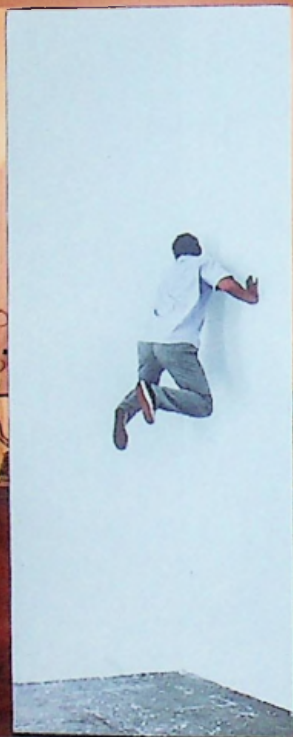


Nagrada Zlatko Dizdarević / Award Zlatko Dizdarević



galerija forum



goran škofić

drugi prostori

5. — 9. 11. 2013.

drugi prostori gorana škofića

antun maračić

U svojim fotografskim i videoradovima nastalim posljednjih godina, mladi umjetnik Goran Škofić (1979.), koristeći se multiplicitarnim vlastitim likom u različitim stiliziranim, mahom karikaturnim situacijama, prije svega govori o svojem osjećanju suvremenog svijeta. Slikama vlastitog tijela, kako izjavljuje, govori 'o velikom društvenom tijelu'. Repetirani autorovi likovi akteri su istodobno duhovite i tragične priče: taj uvijek isti čovječuljak, ubrzanih trzavih pokreta, koji izvodi gegove, oponaša predmete kao na pokretnoj traci, stupa u stroju umnožen poput vojnika-robota uz uvjerljivo zlokobne militarističke zvuke, koji puca na vlastite postrojene kopije... lik je koji dokida iluzije o jedinstvenim individualnostima. Škofićevo mnoštvo dakle nije skup pojedinaca, nego mnoštvo vlastitih klonova, što upućuje na njegovo autokritičko podrazumijevanje da sebe ne izuzima iz sustava anomalija suvremenog svijeta.

Na samostalnoj izložbi u Forumu, Škofić izlaže radove koncipirane u odnosu na konkretan galerijski interijer, a u njihovoj scenografiji, za razliku od prethodnih u kojima su prostorne odrednice bile većinom isključene i u igri je bila najčešće bijela pozadina, Škofić ponovo uvodi konkretan ambijent; no i sada u iz-

maknutim odnosima koji figuru prezentiraju između stvarnog i virtualnog, realnog i iluzije, gravitacije i bestežinskog stanja. Istodobno, razmještajući svoje radove kako u posebni boks tako i spajajući njihovim sadržajem zid i pod galerije, autor pažljivo promišlja sam izložbeni prostor, uspostavljajući specifičnu komunikaciju unutar njegova interijera te uključujući mjestimično i prilog prostora ulice. Nevelikim brojem radova Škofić ispunjava prostor fluidom statične i pokretne videoslike, ali afirmira i samu galeriju, koja se pretvara u mjesto kompleksne meditativnosti. Zahvaljujući svemu tome, naslov izložbe, *Drugi prostori*, poprima uvjerljivi smisao.

U prizemlju galerije, u posebno sagrađenom boksu, u potpunoj tami, s najavom od dvije amblematične fotografije većeg formata na vanjskoj strani zida, odvija se videoprojekcija rada pod nazivom *Jezero*. Penjući se na kat galerije, na vrhu stepenica, dijelom u podnožju nasuprotnog zida a dijelom u refleksiji poda, dočekuje nas rad *Suočavanje*. I napokon, dalje u prostoru kata ispred pozadine staklene stijene tri su galerijska postamenta u funkciji ekrana sa statičnom projekcijom u tri sekvence (*Ograničenje*).

