

2013. godina / year

Rab

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Paradiso

art kolonija



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Hrvatska već četrnaest godina obogaćuje Europu i svijet kulturno-umjetničkim događajem - Likovnom kolonijom Paradiso (AKP) koja pod hrvatsko nebo, na hrvatsko tlo, na otok Rab dovodi umjetnike iz cijeloga svijeta.

Stvaralo je tako u tom čudesnom mediteranskom ozračju više od tri stotine slikara, grafičara i kipara svjedočeći nastojanja za globalnim promišljanjem i djelovanjem. Art kolonija Paradiso promišljen je i umjetnički angažiran projekt koji razmjenom radnih i egzistencijalnih iskustava domaćih i inozemnih likovnih umjetnika predstavlja recentnu likovnu produkciju s ciljem da interakcijom raznorodnih stilskih, ikonoloških i kulturoloških izričaja prezentira širu dimenziju ukazujući na mnoge segmente presudne u kvalitetnom predstavljanju kulture i umjetnosti jedne zemlje, poput prezentacija van svojih legitimnih granica i to ne samo kao izuzetnog umjetničkog produkta, već i kao neizostavnog dijela kulturno-turističke ponude vlastite države. Ne ograničavajući se samo na europsku likovnu produkciju, ali uzimajući ju kao bazu, Art kolonija Paradiso, tj. galerija Makek-Paradiso svojom organizatorskom i izložbenom djelatnošću apostrofira europsko kulturno jedinstvo i pripadnost Hrvatske tom kulturološkom krugu. Najviše umjetnika stoga i dolazi iz Europe, iste one „teško osvojive“ tvorevine (EU) pred čijim je vratima Hrvatska tolike godine strpljivo čekala u nadi da će ju, kada napokon otvori vrata prigrlliti kao svoje najdraže dijete ili daj Bože najdražu snahu. I eto, vjenčali smo ove godine Hrvatsku uz bogati miraz. Dio tog nacionalnog blaga bogata je kulturno-umjetnička produkcija čiji su neizostavan dio i dugogodišnja okupljanja u jednom od najljepših mjesta na Mediteranu – otoku Rabu i Art koloniji Paradiso. Likovna umjetnost je oduvijek bila medij vidnog označavanja i neposrednog svjedočenja zajednice o sebi. Iskorištavali smo tu umjetnost kako bismo prizemljili i tako sebi približili božansko, koristili je kao dio težnje za potpunijim postojanjem, za bilježenje sjećanja. Umjetnost je protežna u svim dimenzijama, iluzionistički vjerna prirodi ili potpuno od nje odmaknuta. Govori alegorijama, metaforama koje teško gonetamo ili je posve jasna, narativna. U njoj susrećemo likove naših fikcija, događaje zbiljske ili nestvarne, ona saobraća s društvom, prati čovječji put ostavljajući trag u vremenu i prostoru. Najočitiji je svjedok naših duhovnih avantura - svijetle i mračne povijesti, refleksija sadašnjosti i zalag budućnosti. Uvijek nam se obraća, stvara se zbog nas, za čovjeka, bilo zbog umjetnika samog ili cijele zajednice. Ona se voli ogledati u svjetlima reflektora, šetati galerijskim prostorima. Voli se poigravati svojom tajanstvenošću, zaintrigirati, a onda, ma koliko iskustva nosila u sebi, jedva čeka da joj kao nevinoj mladenki skinemo bijeli veo i uputimo cjelov.

A što to ove godine Art kolonija Paradiso donosi Europi u miraz predstavili smo radovima dvadeset i sedmero umjetnika kroz tri saziva i tri izložbe.

Prvi ovogodišnji, ukupno trideset i šesti saziv, tradicionalno upriličen u svibnju ugostio je zanimljive likovne osobnosti: Mihala Borika i Miloša Koptaka iz Slovačke, Burgu Endhardt iz Njemačke, Nedima Đikića iz Bosne i Hercegovine, Nikolu Grulla iz Srbije, Aksanu Haidukovich, Alesa Faleya i Hleba Otchyka iz Bjelorusije te Luku Dundura iz Hrvatske.

Njih devetero transponiralo je doživljaj u vlastiti izraz, u djela nadahnuta ljepotom i duhovnosti mediteranskog genius locia u kojeg su utisnuti stoljetni tragovi europske kulture. One koju ovi prostori baštine oduvijek, po koju nismo morali odlaziti, već nam je ona uvijek dolazila sama.

Moćna rapska arhitektura trajno utisnuta u našu kolektivnu memoriju ostavlja svoj trag i u slici **Hleba Otchyka**. Baštinik tradicionalne „(bjelo)ruske slikarske škole“ u kojoj jasnoća figurativnog znaka i filigranska profinjenost strukture njegovim „Rapskim legendama“ daju auru srednjovjekovnih zlatnih „svetih slika“ (ikona). Zadržanost u tonalitету jedne boje odlika je i slike **Mihala Borika**. Konvencionalan u izboru motiva, no posve nepredvidiv u njegovoj interpretaciji. Fascinacija prostorima i njihova identifikacija s mjestima „očišćenima“ od bilo kojeg vida ljudske egzistencije nalazi u rapskoj „crnoj slici“ potvrdu Borikove likovne poetike. Snagom crne boje, njezinom moći akumuliranja i privlačenja, ponaosob naših emocija, provocira i **Nikola Grull**. Jedinствен način likovnog razmišljanja baziran na propitivanju strukture i snage ne-boja otjelovljen je u Grullovom novom ciklusu „Buđenje podsvijesti“ inspiriranom osobnim doživljajima svijeta i stvarnosti koja ga okružuje, filtriranih čistoćom likovnog jezika i arhetipskih simbola kao odraza našeg kolektivnog „svjesnog“ i osobnog „nesvjesnog“, potisnutog „ja“ koje provociramo viđenim, a koje izlazi na površinu u obliku naše emocije.

