

2012. godina / year

Rab

13

Paradiso

art kolonija

2012. godina / year

Rab

13

Paradiso

art kolonija

Likovna kolonija Paradiso bilježi ove godine trinaest ljeta uspješne organizatorske i izložbene djelatnosti apostrofirajući važnost umjetničkog djelovanja u predstavljanju i promociji vlastite zemlje.

Art kolonija Paradiso pažljivo je i promišljeno osmišljen i umjetnički angažiran projekt koji podrazumijeva razmjenu radnih i egzistencijalnih iskustava domaćih i stranih likovnih umjetnika povezujući tako i paralelno predstavljajući hrvatsku i inozemnu recentnu likovnu produkciju s ciljem da interakcijom raznorodnih stilskih, ikonoloških i kulturoloških izričaja umjetničkoj sceni pridruži jednu širu dimenziju uključujući refleksije o iskustvima suvremene likovne umjetnosti hrvatskih, europskih i svjetskih umjetnika, ali i ukazujući na druge bitne segmente poput prezentacije u izložbenim prostorima ili mogućnosti njezine prezentacije kao neizostavnog dijela turističke ponude vlastite zemlje. A u razvoju i plasiranju umjetnosti važno je i njezino pozicioniranje u širem, međunarodnom kontekstu. Stoga se kolonija ne ograničava na hrvatsku likovnu produkciju, organizira susrete i djelovanja europskih i svjetskih stvaralaca te izložbe kojima galerija Makek-Paradiso predstavlja radove nastale na koloniji diljem Europe. Pa iako internacionalno orijentiran, ovaj umjetnički projekt obilježen je mjestom svog događanja, otokom i gradom Rabom, genius lociem koji svojim povijesno-arhitektonskim lokacijama, umjetničkim artefaktima, čarobnom ariom i geo-kulturnom pozicijom markira suvremeni kulturni kontekst i ovakvim umjetničkim događajem kakav je Likovna kolonija Paradiso. I ove godine djelujući kroz tri saziva upriličila je i tri izložbe, a korak dalje, kojim upoznaje širu javnost s nastalom produkcijom na Rabu, izložba je u galeriji Makek, u Zagrebu kojom se publici već tradicionalno predstavlja izbor radova, koncentrirajući se uvijek na novi segment ovog okupljanja kojemu je u bazi dostojna prezentacija hrvatske i europske umjetnosti kao namjera obogaćivanja kulturne i umjetničke ponude Hrvatske. Izložbe objedinjuju umjetnike različitog likovnog izraza koji su uvjetovani zajednički rad prihvatili kao izazov i priliku za interakcijama koje otvaraju mogućnosti propitivanja osobnih stvaralačkih dosega. Nastala djela ukazuju na kreativnost kojom umjetnici odgovaraju na postavljene uvjete rada, na djelovanje izvan vlastitog ateljea, djelovanje u zajedničkom prostoru, ... Skupno izlaganje uvijek je zanimljiv projekt koji naglašava raznolikost pristupa likovnom oblikovanju koji nije određen kulturološkim, društveno-sociološkim ili religioznim razlikama, već osebnim umjetničkim individualnostima, bogatstvom ikonoloških i morfoloških izričaja, novim „pogledima“ na stvarnost, društvo i umjetnost koji su karakteristika umjetničkog stvaranja. Umjetnici su ljudi koji drugačije gledaju na svijet. Njihova umjetnost ih povezuje čineći ih pripadnicima istog „izuzetnog roda“ u kojem nema osjećaja različitosti osim one stvaralačke.

Svoj jedinstveni „pogled“ na Rabu uputilo je ove godine trideset i troje umjetnika iz jedanaest zemalja. Njih desetero na ovogodišnjem prvom, svibanjskom sazivu transponiralo je svoje doživljaje u slikarska platna koja postaju tako svjedocima uživanja i nadahnuća, ljepote i snage neodoljivog rapskoga raja.

Na Rabu u svibnju stvaraju: Miloš Prekop, Robert Almaši i Chuares iz Slovačke, Alexander Trifonov, Elena Rzhetskaya i Sergey Chesnokov-Ladyzhenski iz Rusije, Gerd Messmann iz Njemačke te Ljiljana Barković, Aleksandar Bezinović i Sebastijan Dračić iz Hrvatske.

Milošu Prekopu i ovaj put inspiracija je žena, motiv kojim se referira na određene „ikone“ povijesti umjetnosti. Deindividualizirana figura skulpturalno tretirana, u kojoj iščitavamo Prekopovu opsesiju afričkim maskama, i omage Picassou ili, ovaj put ipak Vermeru. „Žena na plaži“ s bisernom ogrlicom kao referenca na „Djevojku s bisernom naušnicom“.

Slaganje skulpturalnih formi unutar slike, gradnja plohamo čiste boje, jasno izražena geometrija i strukturalni tretman svjetlom karakteristike su slike **Alexandera Trifonova**, predstavnika ruskog receptualizma, kojom istražuje dubinske zakonitosti likovnih sredstava pružajući nam višeznačna iščitavanja i u kojoj se ovaj put uz kubusne forme pojavljuju i natruhe organskog - zoomorfna pticolika oblića.

Robert Almaši nadahnuće prirodom i ženskom ljepotom zamijenio je reduciranom geometrijom koja u svom nazivu nosi naznake prostornog, otvarajući zanimljivu perspektivu i govor temeljnih boja, crne, bijele i crvene te odmjerenog ekspresivnog bujanja unutar omeđenih polja slike.

Slika bazirana na geometrijskoj kompoziciji prisutna je i kod **Ljiljane Barković**. Ona je polje naglašavanja plastičkih i izražajnih sredstava, valoriziranja vrijednosti prirodnih svojstava linije, (ob)lika i ploha te njihovih kombinacija i odnosa. Istražuje oblike u njihovim kolorističkim i perspektivnim mijenama, multiplicirajući ih i modificirajući do asocijativne prepoznatljivosti („Jedra“).

Elena Rzhetskaya otvorena je također geometriji. Njezini modeli likovnog izražavanja u duhu su umjetničkih tendencija izgrađenih na programima i djelovanjima baziranim na apstraktnom izrazu. Zanimljivim rasterom isprepletenih linija koje se kreću u svim smjerovima određuje temeljne kompozicijske silnice, intenzivirajući optički doživljaj te propitujući mogućnosti kretanja i pulsiranja formi zadržavajući se na odnosima boja, linijskih smjernica i prostornosti.

Zanimljiva geometrijska igra unutar figurativnog izraza odlika je i slike **Sergeya Chesnokova-Ladyzhenskog**, predstavnika ruskog postmodernizma koji svoju likovnu egzistenciju gradi na temeljima konstruktivizma, kubizma i geometrije. U licu njegovog aktera kriju se prepoznatljivi rapski toposi, arhitektonski elementi kojima slaže centralnu antropo formu.

Elementi ljudskosti daju se iščitati i sa slike slovačkog autora pseudonima **Chuares**. Njemu je slikarska podloga mjesto eksperimentiranja likovnom materijom i njenim djelovanjem. Bazirana na elementarnom i primarnom, reaktiviranje je materijalnosti ljudskog bića i njegove konačnosti u beskonačnosti ljudske evolucije, dana jasnim naznakama – multipliciranom lubanjom, prepoznatljivim morfološkim znakom u izričaju ovog mladog, ali likovno potentnog slikara.

A zasićenost simbolima, znakovima i rebusima za čije je iščitavanje potrebno poznavanje posebnih kodova, prisutna je i u nadrealnim, metafizičkim prostorima slike **Aleksandra Bezinovića**. Njegova likovna kako i egzistencijalna promišljanja određuje naša suvremenost. Robovanje medijima i idolopoklonstvo lažnim bogovima vizualizirano je u slici uspostavom simboličkih sustava nadopunjavajući glavni motiv, sakralni rapski objekt, simbolima i znakovima - kotama koje markiraju prostor slike racionalizirajući imaginarnost prikazane arhitekture. Likovni svijet **Sebastijana Dračića** prostor je pun iščitljivih simbola, jasnih, realnih prirodnih prostora čija egzistencija pripada nekom drugom vremenu. To su zapravo mentalni prostori dimenzija nepristupačnih iskustvenim osjetilima, već mogućnostima spoznaje intuicijom i znanjem o iskonskom i izvornom univerzumu. Konkretna pejzaž kao mjesto poetskih, lirskih reminiscencija odabire za svoje slike i **Gerd Messmann**. Ekspresija temeljnih kolora kontrolirana je crtežom kojim autor naznačuje figurativnu formu, dok boja akcentira svjetlo, transparentnost vode, nemir u visokim krošnjama, mir u statičnosti arhitekture.

Druga ovogodišnja izložba na kojoj su predstavljeni radovi nastali na trideset i četvrtom sazivu dogodila se, već tradicionalno, u lipnju. Na njoj su se predstavile izuzetne europske i hrvatske likovne osobnosti: uvijek dobrodošli talijanski umjetnici Massimo Lomi i Valentino Moradei Gabbrielli, Džeko Hodžić i Admira Bradarić iz Bosne i Hercegovine, Shyqri Gjurmaj iz Švedske, Inna Romanova iz Rusije, Nataša Milovančev iz Makedonije te Smiljana Šafarić, Nikolina Ivezić, Marina Stoponja, Stipan Tadić i Hrvoje Dumančić iz Hrvatske.

U potrazi za svojim motivom **Massimo Lomi** nije odmakao daleko od Raba. Sada odabire Jablanac utiskujući njegovu prepoznatljivu topologiju u drvenu podlogu koja i ovaj put odiše toplinom i pomalo već zaboravljenom ljepotom.

Harmoniju tradicije i suvremenosti u pristupu tretiranja likovne forme daje nam **Valentino Moradei Gabbrielli**. Ljudska figura konstanta je njegovog skulptorskog propitivanja dana sada u pročišćenoj i pojednostavljenoj formi, oštih rubova, gotovo kubističkog tretiranja. Meditativna i astralna u tom bijelom gipsu, „beskonačna“ kako joj i samo ime kaže.

A glinu kao podatnu materiju odabrali su pak Marina Stoponja i **Hrvoje Dumančić**. On u veličanju ljepote i snage muškog principa otjelovljenog u motivu konja, njegovoj izričajnoj konstanti. Terakota sabijene snage u mužačkom tijelu rasnog „hrvatskog Posavca“, jednostavne modelacije u zatvorenom volumenu kolorirane rapsko plavom i patinirane u rapskome moru.

Marina Stoponja odabire tamnu terakotu za materijal svog jastuka. Na toj podatnoj „majci zemlji“ klija život, svijetli se brončano zrno graha, simbol plodnosti, rasta, zrno znanja koje vabi na dodir, akcentira prostor dobro odmjerenim kontrastom tamnog i svijetlog, matirajućeg i reflektirajućeg, toplog i hladnog. Svoje jastuke objedinila je u ciklusu „Pillow talk“ unutar kojeg preispituje, povodeći se uvijek primarno za idejom, korespondenciju umjetnika i konzumenata u galerijskom prostoru.

Artefakti prirode kao elementi iskonskog, primordijalnog, kao tragovi u vremenu i prostoru nalaze se u slici švedskog likovnog gosta **Shyqri Gjurmaja**. Život u novoj zemlji, ovome kosovskom slikaru, omogućio je razumijevanje „govora“ kamena i stijena. Razumijevanje fascinacije tom prirodnom

materijom i njezine važnosti u mnogim kulturama (obelisci, stećci, Stonehenge,...). Inspiriran medijem tog „svetog kamenja“ stvara likovni izmišljeni svijet u kojem skladno korespondiraju suprotnosti: stvarno i irealno, racionalno i iracionalno, moguće i nemoguće. Snažna materijalnost slike akcentirana neslikarskim materijalima i voluminoznošću naslikana kamenja, principi podslikavanja u kojima svaki sloj slike emanira drugačijim životom govore u prilog originalnosti i majstorstvu ovog autora.

Još jedno izuzetno likovno ime pohodilo je likovnu koloniju u lipnju. **Džeko Hodžić** značajno je ime unutar bosansko-hercegovačkog likovnog korpusa, homo univerzalis, kipar, slikar, crtač, organizator likovnih manifestacija, učitelj i kulturni radnik. Predstavio se slikom iz ciklusa „Bijele bašte“, vlastitim odgovorom za nasušnim drugačijim sutra, na potrebu za novim, boljim danima. Bjelinom opredmećenom svjetlošću koja determinira nova značenja koja prepoznamo kao autorove osobne civilizacijske, kulturne i religijske, nadasve životne znakove, simbole ljudskog postojanja. Njegova slika polje je oblikovne igre u odnosima vidljivog i tek naznačenog reljefnog crteža unutar apsolutne bjeline.

Za igrom svjetline i kolorističke materije posegnula je i **Smiljana Šafarić**. Građu njezine slike čine homogenizirani, djelomično reljefni pigmenti prevladavajuće bijele koju podslikava i uslojava aplicirajući u nju neslikarski materijal - karton, kojim otvara mogućnosti likovnog propitivanja na razini kompozicija – struktura. Njezin „Prozor“ ulaz je u poetski prostor, u „unutrašnju sliku“ vlastitog doživljaja prenesenog u oslobođenu materiju.

A našem pogledu otvara svoje „Poetske prostore“ i **Nataša Milovančev**. Oni su koncentracija likovnih promišljanja kojima artikulira čistoću analitičkog i redukcionističkog pristupa prostoru u duhu geometrijske rekonstrukcije stvarnosti i njezinog ponovnog sintetiziranja u polju slike.

Rapski eksterijer kojeg „gledamo“ u Natašinoj slici na posve drugačiji način inspirira mladog **Stipana Tadića**. Prepuštenost uživanju, ljenčarenju na rapskoj plaži u ozračju neodoljive mediteranske arije tematska su okosnica Tadićava „Šummer Breeze“, a on, kako sam kaže, svaki događaj, osobu i situaciju može staviti u kontekst umjetnički važnog, učiniti ju poznatom, trendom, važnim trenutkom zabilježenim u povijesno-umjetnički korpus. On svoju ljetnu igru ironijskih i parodijskih naznaka danih u samom naslovu djela, tretira u potpunosti „slikarski“ iskazujući pravi umjetnički aspekt stvaralačkog bića izgrađenog na temeljima tradicionalnog slikarstva.

Asocijacijama ljetnog uživanja, mora, plaža, morske flore i faune obiluje i rad mlade **Admire Bradarić**. Kontrastom jasne konturne linije i osnovnim bojama tretiranih ploha demonstrira svoj umjetnički iskaz kao nezaboravno iskustvo u kojem je sublimirala svoj grafičko-slikarski talent.

Neodoljivost Mediterana, zov morskih bespuća opredmećenih u poetsku inspiraciju „Sireninih pisama“, virtuoznost osobnog slikarskog rukopisa kojim gradi nostalgičnu priču aplicirajući na klasičnu slikarsku podlogu zlatne listiće, ugrebavajući u njenu površinu znak kao prepoznatljiv kod - to je figurativni uradak **Inne Romanove** u kojem se isprepliću elementi dekorativnog (secesijskog) i materijskog slikarstva.

Nije sirena, ali je dokona pin-up djevojka koja se odмара zanosno nam pozirajući i vabeći nas na erotsku igru. To je žena Nikoline Ivezić koje se ova autorica na odriče niti na Rabu. Njena raskošna heroína izrađena tehnikom obojenog stiropora akcentirana metalnim svjetlećim okvirom, simbol je stereotipa koje nam nameće društvo, simbol poimanja žene kao „seksualnog objekta“. Zanimljivo je da je sada toj

percepciji Nikolina izložila samu sebe, jer slika je autoportret.

A trideset i petim, ovogodišnjim trećim (zapravo četvrtim računajući slovačku koloniju), rujanskim sazivom dominiraju zanimljiva inozemna i hrvatska imena. Mladi umjetnici i oni zreliji, već potvrđeni koji su zajedničkim interakcijama svojih umjetničkih osobnosti stvorili zanimljivu, plodnu produkciju predstavivši je na ovogodišnjoj posljednjoj rapskoj izložbi. Georg Ozory iz Njemačke, japanki umjetnik Makoto iz Italije, Simon Kajtna i Rajko Čuber iz Slovenije, Edvin Granulo iz Bosne i Hercegovine, Milena Mladenova iz Bugarske, Sanja Sašo, Martina Grlić, Stjepan Šandrk, Denis Krašković i Zlatko Kauzlarić Atač iz Hrvatske.