I to je sve. No unatoč tom za autora karak-

teristično minimalističkom postavu, prostor galerije ne doima se neispunjenim. Naprotiv, preciznost postava, korespondentnost radova te meditativnost sadržaja promiču prostor u jedinstvenu cjelinu bogatog spektra senzacija. Ikonografska poveznica svih triju radova je lik samog autora koji se pojavljuje u različitim oblicima: munjevito kratkotrajno i jedva prepoznatljivo u prvom, samo s gigantiziranim glavom u drugom te multipliciranom cijelom figurom u trećem radu. Već tim postupnim pojavljivanjem ostvarena je stanovita gradacija sadržaja, ritmičnost izložbe koja je stupnjevana i adekvatnim razvojem autorske teme 'drugih prostora' koji se višestruko alteriraju: najprije doslovce smještajem na različitim točkama galerije, a potom, u svakom radu posebno, dupliciranjem odnosno kontrastiranjem značaja prizora, načina projekcije ili karaktera nadrealne slike u kojoj je dokinuta ideja gravitacije. Ne treba ni napominjati da je svim radovima zajednički apstraktni, virtualni prostor digitalno manipulirane statične ili pokretne slike koji se suprotstavlja stvarnom prostoru, odnosno komparira s njim. Sam autor kaže: *Zanima me odnos, tj. mjesto gdje se realni prostor povezuje s paralelnim prostorom (kao što su virtualni pro-*

stor, nevidljivi prostor, metafizički prostor i refleksije prostora). Zanima me njihova interakcija, spajanje tih dimenzija.

U prvom radu, *Jezero*, susrećemo se s idiličnim alpskim pejzažem koji se doima nestvarno u svojoj ljepoti i miru. U prvom je planu jezero omeđeno zelenilom i planinama, čujemo i pripadajuće zvukove sitne faune. No taj apsolutni mir iznenada se brutalno prekidajuć bučnim padom, poput bombe, ljudskog tijela u vodu. Nakon žestokog, turbulentnog narušavanja prvotne slike, zvuci su eliminirani, no dok se uznemirena površina jezera postupno smiruje, zvukovi se vraćaju... Ljudska figura, međutim, ona samog autora, nakon remetilackog upada ne izranja iz vode, nego se 'prešutno' uspostavlja prvotna slika, a rad se u 'petlji' dalje ponavlja.

Takvim pristupom autor lapidarno no neizravno progovara o globalnom problemu narušenosti ekoravnoteže ljudskim intervencijama u prirodni ambijent, ali izražava i subjektivni osjećaj svijeta, odnosno, kao i u dosadašnjim svojim radovima, upotrebom vlastitog lika ističe svoju involviranost u prostor i vrijeme kojima pripada.

U drugom radu, *Suočavanje*, Škofić ponovo upotrebljava vlastiti lik, ovaj put samo glavu, višestruko uvećanih dimenzija (projekcija cca 150 x 85 cm). Točnije, riječ je o projekciji samo polovice vodoravno položenog lica uz liniju dodira zida i poda, a druga polovica vjerojatno se odražava u ulaštenom podu galerije, čineći iluziju cjeline lica/glave. Kadar je statičan, jedini pokret koji se događa je zatvaranje i otvaranje očnih kapaka. Pri zatvaranju očiju, dotadašnju tišinu zamjenjuje potmul zvuk vibracije (prema autoru - *ilustrirana frekvencija materije prostora*) koji prestaje njihovim ponovnim otvaranjem.

Specifičnim autorskim pristupom prilagođenim tehničkim mogućnostima medija kao i pametnim korištenjem konkretnih značajki prostora, u ovom malom plastičkom eseu o podvojenosti, Škofić na organski način, izbjegavši izravnost i patetiku, problematizira razbijenu cjelovitost suvremenog čovjeka, a ponovljenom praksom *Ich Forme* još jedanput ističe svoju neizuzetost iz opće društvene fenomenologije.

U radu *Ograničenje* Škofić upotrebljava standardna galerijska pomagala, postamente, ali na neuobičajen način. Istodobno - a sasvim u duhu svoje koncizne poetike - ekonomizira sredstvo izraza koristeći se opremom koja je već na raspolaganju te parafrizira, štoviše obrće način njezina uobičajenog korištenja. I dalje je postament nosač umjetničkog sadržaja, ali umjesto funkcije podloge fizičkog artefakta, postaje ekran temporalne slike. Tako, imajući u vidu projicirani motiv, figura autora koji, lišen gravitacijske sile, lebdi iznad poda tražeći točku oslonca u kutovima zida prostorije i uloga samog postamenta se rastače. Postament, unatoč činjenici da zadržava okvir svoje rektangularnosti, postaje objekt nesigurnosti, njegova funkcija oslonca je osporena, a masi kubusa oponira projicirana slika negativna sterilnog anonimnog interijera; čvrstinu kvadra postamenta rastače tako upad iluzije prostornosti.

Cijeloj toj igri pridružuje se i penetracija eksterijera ulice kroz staklenu stijenu galerije te se tako prostorna i tvarna osporenost dodatno uslojava i obogaćuje.