A provokacija, reakcija i novi pristup prezentiranja određenih stereotipa u prikazima ljudskog lika **Milošu Koptaku**, unutar likovnog dvojca „Miroir Noir“, način je komunikacije još od 2007. godine. Dublje zadiranje u problematiku portretiranja kroz raznovrsna tehnička i čisto likovna eksperimentiranja unutar psiholoških karakterizacija likova koje predstavljaju i korespondiranje sa slovačkom i španjolskom umjetničkom tradicijom podloga su čudesnog likovnog kaledioskopa u kojem ironija i manipulacija gledateljevom percepcijom otkriva izvorni smisao samog umjetničkog djelovanja.

A dokućiti dublja značenja, prodrijeti u srž slikarstva, osjetiti snagu geste koja kolorom formira slobodne morfologije i donosi pred nas „sliku“, a ne „odslik“ pomaže nam i **Ales Faley**. Ekspresivan, neurotičan potez, curaže, prskanja elementi su ovog strasnog bilježenja zauzdanog jedva čitljivom formom i slovnim znakom kao osobnim umjetničkim pečatom. Prepoznatljivost pak stvaralačkog izraza **Burge Endhardt** u eksperimentiranju je i propitivanju jednog likovnog problema u nebrojenim realizacijama unutar jednog ciklusa. Raste i razvija se u fazama, a pojedina slika tek je jedan segment mogućnosti strukturiranja različitim vrstama boje i njihovog tretiranja slikarskog polja. Dominantnost forme unutar kiparskog izraza oslikava se u čistom, postepenom rastu oblika skulpture **Nedima Đikića**, mladog

bosansko-hercegovačkog kipara koji u svom umjetničkom djelovanju upravo propituje odnose organskog i anorganskog te integraciju prostora i svjetlosti u samu skulpturu. Slobodi kolorističkih mogućnosti i odabira željenih morfologija svjedočimo pak u slici **Aksane Haidukovich**. Premda se motivski i metjerski kreće unutar klasičnog poimanja medija slike nesputanošću svoje emocije i geste zaranja u čudesan unutarnji svijet bogate imaginacije daleko od narativne minucioznosti, no jednako snažne i motivski prepoznatljive. Upravo perfekcionistaškom minucioznošću na granici fotorealizma slika **Luka Dundur** „Portret sestre“. Povratak klasičnom realističnom tretiranju motiva, osobito ljudskog lika izazov je u kojem se s više ili manje uspjeha ogledaju nove slikarske generacije. Dundur pripada onima s više uspjeha.

Od prvog saziva prolazi je tek mjesec dana, a u lipnju svoje kistove ukršta desetero iznimnih likovnih stvaralaca. Monika Maria Schultes iz Njemačke, Dimitar Velichkov iz Bugarske, Rajko Čuber i Lojze Kalinšek iz Slovenije, Jozef Jankovič iz Slovačke te Antonija Balić Šimrak, Irena Gayatri Horvat, Robert Šimrak, Toni Franović i Zlatko Milaković iz Hrvatske.

Na razmeđu realnosti i apstrakcije (kako ga klasificira pok. J. Baldani), a inzistiranjem na prepoznatljivosti, tj. zanatskoj perfekciji i podražavanju stvarnosti, slika **Zlatka Milakovića** u samom svom nazivu („Samoća“) argumentira nelagodu tajanstvene mračne atmosfere. Poigravajući se tako elementima suvremenih horor uradaka i civilizacijskim simbolima našeg egzistencijalnog propadanja inauguriira ovog autora u sam vrh hrvatskog slikarstva simbolizma (odnosno fantastike). Sa suvremenošću na posve drugačiji način obračunava se **Robert Šimrak**. Umijećem kadriranja slike i manipulacijom svjetlošću stvara virtualni realitet koji u svojoj kompleksnosti i višeznačju uspijevaju iskomunicirati krucijalne probleme i pitanja današnjice. No, svoje nehumane svjetove napućene kibernetičkim zamjenjuje sada „Rajem“ pomno zadovoljavajući formu i stvarajući iluziju zemaljskog Paradisa zadržavajući omiljeni donji rakurs, a zamjenjujući računalni program klasičnim alatima – kistom i uljanom bojom. Specifičan i nadasve osebujan likovni svijet **Irene Gayatri Horvat** izrasta iz snažnog istraživačkog nerva i potrebe za gradnjom slike na suprotnostima: dihotomiji primordijalnog i civilizacijskog, svjetovnog i sakralnog, pojavnog i duhovnog. Slobodne geste i geometrijskih partikula koje nerijetko predstavljaju slovni znakovi glagoljice, slikom apelira na povezanost čovjeka i prirode, ljudskog i božanskog. Njezinu odabranu ikonografiju izgrađenu na konkretnim poticajima iz prirode i ovaj put čitamo kao arhetipsku, kao realnost vezanu za čovjekovo izvorno iskustvo. Magmatično crveni diptih **Rajka Čubera** i ove godine potvrđuje njegovu zadržanost u slikarstvu „obojenog polja“ kao snažne refleksija osobnih mentalnih krajolika. Gesta je to oslobođena u materiji čiste boje kojom u prvi plan autor izvlači sam slikarski postupak i svoju jedinstvenu tehniku. Duboko u svoje „unutarnje ja“ ulazi i **Monika Maria Schultes**. Njezino slikarstvo sadržava ponajbolje od slikarstva figuracije, snažan ekspresivan naboj, pomalo od art-bruta i gestu kontroliranu bogatstvom forme: antropomorfnom,