Strukturalna gradnja jednostavnim kubusima i koloristički tretiranim plohama okupacija je mađarskog umjetnika sa stalnom adresom u Njemačkoj **Georga Ozorya**. Njegova slika producira geometrijsku formu u kojoj propituje odnose boja i oblika, gradi svoju „Kulu snova“ temeljnim likovnim sredstvima, u klasičnom mediju (slikarskom platnu) i materijalu (akril i akvarel).

U „klasičnom“ mediju slike izražava se i **Martina Grlić**. No, njezini predlošci su konkretni, asimilirani u sliku kao elementi čiste narativnosti, idealizirane priče američkog „doba izobilja“ 50-ih god, 20.st., koji nam otkrivaju lice i naličje svijeta koji u stvorenom prividu sigurnosti neprestano imputira strah (od nuklearnih katastrofa, terorizma,...). Motive pronalazi u starim, crno-bijelim fotografijama, a jedna je i ovaj put predložak, s prizorom tipične ljudske dokolice, isforsiranim suživotom s prirodom, izletima u eko-sela, jahanja domaćih životinja – lažne idile čiji jedan segment donosi, evo i u predstavljenom uratku. Fotografija je osnova i hiperrealističkog pristupa slici **Stjepana Šandrka**. Tu podvostručenu realnost donesenu na platno u savršenoj tehničkoj dovršenosti predstavlja „zlatnom slikom“ koja pripada istoimenom ciklusu u kojem se koristi fotografijama poznatih glumica i manekenki prikazujući ih kao suvremene ikone stila, lažna božanstva kojima se danas klanja konzumerističko društvo. Stoga crno-bijelu figuru stavlja na zlatnu pozadinu podražavajući srednjevjekovno poimanje svetih ikona.

Zlatku Kauzlariću Ataču žensko tijelo nije ikona, ali je svakako predmet obožavanja i umjetnička opsesija kojoj je posvetio cijeli svoj život. Njegova slika nikada nije konačna. Ona je proces u kojem se u jednom trenutku zaustavlja kako bi ga kasnije nastavio u drugoj, trećoj... slici. Stoga slika i crta u serijama kako bi ljepota i uroda stvaralačkog čina trajala što dulje. Ciklus Atačevih „aktova pod vodom“ prepoznatljivost su i vrijednost kolonije Paradiso, čija se erotičnost krije u potezu, u načinu na koji razlijeva boju rastačući tijelo u toj pikturalnoj materiji, a ne toliko u samom motivu ili obliku.

Motiv mora, njegovi zanimljivi ritmovi, titraji atmosfere, kretanje valova, ljepota prirode s kojom trebamo živjeti u harmoniji neizostavni su u likovnom promišljanju **Simona Kajtne**. Veza s prirodom intenzivira njegove forme koje su, iako u sebi nose figurativnu prepoznatljivost konkretnog predloška, uvijek na rubu apstraktnog izraza. Razigranost, opuštenost i spontanost prate njegov motiv razigranih tijela djece na plaži, prikazanih shematizirano, brzim potezima kista, nastali u trenutku. Gesta kontrolirana figuracijom, ekspresija smirena u formi tijela.

Oslobođena gesta u magmatičnoj materiji koju čistom bojom bilježi na podlogu izvlačeći u prvi plan sam slikarski postupak i jedinstvenu tehniku. To je slika **Rajka Čubera**. Njome ovaj izuzetan autor

„bezvremenskih svjetova“ potvrđuje svoju egzistenciju u poljima čiste apstrakcije (enformela) proizašlu iz dubokih unutrašnjih poticaja kao refleksija mentalnih krajolika.

Makoto je pak autor beživotnih, ogoljenih krajobrazu na kakve nailazimo u filmovima naučne fantastike. To su zapravo imaginarna mjesta u koja autor smješta svoje bijele figure koje su zapravo prisutnost njegovih instalacija – gipsanih odljeva tijela omotanih u bijelo platno. Oni su kao simboli (bijeli kodovi) novog tjelesnog inkarnata temelji Makotove likovne priče. „Bijeli kod“ (Codice bianco) projekt je umjetničkih instalacija kojima je glavni protagonist sam autor – goli, bijeli čovjek kao trodimenzionalno umjetničko djelo.

Također nekonvencionalan u izboru motiva i formata mladi je sarajevski slikar **Edvin Granulo**. Svojstvene tehnike u vizualizaciji svog svjetonazora kojeg se ne odriče ni na Rabu. Njegove slike mjesta su civilizacijskih ropotarnica napućene začudnim mehaničkim tvorevinama, odbačenim vozilima, generatorima, turbinama, motorima. Slika apokaliptičnih naznaka u kojoj obitavaju futuristički strojevi kao naznake mogućih situacija, mogućih realnosti koje su za sada realizirane samo u Granulovom svijetu slike.

Mjesta daleko ljepših vizija slike su **Milene Mladenove**. Napućene pticama asociraju na djetinjstvo, nevin i bezbrižan život, čistoću, slobodu, zajedništvo, na lutanja, daleka putovanja, ali i na zavičaj, na čežnju za povratkom u rodni dom. Ptice od davnina predstavljaju inspiraciju umjetnicima, a Milenine lastavice svojom jednostavnošću i elementarnošću likovnog izraza, sugestivnošću čistih oblika arhaično obrađenih, otkrivaju je kao umjetnicu snažne kiparske vokacije, kiparicu koja i sliku gradi kao slojevito materijsko polje u kojem također donosi ljepotu motiva i pokazuje zamjetno tehničko umijeće.

Ptica je motiv i kiparu **Denisu Kraškoviću**. Ali njegova ne leti. Našopana je to željezna gušćja glava istegnutog vrata i izbuljenih očiju. Skulptura oblikovana s nakanom naturalističke prepoznatljivosti, kao stvar svjetonazora, ispunjena duhovitošću i infantilnim pristupom motivu. Njegov je rad uvijek narativan, živ i pulsirajući, tehnički dotjeran i uvijek aktualan.

Skulpturom se predstavlja i **Sanja Sašo**. Pocinčana žičana tkanina konstantan je Sanjin materijal kojeg je sada oformila u antropomorfno tijelo malog, golog Ježuška u kojem se prožima vanjski i unutarnji volumen, koji je više nematerijalna emanacija nego konkretno omaterijaliziran lik. Sanjin mali Ježušek ili mali Sungač obilježio je Rab. Izložila ga je i u ruševinama Sv. Ivana kao dio svog umjetničkog projekta kojim svoje Heliotransfere izlaže u kulturnim i prirodnim spomenicima diljem Hrvatske.

Trideset i troje likovnih umjetnika i njihovih likovnih djela kao začudni, iskreni pogled na stvarnost koja nas okružuje. Naš fascinantan pogled na darovanu nam likovnu ljepotu.

To je „hrvatski pogled“. Vrijedi ga pogledati.

Sanda Stanačev Bajzek

Marking the thirteenth anniversary of running artistic events and organising exhibitions, Art colony Paradiso emphasizes the importance of artistic activity in presenting and promoting one's country.

Art colony Paradiso is a carefully and thoughtfully designed and artistically engaged project that implies an exchange of practical and existential experiences of Croatian and international painters, connecting and simultaneously presenting both Croatian and international current artistic output with the aim to add a wider perspective to the artistic scene through an interaction of various stylistic, iconic and cultural expressions – including the reflections on contemporary artistic experiences of Croatian, European and world artists and indicating other relevant segments, such as the presentation of the works in exhibition environments, or the possibilities of presenting them as a necessary component of the touristic wealth of a country. When developing and marketing the arts, it is also important to place art within the wider international context. Therefore, the Art colony does not focus on Croatian fine art production only, but by gathering European and world artists to work together and present their pieces in the Makek-Paradiso Gallery, it introduces the works created in the colony throughout Europe. Apart from featuring internationally, this project is markedly bearing the sign of its location – of the island and the town of Rab – the genius loci that marks the modern cultural context by its historical-architectural sites, its artefacts, its magical aria and its geo-cultural position, as well as by an artistic event such as the Art colony Paradiso. Working in three sessions, the colony has organised three exhibition shows in Rab. A step further, with the purpose of presenting the works created in Rab to a wider public, was the exhibition at Makek Gallery in Zagreb, now traditionally presenting a selection of works, focusing always on a new segment of the gathering with the fundamental purpose of providing a distinguished presentation of Croatian and European fine art and enriching the cultural and artistic wealth of Croatia. The exhibition shows bring together artists of distinctive painterly expression, who embrace the required creative co-operation as a challenge and as an opportunity for interactions that can enable the questioning of their own creative potential. The works produced attest to the creativity with which the artists respond to the given working conditions, to creating outside of their own studios, and to working with others. Group exhibitions are always interesting projects highlighting a diversity of approaches to artistic forms that is not determined by cultural, social or religious differences but by distinctive artistic personalities, the wealth of iconic and morphological expressions, new “perspectives” to reality, society and art as traits of artistic creativity. Artists see the world differently. Their art brings them together, making them members of the same “exceptional lineage” where no sense of difference abides but that of creativity.

This year thirty three artists from eleven countries brought their unique perspectives to the town of Rab. In the first meeting of the colony held in May, ten of these artists transposed their experiences onto the canvas, turning it into a witness of pleasure and inspiration, beauty and power of the irresistible Rab paradise.

In May Rab welcomed the following artists: Miloš Prekop, Robert Almaši and Chuares from Slovakia, Alexander Trifonov, Elena Rzhetskaya and Sergey Chesnokov-Ladyzhenski from Russia, Gerd Messmann from Germany, and Ljiljana Barković, Aleksandar Bezinović and Sebastijan Dračić from Croatia.

The source of inspiration for **Miloš Prekop** is again a woman, the motif he uses to quote certain “icons” from art history. It is a de-personalised figure treated sculpturally, from which we can read Prekop's obsession with African ritual masks, and homage to Picasso, or, this time perhaps to Vermeer. “Woman on the Beach” wears a pearl necklace as a reference to the “Girl with a Pearl Earring”.

Composing sculptural forms within a painting, creating with surfaces of pure paint, a clear expression of geometry and a structural treatment of light represent the characteristics of the painting by **Alexander Trifonov**, a Russian receptualist. The painting explores the inner laws of painterly expression, providing a possibility for multiple interpretations and in this instance containing traces of the organic alongside the cubic forms – zoomorphic bird-like shapes.

In the painting of **Robert Almaši** inspiration by nature and feminine beauty is replaced by a reduced geometry that embodies traces of the spatial dimension, opening a fascinating perspective and the expression of basic colours, of black, white and red, as well as a measured expressive exuberance within the framed field of the canvas.

A geometry-based composition can also be seen in the painting of Ljiljana Barković. This painting is a field of accentuating plastic and expressive means, of evaluating the values of natural properties of lines, shapes and surfaces, and their combinations and relationships. She explores the forms in their coloristic and perspective metamorphoses, multiplying and modifying them to the point of associative recognisability (“The Sails”).

Elena Rzhetskaya also readily explores geometry. Her models of painterly expression follow the spirit of artistic tendencies constructed from the programmes and activities based on abstract expression. With an appealing grid of entwined lines moving in all directions she ascertains the basic lines of force of the composition, intensifying the visual experience and interrogating the possibility of moving and pulsating of forms, while maintaining the focus on relationships of colours, line directions and spatial dimensions. An attractive geometrical play contained within a figurative expression characterizes the painting by **Sergey Chesnokov-Ladyzhenski**, a representative of Russian postmodernism, who builds his painterly world on the foundations of constructivism, cubism and geometry. The face of his figure reveals recognisable topos of Rab as the architectural elements that he uses to construct the central anthropomorphic form.

Elements of the humane can be read in the painting by a Slovak artist with the pseudonym of **Chuares**. For him the painting represents a place for experimenting with the painterly material and its effects. Based upon the elementary and the primary, it represents a reactivation of human materiality and of its transience within the perpetuity of human evolution, marked by a clear sign – a multiplicity of skulls, a recognisable morphological symbol in the expression of this young but artistically potent painter.

Saturation of symbols, signs and rebuses the reading of which requires knowledge of special codes, can also be found in the metaphysical realms of the painting by **Aleksandar Bezinović**. His artistic as well as existential reflections are influenced by our contemporary reality. Addiction to the media and idolatry of false gods is revealed in the painting by means of establishing symbolic systems that supplement the main motif – a sacral building of Rab – with symbols and signs, with markings that outline the space of the painting and rationalise the fictiveness of the represented architecture.

The painterly world of **Sebastijan Dračić** represents a space full of readable symbols, of clear, actual natural spaces the existence of which belongs to some other time. These are in fact mental spaces whose dimensions are inaccessible to experiential senses but may be reached by the potential of intuition and knowledge of the primeval and original universe. **Gerd Messmann** also chooses the actual landscape as a site of poetic, lyrical reminiscences for his paintings. A drawing controls the expressivity of the basic colour range, outlining a figurative form, while the paint accentuates the light, the transparency of water, the rustle of tall trees, the calm of the static quality of architecture.

This year's second exhibition, presenting the works created in the 34th colony, traditionally took place in June. It included the works of some extraordinary artistic personalities from Europe and Croatia: always warmly welcomed guests, the Italian artists Massimo Lomi and Valentino Moradei Gabbrielli, Džeko Hodžić and Admira Bradarić from Bosnia and Herzegovina, Shyqri Gjurmaj from Sweden, Inna Romanova from Russia, Nataša Milovančev from Macedonia and Smiljana Šafarić, Nikolina Ivezić, Marina Stoponja, Stipan Tadić and Hrvoje Dumančić from Croatia.

In his search for a motif, Massimo Lomi does not go far from Rab. This time he chooses Jablanac, imprinting its recognisable topology onto a wooden surface that once again exudes warmth and a slightly forgotten beauty.

In his search for a motif, **Massimo Lomi** does not go far from Rab. This time he chooses Jablanac, imprinting its recognisable topology onto a wooden surface that once again exudes warmth and a slightly forgotten beauty.

In his approach to the treatment of artistic form **Valentino Moradei Gabbrielli** brings us the harmony of tradition and contemporaneity. Human figure is a constant feature of his sculptural exploration, in this instance in a purified and simplified form, with sharp edges and an almost cubist treatment. Meditative and astral in its white plaster, it is “infinite”, as its name suggests.

Marina Stoponja and **Hrvoje Dumančić** choose clay as a supple material. He chooses it for the veneration of beauty and power of the masculine principle embodied in the motif of a horse, his standard expression. The power of terracotta clay compressed into a male body of a thoroughbred Croatian

Posavec is simply shaped in a self-contained form, painted in Rab blue and patinated in the sea of Rab.

Marina Stoponja chooses dark terracotta clay as the material for her pillow. From this “mother earth” there sprouts life, a bronze bean as a symbol of fertility and growth, a grain of knowledge luring us to be touched, it shines and accentuates the space with a well-balanced contrast of dark and light, of opaque and reflective, of warm and cold. The artist brought her pillows together in the cycle “Pillow Talk”, within which she explores, always primarily following the idea, the relationship between the artist and the consumer in the gallery space.

The painting of our Swedish visitor **Shyqri Gjurmaj** contains artefacts of nature as elements of the primordial, as traces in time and space. Living in a new country has enabled this Kosovar artist to comprehend the “speech” of rocks and stones and understand the fascination with that natural substance and its significance in numerous cultures (obelisks, stećci, Stonehenge, etc.). Inspired by the medium of these sacred stones, he creates a painterly imaginary world in which the opposites neatly match: the real and the unreal, the rational and the irrational, the possible and the impossible. Originality and mastery of this artist emanates from the powerful materiality of the painting accentuated by non-painterly materials and the voluminous quality of the painted rocks, as well as by the principles of underpainting revealing a different life in each layer of the painting.

Another exceptional name from the arts world appeared in the June meeting of the Colony. **Džeko Hodžić**, an important figure in Bosnian-Herzegovinian painterly corpus, homo universalis, a sculptor, a draftsman, arts events organiser, a teacher and a cultural activist. He introduced himself by a painting from the cycle “White Gardens”, his own response to the need for a different future, for new and better times. Through the whiteness materialised by the light determining new meanings that we recognise as the artist's own civilizational, cultural, religious and above all vital signs and symbols of human existence, his painting is a field of play shaped in the relationships of the visible and the suggested relief drawing within an absolute whiteness.