Ono što povezuje navedena tri pojavno različito različitih rada, osim konstante manje ili više čitljivog lika samog autora jest, kako i sam naslov sugerira, relativizacija čvrstih uporišta koje svakodnevno, htjeli-ne htjeli,

želimo podrazumijevati: mir gorske idile narušen je padom ljudske bombe; cjelovitost lica varka je iluzije odraza jedne polovice; lišenost sile teže nije put u slobodu nego je, naprotiv, njezino 'ograničenje'.

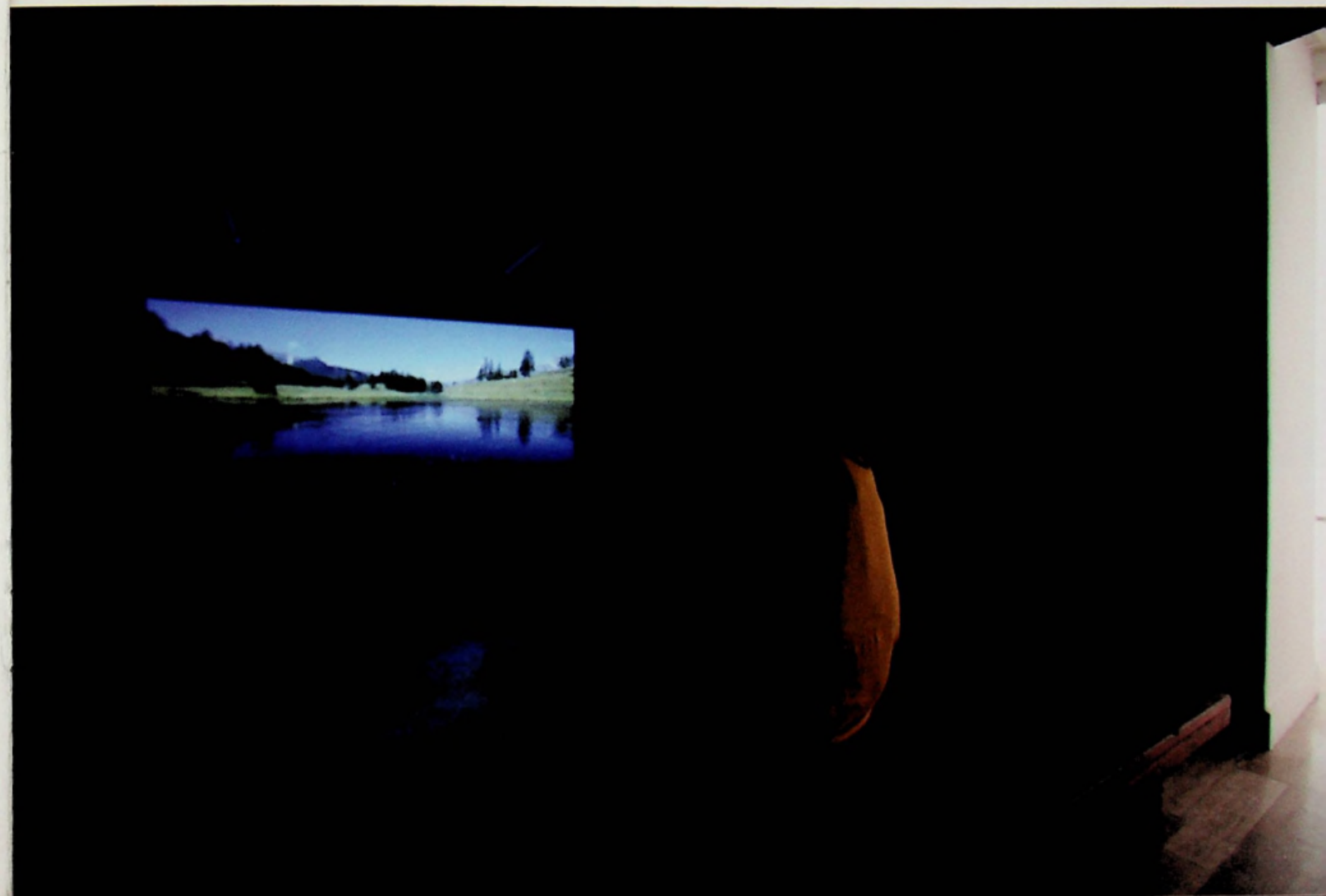
Škofić je umjetnik koji podjednako pažljivo brine za čistoću i izbrušenost ideje i preciznost tehničke izvedbe. Više oduzimajući nego dodajući, svodeći stvar na minimum elementa, na bit, on postiže produktivnu suprotnost: slojevitost slike i značenja. Iako po formi ludičan i šaljiv, njegov je rad krajnje ozbiljan. Ne samo u smislu tretmana sadržaja koji želi komunicirati, serioznosti teme koja je mimikrirana komunikativnim gegom nego prije svega, čini se, po načinu upotrebe sredstva kojim se služi.