zoomorfom i floralnim. U njezinim slikama susreću se elementi mitologije, psihologije, književnosti i povijesti umjetnosti. To su strastvene i duhovite priče o ženi ispunjene simbolima i pripadajućim atributima, a slika znakovitog naziva „Da da da“, kao dijela interne komunikacije tijekom kolonije, potvrđuje važnost humora u poticanju pozitivnih emocija ekvivalentno snazi raskošnog kolora kojim obiluje slika. Žena je predmet obožavanja, inspiracija i glavni motiv slike **Lojzeta Kalinška**. Tretira tu zanosnu formu do gotovo reljefne plastičnosti podražavajući kiparsku materijalnost utiskivanjem ornamentalnog znaka i tonovima poput gipsanih odljeva. A treću dimenziju osvaja u potpunosti **Antonija Balić Šimrak**. Pogled u središte njezinih „skulptura-mandala“ u kojem postavljene šupljine asociraju na mjesta odvoda, pročišćavanja naših emocija, objašnjava zašto im je nadjenula upravo to ime. A dihotomijom gradi formu: vanjsko – unutarnje, materijalno – duhovno, crno-bijelo, hrapavo-glatko. Gradi „Mandalu“- instrument otvaranja naše svijesti, savršeni univerzum u malom koji poziva na komunikaciju, na interakciju, na osobno propitivanje. Svojom nazočnošću na lipanjskom sazivu počastio nas je i umjetnik koji je sredinom 20. stoljeća otvorio nove horizonte slovačkom kiparstvu inaugurirajući „malog“ čovjeka u svoja stvaralačka ishodišta – kipar **Jozef Jankovič**. On tada zamjenjuje ustoličenog heroja-junaka poniženim i povrijeđenim čovjekom-žrtvom, otuđenim, nesigurnim pojedincem koji je daleko od slike socijalističkog „junaka našeg doba“. Beživotna, amorfna tijela oživjela su i u kompoziciji „Počovječenog Burena“ kojom nam se predstavio na Rabu. A čudesna mediteranska arhitektura zamijenile su tragične egzistencijalne priče poetskim prikazima rapskih veduta u djelima Dimitra Velichkova i Tonija Franovića. Fina gotička i renesansna razvedenost gradskih fasada **Dimitra Velichkova**, snaga vertikalna crkvenih zvonika, kontrasti bijelog kamena i crvenila krovova, i čuderno plavo nebo – reprezentativnost je koja ne isključuje intimnost. U provjerenoj tradicionalnosti likovnog izričaja Velichkov pronalazi mjeru realističke uvjerljivosti, bogate strukturalnosti i finog poetskog „tkanja“ slike. **Toni Franović** se također predstavlja prepoznatljivom percepcijom svijeta obrađujući klasičnu temu krajolika. Odabire jedan od najslikanijih motiva – „pogled s rapske plaže“. Slika brzo, velikom strašću nižući seriju jednog motiva kojeg podređuje čistom slikarskom interesu, gradnji slike širokim plohami i mrljama ljubičasta i narančasta kolora. Intimna je to posveta prirodi koja emanira nekom čudnom posvećenošću.

Tradicionalno posljednji rujanski saziv rezerviran je za likovne posebnosti, umjetničke akcije koje se događaju po prvi puta ili su drugačije od svega onoga što se na koloniji produciralo u tekućoj godini. Tako je po prvi put troje iznimnih poljskih kipara predstavilo nastajanje skulptorskog rada od samog početka, od ideje do finalne forme, omogućivši nam uvid u sam stvaralački proces, podastirući pred nas impozantna trodimenzionalna uprizorenja koja su masivnošću i tektonikom svog drvenog medija ili inventivnošću i moći svoga željeznog tijela izmamile iznenađenje i oduševljenje. Uz troje poljskih kipara, Mariolu Wawrzusiak, Slawomira Biernata i Krzesimira Wiatera, na koloniju su u rujnu stvarali: Heiko Herrmann iz Njemačke, Marek Ormandik iz Slovačke i Anita Parlov, Robert Budor i Zlatko Kauzlaric Ataç iz Hrvatske.

