuje u emisiji *Stvarnost prostora - između poetike i politike*, također na Trećem programu HR. Školske godine 2007/08. i 2008/09. bio je honorarni predavač pri Kabinetu za stambenu arhitekturu Arhitektonskog fakulteta u Zagrebu. Realizirao je niz arhitektonskih projekata (obiteljske kuće u Rudešu; rekonstrukcija obiteljske kuće u Gornjem Vrapču; niz obiteljskih kuća u Rukavcu kod Rijeke (s P. Miškovićem). Dobitnik je nagrade Drago Galić Udruženja hrvatskih arhitekata (2009.). Bio je povjerenik/kustos hrvatskog nastupa na 13. Međunarodnoj izložbi arhitekture u Veneciji (2012.). Kao vizualni umjetnik izlagao je na nizu samostalnih i skupnih izložbi. Živi i radi u Zagrebu.

Born in 1964 in Zagreb, Pavelić took his BA at the Faculty of Architecture in Zagreb. He is professionally engaged in architectural design, criticism, essay writing and visual art. Up to 2007 he worked in the Studio BF architectural practice, and in 2007 started a practice of his own. He has worked consistently and regularly for the journals *ČIP* and *Oris* and for Croatian Radio 3rd Programme. In 2002 he launched, and edited until 2006, the programme *Life of Space* from the domain of the theory and phenomenology of architecture on the 3rd Programme. In academic year 2007/8 and 2008/9 he was a part time lecturer in the residential architecture department of the Faculty of Architecture. He has had a number of designs built (family houses in Rudeš; reconstruction of a family house in Gornje Vrapče; a row of family houses in Rukavec by Rijeka (with P. Mišković). He won the Association of Croatian Architects Drago Galić Prize in 2009. He was commissioner/curator of the Croatian entry at the 13th International Exhibition of Architecture in Venice in 2012. Wearing his visual artist cap he has shown his work at a number of individual and collective exhibitions. Pavelić lives and works in Zagreb.

tomislav pavelić



100 pokušaja da se promijeni sve; *Ljulačka 2*, 2013., video, 7'49" |
100 efforts to change everything; *Swing 2*, 2013., video, 7'49"

Razumljivo osjetljiv na probleme vlastitoga grada, čije je stanje kolektivne svijesti daleko ugroženije od njegove materijalne baštine, Slaven Tolj u svojim recentnim umjetničkim radovima ne prestaje kritički komentirati društvenu zbilju Dubrovnika koji pada u sve dublji samozaborav.

Instalacija se sastoji od videa – fragmenta popularne tv-serije *Igra prijestolja*, koja se snimala u Dubrovniku, i u kojoj prepoznajemo i samog umjetnika u jednoj od fiktivnih uloga te citata jednog dubrovačkog političara. Rad u cjelini signalizira poziciju kritičkog subjekta koji, u situaciji rapidnog izvlaštenja jedne lokalne zajednice od vlastita povijesnog nasljeđa pod pritiskom profita kao bezuvjetnog uvjeta opstanka, ne nalazi vlastito, autentično mjesto govora ili vidljivosti, već može samo subverzivno parazitirati na medijskom prividu realnog stanja stvari. Tu simulaciju stvarnog stanja s jedne strane predstavlja imaginarni svijet filmske radnje, čija je fantastična izmišljenost obrnuto proporcionalna povijesnoj autentičnosti mjesta na kojem se snima, a s druge bolno banalna politička parola koja strukturalnu dilemu ili/ili pragmatično svodi na i/i. Obrati li se još pažnja da je u filmskoj sceni posrijedi obredno klanje mlade djevojke, cinizam je poruke sasvim jasan.

Understandably sensitive to the problems of his town, whose collective awareness is much more endangered than its material heritage, Slaven Tolj in his recent artworks does not give up on critically commenting on the social reality of a Dubrovnik that is falling deeper and deeper into oblivion of self.

The installation consists of a video – fragment of the popular TV series *Game of Thrones*, shot

in Dubrovnik, in which we can recognise the artist himself in one of the fictional roles, and a quote from a Dubrovnik politician. The work as a whole signals the position of the critical subject, who, in the situation of the increasingly rapid dispossession of a local community of its own historical heritage under pressure from the profit motive, the unconditional *sine qua non* of survival, cannot find its own authentic place of speech or visibility, but can only subversively parasitize upon the media-induced illusion of the real state of affairs. This simulation of the real state of affairs is presented on the one hand by the imaginary world of the film's action, the fantastic inventiveness of which is inversely proportionally to the historical authenticity of the place where it is shot, and on the other by the painfully trite political slogan that pragmatically brings down the either/or structural dilemma to both/and. If attention is devoted to the film scene being about the ritual slaughter of a young woman, the cynicism of the message is very clear.