Škofić je dijete 21. stoljeća i njemu je, kao i mnogim njegovim vršnjacima, familijaran svijet medija i elektroničkih igračaka. No tim dostignućima suvremenih tehnologija, njihovim zavodljivim mogućnostima on se doduše služi obilno, ali i racionalno. Vrlo je svjestan da mogućnosti digitalne fotografije, fotošopa, 3D oblikovanja itd. lako mogu zavladatai neopreznim konzumentom. Stoga nastoji zadržati mjeru, štoviše, kritički odmak u njihovoj upotrebi, kao i prema suvremenosti uopće, sa svim njezinim poremećenim pojavnostima. Otuda i ironija u njegovu radu koja se ne iscrpljuje samo u karikaturalnoj gesti, nego se odnosi i na sam upotrijebljeni medij. Otuda u Škofićevo djelo česte evokacije rudimentarnih oblika animacije, pojednostavnjene pantomime, burleske slične onima iz doba prije zvučnog filma...

Uz ostalo, Škofić svojim radom poručuje da tehnologija svojim zastrašujuće efikasnim performansama nije jamstvo nadvladavanja okorjelog primitivizma. Štoviše, može ga uči-

niti samo mnogo malignijim. Zato je naizgled zaigrano i nemisleće Škofićevo djelo, koje je angažirano bez patosa i moralizma, dragocjen idiom u kontekstu i domaće i međunarodne umjetničke scene.

Jezero | The Lake, 2013.
videoprojekcija | video projection





Jezero | The Lake, 2013.
videoprojeksija | video projection

other spaces of goran škofić

antun maračić

In his photographic and video works created in the last few years, the young artist Goran Škofić (1979), exploiting multiplied images of his own likeness in various stylised and almost entirely caricatural situations, speaks primarily of his feeling about contemporary society. Through the images of his own body, as he states himself, he speaks about the 'big body of society'. The reiterated figures of the artist are the actors in a story at once witty and tragic: this little man, always the same, with rapid and jerky movements, performs his visual gags, imitates objects as if on a conveyor belt, falls into a rank multiplied like robotic soldiers with persuasively ominous military sounds, shooting at its own also lined-up copy... a figure that does away with illusions about unique individualities. Škofić's multitude is not a set of individuals; rather, a multitude of clones of themselves, indicating his self-critical implication that he cannot exempt himself from the system of anomalies of the contemporary world. At this one-man exhibition in the Forum, Škofić exhibits works conceived in some relationship to the given gallery interior; he brings back the concrete setting into the sceno-

graphy of these works, unlike those from earlier in which the spatial definitions were mostly cut out, a white background mainly figuring. But now there are devious relationships that present the figure between the material and the virtual, the real and illusory, between gravitation and weightlessness. At the same time, deploying his works in both a special box and merging the wall and floor of the gallery through the content, the author attentively thinks through the exhibition space itself, setting up a specific form of communication within its interior, including in some cases the contribution of the street space. With a not very large number of works, he fills up the space with the fluid of a static and moving video image, and also gives his endorsement to the gallery itself, which is turned into a place of complex meditateness. Thanks to all this, the very title of the exhibition, *Other Spaces*, takes on its own convincing point. On the ground floor of the gallery, in a specially built box, in total darkness, with a trailer of two emblematic large format photographs on the outer wall, a video projection of a work called *Lake* takes place. Climbing

to the upper floor of the gallery, at the top of the stairs, partially at the foot of the opposite wall and partially in the reflection of the floor, we are met by the work *Confrontation*. And finally, further on in the upstairs area against a background of the wall of glass are three of the gallery's plinths used as a screen with a static projection in three sequences (*Constraint*). And that is it. But in spite of the minimalistic set-up characteristic of this artist, the space of the gallery does not seem to be unfilled. On the contrary, the precision of the set-up, the correspondences of the works and the meditateness of the contents turn the space into an integrated whole with a rich spectrum of sensations. The iconographic link among the three works is the figure of the artist himself who appears in differing forms: with lightning brevity and hardly recognisable in the first, with just a gigantic head in the second, and a multiplied full figure in the third work. This gradual appearance creates a certain gradation of contents, imparts rhythm to the exhibition which is also measured by a fitting development of the author's theme of 'other spaces', which alternate num-