Smiljana Šafarić also reaches for the play of brightness and coloured substance. The build of her painting is made of homogenous, partly relief pigments of the prevalent white, which she underpaints and layers by applying non-painterly material – cardboard – by means of which she opens the possibility for a painterly exploration at the level of compositions-structures. Her “Window” is a point of entry into the poetic space, into an “inner painting” of the personal experience transferred into a liberated substance.

“Poetic spaces” open before our eyes in the painting of **Nataša Milovančev**. They are a summation of painterly reflections by means of which she articulates the purity of the analytical and reductionist approach to space, in the spirit of geometrical reconstruction of reality and its re-synthesis in the realm of the painting.

The landscapes of Rab that we see in Nataša's painting inspire the young **Stipan Tadić** in a very different way. The main theme of his “Summer Breeze” is surrendering to pleasure and lazing on the beach in an ambience of the irresistible Mediterranean aria, allowing him, according to his own words, to place every event, person or situation in a context of artistic significance, to make it known, famous and an important moment recorded in the historical-artistic corpus. He treats this summer play of ironic and parodist

implications contained in the painting's title in an utterly painterly manner, revealing a true artistic aspect of a creative personality developed on the foundations of traditional painting.

The work of the young **Admira Bradarić** also abounds in associations to summer pleasures, the sea, the beaches, the flora and fauna. She displays her artistic expression as an unforgettable experience that sublimates her talent for graphics and painting, by contrasting strong contour lines and surfaces treated by basic colours.

The irresistible Mediterranean, the call of the vastness of the sea materialised in the poetic inspiration of "Siren's Letters", the virtuosity of personal painterly handwriting used for constructing a nostalgic story by applying golden leaves onto a classical painting ground, scratching into its surface the sign as a recognisable code – that is the figurative creation of **Inna Romanova** that entwines the elements of decorative (Secessionist) and material painting.

Not a siren but an idle pin-up girl resting while posing dazzlingly and luring us to an erotic play – this is the woman painted by **Nikolina Ivezić**, who does not give up her motif even when painting in Rab. Her luxurious heroine, created in painted Styrofoam and accentuated by a lit metal frame, is a symbol of the stereotypes imposed by the society and of women seen as "sexual objects". It is interesting that the artist exposes herself to that perception, since the painting is a self-portrait.

The 35th meeting of the Colony, or the third meeting this year (fourth when counting the Slovakian colony), held in September was dominated by some interesting international and Croatian names. Through interactions of their artistic personalities, young artists, as well as mature and established ones, created an appealing and fruitful opus and presented it in the final Rab exhibition. Georg Ozory from Germany, Japanese artist Makoto from Italy, Simon Kajtna and Rajko Čuber from Slovenia, Edvin Granulo from Bosnin and Herzegovina, Milena Mladenova from Bulgaria, Sanja Sašo, Martina Grlić, Stjepan Šandrk, Denis Krašković and Zlatko Kauzlarić Atač from Croatia.

Structural composition created by means of simple cubes and paint-treated surfaces represents a preoccupation of the Hungarian artist living in Germany, **Georg Ozory**.

His painting shows a geometrical form through which he interrogates the relationships between colour and shape, constructing his "Dream Castle" by basic painterly means using a classical medium (canvas) and material (acrylic and watercolour).

Another artist creating in the "classical" medium of painting is **Martina Grlić**. However, her templates are real, assimilated into the painting as elements of pure narrative, an idealised story about the American "time of prosperity" of the 1950s, revealing the front and the back side of the world that in an illusion of security continually imputes fear (from nuclear catastrophe, terrorism, etc.). She finds her motifs in old black-and-white photographs, one of which serves as a model in this instance, showing a typical human pastime, forged coexistence with nature, visits to eco-villages, riding domestic animals – a false idyll, one aspect of which she represents in this most recent creation.

Photography is also the basis of the hyper-realist approach to painting in the work of **Stjepan Šandrk**. He presents our duplicated reality, brought to the canvas with a perfect technical finish, with the "golden

painting” from the cycle of the same name, where he uses photographs of famous actresses and models showing them as contemporary style icons, false deities idolised by the consumerist society. He thus places a black-and-white figure onto a gold-coloured background, alluding to the mediaeval conception of holy icons.

Female body is no icon for **Zlatko Kauzlaric Atač**, but it certainly is an object of adoration and a life-long artistic obsession. His painting is never finalised. It is a process stopped in a moment, to be continued in some other painting. He thus paints and draws in the form of series, so as to prolong the beauty and the pleasure of the creative act as much as possible. His cycle of “nudes submerged in water”, whose erotic quality lies not so much in the motifs or shapes, as in the way he spills the paint dissolving the body in that pictorial substance, is a known feature and a treasure of Paradiso colony.

The motif of the sea, with its attractive rhythms, tremors of the atmosphere, motion of the waves and the beauty of nature with which we should live in harmony, are unavoidable elements of the artistic reflections by **Simon Kajtna**. The connection with nature intensifies his forms which, although containing a figurative recognisability of actual templates, always lie on the edge of abstraction. Playfulness, relaxedness and spontaneity accompany his motif of lively bodies of children on the beach represented schematically, with quick brush strokes, created in a moment.

A gesture controlled by figuration, an expression contained in body form, a liberated gesture in magmatic substance recorded on the canvas by pure paint, bringing out the very procedure of painting and a unique technique – that is the painting by **Rajko Čuber**. With this work, this extraordinary author of “timeless worlds” ascertains his being in the realms of pure abstraction (informel) emerging from deep inner impulses as reflections of mental landscapes.

Makoto, on the other hand, is an author of lifeless barren landscapes we come across in science fiction films. These are fictitious places which the artist populates with white figures that actually represent his installations – gypsum casts of bodies enwrapped in white linen. They are like symbols (white codes) of new body incarnate, the foundations of Makoto's pictorial narrative. The “White Code” (Codice bianco) is an artistic installation project featuring the artist himself as the main protagonist – a naked white man as a three-dimensional artwork.

The young painter from Sarajevo, **Edvin Granulo**, is also unconventional in the choice of his motifs and formats, as well as in his distinctive technique for visualising his world view which he does not forego even in Rab. His paintings can be seen as sites of civilizational scrap-rooms inhabited by mechanical constructions, cast-away vehicles, generators, turbines and engines. His is a painting of apocalyptic indications, in which futuristic machines exist as signs of possible situations, of possible realities that exist for the time being only in the world of Granulo's painting.

In the paintings of **Milena Mladenova** we find sites of far prettier visions. Inhabited by birds, they allude to childhood, to innocent and carefree living, purity, freedom, community, wanderings, journeys to faraway places, but also to homeland and the yearning to return home. Birds have long been an inspiration for artists. Milena's swallows, with their simplicity and basic painterly form, and a suggestiveness of pure archaically-processed shapes, reveal her to be an artist of strong sculptural vocation, a sculptor who head.

builds a painting as a layered material field in which she also displays the beauty of the motifs and shows a considerable technical skill.

A bird is also a motif for the sculptor **Denis Krašković**. Except that his bird does not fly. It is a stuffed iron head of a goose, with a stretched out neck and bulging eyes. It is a sculpture shaped with the intention to be naturalistically recognisable, as a matter of world view, infused with ingenuity and an infantile approach to motif. His work is always narrative, lively and pulsating, technically perfected and always topical. **Sanja Sašo** is another artist who introduces herself through sculpture. In her work she always uses galvanised wire fabric, by which she now shapes an anthropomorphic body of a small naked Jesus, a sculpture that mutually permeates inner and outer spaces representing an immaterial emanation rather than an actually materialized figure. Her little Jesus, or little Sungač, has marked Rab colony. She has exhibited it in the ruins of St. John's as part of her art project "Heliotransfers", concerned with exhibiting in cultural and natural monuments across Croatia.

The thirty three painters and their creations give us an amazing and honest view of the reality that surrounds us. We look at the given beauty of painting, fascinated.

That is the "Croatian view". It is worth seeing.

Sanda Stanačev Bajzek



Robert Almaši

Rođen je 27.01. 1948. godine, Moravske Kracany, Slovačka. Stručno obrazovanje stječe u Školi primijenjenih umjetnosti u Brnu od 1963.g. do 1967.g. kod prof. D. Chatnyja. Od 1968.g. studira na Akademiji likovnih umjetnosti u Bratislavi u klasama prof. Cemickeha, Matejka i doc. Gajdoša na odjelu monumentalnog slikarstva. Uz slikarstvo bavi se i grafikom i glazbom. Predsjednik je Udruženja likovnih umjetnika zapadne Slovačke te potpredsjednik Umjetničkog savjeta Galerije suvremenih mađarskih umjetnika u Dunajskoj Sredi. Almaši je fasciniran ljepotom svoje zemlje, njezinom prirodom te živi na selu okružen vlastitom inspiracijom. Uz zemlju njegova je trajna inspiracija žena i ljudi njegova kraja personificirani u slikama u oblike prirodnih motiva. Godine 2004. preselio se u rodno selo, gdje živi i radi u vlastitom studiju – galeriji.

„Na izložbi“, 90x116 cm, akril/lak na platnu

Born in Moravske Kracany on 27 January 1948. He was educated at the School of Applied Arts in Brno from 1963 to 1967 under the tutorship of Professor D. Chatny. In 1968 he started his studies at the Academy of Fine Arts in Bratislava in the class of Professors Cemickeh, Matejka and an assistant professor Gajdoš in the Department of monumental painting. Apart from painting, Almaši also pursues graphic design and music. He is the president of the Union of Painters of Western Slovakia and the vice-president of the Arts Council for the Gallery of Contemporary Hungarian Artists in Dunajska Sreda. He is fascinated with the beauty of his country and its nature, and lives in the countryside surrounded by his own inspiration. As well as the country, his lasting inspiration is the female figure and the people from his region, personified in his painting into a wealth of natural motifs. In 2004 he moved to his home village where he lives and works in his own studio-gallery.

At the Exhibition, 90x116 cm, acrylic on canvas



Rođen je 1945. godine u Koprivnici, Hrvatska. Poslije završene gimnazije upisuje se na ALU u Zagrebu. Za vrijeme studija uključuje se u rad Studentskog eksperimentalnog kazališta. Diplomira u klasi prof. Miljenka Stančića i odmah postaje suradnikom majstorske radionice prof. Krste Hegeđušića, a 1973. g. postaje asistent na ALU u Zagrebu gdje i sada radi kao redoviti profesor, a jedno vrijeme i dekan. Uz slikarstvo i grafiku intenzivno se bavi scenografijom i kostimografijom, a surađivao je na stotinjak kazališnih projekata u zemlji i inozemstvu te nekoliko filmskih i televizijskih. Autor je i nekoliko likovnih intervencija u javnim prostorima. Godine 1996. izlazi mu monografija koju potpisuje Tonko Maroević. Dobitnik je mnogih nagrada za slikarstvo i scenografiju te ordena „Danice Hrvatske s likom Marka Marulića“ za zasluge u kulturi.

Atačevo egzistiranje u poljima slikarskog obilježili su radovi – oni prvi nastali za njegova djelovanja unutar grupe „Biafra“ (od 1970. g.), portreti poznatih osoba u izražajnom pokretu, aktovi te brojni autoaktovi. Od samih početaka autor baštini osjećaj za ekspresiju trenutka, ritam, pokret te karakterističnu umjetničku angažiranost. Trenutna slikarska preokupacija aktovi su uronjeni u vodu u kojima crtež biva zamijenjen dominacijom čistog slikarskog tretiranja podloge kolorom, otkrivajući svu virtuoznost vrsnog majstora koji ekspresiju ne zatamljuje figurativnim izričajem.

„Ljeto 2012.“, 116x91 cm, akril na platnu

Born in Koprivnica in 1945. After completing secondary education he enrolls in the Academy of Fine Arts. During his studies he takes part in the activities of the Experimental Student Theatre. He graduated in the class of Professor Miljenko Stančić and immediately joined the master workshop of Professor Krsto Hegeđušić. In 1973 he became an assistant professor at the Academy of Fine Arts in Zagreb where he still works, and has been a dean for a period of time. As well as in painting and graphics, he works extensively in set and costume design, and has worked on a hundred of theatre projects in Croatia and abroad, as well as on a number of film and television projects. He has authored several artistic interventions in public spaces. In 1996 Tonko Maroević published Atač's monograph. Atač has received numerous painting and set design awards, as well as the Order of Danica Hrvatska for his contributions to cultural heritage. His presence in painting has been marked by a range of artworks – from early works created during his activity in Biafra Group (since 1970), to portraits of famous people engaged in expressive movement, to nudes and numerous self-portraits in the nude. From the very outset this painter has possessed a sense for the expression of the moment, rhythm and movement, and a typical artistic commitment. Atač's current painterly preoccupations are nudes submerged in water, which reveal how drawing is replaced by the domination of a purely painterly treatment of the canvas, disclosing the virtuosity of the eminent master who does not confine the expression to representational formulations.

The Summer of 2012, 116x91 cm, acrylic on canvas



Rođena je 1980.g. u Rijeci, Hrvatska, gdje pohađa osnovnu školu, a gimnaziju završava u Opatiji. Diplomirala je slikarstvo na Akademiji za likovnu umetnost u Ljubljani 2008.g. u klasi prof. Metke Krašovec i prof. Jožeta Muhoviča. Iste godine upisuje poslijediplomski studij slikarstva na istoj Akademiji. Bavi se samostalnim umjetničkim radom. 2005. – 2006.g. vodila je likovnu radionicu u Mošćeničkoj Dragi. Od 2008.g. – 2010.g. većinu vremena provodi u Ljubljani gdje radi na nekoliko restauratorskih projekata. Izlagala je na desetak skupnih izložaba od kojih je značajnija „Bijela - Plava - Crvena“ u Trnavi, u Slovačkoj, a upriličila tri samostalne. Sudjelovala je na brojnim likovnim kolonijama i simpozijima u Hrvatskoj, Sloveniji, Slovačkoj i Italiji. Članica je HDLU-a Rijeka. Povremeno vodi likovne radionice, živi i radi u Ljubljani (Slovenija) i Mošćeničkoj Dragi (Hrvatska).

„Jedra“, 100x80 cm, akril na platnu

Born in Rijeka, Croatia, in 1980, where she also attended the elementary school. She completed secondary education in Opatija and studied painting at the Academy of Fine Arts in Ljubljana, graduating in the class of Professors Metka Krašovec and Jože Muhovič in 2008. That same year she enrolled in postgraduate studies at the Academy. She works as a freelance artist. Between 2005 and 2006 she was running a painting workshop in Mošćenička Draga. Between 2008 and 2010 she mostly worked in Ljubljana on several restoration projects. She has exhibited her work in ten group exhibitions including the White-Blue-Red in Trnava, Slovakia, and she held three individual shows. She has also taken part in many colonies and symposia in Croatia, Slovenia, Slovakia and Italy. Ljiljana is a member of the Croatian Association of Artists in Rijeka. She occasionally runs painting workshops and lives and works in Ljubljana (Slovenia) and Mošćenička Draga (Croatia).