Dama navedenog kiparskog trojca, **Mariola Wawrzusiak** intervenira u mediju željeznog otpada koji spaja vareći naizgled nespojive i beskorisne dijelove u moćno zoomorfno obličje izgladnjele zvijeri. Transformacija odbačenog materijala u figuru vuka daje istrošenom predmetu novi vitalitet. „Vuk“ postaje simbol neukrotive, divlje prirode i obnavljanja zaboravljenih instinkta koje nosimo u sebi. Odras je zrelih razmišljanja temeljenih na osjetljivosti, intuiciji i velikom radu. „Memorijska kartica“ **Krzesimira Wiatera** kompaktna je kompozicija konstruirana od starih hrastovih greda, kontrast obrađenog i neobrađenog, urezivanja memorijskih brazda u tkivo stoljetnog drva, centralna forma umetnuta poput kompjuterskog memorijskog čipa u vanjsko tijelo. Drvo, sječeno, rezano, piljeno, geometrijski stilizirano, strukturirano u središnjem motivu – formi organskog rasta poput sjemena života na posrnulom križu, elementi i egzistencijalnog i duhovnog posvećenog već u samoj ideji – djelo je **Slawomira Biernata**. Jedinstvo u dvojnosti dominantnih masa koje se lagano otvaraju grleći i prostor i vrijeme. Još jedna od Biernatovih „figura miasta“ kojima je obilježilo posljednja izlagačka predstavljanja. A rapsku galeriju u potpunosti je osvojio čak i brojem izložaka **Marek Ormandik**. Ovaj baštinik ekspresionističke tradicije i promišljanjem i izvedbom, izlaže svoje fascinantne portrete, snažne metafore ljudskih psiholoških stanja, dokazuje egzistencijalnih propasti i globalnog otuđenja. Slikom „Prijatelji“ ironizira međuljudske odnose i današnja prijateljstva zasnovana na relaciji: podčinitelj – podčinjeni, korisnik – iskorišten. Njegove figure su kao i ljudska lica, ne treba gledati u formu već u izraz, u emociju koju nam odašilju. Profinjena koloristička narav, ali i krhki linearni ritam crteža od samih početaka obilježavaju umjetnički izraz **Roberta Budora**. Njegova linija slobodna je krivulja koja buja i pretvara meki potez u raskoš koja poput niti tka nježan i mek, a opet tako moćan crtež. Zgusnut bez naglih trzaja i prekinutih linija. Sve kao da nastaje iz jednog beskonačnog poteza – anatomija inferiorna ljepoti čiste linije. Ovaj autor melankoličnih pejzaža tematsko ishodište sada pronalazi u prirodnom ljepotama Primorja i njegovog raslinja, u maslini kao idealnoj formi razigranog crteža. Vjernost jednome motivu (više od 20 godina) kojeg izvodi u bezbrojnim varijacijama obilježava recentni opus **Zlatka Kauzlerića Atača**. Njegova „tijela pod vodom“ prepoznatljivost su kolonije, poput pečata na kraju spisa karakteriziraju kraj ljeta i posljednji saziv AKP. To rastočeno tijelo unutar materije vode buja u raskoši kolora koje postaje osnovnim sredstvom likovnog izraza. Tijelo i voda postaju jedno. Od vode stvoreni u njoj i nestajemo. A vjernost vlastitom motivu – očovječenim pticolikim likovima koje repetira u brojnim varijantama od crteža, slike i skulpture bilježimo i kod **Anite Parlov**. Motiv gracioznih žena-ptica, tvrdi sama, posvećena je oduvijek. One ju privlače kao forma, ali i kao artefakti simboličkih značenja. Na minuciozno strukturiranom polju slike bezbrižno voze svoje dvokotače bića nalik siluetama, otiscima u negativu nalik urezima u finom linorezu. Slika je doista mjesto vizualnih senzacija, mjesto iluzija i dokaz izuzetnih virtuoznosti i čarobnjaštva. Jer kako drugačije objasniti transformaciju boje i poteza u čudesna obličja, u mimizeise koji oduzimaju dah i vatrometu kolora koji u nama budi neslućene emocije. Naziv slike „Abra Kadabra“ **Heika Hermanna** govori u prilog tome. Za njega su boje sirov materijal koji u pravilnom doziranju može pobuditi obilje dobre emocije. Boja formi daje smjer, podražava ju. Bojom



strukturiramo, stvaramo raspoloženja, ona je vodič u stanje „budnog sna“.

Dvadeset i sedmero umjetnika – likovnih akrobata, žonglera i krotitelja boje i forme živjelo je i stvaralo zajedno u čudesnom rapskom „cirkusu snova“. I kao da poručuju: „Sanjajte budni“.

Sanda Stanaćev Bajzek

For the past fourteen years Croatia has been enriching Europe and the world with an arts-and-culture event called Art colony Paradiso, which brings artists from around the globe under Croatian sky, onto Croatian soil and to the island of Rab.

This wonderful Mediterranean ambience saw more than three hundred painters, graphic artists and sculptors create their work, witnessing their efforts towards global consideration and action. Art colony Paradiso is a well-thought through and artistically engaged project that represents, through an exchange of working and existential experiences of Croatian and foreign artists, the recent art production aiming to present a wider dimension, through an interaction of stylistic, iconological and cultural expressions, and point to numerous segments that are critical for a quality representation of the culture and art of a country, such as the display outside of its legitimate borders, not only as an extraordinary art product but as an unavoidable part of the cultural-tourist richness of its own country. Without limiting its scope to exclusively European artistic production, but at the same time taking it as its foundation, Art colony Paradiso, that is, Makek-Paradiso Gallery emphasizes, through its organisational and exhibition activity, European cultural unity and Croatian bond with that cultural sphere. Most of the artists therefore come from Europe, from that same hard-to-win structure of the European Union, in front of whose door Croatia has been patiently waiting for so many years, hoping to be welcomed once it opens its door as the most favourite child or even the dearest daughter-in-law. And so this year we gave Croatia's hand in marriage, ensuring a rich dowry for Europe. A part of Croatian national treasure is its rich cultural and artistic production, the inevitable segment of which is represented by the long-lasting gatherings in one of the most beautiful locations in the Mediterranean – the island of Rab and Art colony Paradiso. Fine art has always been the medium of the visual register and the immediate witnessing of the community about itself. We have used this art to bring down, and thus bring closer, the divine; we have used it as part of the pursuit for a fuller form of being, as a record of memory. Art stretches in all dimensions; it is illusionistically true to nature or completely set apart from it. Art speaks through allegory, through metaphors we find difficult to follow, or else it is utterly clear, narrative. There we meet the figures from our own fictions, occurrences real or imaginary, art speaks to society, following the human path and leaving a trace in time and space. It is the most evident witness of our spiritual adventures – of our bright and dark history, a reflection of our present and a pledge to the future. Art always speaks to us, appears for us, for humanity, whether on account of the artist as such or the whole community. Art loves seeing itself in the spotlight, strolling through gallery spaces. It loves to play with its secrecy, it loves to intrigue, and then, irrespective of how much experience it contains, it cannot wait for us to unveil her like a bride and send her a kiss.

What has Art colony Paradiso brought to Europe as a dowry this year we presented through the work of twenty-seven artists who gathered in three separate meetings of the colony and three exhibition shows.