bers of times: firstly with a literal location at different points of the gallery and then, in each work in itself, by duplication or contrast of the meaning of the scene, the manner of projection or the character of the surreal image in which the idea of gravitation is abolished. It need not even be said that all the works have in common the abstract, virtual space of a digitally manipulated static or moving image that is opposed to or compared with the real. Or as the author himself says: *I am interested in the relationship, i.e. the place where real space is connected up with the parallel space (such as for example, virtual space, invisible space, metaphysical space and reflection of the space). I'm interested in their interaction, the combination of these dimensions.* In the first work, *Lake*, we meet an idyllic Alpine landscape that seems unreal in its beauty and peace. In the foreground is the lake, bounded by greenery and mountains, and we can hear the appropriate sounds of small animals. But this absolute peace is suddenly brutally interrupted with the noisy fall of a human body into the water, as if it were a bomb. After the ferocious and turbulent disturbance of the initial image, the sounds are eliminated, until the troubled surface of the lake is gradually calmed, and the little sounds return. The human figure, however, that of the author himself, after his disruptive intrusion, does not emerge from the water, rather the original image is tacitly renewed, and the work repeats in its loop.

This approach allows the artist at once to speak out concisely and yet also directly about the global problem of the disrupted ecological equilibrium, resulting from human interventions into the natural setting, and at the same time to give expression to his subjecti-

ve feeling about the world, that is, just as in his previous works, by the use of his own likeness, to bring out his own involvement in the time and space to which he belongs. In the second work, *Confrontation*, Škofić once again uses his own figure, this time just a head, the dimensions of which are enlarged many times (projected to be about 150 x 85 cm). But it is in fact the projection of just a half of the horizontally placed face along the line of contact between wall and floor, and the second half is faithfully reflected in the polished floor of the gallery, creating the illusion that there is a whole face or head. The frame is static, and the only movement that occurs is the opening and closing of the eyelids. When the eyes are closed, the previous silence is replaced with the dull sound of vibration (according to the artist – the *illustrated frequency of the matter of the space*) which ceases when they are opened again. With his particular and original approach, adjusted to the technical capacities of the medium, and the clever use of the given features of the space, in this little plastic essay about ambivalence, Škofić in an organic manner, avoiding both directness and easy emotionality problematises the shattering of the wholeness of contemporary man, with the repeated first person singular practice he once again emphasises that he is no exception from the overall social phenomenology. In the work *Constraint* Škofić uses the standard gallery aids, pedestals, but in a very uncommon way. At the same time, entirely in the spirit of his own concise poetics, he economises on means of expression, commandeering equipment that is already there for the using, and paraphrases, indeed inverts, the usual manner in which it is em-

ployed. The pedestal is still the bearer of artistic contents, but instead of being a base for the physical artefact, the pedestal has become a screen for the temporary projected image. Bearing in mind the projected motif, the figure of the artist that, deprived of the force of gravity, floats above the floor seeking a resting point in the corners of the walls of the room, the role of the actual base too dissolves. The pedestal, notwithstanding the fact that it retains the framework of its own rectangularity, becomes an object of insecurity, its function as base is disputed, and to the mass of the cube, the projected image opposes the negative of a sterile and anonymous interior; the firmness of the block of the pedestal is decomposed by the incursion of the illusion of the spatiality.

What links these superficially fairly different works, apart from the constant presence of the more or less readable likeness of the artist himself is, as the title suggests, the relativisation of the firm supports that the everyday, like it not, we want to take for granted: the peace of the alpine idyll is disrupted by the falling of the human bomb; the completeness of the human face is an illusion, the reflection of one half; being exempted from the force of gravity is not the way to freedom but, on the contrary, confinement.