The Sails, 100x80 cm, acrylic on canvas

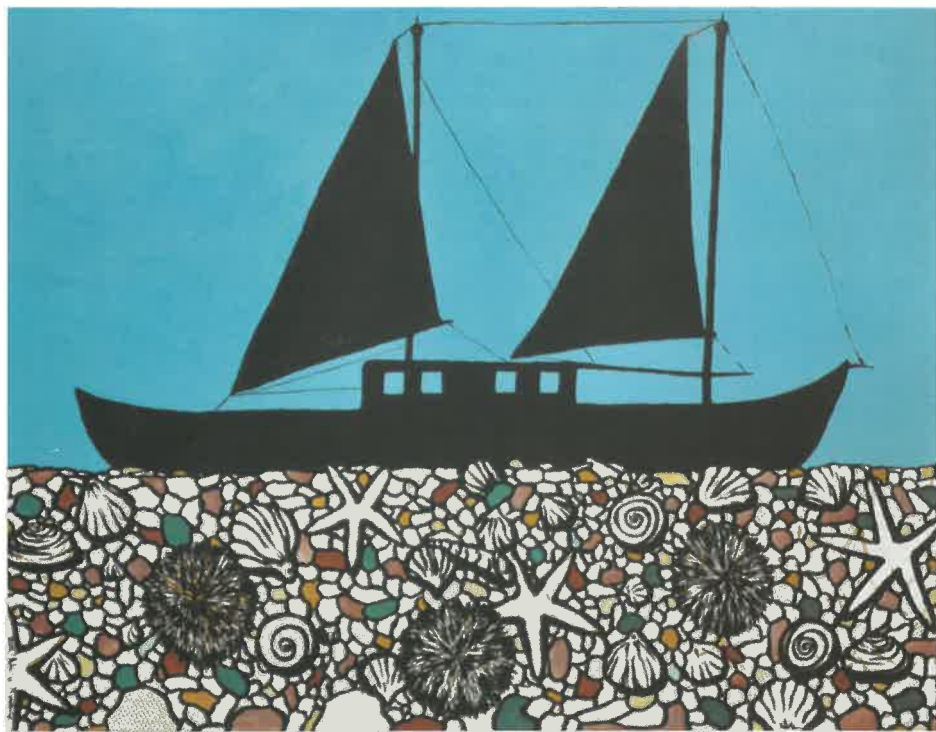


Rođen je 1975.g. u Splitu, Hrvatska, gdje završava Školu primijenjene umjetnosti i dizajna, odjel grafički dizajn. Potom upisuje Akademiju likovnih umjetnosti u Zagrebu, odsjek slikarstva 1993.g. na kojoj diplomira 1998.g. u klasi prof. Zlatka Kesera. Od 1997.g. izlaže na skupnim i zapaženim samostalnim izložbama. Od 1998.g. – 2007.g. suradnik je Hrvatskog restauratorskog zavoda na odjelu drvene polikromne skulpture. Suraduje na brojnim filmskim koprodukcijama Jadran filma kao patiner i scenski slikar, te kao slikar, asistent scenografa i scenograf na kazališnim scenografijama. Bavi se ilustracijom i suraduje u prezentacijskim projektima kao crtač „Whiteboard animacija“. Član je HDLU-a. Živi i radi u Velikoj Gorici (nedaleko Zagreba).

„Treći dan“, 80x100 cm, akril na platnu

Born in Split, Croatia, in 1975, where he also completed the programme in graphical design at the School of Applied Arts and Design. He then attended the Academy of Fine Arts in Zagreb from 1993 to 1998, graduating from the Department of Painting in the class of Professor Zlatko Keser. Since 1997 Aleksandar has been exhibiting in group and noted individual shows. From 1998 to 2007 he worked for the Croatian Restoration Institute in the Department for polychromatic wood sculpture. He has collaborated on numerous Jadran Film co-productions as a patination expert and a set painter, as well as a painter, assistant set designer and a set designer for theatre sets. He draws illustrations and works on presentation projects drawing Whiteboard animations. He is a member of the Croatian Association of Artists and he lives and works in Velika Gorica near Zagreb.

The Third Day, 80x100 cm, acrylic on canvas



Admira Bradarić

Rođena je 1976.g. u Doboju, Bosna i Hercegovina. Diplomirala je na Akademiji likovnih umjetnosti u Sarajevu 2009.g. kod prof. Halila Tikveše. Specijalizacije su joj grafika i restauracija štafelajnog slikarstva. Trenutno je na postdiplomskom studiju na ALU u Sarajevu. Izlaže od 2000.g. crteže, slike i grafike. Održala je desetak samostalnih izložaba i sudjelovala na brojnim skupnim izložbama u B i H, Crnoj Gori, Italiji i Hrvatskoj. Vodi vlastitu galeriju „AB“ u Maglaju gdje vodi i likovne radionice. „Grafički uradci Admire Bradarić inscenacije su života na pozornici i u materiji tijela, ali i u mediju duha, kao i u mediju emocije, vjere i nade u život“ (iz predgovora jedne njezine izložbe).

„Brod“, 70x90 cm, akril na platnu

Born in Doboj, Bosnia and Herzegovina, in 1976, Admira graduated from the Academy of Fine Arts in Sarajevo in the class of Professor Halil Tikveša in 2009. She specialised in graphics and restoration of easel painting. She is currently a postgraduate student at the Academy of Fine Arts in Sarajevo. She has been exhibiting drawings, paintings and graphics since 2000, held about ten individual shows and participated in many group exhibitions in Bosnia and Herzegovina, Montenegro, Italy and Croatia. She runs her own gallery AB in Maglaj, where she also organizes painting workshops. “The graphics artwork of Admira representations of life on a stage and in the body matter, but also in the medium of spirit and the medium of emotion, faith and hope in living” (from the Foreword).

The ship, 70x90cm, acrylic on canvas



Rođen je 1954.g. u Moskvi, Rusija. Od 1975.g. slika u mediju ulja i tempere, a 1983.g. diplomira na moskovskom Tehnološkom institutu (MTI) – umjetnički smjer. Sudjeluje na mnogim izložbama moskovskih umjetnika, a 1984.g. postaje član Moskovskog udruženja umjetnika. Sudjelovao je na mnogim skupnim izložbama i održao brojne samostalne izložbe u Njemačkoj, Španjolskoj, Austriji i Rusiji. Njegova djela nalaze se u mnogim državnim kolekcijama: u galerijama u Moskvi, Muzeju Scholoss Morsbroich u Leverkusenu, muzeju u Italiji, muzeju u Pragu te u privatnim kolekcijama u Rusiji, Njemačkoj, Češkoj, SAD-u, Francuskoj, Mađarskoj, Italiji,... Od 1983.g. predaje crtanje, slikanje i kompoziciju. Član je Internacionalne Federacije Umjetnika pri UNESCO-u. Dobitnik je nagrade „Golden brush“ internacionalnog natjecanja Moskovskog umjetničkog instituta. Izvanredni je profesor na odjelu za slikarstvo, crtež i skulpturu pri Institutu humanističkih znanosti i primijenjene umjetnosti u Moskvi. Živi i radi u Moskvi. Osim u mediju slike izražava se u grafici, skulpturi i primijenjenoj umjetnosti.

„Slika“, 100x80 cm, akril na platnu

Born in Moscow, Russia, in 1954, Sergey started painting in oil and tempera in 1975. He graduated in arts from the Moscow Institute of Technology in 1983. He exhibited his work in many art shows of Moscow painters and became a member of Moscow Artists Union in 1984. He has participated in a number of group shows and held many individual shows in Germany, Spain, Austria and Russia. Many national collections store his works: various Moscow galleries, Scholoss Morsbroich Museum in Leverkusen, museum in Italy, a museum in Prague, as well as private collections in Russia, Germany, Czech Republic, the USA, France, Hungary, Italy and elsewhere. Since 1983 he has been teaching drawing, painting and composition. He is a member of the UNESCO International Federation of Artists and the winner of the Golden Brush award at the international competition organised by Moscow Arts Institute. He is an associate professor in the Department of Painting, Drawing and Sculpture at the Institute of Humanities and Applied Arts in Moscow. Apart from the medium of painting, he works in graphics, sculpture and applied arts.

Image, 100x80 cm, acrylic on canvas



Chuares

Rođen je 1982. g. u Trnavi, Slovačka. Završio je Srednju umjetničku školu; smjer slikarstvo. Član je Zajednice likovnih umjetnika Zapadne Slovačke (ZVUSZ). Do sada je održao nekoliko zanimljivih izložaba u Slovačkoj i Češkoj. Sudjelovao je Bijenalu slikarstva, grafike i fotografije 2008. g. u Kladnu u Češkoj te u međunarodnom projektu „Bijela - Plava - Crvena“ u Trnavi. Djela mu se nalaze u privatnim kolekcijama u Slovačkoj, Njemačkoj, Hrvatskoj i Španjolskoj. Živi i stvara u Trnavi. U njegovoj enformelnoj slici iščitavaju se elementi egzistencijalnog, simboli ljudske prolaznosti i strah od vlastitog uništenja.

„Area 57“, 100x80 cm, akril na platnu

Born in Trnava, Slovakia, in 1982. He completed a programme in painting at the School of Arts and is a member of Union of Painters of Western Slovakia. He has held several noted exhibition shows in Slovakia and the Czech Republic. He participated in the Biennial of painting, graphics and photography in Kladno, Czech Republic, in 2008, and in the international project White-Blue-Red in Trnava. His works can be found in private collections in Slovakia, Germany, Croatia and Spain. He lives and works in Trnava. His informal paintings reveal elements of the existential, symbols of human transience and fear of self destruction.

Area 57, 100x80 cm, acrylic on canvas

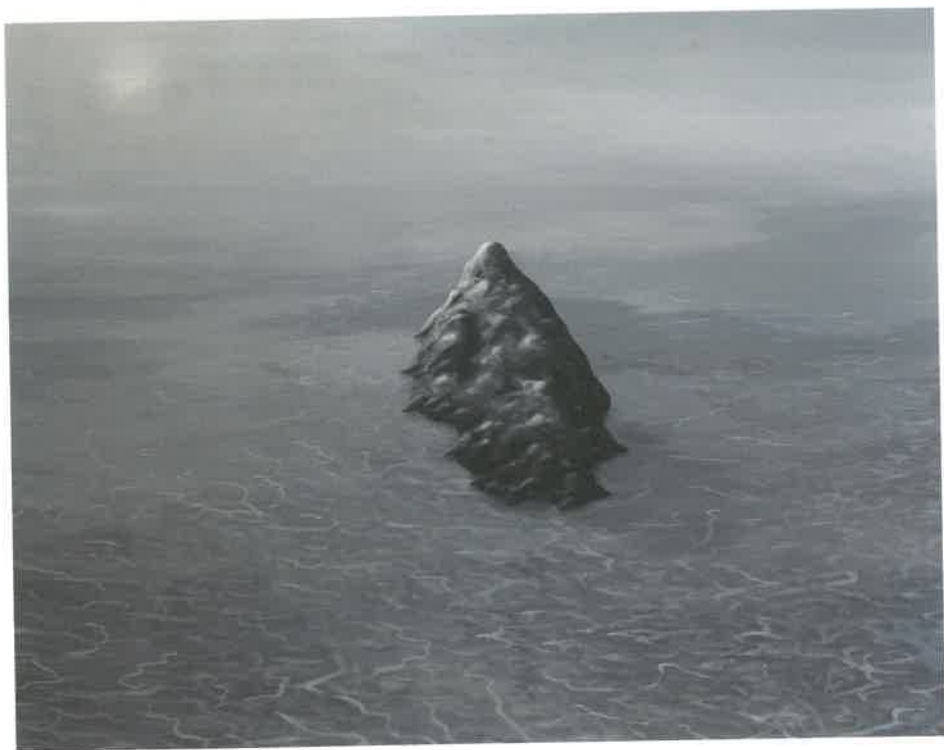


Rođen je 1957.g. u Brestanici, Slovenija. Školovao se u Srednjoj školi dizajna, a slikarstvo diplomirao na ljubljanskoj Akademiji za likovno umetnost, a specijalku iz grafike kod prof. Bogdana Borčiča. Za svoj grafički rad dobio je Prešernovu nagradu. Prvu samostalnu izložbu imao je 1981. u ljubljanskoj galeriji Krka. Od tada je sudionik brojnih izložaba, a kao fotograf suradnik je National Geographica. Kao samostalan umjetnik, slikar i fotograf živi i radi u Brestanici. Svjetovi koje Čuber slika su bezvremeni, refleksije su njegovog unutarnjeg svijeta. U slikarstvu mu dominiraju dva elementa: boja i prostor, oba promjenjiva. Specifičnost njegove tehnike važan je segment njegovog umjetničkog jezika.

„Rab“, diptih 70x100 cm x2, akril na platnu

Born in Brestanica, Slovenia, in 1957. Rajko attended the Secondary School for Design and studied painting at the Academy of Fine Arts in Ljubljana, specialising in graphics with Professor Bogdan Borčič. He received the Prešern award for his work. His first individual exhibition was held in 1981 in Krka Gallery in Ljubljana. He has exhibited in numerous shows since then and has worked for the National Geographic as a photographer. He lives and works in Brestanica as a freelance artist, painter and photographer. The worlds he paints are timeless, reflections of his inner universe. Two elements dominate his painting: colour and space, both changeable. The specificity of his technique represents an important segment of his artistic expression.

Rab, diptych, 70x100 cm x 2, acrylic on canvas



Sebastijan Dračić

Rođen je 1980.g. u Zagrebu, Hrvatska. Završio je Akademiju likovnih umjetnosti u Zagrebu 2006.g. u klasi prof. Zlatka Kesera. Do sada je imao desetak samostalnih izložaba te izlagao na značajnim skupnim žiriranim izložbama u zemlji (Zagrebački Salon) i inozemstvu (Bijenale mladih Europe i Mediterana, Skopje, Künstlerhaus u Beču, u New Yorku,...). Sudjelovao je u rezidencijalnom programu u Beču. Dobitnik je nekoliko nagrada od kojih i Erste nagradu – Novi Fragmenti. Član je Hrvatskog društva likovnih umjetnika (HDLU). Živi i radi u Zagrebu. Stipendista je Pollok-Krasner Fundacije 2012. – 2013.g. U njegovom radu vidljiva je povezanost s tradicionalnim slikarskim nasljeđem, svijest o slici kao fizičkom predmetu i ustrajnosti na imanentnim zakonitostima medija.

„Otok“, 70x90 cm, akril na platnu

Born in Zagreb, Croatia, in 1980, Sebastijan graduated from the Academy of Fine Arts in Zagreb in the class of Professor Zlatko Keser in 2006. He has held several individual exhibition shows and has shown his work in important group jury exhibitions in Croatia (Zagreb Salon) and abroad (European and Mediterranean Youth Biennial in Skopje, Künstlerhaus in Vienna, New York, etc.). He has participated in a residential programme in Vienna and received several awards, among which the Erste award New Fragments. Sebastijan lives and works in Zagreb and is a member of the Croatian Association of Artists. He is holding a Pollok-Krasner Foundation scholarship for 2012/2013. His work reveals a connection with the heritage of traditional painting, an awareness of the painting as a physical object and a perseverance in maintaining immanent laws of the medium.

An Island, 70x90 cm, acrylic on canvas



Rođen je 1975. u Zagrebu, Hrvatska. Školu primijenjenih umjetnosti i dizajna završio je 1994.g. Diplomirao je na Akademiji likovnih umjetnosti u Zagrebu, smjer kiparstvo 1998.g. Član je HDLU-a od 1998. i HZSU-a od 2004. Izlagao je na tridesetak skupnih i desetak samostalnih izložaba u zemlji i inozemstvu. Dobitnik je nagrade za skulpturu „Aramis“ na 10. Salon International de Saumur u Francuskoj 2002.g. Ta mu je nagrada omogućila studijski boravak u umjetničkoj kući LE Colombiere u Saumuru. Član je i „The Society of Equestrian Artist“, London. Sudjelovao je međunarodnim izložbama u Parizu. Na trećem svjetskom konjičkom festivalu, na poziv organizatora održao je izložbu u Szarvasu u Mađarskoj. Ove godine skulptura mu je odabrana za međunarodnu izložbu u organizaciji ArtAnima iz Pariza. Dobitnik je prve nagrade za skulpturu na izložbi The horse in art u Mall Gallery u Londonu. Konji su osnovni motiv njegove umjetnosti kojom se zalaže za popularizaciju umjetnosti na temu konja.

„Mate“, 43x36x12, skulptura – patinirana terakota

Born in Zagreb, Croatia. Hrvoje completed the School of Applied Arts and Design in 1994 and graduated in sculpture from the Academy of Fine Arts in Zagreb in 1998. He has been a member of the Croatian Association of Artists since 1998, and of the Croatian Freelance Artists' Association since 2004. He has exhibited in about thirty group and ten individual art shows in Croatia and abroad. He received the Aramis award for sculpture at the Tenth Salon International de Saumur in France in 2002. That award enabled him a study visit to the art house Le Colombiere in Saumur. He is also a member of the Society of Equestrian Artists in London, and has participated in international art shows in Paris. He was invited to hold an exhibition in Szarvas in Hungary during the third world horse riding festival. This year his sculpture has been selected for the international art show organised by ArtAnima from Paris. Hrvoje won the first award for sculpture at the Horse in Art exhibition show at Mall Gallery in London. Horses are the main motif of his work, which aims to popularise use of horse motifs in art.