The first meeting this year, as part of the thirty-sixth colony and traditionally held in May, hosted some very interesting artistic personalities: Mihal Borik and Miloš Koptak from Slovakia, Burga Endhardt from Germany, Nedim Đikić from Bosnia and Herzegovina, Nikola Grull from Serbia, Aksana Haidukovich, Ales Faley and Hleb Otchyk from Belarus, and Luka Dundur from Croatia.

Nine of them transposed their experience onto their own expression and into works inspired by the beauty and spirituality of the Mediterranean genius loci imprinted by centuries-old traces of European culture. The same culture that this land has always inherited, culture we never had to search for elsewhere as it would always come to us.

Powerful Rab architecture permanently imprinted in our collective memory leaves also its trace in the painting of Hleb Otchyk. An inheritor of the traditional “(Bela)russian school of painting”, in which the clarity of the figurative sign and the filigree sophistication of the structure provide his Rab Legends with an aura of medieval golden holy pictures (icons). The painting of **Mihal Borik** also remains in the monochromatic tonality. Conventional in choosing his motif, he is utterly unpredictable in its interpretation. A fascination with spaces and their identification as places “cleared” of any aspect of human existence finds a confirmation of Borik's artistic poetics in the “black painting” from Rab. **Nikola Grull** also provokes us with the power of black, with its ability to accumulate and attract, particularly our emotions. His unique way of painterly consideration, based on the questioning of the structure and power of non-colour, is embodied in the new work cycle “Awakening of the unconscious” that was inspired by the personal experiences of the world and the surrounding reality, filtered by the purity of the painterly language and archetypal symbols as reflections of the collective “conscious” and the personal “unconscious”, the repressed “I” that, provoked by the perceived, bursts to the surface in the form of emotion. Provocation, reaction and a fresh approach to presenting certain stereotypes in the representations of the human figure within “Mirror Noir” has been **Miloš Koptak's** way of communicating since 2007. A thorough exploration of portrait-making by means of various technical and purely artistic experimenting within the psychological characterisation of the represented characters, and a correspondence with Slovakian and Spanish artistic traditions, form the basis for the amazing painterly kaleidoscope in which irony and manipulation of the viewer's perception reveal the original purpose of artistic agency. **Ales Faley** also helps us grasp the deeper meanings, reveal the core of painting, feel the power of the gesture that uses colour to form unbound morphology and bring us to the “painting”, not a “reflection”. An expressive and neurotic gesture, dripping and splashing are the elements of this passionate recording, harnessed by a barely visible form and letters as a personal artistic mark. We find

the recognizable feature of **Burga Endhardt's** creative expression in experimenting and questioning of one painterly motif in countless variations within a cycle. It grows and develops in phases, and particular paintings are but one segment of the possible ways to structure it by means of different types of paint and their treatment of the painterly field. The dominance of form within the sculptural expression is reflected in pure, gradual growth of the sculptural form created by **Nedim Đikić**, a young Bosnian-Herzegovinian sculptor whose art interrogates the relationships between the organic and the inorganic, as well as the incorporation of space and light with the sculpture itself. In the painting of **Aksana Haidukovich** we witness the freedom of coloristic possibilities and of selecting the preferred morphologies. Although in terms of motifs and vocation she remains within the classical perception of the medium of painting, through the unrestrained nature of her emotion and gesture she dives into a wonderful inner world of rich imagination far from narrative meticulousness, but equally powerful and with recognisable motifs. A perfectionist meticulousness bordering with photorealism is precisely the way **Luka Dundur** paints *A Portrait of Nina*. A return to the traditional realistic treatment of motifs, particularly of the human figure, is a challenge new generations of painters take up more or less successfully. Dundur belongs to the former group.

Only one month after the first meeting of the colony another group of ten extraordinary artists gathered in Rab again in June. Monika Maria Schultes from Germany, Dimitar Velichkov from Bulgaria, Rajko Čuber and Lojze Kalinšek from Slovenia, Jozef Jankovič from Slovakia and Antonija Balić Šimrak, Irena Gayatri Horvat, Robert Šimrak, Toni Franović and Zlatko Milaković from Croatia.

At the crossroads of reality and abstraction (as defined by the late J. Baldani), while insisting on being recognised, that is, on precision and the reflection of reality, the painting by **Zlatko Milaković** arguments in its very title (*Solitude*) the uneasiness of a mysterious, dark atmosphere. The play with elements of the modern horror genre and the civilisation's symbols of our existentialist ruin inaugurates this author to the very top of Croatian symbolist (or fantasy) painting. **Robert Šimrak** deals with the modern age in a completely different fashion. With an artful framing of the image and manipulation of the light he creates a virtual reality that, in its complexity and multiple significations, manages to communicate the crucial problems and issues of our time. But his inhuman worlds filled with cyber machines are now replaced by Heaven, carefully fulfilling the form and creating an illusion of the Earthly paradise, keeping his favourite low-angle shot and replacing a computer program with classical tools – brush and oil paint. A specific and particularly distinctive painterly world of **Irena Gayatri Horvat** grows from a powerful exploratory nerve and a need to construct the painting on opposites: on a dichotomy of the primeval and the civilisational, of the worldly and the sacral, the phenomenal and the spiritual. With free gesture and geometrical detail, frequently represented by the letters of Glagolitic script, she appeals with her painting for the connectedness of man and nature, of human and divine. Her chosen iconography, built on concrete