Rođen 1964. u Dubrovniku. Diplomirao je na Akademiji likovnih umjetnosti u Sarajevu 1987. godine u klasi profesora Petra Waldega. 1988. u Dubrovniku je osnovao Art radionicu Lazareti u kojoj organizira umjetničke projekte hrvatskih i inozemnih umjetnika: izložbe, performanse, plesne i kazališne predstave, filmske i video projekcije. Također je organizirao nekoliko festivala, od kojih je najpoznatiji Festival scenskih umjetnosti Karrantena. Od 2001. član je Vijeća za nove medije pri Ministarstvu kulture RH (predsjednik od 2004.).

Tolj je 2005. obnašao dužnost hrvatskog izbornika na 51. Venecijanskom bijenalu. Kao multimedijalni umjetnik aktivan je od 1987. Izvodi performanse i akcije, te izlaže svoje radove u samostalnim i grupnim izložbama u Hrvatskoj i inozemstvu. 2012. imenovan je ravnateljem Muzeja moderne i suvremene umjetnosti u Rijeci.

Tolj was born in 1964 in Dubrovnik. In 1987 he took a degree in printmaking at the Academy of Fine Arts in Sarajevo, class of Petar Waldeg. Since 1988 he has been leader of the Dubrovnik Lazareti Art Workshop, which organises artistic events by artists from at home and abroad: exhibitions, performances, dance and theatre performances, video and film projections. He is also an organiser of festivals, the best known of which is Karrantena, a festival of dramatic arts. Since 2001 he has been a member of the New Media Culture Council of the Ministry of Culture of the Republic of Croatia (chairperson since 2004).

In 2005 he was selector and curator for the Croatian showing at the 51st Venice Biennale. As multimedia artist, he has been active since 1987. He does actions and performances, shows his work in individual and in many group exhibitions at home and abroad. In 2012 Tolj was appointed director of the Museum of Modern and Contemporary Art in Rijeka.

slaven tolj



„Ne smijemo ostati bez duše, ali ne smijemo ostati ni bez novaca.“

A.V., 2013.

The Game of Thrones, 2013. | Game of Thrones, 2013

Iskoračivši iz kiparstva u druge načine umjetničkog izražavanja, prvenstveno performans i video-film, Vlasta Žanić se okrenula naglašenije intimnom, subjektivnom, lirskom tematskom registru.

Film *Sreća* iz 2010. nastao je na temelju svojeg vrhunskog *happeninga*: zamoljeni da netremično poziraju pred kamerom, prolaznici odnosno dobrovoljni statisti bivaju zatečeni kada se na njih obruši slap šarenih bombona. Na mjestu rezerviranom za nelagodu, inducira se suprotna reakcija ugodnog iznenađenja: premda više ili manje zbunjeni, ljudi u konačnici reagiraju većinom pozitivno, smijujući se jednom, zapravo besmislenom, nesvrhsudnom događaju. Kamera bilježi emotivne oscilacije, mikro-nijanse u gestikulaciji, obrate u tumačenju događaja koji sam po sebi nema određenog smisla. Uzme li se u obzir naziv rada, moguće je zaključiti da stanje sreće prvenstveno ovisi o subjektivnoj sposobnosti da ono što nam se zbiva ispratimo s osmijehom i što manje postavljenih pitanja.

Moving from sculpture to other methods of artistic expression, primarily performance and video, Vlasta Žanić turned to a much more intimate, subjective and lyrical thematic register. The film *Happiness* of 2010 came into being on the basis of a kind of happening. Asked to pose unflinchingly in front of the camera, passers-by aka voluntary extras were taken by surprise when a cascade of colourful sweets rained down on them. In a place reserved for discomfort, the opposite reaction of pleasant surprise was induced: although more or less confused, ultimately the people reacted mainly positively, laughing at an event that is actually meaningless and pointless. The camera records the

emotional oscillations, the micro-nuances in the gesticulation, the reversals in the interpretation of an event that in itself has no particular meaning. When one takes into account the title of the work, it is possible to conclude that the state of happiness primarily depends on the subjective capacity to see off whatever happens to us with a smile and as few questions asked as possible.

Rođena 1966. u Zagrebu. Diplomirala je kiparstvo na Akademiji likovnih umjetnosti u Zagrebu. Od 1989. kontinuirano izlaže na brojnim skupnim i samostalnim izložbama. Do 2001. sustavno istražuje kiparsko-prostorne probleme, a nakon 2001. u svoj rad uključuje performans, *happening*, video i zvuk. Dobitnica je nagrade na 8. trijenalu hrvatskog kiparstva (2003.), nagrade HDLU-a za najbolju izložbu u 2005. godini, Vjesnikove godišnje nagrade Josip Račić (2006.) i drugih. Radovi joj se nalaze u javnim i privatnim zbirkama suvremene umjetnosti (Muzej suvremene umjetnosti, Galerija umjetnina u Splitu, Umjetnička Galerija Dubrovnik, Zbirka Filip Trade). Od 2010. zaposlena je kao docentica kiparstva na Umjetničkoj akademiji u Splitu. Živi i radi u Zagrebu.