Mate, 43x36x12, sculpture, patinated terracotta

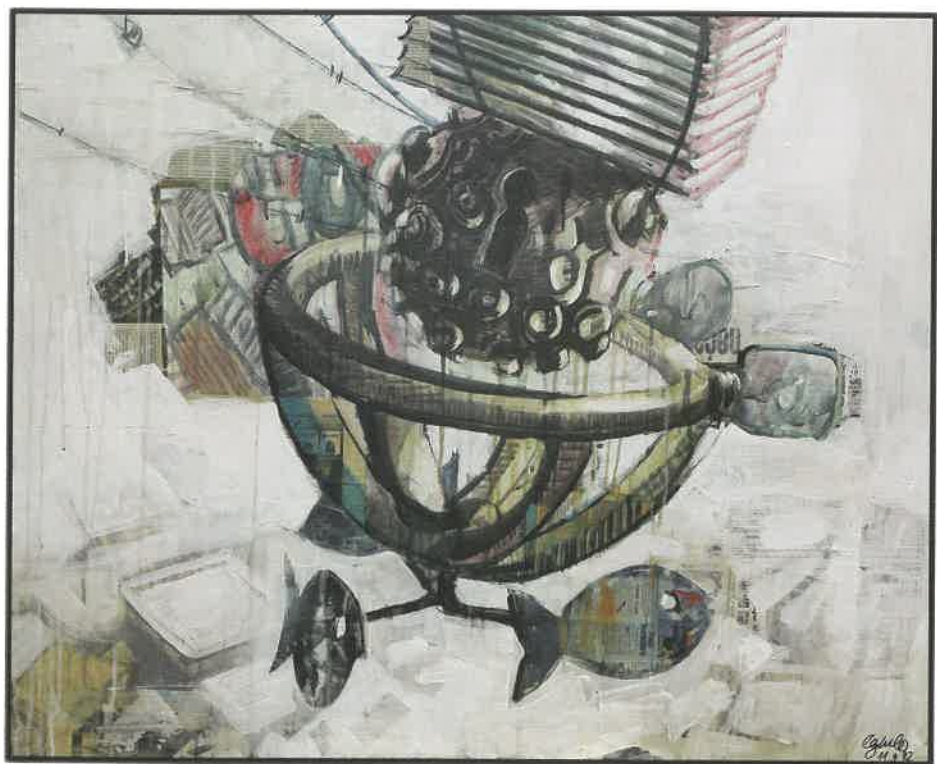


Rođen je 1950. g. u gradiću Peć, Kosovo (Srbija). U rodnom gradu završio je Srednju umjetničku školu, a potom upisuje likovni odgoj pri Pedagoškoj Akademiji u Sarajevu da bi u istom gradu završio i Likovnu akademiju, smjer slikarstvo. Nagrada Moša Pijade omogućila mu je slikarsko usavršavanje u Parizu. Od izlagačkih početaka do danas održao je stotinu skupnih izložaba u Švedskoj, ex. Jugoslaviji, drugim državama Europe i SAD-u te preko 40 samostalnih u Poljskoj, Austriji, Kosovu i Švedskoj. Živi u Švedskoj i član je Švedskog udruženja likovnih umjetnika, IAA – Kosovskog udruženja likovnih umjetnika te je član nekoliko lokalnih drugih. Dobitnik je šest nacionalnih i međunarodnih nagrada: Prva nagrada za slikarstvo, Kosovo; Prva nagrada na međunarodnom Trijenalu (1981.), Jugoslavija; Prva nagrada na Bijenalu maloga formata, Poljska. Život u Švedskoj, zemlji koja je sudbinski vezana uz kamenje i „govor stijena“, obilježio je i umjetničko djelovanje ovog autora najupečatljivije predstavljeno ciklusom „Tragovi u vremenu i prostoru“.

„Tragovi u vremenu i prostoru“, 90x116 cm, kombinirana tehnika na platnu

Born in the town of Peć in Kosovo in 1950, where he completed the School of Arts, Shyqri went on to study arts education at the College of Teacher Education in Sarajevo. There he also graduated in painting from the Academy of Fine Arts. The Moša Pijade award enabled him to specialise painting in Paris. Since his first exhibition shows, he has held a hundred group shows in Sweden, former Yugoslavia, Europe and the USA, as well as over 40 individual shows in Poland, Austria, Kosovo and Sweden. He lives in Sweden and is a member of the Swedish Association of Artists, of the Association of Artists of Kosovo (IAA) and several local associations. He has received six national and international awards: the first award for painting in Kosovo, the first award at 1981 International Triennial in Yugoslavia, the first award at Small Format Biennial in Poland. The life in Sweden, a country deeply connected with rocks and the “language of stone”, has marked the creative output of this painter, most impressively presented by the cycle *Traces in Time and Space*.

Traces in Time and Space, 90x116 cm, mixed media on canvas



Edvin Granulo

Rođen je 1987.g. u Sarajevu, Bosna i Hercegovina. Diplomirao je na Akademiji likovnih umjetnosti u Sarajevu 2009.g. na odsjeku za slikarstvo. Sudjelovao je na mnogim izložbama širom BiH, ali i u inozemstvu. Prva izložba održana mu je 2008., nakon čega ubrzo slijedi nagrada "Alija Kučukalić" za kreativno-istraživački rad na ALU u Sarajevu te nagrada za slikarstvo na Izložbi diplomiranih studenata 2008. Osim slikarstva ogleda se i u skulpturi, a rad mu je prepoznatljiv po specifičnom stilu i tehnici.

„Stroj-lignja“, 81x100 cm, kombinirana tehnika na platnu

Born in Sarajevo, Bosnia and Herzegovina, in 1987, Edvin graduated from the Department of Painting at the Academy of Fine Arts in Sarajevo in 2009. He has participated in numerous exhibition shows in Bosnia and Herzegovina and abroad. Soon after the first exhibition in 2008, he received the Alija Kučukalić award for his creative research at the Academy of Fine Arts in Sarajevo, followed by the award for painting at the Graduates' Exhibition in 2008. Apart from painting, he has worked in sculpture, and his work is marked by a distinctive style and technique.

Squid machine, 81x100 cm, mixed media on canvas



Martina Grlić

Rođena je 1982.g. u Zagrebu, Hrvatska. Studirala je slikarstvo na ALU u Zagrebu u klasi prof. Zlatka Kesera i prof. Duje Jurića na kojoj diplomira 2009. Sudjelovala je na zapaženim izložbama : Dubrovačke ljetne igre „U susret M. Držiću“, SC-u – smotra Sveučilišta, Zagreb, Izvan Formata, Zagreb, Galeriji Forum, Zagreb, Zagrebačkom Salonu, Salonu mladih, Slavonskom Bijenalu, Bijenalu slikarstva HDLU-a Zagreb, Künstlerhausu u Beču (Nadolazeći umjetnici). Održala je tri samostalne izložbe. Dobitnica je posebne nagrade stručnog žirija – Erste grand prix, na Novim fragmentima 8, 2012.g. Živi i stvara u Zagrebu. Svojim ciklusima „Atomic Landscapes“ i „World to Come“ svrstava se u novu generaciju hrvatskih slikara zbog kojih se ponovno priča o slikarstvu.

„Odmor“, 40x40 cm, ulje na platnu

Born in 1982 in Zagreb, Croatia. She studied painting at the Academy of Fine Arts in Zagreb in the class of Professors Zlatko Keser and Duje Jurić and she took her degree in 2009. Martina has taken part in some noted exhibition shows: Meeting Marin Držić at Dubrovnik Summer Festival, Outside Format at the University review at Student Centre in Zagreb, Forum Gallery in Zagreb, Zagreb Salon, Youth Salon, Slavonian Biennial, HDLU Painting Biennial in Zagreb, Künstlerhaus in Vienna (Artists in the Making). She has also exhibited in three individual shows. She was awarded a special jury award – Erste Grand Prix – at New Fragments 8 in 2012. Martina lives and works in Zagreb. Her cycles “Atomic Landscapes” and “World to Come” make her a part of the new generation of Croatian painters who have once again made painting a topic of discussion.

Resting, 40x40 cm, oil on canvas



Rođen je 1950. g. u Godijevo, Crna Gora. Godine 1970. završava Školu primijenjene umjetnosti u Peći, a 1977. g. Akademiju likovnih umjetnosti u Sarajevu. Imao je 60-ak samostalnih izložaba u Sarajevu, Zagrebu, Beogradu, Zenici, Wasserburgu, Erlangenu, Stuttgartu, Munchenu,...te oko 400 skupnih u zemlji i inozemstvu. Učesnik je preko trideset značajnih bijenala i trijenala. Dobitnik je dvanaest nagrada među kojima su i nagrade Udruženja likovnih umjetnika BiH za crtež, Grand Prix ULU-a BiH, Srebrna nagrada Univerziteta Sarajevo, Nagrada grada Wasserburga, Njemačka, Specijalna diploma za razvoj likovne kulture,... Član je Udruženja likovnih umjetnika BiH, Udruženja Arbeitskreis 68 – Wasserburg i Udruženja Kunstverein Erlangen e.v.- Njemačka. Potječe iz slikarske obitelji i jedan je od najvažnijih bosansko-hercegovačkih slikara. Početkom ove godine obilježio je 40 godina svoga rada bogatom monografijom (petom po redu) i retrospektivnom izložbom u Sarajevu, gdje živi i radi.

„Bijele bašte“, 140x100 cm, kombinirana tehnika na platnu

Born in Godijevo, Montenegro, in 1950, Džeko completed the School of Applied Arts in Peć in 1970, and the Academy of Fine Arts in Sarajevo in 1977. He has held about 60 individual exhibition shows in Sarajevo, Zagreb, Belgrade, Zenica, Wasserburg, Erlangen, Stuttgart, Munich and other places, and about 400 group shows at home and abroad. He has participated in more than 30 notable biennials and triennials. He has received twelve awards including the award by the Association of Artists of Bosnia and Herzegovina for drawing, Grand Prix of the Association of Artists of Bosnia and Herzegovina, the University of Sarajevo Silver Award, the Town of Wasserburg Award and a Special Certificate for the development of the arts. He is a member of the Association of Artists of Bosnia and Herzegovina, Arbeitskreis 68 Association from Wasserburg and the Kunstverein Erlangen Association, Germany. He comes from a family of painters and is one of the most significant painters of Bosnia and Herzegovina. Earlier this year he marked the 40th anniversary of his painting career by publishing a lavishly produced (fifth) monograph and a retrospective exhibition in Sarajevo, where he lives and works.

White Gardens, 140x100 cm, mixed media on canvas



Nikolina Ivezić

Rođena je 1970.g. u Zagrebu, Hrvatska, gdje završava i Školu primijenjene umjetnosti i dizajna. Potom upisuje slikarstvo na ALU u Zagrebu, na kojoj diplomira 1998. u klasi prof. Eugena Kokota. Izlagala je na tridesetak samostalnih i stotinu skupnih izložba u zemlji i inozemstvu. Dobitnica je nekoliko nagrada kao i 1. nagrada DAAK-a, Calsberg. Bavi su konceptualnom umjetnošću, uređenjem interijera, ilustracijom, uvijek društveno angažirane tematike – propitivanjem, tj. analiziranjem šablona koje nameće društvo, kritikom globalizacije, masovnih medija i komercijalizacije religije. Pop-art i golotinju koristi kako bi karikirala društvo. Proslavila su je uređenja ambijenata zagrebačke Tvornice, kafića Melin, kafića Filozofskog fakulteta, a prepoznatljiva je po reljefima žena s velikim grudima izrađenim tehnikom obojenog kaširanog stiropora i tankih metalnih pločica. Članica je HDLU-a i ZUH-a, živi i radi u Zagrebu.

„Autoportret“, 80x100 cm, kombinirana tehnika / stiropor

Born in Zagreb in 1970, where she graduates from the School of Applied Arts and Design. She takes her degree from the Academy of Fine Arts in Zagreb in 1998 under the tutorship of Prof. E. Kokot. She has exhibited her work in about thirty individual and a hundred group exhibitions nationally and internationally. She has received several awards including the first prize in Carlsberg DAAK competition. She makes conceptual art, interior design and illustrations, always addressing socially related issues – exploring and analysing the conventions imposed by the society, critiquing globalisation, mass media and the commercialisation of religion. She uses pop-art and nudity to caricature the society. She is famous for designing the interiors of Tvornica, Melin and the Faculty of Philosophy's café. Her work is recognised by reliefs of female figures with big breasts executed in painted lined Styrofoam and thin metal plates. She is a member of the Croatian Association of Artists and the Alliance of Croatian Artists, and she lives and works in Zagreb.

Self-portrait, 80x100 cm, mixed media / styrofoam



Simon Kajtna

Rođen je 1971.g. u Trbovlju, Slovenija. Diplomirao je na Akademiji za likovno umetnost u Ljubljani u klasi prof. Andreja Jemeca. Sudjelovao je na brojnim izložbama od 1992.g. u Sloveniji i inozemstvu. Samostalno izlaže od 1996.g. Dobitnik je Prešernove nagrade za uspjehe studente. Kajtna uspješno kombinira viziju, znanje i djelovanje u mnogim likovnim tehnikama. Ima i vlastiti dizajnerski studio. Živi i radi u Ljubljani.

„Plićak“, 90x112 cm, ulje na platnu

Born in Trbovlje, Slovenia, in 1971. Simon graduated from the Academy of Fine Arts in Ljubljana in the class of Professor Andrej Jemec. He has taken part in numerous exhibitions since 1992, both in Slovenia and abroad. He has been exhibiting his works in individual shows since 1996 and has received the Prešern award for best students. He successfully combines vision, knowledge and the use of diverse painting techniques. He has his own designer studio and he lives in Ljubljana.

Shallow Water, 90x112 cm, oil on canvas



Rođen je 1972.g. u Zagrebu, Hrvatska. Nakon završene Srednje škole primijenjenu umjetnosti i dizajna u Zagrebu upisuje Akademiju likovnih umjetnosti u istom gradu koju završava 1994.g. na kiparskom odjelu u klasi prof. Stanka Jančića. Od 1996.do 2007. g. predavao je na kiparskom odjelu škole primijenjenih umjetnosti i dizajna, a od 2007.g. radi kao docent na Likovnom odsjeku Umjetničke akademije u Osijeku gdje predaje kiparstvo. Godine 2010. magistrirao je na Akademiji za likovno umetnost u Ljubljani pod mentorstvom prof. Jože Baršija. Dobitnik je nekoliko nagrada između ostalog i Grand Prixa Salona mladih u Zagrebu 2000.g. Izlagao je na brojnim samostalnim i skupnim izložbama u Hrvatskoj i inozemstvu: Budimpešta, Berlin, Beč, Johannesburg, Ljubljana, Maribor, Skopje, Los Angeles, Torino, Tel Aviv, Prag). Autor je mnogih javnih skulptura, a najpoznatija je „Kit“ na zagrebačkom jezeru Jarun.

„Nemoj me šopati“, 50x18x16 cm, skulptura – željezo

Born in Zagreb, Croatia, in 1972. After finishing the School of Applied Arts and Design in Zagreb he attended the Academy of Fine Arts, graduating in sculpture in the class of Professor Stanko Jančić in 1994. Between 1996 and 2007 he was teaching in the Department of Sculpture at the School of Applied Arts and Design, and since 2007 he has been working as an assistant professor in the Arts Department at the Academy of Arts in Osijek, where he teaches sculpture. He took his masters degree from the Academy of Fine Arts in Ljubljana under the tutorship of Professor Jože Barši. Denis has received several awards, including the Zagreb Youth Salon Grand Prix in 2000. He has exhibited in many individual and group shows in Croatia and abroad: Budapest, Berlin, Vienna, Johannesburg, Ljubljana, Maribor, Skopje, Los Angeles, Torino, Tel Aviv, Prague). He has authored numerous public sculptures, the most famous of which is the Whale at Jarun Lake in Zagreb.

Don't Stuff Me Up, 50x18x16 cm, sculpture, iron



Rođen 1953. godine u Livornu, Italija. Kao mladić slijedi svog djeda, poznatog talijanskog slikara, upoznavajući se s razdobljem talijanskog slikarstva na prijelazu između 1800. i 1900. Godine 1968. upisuje školu primijenjene umjetnosti (Liceo Artistico) te se predaje svom slikarskom instinktu. Već 1972. ima svoju prvu samostalnu izložbu u Milanu gdje je njegov rad cijenjen zbog osobnosti koju izražavaju njegove vedute. Slijede brojne izložbe širom Italije, kojima se afirmira kao vrsni figurativac. Na svojim brojnim putovanjima prihvaća i razvija teme koje su udaljene od naših ustaljenih shvaćanja a ujedno sazrijeva njegovo umjetničko iskustvo. Boraveći u USA i Sri Lanka, 1987. pronalazi inovativni pristup koji unosi u svoja slikarska ostvarenja. Godine 1990. imenovan je za tajnika Grupe Labronico, jedne od najstarijih umjetničkih udruga koja je u svoj povijesti imala članove kao što su Annigoni, Modigliani i Nomellini. Živi i radi u Livornu, koji mu je posvetio antologijsku izložbu "Bottini dell'olio". Do sada je izlagao na brojnim izložbama u javnim i privatnim galerijama. Godine 2000. među umjetnicima je izabranima za obilježavanje milenija, 2002. g. izlaže u New Yorku, a 2003. u Briselskom parlamentu.