impulses from nature, we again read as archetypal, as a reality bound with our original experience. The magma red diptych by **Rajko Čuber** this year again confirms remaining in the area of “coloured field” as a powerful reflection of personal mental landscapes. This is a gesture liberated in the body of pure paint by means of which the artist brings out the creative process and his own unique technique. Monika Maria Schultes also explores the depths of her own inner self. Her painting contains the best of figurative tradition, a powerful expressive charge, a bit of outside art and a gesture controlled by the richness of form: anthropomorphic, but also zoomorphic and floral. Her paintings bring together the elements of mythology, psychology, literature and art history. These are passionate and humorous narratives about a woman, filled with symbols and associated attributes, while the painting titled *Yes, Yes, Yes*, as part of the internal communication among artists in the colony, confirms the importance of humour in encouraging positive emotions equivalent to the power of the magnificent colours in which the painting abounds. Woman is an object of adoration, an inspiration and the main motif in **Lojze Kalinšek's** painting. He treats that captivating form until achieving almost a relief-like plasticity, alluding to a sculptural materiality by imprinting an ornamental symbol and by using tones resembling plaster casts. **Antonija Balić Šimrak** conquers the third dimension completely. A look into the heart of her “paintings-wheels of life”, in which holes remind us of draining points or cleansing of our emotions, explains why she gave them that name. By means of dichotomy she constructs form: external-internal, material-spiritual, black-white, coarse-smooth. She builds her Wheel of life, an instrument for opening of our mind, a perfect model universe inviting communication, interaction, personal exploration. **Jozef Jankovič**, an artist who widened the horizons of Slovakian sculpture in mid-twentieth century by inaugurating the “common” man in his creative sources, also contributed to the June gathering. At the time he replaced the established hero with a humiliated and hurt man-victim, an alienated insecure individual far from the idea of the socialist “hero of our times”. Lifeless, amorphous bodies come to life in the composition of Humanised Buren, by which he introduced himself in Rab. The amazing Mediterranean aria and the irresistible architecture replaced tragic existentialist narratives by the poetic imagery of Rab landscapes in the works of **Dimitar Velichkov** and **Toni Franovič**. Fine gothic and renaissance elaborate town facades in the work of **Dimitar Velichkov**, the might of vertical spires, the contrast of white stone and the redness of the rooftops and the amazingly blue sky – these are representational qualities that do not exclude intimacy. Within the secure traditionalism of painterly expression, he finds a measure of realistic plausibility, rich structuralism and fine, poetic “texturing” of the painting. **Toni Franovič** also introduces himself by a recognizable view of the world, presenting a classical theme of landscape. He has chosen one of the most frequently painted motifs – a view from a Rab beach. He paints quickly, with immense passion, repeating a series of one motif which he subjects to pure painterly interest, to constructing the painting with broad surfaces and purple and orange smears. It is an intimate inscription to nature that emanates a strange dedication.

The last meeting of the colony, held in September, is traditionally reserved for painting specialties, art campaigns happening for the first time or those that are different from previous colonies in the given year. On this occasion three Polish sculptors presented a sculpting creative process from the initial idea to the final form, enabling an insight into the process itself and revealing to us impressive three-dimensional framings that surprised and delighted us with their massiveness and the tectonics of their wood medium or the inventiveness and power of their iron bodies. Alongside the three Polish sculptors Mariola Wawrzusiak, Slawomir Biernat and Krzesimir Wiater, the September colony also included: Heiko Herrmann from Germany, Marek Ormandik from Slovakia and Anita Parlov, Robert Budor and Zlatko Kauzlarić Atač from Croatia.

The lady among the trio of sculptors, **Mariola Wawrzusiak** intervenes in the medium of scrap metal, which she connects by welding together seemingly incompatible and useless parts into an impressive zoomorphic form of a hungry beast. The transformation of discarded material into the figure of a wolf lends the used object new vitality. The Wolf becomes a symbol of the tameless, wild nature and the regeneration of forgotten instincts we carry within us. It is a reflection of mature considerations based on sensitivity, intuition and hard work. A Memory Card by **Krzesimir Wiater** is a compact composition constructed from old oak beams; it is a contrast of treated and untreated, a carving of memory grooves into the flesh of a century-old tree, a central form inserted like a computer memory card into an external body. A tree, felled, cut, sawn, geometrically stylized, structured in the central motif – a form of organic growth like seeds of life on a fallen cross, with the elements of the existential and the spiritual consecrated in the very idea – that is the work of **Slawomir Biernat**. Unity in duality of dominant masses slowly opening up and embracing the space and the time. Another one of Biernat's "city figures" that marked his recent displays. And **Marek Ormandik** completely won the Rab exhibition, even with the number of exhibits. This inheritor of expressionistic tradition, in his views as well as works, displays fascinating portraits, impressive metaphors of human mental states, evidence of existential ruin and global alienation. His painting Friends points to the irony of human relationships and contemporary friendships based on the relations such as dominant-subordinated, user-used. His figures are like human faces, you need not observe their form, but expression and emotion they send us. From the very beginnings the artistic expression of **Robert Budor** was marked by sophisticated coloristic character, as well as a fragile linear rhythm of a drawing. His line is a free curve that proliferates and transforms the soft stroke into a richness that weaves his gentle and supple, yet powerful drawing. Condensed without sudden twitches or broken lines. Everything seems to grow from one endless stroke – the anatomy inferior to the beauty of pure line. This author of melancholy landscapes now finds his thematic starting point in the natural beauties of Primorje and its flora, in the olive tree as an ideal form for a playful drawing. The recent opus of **Zlatko Kauzlarić Atač** is marked by the faithfulness to one motif (and has been for twenty years), which he re-

creates in numerous variations. His “bodies submerged in water” are a known feature of the colony, like a stamp that seals a document they mark the end of the summer and our last meeting. That dissolved body within the substance of water expands in the richness of colour that becomes the main means of the painterly expression. The body and the water become one. Out of water we came, into water we disappear. Faithfulness to her own motif – humanised bird-like figures which she repeats in numerous variations in drawings, paintings and sculpture is to be found in the work of **Anita Parlov** as well. These figures attract her as a form, but also as artefacts with symbolic meanings. In the meticulously structured field of the painting creatures resembling silhouettes leisurely ride their two-wheelers, imprinted in the negative like incisions in a linocut. Painting truly is a location of visual sensation, a place of illusion and proof of extraordinary virtuosity and magic. For how else could we explain the transformation of paint and brush into wonderful forms, into mimeses that take our breath away and the fireworks of colour that invokes unimagined emotions. **Heiko Herrmann's** painting *Abracadabra* speaks for this. To him paint is the raw material that can, when properly measured, evoke good emotions. The paint directs the form and stimulates it. It helps us achieve structure, create moods, reach the state of the “woken dream”.