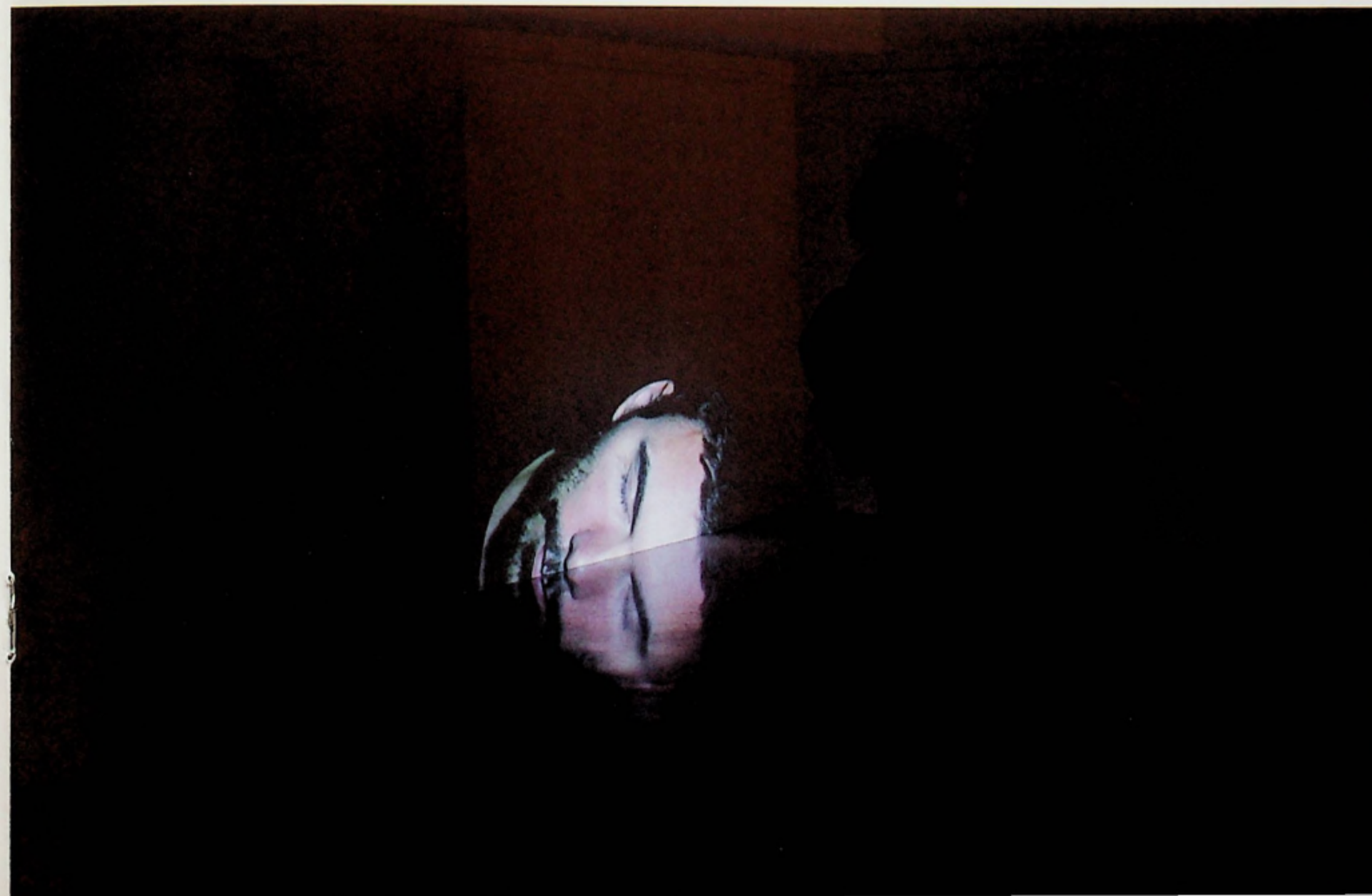
Škofić is an artist who equally carefully attends to making his work clean and polished and to the precision of the technical execution. Subtracting more than adding, reducing the matter to the minimum of elements, to the essence, he achieves a productive opposition: a layering of image and meaning. Although in form ludic and joking, his work is ultimately serious. Not only in the sense of the treatment of the content that he wis-

hes to communicate, the seriousness of the theme that is mimicked by the communicative gag, but primarily, it seems, in the manner in which he uses the means he employs. A child of the 21st century, like many of his peers, Škofić is familiar with the world of media and electronic toys. But in fact he employs the state of the art in technology and its seductive capacities copiously and also rationally. He is very aware that the capacities of digital photography, Photoshop, 3D

design and so on can easily get the better of the incautious consumer. He endeavours to keep the measure, indeed, to have a critical distance in using them, as well as with respect to contemporaneity in general, with all of its derangements. Hence the irony in his work, which is not exhausted in the caricatural gesture, but refers also the medium used. Hence in Škofić's work the frequent evocations of rudimentary forms of animation, simplified mime, of burlesque similar to that of

the pre-talkie era. Among other things, Škofić tells us with his work that technology with its terrifyingly effective performances is not guarantee for getting the better of entrenched primitivism. It can in fact make it all the more malign.