„Jablanac“, 46x80 cm, tempera na drvenoj podlozi

Born in Livorno in 1953. As a young man he follows his grandfather, a famous Italian painter, learning about Italian painting between 1800 and 1900. In 1968 he enrolls in the applied arts school Liceo Artistico and commits to his painterly instinct. Already in 1972 he holds his first individual show in Milan, where his work is appreciated for the personality expressed in his cityscapes. He shows his work in numerous exhibition shows across Italy and establishes himself as a major representational artist. On his various journeys he adapts and develops themes removed from our accepted ways of seeing, simultaneously enriching his artistic experience. While staying in the USA and Sri Lanka in 1987 he finds an innovative approach which he introduces to his work. In 1990 he is elected secretary of Labronico Group, one of the oldest art associations that records among its past members Annigoni, Modigliani and Nomellini. He currently lives and works in Livorno, a city that honoured him with an anthological exhibition Bottini dell'olio. He has exhibited in a number of shows in public and private galleries. In 2000 he was among the group of artists chosen to mark the millennium, in 2002 he exhibits in New York, and in 2003 in Brussels Parliament.

Jablanac, 46x80 cm, tempera on wood



Makoto

Rođen je 1966.g. u Maebashi, Japan. Od 80-ih g. prošlog st. sudjeluje na likovnim i drugim umjetničkim natjecanjima na kojima je nagrađivan. Završava Visoku školu umjetničkog dizajna 1987. kao grafički dizajner u Maebashiju. Iste godine preseljava u Italiju te nastavlja svoje školovanje na Accademia di Belle arti u Rimu, smjer kiparstvo, a potom 1988. na Accademia di Belle Arti u Carrari gdje diplomira 1992.g. Od 1989.g. sudionik je mnogih simpozija, a i sam je organizator raznih kulturnih događanja u Italiji. Svoje bijele skulpture stvara već dvadeset godina: bijeli odljev gipsa = na ljudskoj koži= Nukegara središte je njegove instalacije. On aktivno surađuje i s drugim umjetnicima svih medija. Makoto je izvođač, glumac i model. Osnivač je ateljea „Codice Bianco“ (bijeli kod).

„Codice R.b. 02“, 60x80 cm, kombinirana tehnika na platnu

Born in Maebashi, Japan, in 1966. Makoto has been participating in painting and other artistic competitions and receiving awards since the 1980s. He graduated from the College of Art Design in Maebashi in 1987, taking a degree in graphical design. That same year he moved to Italy where he studied sculpture at the Accademia di Belle arti in Rome, and in 1988 at the Accademia di Belle arti in Carrara, where he graduated in 1992. Since 1989 he has participated in numerous symposia, and has also organised various cultural events in Italy himself. He has been creating his white sculptures for twenty years now: white gypsum cast – on human skin – Nukegara is at the heart of his installation. He actively cooperates with other artists from all art forms. Makoto is a performer, an actor and a model. He is the founder of Codice Bianco Studio.

Codice R.b. 02, 60x80 cm, combined media on canvas



Gerd Messmann

Rođen 1944.g. u Hermannstadtu, Rumunjska (Transilvanija). Godine 1966. pohađa stručne poduke iz povijesti umjetnosti i slikarstva kod prof. Florea, a 1969.g. usavršava ornamentalno slikarstvo kod Klause Schnabela. Dobitnik je dvije nacionalne nagrade. Godine 1972. iseljava u Njemačku gdje i danas živi i radi (Waal). Učesnik je brojnih međunarodnih likovnih simpozija: u Hrvatskoj, Mađarskoj, Rumunjskoj i Njemačkoj. Održao je desetak samostalnih izložaba. Njegov rad obilježava „klasičan pristup slici“: restauracije, slike u ulju, temperi, tehnike bakropisa i akvatinte. Sebe opisuje kao autodidakta koji živi za umjetnost i od umjetnosti.

„Obala“, 80x100 cm, akril, kreda i olovka na platnu

Born in Hermannstadt in Romania (Transylvania) in 1944. In 1966 he took professional tuition in history and painting with Professor Flore, and in 1969 specialised ornamental painting with Klaus Schnabel. He has received two national awards. In 1972 he moved to Germany where he still lives and works (Waal). He has attended numerous international art symposia in Croatia, Hungary, Romania and Germany. He has had about ten individual exhibition shows. His work is characterised by a “classical approach to painting”: restorations, oil paintings, tempera, etchings and water-based inks. He describes himself as a self-taught person living by the art for the art.

The Shore, 80x100 cm, acrylic, chalk and pencil on canvas



Nataša Milovančev

Rođena je 1967. godine u Skopju, Makedonija. Diplomirala je 1993.g. na Arhitektonskom fakultetu u Skopju, smjer projektiranje, a godine 1995. diplomira slikarstvo u klasi prof. Simona Semova na Fakultetu likovne umjetnosti također u Skopju, gdje 2003.g. završava i postdiplomski studij. Godine 1999. i 2005. boravi na studijskim usavršavanjima na Cite Internationale des Arts u Parizu. Osim slikarstva djeluje i kao kazališni slikar i grafički dizajner. Članica je Društva likovnih umjetnika Makedonije od 1994. godine.

Radi kao docent na Institutu za povijest umjetnosti i arhitekture pri Arhitektonskom fakultetu u Skopju. Sudjelovala je na brojnim značajnim izložbama u svojoj zemlji, autorica je nekolicine scenografija i dobitnica triju nagrada za svoj umjetnički rad. Živi i radi u Skopju.

U njenom slikarskom radu jasno se iščitavaju arhitektonske forme interijera i eksterijera, a poetike tih prostora glavna su tema njezinih slika.

„Poetika prostora“, 70x90 cm, akril na platnu

Born in Skopje, Macedonia, in 1967. Nataša graduated in urban planning from the Faculty of Architecture in Skopje in 1993 and in painting from the Faculty of Fine Arts in the class of Professor Simon Semov in 1995. She also completed her postgraduate study at this Faculty in 2003. She spent the years of 1999 and 2005 specialising at Cite Internationale des Arts in Paris. Apart from painting, she also works as a theatre painter and a graphic designer. She has been a member of the Association of Macedonian Artists since 1994. She works as a senior lecturer at the Institute for Art History and Architecture at the Faculty of Architecture in Skopje. She has exhibited at many important shows in her country, designed several sets and received three awards for her work. She lives and works in Skopje. Her art strongly reflects interior and exterior architectural forms, while the poetics of these forms constructs the main theme of her paintings.

The Poetry of Space, 70x90 cm, acrylic on canvas



Milena Mladenova

Rođena je 1986.g. u Byali, Bugarska. Nakon državne škole primijenjene umjetnosti i dizajna koju pohađa od 2000.g. do 2005.g. pod vodstvom akad. D. Uzunova-Kazanlaka, upisuje i 2009.g. završava VTU „St. Cyril and Methodius“, smjer skulptura u Bugarskoj. Od 2011.g. – 2012.g. specijalizira kiparstvo na Marmara Univerzitetu u Istambulu, Turska. Održala je dvije samostalne izložbe u svojoj zemlji te je sudjelovala na međunarodnim bijenlima u Gabrovu i Plevenu. Sudionica je brojnih kiparskih simpozija i kolonija diljem Europe. Dobitnica je i triju nagrada : nagrade za studente nacionalne izložbe Red Pony Galerije u Plovdivu, nagrade Bijenala Malog formata te nagrade Lions kluba na Bijenalu humora i satire u Gabrovu. Živi i radi u Bugarskoj i Mađarskoj. Ptice kao simbol duhovnosti, nematerijalnog, spiritualnog dijela čovjeka konstanta je njezinog likovnog promišljanja koju ostvaruje u skulpturi i slici.

„Ptice“, 100x73 cm, kombinirana tehnika na platnu

Born in Byali, Bulgaria, in 1986. After attending the state school for applied arts and design from 2000 to 2005 under tutorship of academician D. Uzunov-Kazanlak, she graduated in sculpture from VTU „St. Cyril and Methodius“ in Bulgaria. She specialised sculpture at Marmara University in Istanbul, Turkey, between 2011 and 2012. She has had two individual exhibition shows in her home country and participated in international biennials in Gabrovo and Pleven. She has also attended numerous sculpture symposia and colonies across Europe and has received three awards: Red Pony Gallery student award in Plovdiv, Small Format Biennial award and Lions Club award at the Biennial of humour and satire in Gabrovo. She lives and works in Bulgaria and Hungary. Birds as a symbol of the spiritual, the immaterial, the ethereal side of humans mark a constant theme of her artistic explorations embodied in sculpture and painting.

Birds, 100x73 cm, mixed media on canvas



Valentino Moradei Gabbrielli

Kipar, grafičar i scenograf. Rođen je 1959. godine u Firenci, Italija. Diplomirao je kiparstvo na Academia di Belle Arti u Firenci. Potječe iz kiparske obitelji Gabrielli. Predavao je na državnom arheološkom institutu umjetnosti u Izmiru i u Italiji kao predavač na državnom institutu umjetnosti u Sieni. Tada je započela njegova suradnja s brojnim američkim univerzitetima u Firenci. Iza sebe ima brojne samostalne i skupne izložbe po čitavoj Europi. Treba naglasiti njegovo izlaganje u Japanu u nekoliko njihovih gradova. Dobitnik je nekoliko priznanja i nagrada. Njegove skulpture nalaze se u nekoliko talijanskih mjesta. Trenutno živi i radi u Firenci kao predstojnik katedre za plastiku pri državnom institutu za umjetnost. Član je Accademia delle Arti del disegno.

„Beskonačno“, 57x35x27 cm, skulptura – gips R41

A sculptor, graphic designer and set designer, Gabbrielli was born in Florence in 1959. He received a degree in sculpture from Accademia di Belle Arti in Florence. He comes from the Gabbrielli family of sculptors. He has taught at the National Archaeological Institute of Art in Izmir, and as a lecturer at the National Institute of Art in Siena in Italy. This is where he began working with a number of American universities in Florence. He has exhibited widely in individual and group exhibitions across Europe. He has also shown his work in several cities in Japan, and received a number of diplomas and awards. His sculptures can be found in several places in Italy. He currently lives and works in Florence as the Head of the section for plastics at the National Institute of Art. He is a member of Accademia delle Arti del disegno.

Infinity, 57x35x27 cm, sculpture – plaster R41



Georg Ozory

Rođen je 1945.g. u Budimpešti, Mađarska. Specijalizirao je litografiju u Grafičko- industrijskoj školi u Budimpešti. Usavršava svoje znanja iz klasične i analitičke art terapije u Minhenu. Od 1978.g. voditelj je brojnih tečajeva kreativnog treninga te tečajeva crtanja, slikanja i grafičkog tiska. Od 2002. do 2005. Član je Savjetodavnog odbora u Künstlerhausu u Stuttgartu. Od 2004.g. predaje na FKS Stuttgart Bad Cannstatt. Radi u vlastitom studiju za bakropis, tisak knjiga i primijenjenu grafiku. Član je mnogih umjetničkih udruga. Živi u Stuttgartu.

„Kula snova“, 41x30 cm, akril i akvarel na platnu

Born in Budapest, Hungary, in 1945, Georg specialized lithography in the School of Graphics and Industry in his home town. He developed his knowledge of classical and analytical art therapy in Munich. Since 1978 he has been running numerous courses in creativity, as well as drawing, painting and graphics. Between 2002 and 2005 he was a member of the Advisory Committee at Künstlerhaus in Stuttgart. He has been teaching at FKS Stuttgart Bad Cannstatt since 2004. He works in his own studio for etching, printing and applied graphic. He is a member of many art associations. He lives in Stuttgart.

A Dream Tower, 41x30 cm, acrylic and watercolour on canvas



Miloš Prekop

Rođen je 1967.godine u Smolenicama, Slovačka. Studirao je na Pedagoškom fakultetu u Bratislavi specijalizirajući se za slikarstvo. Svoje slike izlaže na brojnim samostalnim i skupnim izložbama u Slovačkoj i inozemstvu. Slike mu se nalaze u mnogim nacionalnim i inozemnim kolekcijama. Dobitnik je brojnih nagrada, a neke od njih poput International Code of Slovakia te brončana medalja na natjecanju u Perla Adriatico u Italiji iznimno su mu važne. Član je ZSUS-a (Zapadnoslovačka Unija Slikarov). Živi i radi u Ciferu (selo Pac) u Slovačkoj. U svom umjetničkom radu prošao je kroz iznimno bogat i dinamičan razvoj. Od konceptualizma i konstruktivizma do današnjeg izraza u kojem su simbolizam i arhetipovi glavni nositelji likovnog.

„Žena na plaži“, 150x120 cm, akril na platnu

Born in Smolenice (Slovakia) in 1967. He studied at the Faculty of Teacher Education in Bratislava, specialising in painting. He exhibits his paintings at numerous individual and group shows in Slovakia and abroad. His works can be found in many national and international collections. Prekop has received many awards, some of which, like the International Code of Slovakia or the bronze medal at the Perla Adriatico contest in Italy, are very important to him. He is a member of the Union of Painters of Western Slovakia, and lives and works in Cifer (the village of Pac) in Slovakia. His artistic growth has been exceptionally rich and vibrant, ranging from conceptualism and constructivism to the contemporary expression whose exponents of the painterly aspects are primarily symbolism and archetypes.

A Woman on the Beach, 150x120 cm, acrylic on canvas



Ruska slikarica rođena u Ukrajini, grad Poltara, 1971. g. Završava Umjetnički fakultet (Kuban State University) specijalizirajući se za slikarstvo. Sudjelovala je na više od dvadesetak izložaba u Rusiji i u drugim zemljama. Njezini radovi nalaze se u mnogim europskim umjetničkim zbirkama. Članica je Udruženja likovnih umjetnika Rusije i Kluba „Art and Heritage“ pri UNESCO-u. Živi i radi u Krasnodaru, Rusija. Inna je tipična predstavница „ruske škole slikarstva“. Njezino slikarstvo karakterizira postimpresionistički pristup radu. Koristi se mješavinom tehnika impresionirajući javnost svježinom svojih djela, neočekivanim oblicima i kombinacijama unutar figurativnog izraza.

„Sirenina pisma“, 90x73 cm, ulje/zlatni listići na platnu

This Russian painter was born in the town of Poltara in Ukraine in 1971. She graduated from the Arts Faculty at the Kuban State University, specialising in painting. She has taken part in more than twenty exhibition shows in Russia and other countries. Her works can be found in many European art collections. She is a member of the Association of Russian Painters and the UNESCO Art and Heritage Club. Inna lives and works in Krasnodar in Russia. She is a typical representative of the Russian school of painting. Her work is characterised by a post-impressionist approach. She uses mixed media, impressing her audience with the originality of her works and with unexpected shapes and combinations within a figurative expression.