Twenty-seven artists – painterly acrobats, jugglers and tamers of paint and form lived and created their works together in the amazing “circus of dreams” that is the island of Rab. We can almost hear them say: “Dream while you're awake”.

Sanda Stanačev Bajzek



## Zlatko Kauzlarić Atač

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 Hegedušića, a 1973. godine 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.), 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 zatomljuje figurativnim izričajem.

**Rad: „Ljeto 2013. – neponovljivi trenutak“, akril na platnu, 90x116 cm**

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 Hegedušić. 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.

**Work: Summer of 2013 – A Unique Moment, acrylic on canvas, 90x116 cm**



## Antonija Balić Šimrak

Rođena je 1969. godine u Patni, Indija. Završila je Školu primijenjene umjetnosti i dizajna, a 1992. diplomirala kiparstvo na zagrebačkoj likovnoj Akademiji. Od 1993. radi kao profesor na Školi primijenjene umjetnosti u Zagrebu, a od 2009. stalno je zaposlena kao docentica na Učiteljskom fakultetu Sveučilišta u Zagrebu. Od 2012. prodekanica je za nastavu i studente istog fakulteta. Izlagala je na petnaest samostalnih i brojnim skupnim izložbama u zemlji i inozemstvu, a dobitnica je i nekoliko priznanja, npr. Nagrade AICA-e na IX trijenalu hrvatskog kiparstva 2006. godine. Članica je HDLU-a, osnivačica i umjetnička voditeljica organizacije „Mandala studio“. Autorica je nekoliko slikovnica i likovnih mapa za djecu objavljenih u izdavačkoj kući „Profil“. Živi i radi u Zagrebu.

Rad: „Mandala“, šamotirana glina i epoksi smola, 35x14x35 cm

Born in Patna, India, in 1969. Antonija completed the School of Applied Arts and Design and graduated in sculpture from the Academy of Fine Arts in Zagreb in 1992. She has been teaching at the School of Applied Arts and Design in Zagreb, and since 2009 has worked as an assistant professor at the Faculty of Teacher Education in Zagreb. She has been appointed as the vice-dean for academic affairs there. She has exhibited her work in fifteen individual and numerous group exhibition shows at home and abroad and has received several awards, such as the AICA Award at the Triennial of Croatian Sculpture in 2006. She is a member of the Croatian Association of Artists and the founder and artistic director of Mandala Studio organisation. She is the author of several children's books and portfolios published by Profil. She lives and works in Zagreb.

Work: The Wheel of Life, fireclay and epoxy resin, 35x14x35 cm

Rođen je 1977. godine u Zamošću, Poljska. Od 1992. – 1997. pohađa Srednju umjetničku školu u Zamošću (PLSP), a potom 1998. godine upisuje se na Akademiju likovnih umjetnosti, odjel zaštite i restauracije umjetnina u Krakowu, gdje diplomira u klasi prof. I. Pulsog (odjel za konzervaciju kamena). Godine 2002. dodijeljena mu je stipendija Academie di Belle Arte u Comu, Italija. Od 2002. – 2006. studira kiparstvo pri ALU u Krakowu i diplomira u klasi prof. J. Sekowskog. Od 2009. radi kao asistent dr.sc. Eve Janus na studiju crtanja pri ALU u Krakowu. Predstavlja se samostalnim i skupnim izložbama u svojoj domovini, a dobitnik je i nekoliko značajnih nagrada za svoj rad – stipendije grada Zamošća te stipendije Ministarstva kulture i umjetnosti Poljske, 1. nagrada za izvedbu Medalje grada Zawiercie, 1. nagrada na natječaju za spomenik prof. W. Skuliczu, 2010. godine. Izražava se u mediju skulpture i crteža. Živi i radi u Krakowu.

Rad: "Disconnection", drvo – hrast, 140x160x45 cm

Born in Zamošće, Poland, in 1977. He attended the secondary arts school in Zamošće (PLSP) from 1992 to 1997, and then in 1998 enrolled in the Academy of Fine Arts, Department of Artwork Protection and Restoration in Krakow, graduating in the class of Professor I. Pulski (Department of Stone Conservation). In 2002 he received a grant from Academie di Belle Arte in Como, Italy. He studied sculpture from 2002 to 2006 at the Academy of Fine Arts in Krakow and graduated in the class of Professor J. Sekowski. Since 2009 he has been working as the assistant to Dr Eve Janus who runs the drawing studies at the Academy of Fine Arts in Krakow. He has exhibited his work in his home country in individual and group shows and has received several important awards, the town of Zamošće grant, the Polish Ministry of culture grant, first place award for the design of the town of Zawiercie medallion, first place award for the design of the professor Skulicz's memorial in 2010. He works in the medium of sculpture and drawing, and lives and works in Krakow.

Work: Disconnection, oak wood, 140x160x45 cm



## Michal Borik

Rođen je 1978. godine u Bratislavi, Slovačka. Od 1999. – 2006. studira slikarstvo pri Akademiji likovnih umjetnosti i dizajna u Bratislavi (klasa prof. J. Bergera i prof. R. Sikore). Sudjelovao je na dvanaest skupnih izložaba u Slovačkoj, Češkoj i Austriji te održao nekoliko samostalnih izložaba u svojoj zemlji. Godine 2010. dobitnik je Nagrade za slikarstvo koje dodjeljuje VUB banka Malba u suradnji s Ministarstvom kulture. Živi i radi u Bratislavi, Slovačka. Likovna angažiranost ovog iznimno talentiranog mladog umjetnika fokusirana je u vizualnim fascinacijama depersonaliziranim prostorima. Monokromnim prostorima promišljene kompozicije i specifične atmosfere.