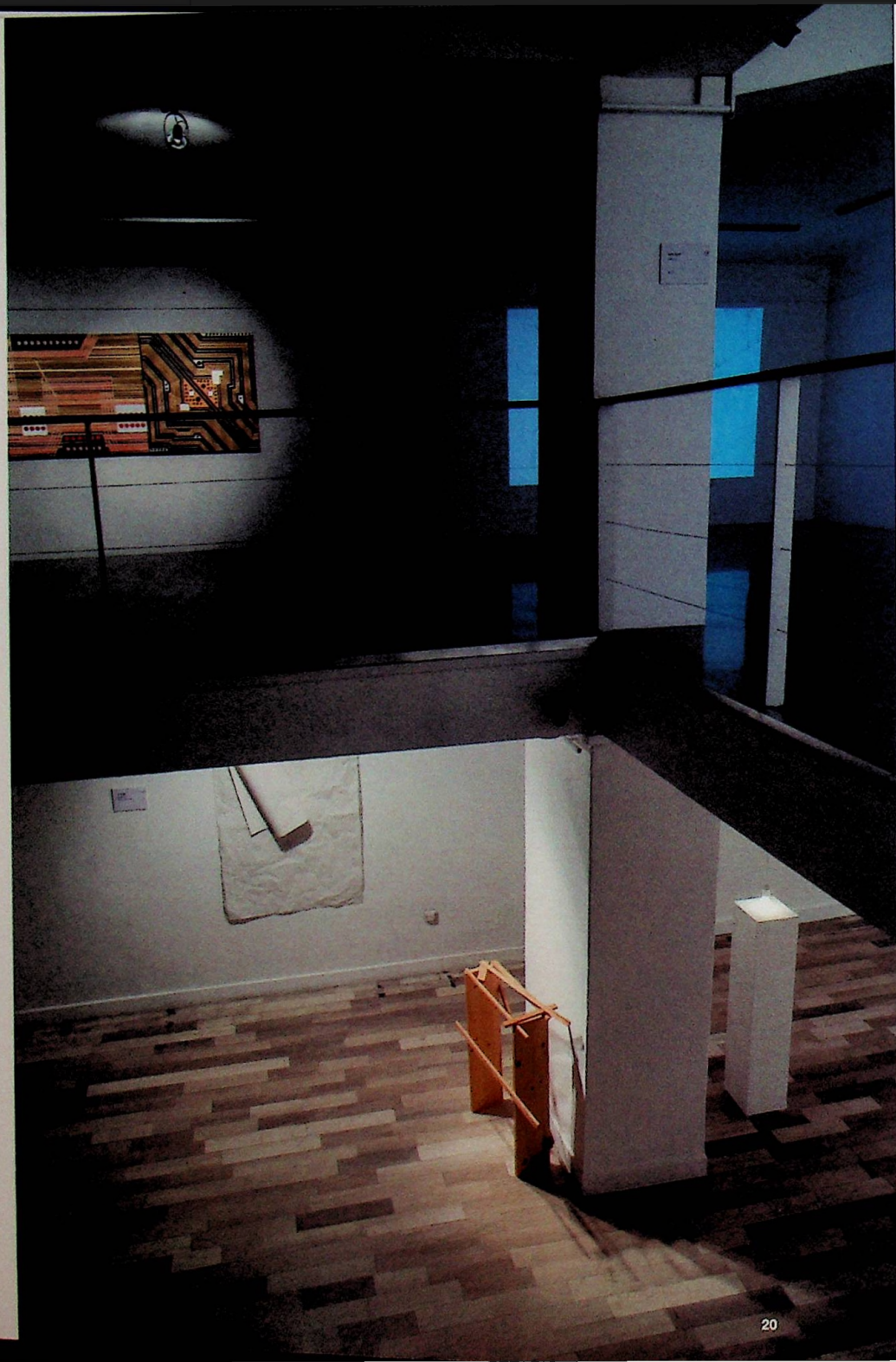
Born in 1966 in Zagreb, Vlasta Žanić took a BFA in sculpting from the Academy of Fine Arts in Zagreb. Since 1989 she has been a constant exhibitor in collective and individual shows. Up to 2001 she was systematic in her exploration of sculptural and spatial problems. After that, she brought performance, happening, video and audio into her work. She won the following prizes: at the 8th Croatian Sculpture Triennial (2003); of HDLU for the best exhibition in 2005; the Vjesnik Annual Josip Račić Prize (2006). Her works are held in public and private collections of contemporary art (Museum of Contemporary Art, Fine Arts Gallery in Split, Dubrovnik Museum of Modern Art, the Filip Trade Collection). Since

2010 she has had a post in the Art Academy in Split as assistant professor in sculpting. She lives and works in Zagreb.

vlasta žanić



Sreća, 2010., video, 6'56". | *Happiness*, video, 2010, 6' 56"



„Ne smijemo ostati bez duše, ali ne smijemo ostati ni bez nje“

postav izložbe | exhibition layout