For this reason, the apparently playful and carefree work of Škofić, which is engaged without being overemotional or moralistic, is an invaluable idiom in the context of the art scene at home and abroad.





Suočavanje | Facing, 2013.
videoinstalacija | video installation



Ograničenje | Constraint, 2013.
fotoprojekcija na postamentima | photo projection on the pedestals

Ograničenje | Constraint, 2013.
fotoprojeksija na postamentima |
photo projection on the pedestals



izložci | exhibits

Jezero | The Lake
videoprojeksija | video projection
full hd video
veličina projekcije | projection dimensions:
400 x 225 cm
trajanje | duration: 3:15 min (loop)
godina | year: 2013.

Jezero / Prasak 1, 2 | The Lake / Splashing 1, 2
fotografija kaširana na aluminiju |
photograph laminated on the aluminum
inkjet ispis na papiru | inkjet print on the paper
dimenzije | dimensions: 70 x 105 cm
godina | year: 2013.

Suočavanje | Facing
videoinstalacija | video installation
full hd video
veličina projekcije | projection dimensions:
150 x 85 cm
trajanje | duration: 2:57 min (loop)
godina | year: 2013.

Ograničenje | Constraint
fotoprojeksija na postamentima |
photo projection on the pedestals
videoprojektor | video projector
dimenzije postamenata | pedestal dimensions:
3 x 100 cm x 40 cm x 35 cm
godina | year: 2013.

biografija

Goran Škofić je rođen 1979. u Puli. Diplomirao je na Umjetničkoj akademiji u Splitu, 2005. U svojim radovima istražuje i problematizira poziciju pojedinca unutar raznih socijalnih sfera suvremenog života. Društvena kontrola, manipulacija, manjkavost tijela, društveni aspekti i apsurdni svakodnevnice stalne su teme njegovog rada. Škofićeви radovi uključuju foto i videokolaže, video performanse, film i zvuk, prostorne instalacije. Škofić je izlagao u brojnim domaćim i inozemnim galerijama i muzejima, uključujući i prezentacije u umjetničkim institucijama i umjetničkih školama te sudjelovao na međunarodnim festivalima i bijenalima. Godine 2009. dobitnik je nagrade Radoslav Putar kao najbolji hrvatski umjetnik do 35 godina starosti. Dobio je nekoliko stipendija, boravio je na umjetničkim rezidencijama u Europi, Sjevernoj i Južnoj Americi.

biography

Goran Škofić was born in Pula in 1979. He graduated at Art academy Split in 2005. Škofić uses his works to explore and problematise the position of the individual within the various social spheres of contemporary life. Social control, manipulation, the shortcomings of the body, the social aspects and absurdities of everyday life are the ever-present themes of his approach. His works include photographic and video collages, video performances, film and sound, spatial installations. Škofić has exhibited in many galleries at home and abroad, including presentations in art institutions and schools, and has taken part in international festivals and biennials. In 2009 he won the Radoslav Putar Prize for the best Croatian artist up to the age of 35. He has obtained several grants and spent time in artistic residences in Europe, North and South America.

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samostalne izložbe |
one-person exhibition

2013. Galerija Forum, Zagreb, Hrvatska (kust. Antun Maračić)
2013. Galerija Alkatraz, Ljubljana, Slovenija
2012. Mali Salon, Rijeka, Hrvatska (kust. Sabina Salomon)
2012. Galerija Otok, Art radionica Lazareti, Dubrovnik, Hrvatska (kust. Slaven Tolj)
2011. Galerija SC, Zagreb, Hrvatska (kust. Branka Benčić)
2010. Izložba Gorana Škofića i Marina Majića, Ana Cristea Galerija, New York, USA
2010. Galerija Sint Lukas, Bruxelles, Belgija (Org. Air Antwerpen)
2010. Galerija Miroslav Kraljević, Zagreb, Hrvatska (kust. Branka Benčić)
2010. Berwick film i media festival, Berwick-upon-Tweed, Engleska (kust. Huw Davies)
2010. Galerija Waldinger, Osijek, Hrvatska (kust. Marina Viculin)
2009. Galerija Rigo, Novigrad, Hrvatska (kust. Branka Benčić)
2009. Galerija Karas, Zagreb, Hrvatska (kust. Leila Topić)
2009. MMC Luka, Galerija Aneks, Pula, Hrvatska (kust. Leila Topić)
2008. Mala galerija, Poreč, Hrvatska (kust. Leila Topić)
2003. Sikuti Machine, Hrvatska
2002. Galerija umjetnina, Split, Hrvatska

grupne izložbe (izbor) |
collective exhibition (selection)