Siren's Letters, 90x73 cm, oil/golden leaves on canvas

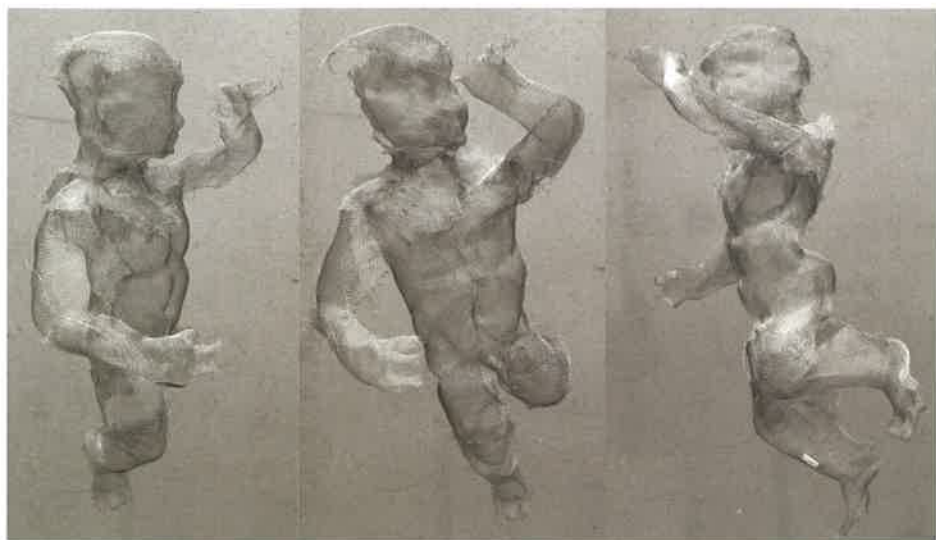


Rođena je 1961. godine. Već sa šesnaest godina upisuje modni dizajn na Moskovskom tehnološkom institutu (danas GASBU) studirajući kod legendarnog Vyacheslava Zaitseva. Od 1982. g. počinje raditi u moskovskom Domu mode surađujući tako i dalje s vodećim modnim ikonama poput samog Zaitseva. Godine 1997. s Lydmilom Davydovom osniva "Modni laboratorij Slava Zaitsev" – privatni obrazovni institut koji je i promotor brenda „Couturier Slava Zaitsev“. Od 2003. postaje umjetničkom direktoricom Umjetničke galerije TXT (tkanine i tehnologije) u Moskvi. Radila je kao modni novinar i ilustrator u mnogim modnim publikacijama. Njezini poznati kolaži u kojima koristi isječke ženskih usana iz novina prepoznatljivost su ne samo njezina rada već i ruskih modnih prezentacija (korišteni na Fashion weeku). Radi kao dizajner za mnoge brendove, i predaje na dva moskovska sveučilišta – vodeći je predavač moskovskog Modnog laboratorija i docent na katedri dizajna na modnom fakultetu. Članica je Ruskog udruženja dizajnera. Prošle godine obilježila je 29 godina kreativne aktivnosti kao dizajnerice, likovne umjetnice i profesorice dizajna na prestižnom ruskom modnom sveučilištu. Ostvarila je dvije samostalne izložbe i sudjelovala ne nekoliko značajnih skupnih izložaba. Dobitnica je i nagrade za svoj umjetnički rad. Živi u Moskvi.

„Struktura I“, 80x60 cm, akril na platnu

Born in 1961, Elena was only sixteen when she enrolled in the fashion design programme at Moscow Institute of Technology (today GASBU) studying with the famous Vyacheslav Zaitsev. In 1982 she commenced working at Moscow Fashion House, where she continued collaborating with the leading fashion icons such as Zaitsev himself. In 1997 she founded a fashion laboratory with Lydmila Davydova, Slava Zaitsev – a private education institution promoting the brand "Couturier Slava Zaitsev". She became the artistic director of TXT Art Gallery (fabrics and technology) in Moscow in 2003. She has worked as a fashion reporter and illustrator in numerous fashion publications. Her famous collage work, in which she uses newspaper cut-outs of female lips, is the hallmark of her creativity, as well as of Russian fashion presentations (used at Fashion Week). She works as a designer for many brands and teaches at two Moscow universities – she is the principal lecturer at Moscow Fashion Laboratory and an assistant professor in the design department at the Faculty of Fashion. Elena is a member of the Russian Association of Designers. Last year she marked 29 years of creative work in design, painting and design teaching at a prestigious Russian fashion university. She has exhibited in two individual shows and several noted group shows and has received awards for her work. She lives and works in Moscow.

Structure I, 80x60 cm, acrylic on canvas



Rođena je 1963. Reutlingenu u Njemačkoj. Studirala je grafiku na Akademiji likovnih umjetnosti u Zagrebu te kiparstvo na Likovnoj akademiji u Stuttgartu. Radovi joj se nalaze u mnogim zbirkama i stalnim postavima: u Reutlingenu, Tubingenu, u Hannoveru, spomenik na kaptolu, galeriji A. Augustinčić u Klanjcu. Održala je mnoge izložbe diljem Njemačke i Hrvatske gdje postavlja svoje zanimljive i jedinstvene projekte izlaganja žičanih skulptura nagih ljudskih tijela koje je započela 2006., a koji vrhunac doživljavaju u trilogiji „Heliotransferi u spiljama“ – Veternica, Zagreb; Modra spilja, Biševo; Zelena spilja, Vis, tj. u najspektakularnijoj izložbi „Ljubavnici mora“. Živi i radi u Zagrebu.

„Mali Ježušek“, 35x15x17 cm, skulptura – pocinčana žičana tkanina

Born in Reutlingen, Germany, Sanja studied graphics at the Academy of Fine Arts in Zagreb and sculpture at the Fine Arts Academy in Stuttgart. Her works are found in many art collections and permanent displays: in Reutlingen, Tübingen, Hannover, monument near the Cathedral in Zagreb, in gallery A. Augustinčić in Klanjec. She has held numerous art exhibition shows across Germany and Croatia, where she sets her attractive and unique projects, with wire sculptures of nudes, started in 2006 and reaching the height of fame in the trilogy Heliotransfers in Caves, taking place in the caves Veternica near Zagreb, Modra spilja on Biševo, Zelena spilja on Vis and the most spectacular exhibition show, The Lovers of the Sea. She lives and works in Zagreb.

Little Jesus, 35x15x17 cm, sculpture, galvanised wire fabric



Rođena je 1959. u Zagrebu, Hrvatska. Diplomirala je na Akademiji likovnih umjetnosti u Zagrebu, smjer kiparstvo 1999.g. Godine 2008. upisuje specijalistički doktorski studij pri istoj Akademiji. Članica je HDLU-a i HZSU-a od 2001.g. Izlaže od 1992.g. Organizirala je desetak samostalnih izložaba u zemlji i inozemstvu te sudjelovala na tridesetak skupnih žiriranih izložaba u Hrvatskoj, Sloveniji, Austriji, Italiji, Francuskoj, Nizozemskoj, Koreji. Sudjelovala je na desetak međunarodnih kiparskih simpozija. Autorica je desetak javnih spomenika i skulptura u javnim prostorima. Godine 2002. zajedno s talijanskim kustosom A. Sibilia selektira izložbu na kojoj predstavlja hrvatske autore u Forliu, u Italiji. Radovi joj se nalaze u brojnim kolekcijama, a za njih je i dobila nekoliko nagrada među kojima i posebnu Rektorovu nagradu 1997. Uz kiparstvo bavi se i produkt dizajnom interijera. Živi i radi u Zagrebu i u ateljeu na Plješivici. Osnovni medij u kojem stvara je mramor.

„Zemlja“, 35x35x10 cm, skulptura – crna terakota i bronca

Born in Zagreb, Croatia, in 1959, Marina graduated in sculpture from the Academy of Fine Arts in Zagreb in 1999. In 2008 she enrolled in a specialist doctoral study at the same Academy. She has been a member of the Croatian Association of Artists and the Croatian Freelance Artists' Association since 2001, and has exhibited her work since 1992. She has organised about a dozen individual shows in Croatia and abroad, and participated in about thirty group jury exhibitions in Croatia, Slovenia, Austria, Italy, France, the Netherlands and Korea. She has also taken part in a dozen international sculpture symposia and authored about ten monuments and sculptures set in public places. In 2002 she worked with the Italian curator A. Sibilia to present selected works by Croatian artists in Forlì, Italy. Marina's works can be found in numerous collections and she has received several awards for her output, including the special Chancellor's Award in 1997. Apart from sculpture, she works in interior product design. She is based in Zagreb and a studio on Plješivica. Her basic medium is marble.

The Earth, 35x35x10 cm, sculpture, black terracotta and bronze

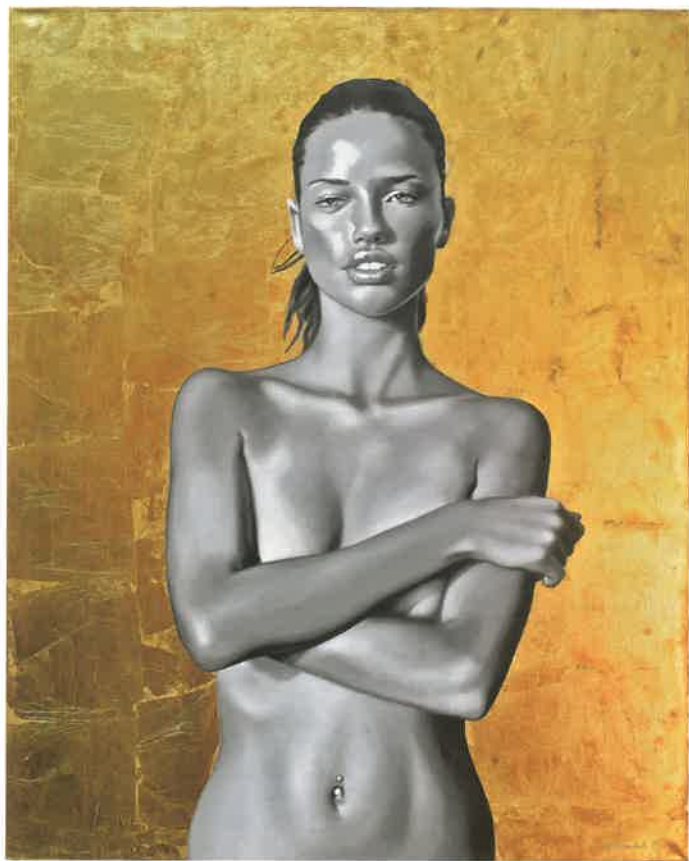


Rođena je 1973.g. u Čakovcu, Hrvatska. Osnovnu i glazbenu školu polazila je u Koprivnici. Nakon gimnazije 1993. upisuje Akademiju likovnih umjetnosti u Zagrebu na kojoj diplomira u klasi prof. Zlatka Kauzlarića Atača s diplomskim radom za koji dobiva nagradu ALU. Pohađala je i predavanja prof. Galeta na multimedijalnom odsjeku Akademije, a 1998.-1999. boravila je kao student u Školi za vizualne komunikacije Fachhochschule Wurzburg. Od 2000.g. članica je HDLU-a, a od 2003. ZSUH-a. Izlaže na mnogim samostalnim kao i skupnim izložbama, a autorica je nekoliko zapaženih likovnih multimedijalnih tematskih izložaba u kojima okuplja vodeće hrvatske umjetnike. Radi kao profesor u Srednjoj školi u Čakovcu, a živi na relaciji Varaždin–Čakovec.

„Prozor“, 70x50 cm, kombinirana tehnika na platnu

Born in Čakovec, Croatia, in 1973. Smiljana attended elementary and music school in Koprivnica. After completing comprehensive secondary school she attended Academy of Fine Arts in Zagreb where she graduated in the class of Professor Zlatko Kauzlarić Atač. For her graduation work she received the Academy of Fine Arts Award. She also attended the lectures of Professor Galeta at the multimedia department of the Academy, and from 1998 to 1999 she was a visiting student at the school for visual communication Fachhochschule Wurzburg. She has been a member of the Croatian Association of Artists since 2000, and a member of the Croatian Freelance Artists' Association since 2003. Smiljana has exhibited her work in many individual and group shows, and has authored several thematic multimedia arts exhibition shows, which brought together leading Croatian artists. She teaches at the Secondary school in Čakovec and lives between Varaždin and Čakovec.

A Window, 70x50, mixed media on canvas



Rođen je 1984. god. u Osijeku, Hrvatska. Maturirao je slikarski dizajn na Školi za primijenjenu umjetnost u Osijeku. Godine 2006. diplomirao je slikarstvo na ALU u Zagrebu, u klasi prof. Igora Rončevića. Izlagao je na nekoliko samostalnih izložaba u Zagrebu, Osijeku, Krku i Barceloni, predstavlja svoje „Zlatne slike“ na sarajevskom filmskom festivalu te izlaže na značajnim skupnim izložbama: Umjetničkom paviljonu u Zagrebu, HDLU-u (Umjetnost danas), 42. Zagrebačkom Salonu, Klovićevim dvorima,... Godine 2001. dobio je 1. nagradu za dizajn plakata, nagradu Hrvatske gospodarske komore, Vijeća ALU za najbolji diplomski rad, nagradu Slavonskog bijenala i T-HT nagradu. Radi i živi u Zagrebu i polazi poslijediplomski doktorski studij slikarstva. Šandrkova slika nema naglašenog problemskog stava, ona je nezavisna od elemenata poruke i pobude. Njegov hladni realizam otkriva interes za propitivanja čista vizualna govora, za konstruktivnu i kompozicijsku organizaciju slike.

„Adriana“, 100x70 cm, ulje/zlatni listići na platnu

Born in Osijek in 1984. He graduated in painting design from the School of Applied Arts in Osijek. He received a degree in painting from the Academy of Fine Arts in Zagreb, in the class of Prof. I Rončević. He has exhibited in several individual shows in Zagreb, Osijek, Krk and Barcelona, as well as in eminent group exhibitions at Art Pavillion in Zagreb, Croatian Association of Artists (Art Today), 42nd Zagreb Salon, Klović Castle and others. In 2001 he received the first prize for poster design, an award from the Croatian Chamber of Economy, an award for the best graduation thesis from the Council of the Academy of Fine Arts, the Slavonia Biennial award and T-HT award. He lives and works in Zagreb and currently is a PhD student in painting. Šandrk's painting does not display a pronounced issue stance; it is freed from aspects of message and response. His cool realism reveals an interest in exploring the pure visual language and in constructive and compositional organisation of the painting.

Adriana, 100x70 cm, oil/golden leaves on canvas



Rođen je 1986.g. u Zagrebu, Hrvatska. Nakon završene Škole primijenjenih umjetnosti upisuje studij slikarstva pri ALU u Zagrebu na kojoj diplomira 2011.g. u klasi prof. Zlatka Kauzlarića Atača. Bavi se slikarstvom u tradicionalnom smislu, većinom uzimajući za polazište portrete svojih bližnjih. Prvi puta samostalno izlaže 2009. U gal. V. Bužančić u Zagrebu. Dobitnik je nekoliko nagrada te sudionik više samostalnih i skupnih izložaba od kojih treba izdvojiti: nagradu na 30.Salonu mladih, nagradu na svjetskoj izložbi portreta, skupne izložbe u Zagrebu, Rijeci, Osijeku, Splitu, Zadru, Bratislavi, Sardiniji, Bugarskoj, Crnoj Gori, Kini, Turskoj. Živi i radi u Zagrebu.

„Ljetni povjetarac“, 60x80 cm, ulje na platnu

Born in Zagreb in 1986, after completing the School of Applied Arts he enrolled in painting studies at the Academy of Fine Arts in Zagreb, from where he graduated in 2001 in the class of Prof. Zlatko Kauzlarić Atač. He paints in the traditionalist manner, mostly starting with the portraits of people close to him. He held his first art show in the gallery V. Bužančić in Zagreb in 2009. He has received several awards and participated in many individual and group exhibitions including the 30th Youth Salon (awarded), the International portrait exhibition (awarded), group exhibitions in Zagreb, Rijeka, Osijek, Split, Zadar, Bratislava, Sardinia, Bulgaria, Montenegro, China and Turkey. He lives and works in Zagreb.

Summer Breeze, 60x80, oil on canvas



Alexander Trifonov

Alexander Trifonov ruski je slikar treće generacije ruske Avangarde, rođen 1975. godine u Moskvi. Studirao je na Moskovskome Poligraphic Institut , gdje stječe obrazovanje dizajnera. Radi u moskovskome kazalištu od početka 90-ih. Od 1993.g. surađuje i s moskovskim Art Kinom te radi kao dizajner za mnoge časopise i reklame. Član je Saveza Umjetnika Rusije. Izlaže na mnogim skupnim i samostalnim izložbama (Moskva, New York, Yersey City, Malta). Njegovu izložbu u prestižnoj moskovskoj galeriji A-3 otvorio je Eduard Drobitsky, predsjednik Međunarodne federacije slikara pri UNESCO-u. Trifonov je istaknuti sljedbenik ruske avangarde i jedan od predvodnika umjetničkog koncepte znanog kao receptualizam. Biti slikar za Trifonova znači stvoriti svoj, vlastiti svijet. On istražuje dubinske zakonitosti likovnih sredstava. Intuitivna kompozicija ustupa mjesto principima pravilnosti, međuodnosa. Strukturu slike gradi obojanim ploham u kojima je upravo čista boja nositelj oblika.