2013. Balkan?, laab: Basement, Basel, Switzerland (kust. Annina Zimmermann i Nic Bezemer)
2013. Clueless, Galerija Prsten, Zagreb (kust. Branka Benčić i Lorena Tadomi)

2012. Star-Dust, FRAC, Carquefou, Francuska (kust. Laurence Gateau, Slaven Tolj)
2012. Upali svjetlo, mrak je, MKC, Split, Hrvatska (kust. Sabna Salamon, Ksenija Orelj)
2011. Ruido de Fronteira, Eletronika, Palača umjetnosti, Belo Horizonte, Brasil (kust. Lucas Banbozzi)
2011. 255.804km2, Brot Kunsthall, Beč, Austrija (kust. Alenka Gregorič, Mateja Podlesnik)
2011. T-ht nagrada, MSU, Zagreb, Hrvatska (kust. Vladimir Čajkovac)
2011. Tensionfield, ESC im Labor, Grac, Austrija
2010. Novi istarski video, Galerija Remont, Beograd, Srbija (kust. Mladen Lučić)
2010. Photonic moments, Galerija Cankarjevog Doma, Ljubljana, Slovenija (kust. Sabina Salomon)
2010. After the Fall (poslije pada), HVCCA, Peekskill, NY (Cust. Marc & Livia Straus)
2010. Croatia for Beginners / Europaeischer Kultursommer, Galerija grada Felbach, Njemačka (kust. Janka Vukmir)
2010. Fasafiso, Cer Modern, Ankara, Turska (kust. Yaygara)
2010. Salon na ISCP-u, Goran Šković and Samuil Stoyanov, Brooklyn, New York, US
2009. I Received Your Invitation, Thank You, Mardin, Turska (kust. Done Otyam)
2009. Finale Radoslav Putar, Galerija Galženica, Velika Gorica, Hrvatska
2009. Turistički grad, Stara Tiskara, Pula, Hrvatska (kust. Branka Benčić)
2009. Kriza, MMC Luka, Pula, Hrvatska (kust. Mladen Lučić)
2007. 35. splitski salon u Galeriji Bačvice, Hrvatska (kust. Toni Horvatić)
2007. Mapiranje grada u mmc Luka, Pula, Hrvatska (kust. Branka Benčić)
2006. Insert u Rijeci, Hrvatska (kust. Tihomir Milovac)
2004. Jugoslavensko bijenale mladih, Vršac, SiCG
2004. Base Camp, Merano, Italija (kust. Valerio Deho)

2004. Border-Disorder, Helsinki, Finska
2003. Galerija Galženica, Velika Gorica, Hrvatska (kust. Klaudio Štefancić)
2002. Here Tomorrow, MSU, Zagreb, Hrvatska (kust. Roxana Marcoci - MoMA)
2002. Start, Mestna galerija, Ljubljana, Slovenija (kust. WHW)
2001. ArsAttack, Glaerija Vinent iz Kavstva, Pula, Hrvatska (Cur. Gorka Cvajner)

nagrade | awards

2013. Nagrada Galerije Forum za 2012., Zagreb, Hrvatska
2012. Nagrada Bogdanka Poznanović, VIDEOMEDEJA, Novi Sad, Srbija
2012. Specijalna nagrada, TU SMO III festival, Pula, Hrvatska
2009. Res Artis Awards (Belgium), BJCEM, Skopje, Makedonija
2009. Res Artis Awards (Brasil), BJCEM, Skopje, Makedonija
2009. Radoslav Putar, za umjetnika do 35 godina, Hrvatska
2005. Zlatni Grudnjak, videospot "Tako lijepa", (s Branimirom Kolarekom), Magdalena festival, Maribor, Slovenija
2004. Posebno priznanje od grada Poreča za promociju grada u filmskoj umjetnosti, Hrvatska
2002. Specijalna nagrada kina kluba Split, Revija hrvatskog filma i videostvaralaštva, Hrvatska
2002. Druga nagrada, Revija hrvatskog filma i videostvaralaštva, Hrvatska
2002. Jelena Rajković, 11. danima hrvatskog filma, Hrvatska
2002. Oktavijan, 11. danima hrvatskog filma, Hrvatska
2001. Druga nagrada za plakat Znakovi vremena, Europa u školi, Hrvatska



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