„Sjetni dan“, 100x80 cm, ulje na platnu

Alexander Trifonov is a painter of the third generation of the Russian Avant-garde, born in Moscow in 1975. He studied at the Moscow Polygraphic Institute where he took a degree in design. Since the early 1990s he has worked in Moscow theatre. He has also collaborated with the Moscow Art Cinema since 1993, and worked as a designer for many magazines and advertising projects. He is a member of the Russian Association of Artists. Trifonov has exhibited his work in various group and individual shows (Moscow, New York, Yersey City, Malta). His exhibition show in the prestigious Moscow art gallery A-3 was opened by Eduard Drobitsky, the president of the International Federation of Painters at UNESCO. Trifonov is an outstanding follower of the Russian Avant-garde and one of the front-men of the artistic concept known as receptualism. For Trifonov, to be a painter means to create one's own world. He explores the inner laws of painting media. An intuitive composition frees a space for principles of regularity of interrelationships. He builds the structure of the painting by coloured surfaces on which the very paint defines the shape.

A Melancholy Day, 100x80 cm, oil on canvas

Izložbe / Exhibitions

2000. godina

- Rab, Galerija Paradiso, Izložba radova / Artwork exhibition - 1. Art Kolonija Paradiso
- Rab, Galerija Paradiso, Izložba radova / Artwork exhibition - 2. Art Kolonija Paradiso
- Rijeka, Sveti Kuzam, Galerija Sveti Kuzam i Damjan, Izložba / Exhibition 2. Art Kolonija Paradiso

2001. godina

- Trakošćan, foaje hotela Trakošćan, Izložba radova/ Artwork exhibition - 3. Art Kolonija Paradiso
- Rab, Ivan Kožarić, 80. rođendan umjetnika, samostalna izložba / autonomous exhibition
- Trakošćan, foaje hotela Trakošćan, Izložba radova / Artwork exhibition - 4. Art Kolonija Paradiso
- Trakošćan, foaje hotela Trakošćan, Izložba radova / Artwork exhibition - 5. Art Kolonija Paradiso
- Rab, Galerija Paradiso, prodajna Izložba iz zbirke / Artwork exhibition - Art Kolonija Paradiso (polovica prihoda namijenjena je Fondu za zaštitu kulturne baštine otoka Raba)

2002. godina

- Rab, Galerija Paradiso, Izložba radova / Artwork exhibition - 6. Art Kolonija Paradiso
- Rab, Galerija Paradiso, Izložba radova / Artwork exhibition - 7. Art Kolonija Paradiso
- Rab, Dinko Svoboda, "Jadranske marine", samostalna izložba / autonomous exhibition
- Düsseldorf, Galerija "Werkstatt arting", kolekcija Makek i Vitomir Kelava, skupna izložba

2003. godina

- Rab, Galerija Paradiso, Izložba radova / Artwork exhibition - 8. Art Kolonija Paradiso
- Rab, Galerija Paradiso, Izložba radova / Artwork exhibition - 9. Art Kolonija Paradiso
- Rab, Galerija Paradiso, Izložba radova / Artwork exhibition - 10. Art Kolonija Paradiso
- Koprivnica, izložbeni prostor hotela Podravina, Zbirka Galerije Paradiso

2004. godina

- Rab, Galerija Paradiso, Izložba radova / Artwork exhibition - 11. Art Kolonija Paradiso
- Rab, Galerija Paradiso, Krešimir Nikšić, samostalna izložba / autonomous exhibition
- Rab, Galerija Paradiso, Tomo Gerić, samostalna izložba / autonomous exhibition
- Rab, Galerija Paradiso, Izložba radova / Artwork exhibition - 12. Art Kolonija Paradiso

2005. godina

- Rab, Galerija Paradiso, Izložba radova / Artwork exhibition - 13. Art Kolonija Paradiso
- Rab, Galerija Paradiso, Izložba radova / Artwork exhibition - 14. Art Kolonija Paradiso
- Rab, Galerija Paradiso, Izložba radova / Artwork exhibition - 15. Art Kolonija Paradiso
- Nürnberg, Poslovni centar "Europagates", kolekcija Galerije Makek - Paradiso

2006. godina

- Rab, Galerija Paradiso, Izložba radova / Artwork exhibition - 16. Art Kolonija Paradiso
- Rab, Galerija Paradiso, Izložba radova / Artwork exhibition - 17. Art Kolonija Paradiso
- Rab, Galerija Paradiso, Izložba radova / Artwork exhibition - 18. Art Kolonija Paradiso

2007. godina

- Rab, Galerija Paradiso, Izložba radova / Artwork exhibition - 19. Art Kolonija Paradiso
- Rab, Galerija Paradiso, Izložba radova / Artwork exhibition - 20. Art Kolonija Paradiso

2008. godina

- Brno, skupna izložba 22 autora iz kolekcije Galerije Makek - Paradiso
- Rab, Galerija Paradiso, Izložba radova / Artwork exhibition - 21. Art Kolonija Paradiso
- Rab, Galerija Paradiso, Izložba radova / Artwork exhibition - 22. Art Kolonija Paradiso
- Rab, Galerija Paradiso, Izložba radova / Artwork exhibition - 23. Art Kolonija Paradiso
- Reggio Emilia, Italia, Immagina Arte in Fiera, 18 autora iz kolekcije Makek - Paradiso

2009. godina

- Rab, Galerija Paradiso, Izložba radova / Artwork exhibition - 24. Art Kolonija Paradiso
- Rab, Galerija Paradiso, Izložba radova / Artwork exhibition - 25. Art Kolonija Paradiso
- Rab, Galerija Paradiso, Izložba radova / Artwork exhibition - 26. Art Kolonija Paradiso

2010. godina

- Rab, Galerija Paradiso, Izložba radova / Artwork exhibition - 27. Art Kolonija Paradiso
- Rab, Galerija Paradiso, Izložba radova / Artwork exhibition - 28. Art Kolonija Paradiso
- Rab, Galerija Paradiso, Izložba radova / Artwork exhibition - 29. Art Kolonija Paradiso

2011. godina

- Rab, Galerija Paradiso, Izložba radova / Artwork exhibition - 30. Art Kolonija Paradiso
- Rab, Galerija Paradiso, Izložba radova / Artwork exhibition - 31. Art Kolonija Paradiso
- Rab, Galerija Paradiso, Izložba radova / Artwork exhibition - 32. Art Kolonija Paradiso
- Dunajska Stréda, Art Ma Galerija, Hrvatska u oku
- Krakow, Galerija A1 izložba radova iz zbirke Galerije Paradiso
- Zagreb, Art galerija Makek, Made in Croatia

2012. godina

- Trnava, Slovačka, izložba „Made in Croatia“
- Krakow, Poljska, izložba „Made in Croatia“
- Bialsko Biala, Poljska, izložba „Made in Croatia“
- Tychy, Poljska, izložba „Made in Croatia“
- Rab, Galerija Paradiso, Izložba radova / Artwork exhibition - 33. Art Kolonija Paradiso
- Rab, Galerija Paradiso, Izložba radova / Artwork exhibition - 34. Art Kolonija Paradiso
- Rab, Galerija Paradiso, Izložba radova / Artwork exhibition - 35. Art Kolonija Paradiso
- Rab, Galerija Paradiso, Izložba radova / Artwork exhibition - 36. Art Kolonija Paradiso
- Passau, Njemačka, izložba „Europa u Hrvatskoj“
- Krakow, Poljska, izložbe kolekcije Makek-Paradiso
- Bratislava, Slovačka izložba kolekcije Makek-Paradiso
- Zagreb, Art galerija Makek, izložba „Hrvatski pogled“

KRONOLOGIJA / CHRONOLOGY Kolonije / Colonies

year 2000. godina

Istvan Balind
Morena Brnčić
Alessandro Cadamuro
Vitomir Kelava
Bane Milenković
Zdravko Milić
Mustafa Skopljak
Petar Brajnović
Tomo Gerić
Miomir Milošević
Orlando Mohorović
Miljenka Šepić
Danko Friščić

year 2001. godina

Quintino Bassani
Egidio Budicin
Franjo Ferenčak
Mirta Grandić
Giorgio Pahor
Predrag Purić
Paolo Viterbini
Jasna Bogdanović
Joško Eterović
Bogomil Karlavaris
Ivan Kožarić
Antun Vrljić
Dražen Filipović-Pegla
Sabina Miconi
Sergej Mihić
Jerica Šantej
Paolo Valle
Marigrazia Turco

year 2002. godina

Klas Grdić
Vladimir Meglič

Krešimir Nikšić
Vesna Pavlaković
Karina Sladović
Jasna Skorup Krneta
Blaženka Zvonković Tomićić
Munir Vejzović
Mamikon Yengibarion
Pippo Altomare
Almira Bremec
Hetty van der Linden
Bruno Paladin
Frane Radak
Nicola Spezzano
Laszlo Szotyory
Dinko Svoboda

year 2003. godina

Tanja Bezjak
Jernej Forbici
Sven Nemet
Frane Rogić
Petra Ševeljević
Duro Seder
Petar Grgec
Igor Modrić
Nikolina Vračar-Manojlović
Marijan Richter
Petra Grozaj
Vanja Tumpić
Džeko Hodžić
Andrej Pavlič
Ljubomir Radovančević
Ozren Bakotić
Alemka Đivoje
Emilija Duparova
Amra Kalender
Etko Tutta
Zoltan Hus

year 2004. godina

Martin Bizjak
Tomislav Pavletić
Antonija Jakovljević
Rudi Škočir
Eugen Kokot
Peter Casagrande
Andreas Pytlik
Herbert Pasiecznyk
Edin Numankadić
Heda Gärtner
Bruno Richard
Ljubomir Radovančević
Džeko Hodžić
Tea Bičić
Kladvij Palčić
Peter Huemer
Johann Julian Taupe
Zorislav Drempetić-Hrčić
Tereza Pavlović

year 2005. godina

Rudi Benetik
Danino Božić
Petar Brajnović
Milena Braniselj
Mihai Chiselita
Dino Durigatto
Danis Fejzić
Dušan Fišer
Gudrun Gatzka
Carlotta Giora
Slavko Grčko
Katerina Kalc
Zlatko Kauzlarić Atač
Željko Kranjčević-Winter
Justyna Miklasiewicz
Veaceslav Pascaru

Giuliana Racco
Ljubomir Radovančević
Giovanna Rigattieri
Nelio Sonogo
Eszter Szűts
Miklos Szűts
Petar Šalić
Matko Vekić
Walter Voss
Mehmed Zaimović
Toni Zanussi
Igor Zlobec

year 2006. godina

Laura Abdulcadir
Gino Blanc
Diane Virginie Ekoe
Josip Ferenčak
Tommaso Garavini
Simone Giovagnorio
Mislav Hollós
Beti Kranjčević
Miron Milić
Davor Rapaić
Petar Šalić
Branimir Bartolović
Daniela Bikácsi
Rafaela Busdon
Alfonso Filieri
Annamaria Gelmi
Zvonimir Kamenar-Funči
Gizella Péterfy
Aleksandra Rotar
Mario Šunjic
Qing Yue
Darko Bakliža
Istvan Báldi
Mirta Diminić

Zlatko Kauzlarić Atač
Emilio Pian
Pope
Đuro Seder
Mauro Stipanov

year 2007. godina

Darko Bakliža
Ivana Balažević
Andrej Božić
Jelena Bračun
Armin Guerino
Petra Holasek
Zlatko Kauzlarić Atač
Valentino Moradei Gabbrielli
Valentin Oman
Petar Šalić
Nenad Vorih
Mirjana Zirdum

year 2008. godina

Giorgio Altio
Iris Bondora Dvornik
Robert Budor
Piero Conestabo
Flavio Facca
Mario Gazić
Aleksander Ivanović Sine
Zlatko Kauzlarić Atač
Mirna Kutleša
Anna Maria Kram
Ana Mazoy
Damir Medvešek
Renzo Mezzacapo
Ratko Petrić
Ingrid Runtić
Max Seibald
Melita Sorola Staničić
Krunislav Stojanovski

Mare Šuljak
Martina Vrbanić
Herwig Zens
Margareta Milačić

year 2009. godina

Zlatko Kauzlarić Atač
Darko Bakliža
Matko Vekić
Duško Šibl
Valentino Moradei Gabbrielli
Zvezdana Jembrih
Blaženka Zvonković
Duška Mamlić
Anita Kuharć
Marika Vicari
Jernej Forbici
Bojan Šumonja
Goran Štimac
Peter Casagrande
Nikolina Ivezić
Massimo Lomi
Duje Jurić
Nikolina Očko
Andreja Vivoda
Martina Grlić
Stjepan Šandrć
Marta Wasong
Enzo Fabbiano
Martina Buracchi
Nicolas Magnant
Arturo Melero
Karolina Kubik
Ana Lazarevska
Nicole Taubinger
Maja Erdeljanin
Stefan Wehmeier
Ernst Heckelmann
Alfredo Rapetti
Simonetta Fontani

Vitomir Kelava
Alfred De Locatelli

year 2010. godina

Valentina Supanz
Diana Ana Širić
Borut Beus
Diana Šimek
Ana Sladetić
Marija Koruga
Branka Prša
Leda Lebarić
Luka Šamoci
Joško Eterović
Damir Medvešek
Ivana Gorički
Brigitte Brand
Elene Wollmann
Massimo Lomi
Robert Almaši
Miloš Prekop
Željko Zima
Iris Bondora Dvornik
Aleksander Trifonov
Darko Bakliža
Arno Backhaus
Rudi Škočir
Andrej Pavlič
Emilija Duparova
Anita Parlov
Zlatko Kauzlarić Atač
Igor Modrić
Robert Budor
Alireza Varzandeh
Ivica Propadalo
Toni Franović
Goranka Supin

year 2011. godina

Robert Almaši
Rudy Barborini
Brigitte Brand
Klemen Brun
Tomislav Buntak
Alessandro Cadamuro
Jelena Dabić
Vitar Drinković
Burga Endthardt
Danko Friščić
Thesa Gamma Terheyden
Lila Herceg
Irena Gayatri Horvat
Snježana Idrizović
Elena Ilyina
Ljiljana Kalinšek
Dora Katančić
Zlatko Kauzlarić Atač
Natalie Knotkova
Mišo Kokovnik
Koraljka Kovač
Massimo Lomi
Kristina Mareković
Vladimir Meglič
Nataša Milovančev
Valentino Moradei Gabbrielli
Krešimir Nikšić
Karolina Pernar Krsnik
Heike Pillemann
Miloš Prekop
Serhiy Savchenko
Ira Skopljak
Duško Šibl
Jože Šubic
Eugen Varzić
Grzegorz Wnek
Boris Zaplatil
Catherina Zavodnik

year 2012. godina

Robert Almaši

Zlatko Kauzlarić Atač

Ljiljana Barković

Aleksandar Bezinović

Admira Bradarić

Sergey Chesnokov Ladyzhenski

Chuares

Rajko Čuber

Sebastijan Dračić

Hrvoje Dumančić

Shyqri Gjurmaj

Edvin Granulo

Martina Grlić

Džeko Hodžić

Nikolina Ivezić

Simon Kajtna

Denis Krašković

Massimo Lomi

Makoto

Gerd Messmann

Nataša Milovančev

Milena Mladenova

Valentino Moradei Gabbrielli

Georg Ozory

Miloš Prekop

Inna Romanova

Elena Rzhetskaya

Sanja Sašo

Marina Stoponja

Smiljana Šafarić

Stjepan Šandrk

Stipan Tadić

Aleksander Trifonov

GALERIJA "MAKEK - PARADISO" - ART GALLERY "MAKEK- PARADISO"

51280 Rab - Stjepana Radića 1 - Croatia Tel. +385 (0)51 77 11 09

Fax: +385 (0)51 77 71 57

10000 Zagreb - Trg Kralja Tomislava 15 - Croatia Tel./fax: +385 (0)1 48 11 239

Mob: +385 (0)98 92 46 833

paradiso@ri.htnet.hr

www.makek-paradiso.hr

Izdavač / Publisher: Galerija / Gallery Makek - Paradiso

Odgovorni urednik / Editor-in-chief: Zlatko Makek

Autorica tekstova u katalogu: Sanda Stanačev Bajzek

Prijevod na engleski jezik / Translation into English: Ivana Brozić

Naklada / Edition: 300 primjeraka / copies

Broj / No: 20 / 2012