Rad: „Park“, akril na platnu, 90x70 cm

Born in Bratislava, Slovakia, in 1978. From 1999 to 2006 he studied painting at the Academy of Fine Arts and Design in Bratislava, in the class of Professors J. Berger and R. Sikora. He exhibited in twelve group exhibition shows in Slovakia, Czech Republic and Austria, and had several individual shows in his home country. In 2010 he received a Painting Award given by VUB Bank Malba in cooperation with the Ministry of culture. He lives and works in Bratislava. Artistic engagement of this exceedingly talented young artist focuses on visual fascinations with depersonalized spaces, monochrome spaces with a thought out composition and a specific atmosphere.

Work: A Park, acrylic on canvas, 90x70 cm



## Robert Budor

Rođen 1954. godine u Zagrebu. Diplomirao slikarstvo na ALU u Zagrebu u klasi prof. Šime Perića. Bio je suradnikom majstorske radionice prof. Lj. Ivančića i N. Reiser. Djeluje u statusu slobodnog umjetnika, a uz slikanje bavi se i opremom knjiga te kazališnim dizajnom. Priredio je više od 20 samostalnih te sudjelovao na mnogim skupnim izložbama, simpozijima i kolonijama. Godine 2003. i 2005. sudjelovao je na 4. i 5. Interbalkanskom simpoziju vizualne umjetnosti na otoku Samotraki kao predstavnik Hrvatske. Dobitnik je nagrade Pasionske baštine 2008. godine.

Budorovo slikarstvo obilježava intimistički pejzaž nastao u slojevitim prosijavanjima boje, gotovo monokromna polja u kojima se bijela pojavljuje kao naglašena iznimka, reljef ali i mjesto čiste slikarske geste. Njegov pejzaž prostor je apstraktna slikarska djelovanja ali i onaj duhovni, izmaštani, virtualni.

Rad: „Maslina“, tuš na papiru, 70x100 cm (x2)

Born in Zagreb in 1954. Budor received a degree in painting from the Academy of Fine Arts in Zagreb in the class of Professor Šime Perić. He has worked with the workshops of Professors Ivančić and Reiser. He now works as an independent artist, and apart from painting also works in book illustration and theatrical set design. Budor has exhibited in more than twenty individual and numerous group exhibitions, symposia and colonies. In 2003 and 2005 he participated in the 4th and 5th Inter-Balkan Symposiums on visual arts held on the island of Samothraki, representing Croatia. He received a Passion Heritage Award in 2008.

Budor's painting is characterised by intimate landscapes created through layered emanations of colour, almost monochrome surfaces in which white appears as a pronounced exception, as relief, as well as a site of pure painterly gesture. His landscape is an area of abstract artistic engagement, but also one of the spirit, of imagination and of the virtual.

Work: An Olive Tree, ink on paper, 70x100 cm (x2)



## Rajko Čuber

Rođen je 1957. godine u Brestanici, Slovenija. Školovao se u Srednjoj školi dizajna, a slikarstvo diplomirao na ljubljanskoj Akademiji za likovnu umjetnost, 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 nanizao više od sto pedeset skupnih i samostalnih 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.

Rad: „Rab“, akril na platnu, diptih – 100x81 cm(x2)

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 more than a hundred group and individual 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.

Work: Rab, acrylic on canvas, diptych- 100x81 cm (x2)



## Luka Dundur

Rođen je 1986. godine u Zagrebu, Hrvatska. Školu primijenjenih umjetnosti i dizajna završava 2005., a potom upisuje studij slikarstva pri ALU u Zagrebu gdje magistrira u klasi prof. Z. Kauzlarića Atača. Aktivan je kroz kulturni rad u ateljeima Autonomnog kulturnog centra „Medica“ u Zagrebu. Dobitnik je nagrade za najbolji diplomski rad 2011. godine. Prošle godine zapaženo je izlagao u zagrebačkoj Galeriji Matice Hrvatske. Svoj izričaj istražuje kroz različite slikarske tehnike koje nerijetko kombinira, no najradije portretira u tehnici ulja na platnu. Živi i stvara u Zagrebu.

Rad: „Portret Nine“, ulje na platnu, 50x40 cm

Born in Zagreb, Croatia, in 1986. In 2005 he completed the School of Applied Arts and Design and enrolled in the study of painting at the Academy of Fine Arts in Zagreb, where he graduated in the class of Professor Zlatko Kauzlarić Atač. He has been engaged in the cultural sphere through his work in the studios of the Independent Cultural Centre Medica in Zagreb. Luka received an award for the best graduation piece in 2001. His work was well received at the Gallery of Matica Hrvatska last year. He explores his expression through various painterly techniques which he often combines, but portraits executed in oil on canvas are his favourite. He lives and creates his works in Zagreb.

Work: A Portrait of Nina, oil on canvas, 50x40 cm



## Nedim Đikić

Rođen je 1983. godine u Sarajevu, Bosna i Hercegovina. Nakon završene Srednje škole primijenjenih umjetnosti u Sarajevu upisuje Likovnu akademiju u rodnom gradu, odjel kiparstva na kojem diplomira 2006. godine u kasi prof. Mustafe Skopljaka i prof. Ibrahima Krzovića. Trenutno vodi vlastiti web studio DWS radeći kao dizajner i WEB master. Izrađuje i predmete primijenjene umjetnosti poput lampi i zrcala kao i reljefe (kao dijelove interijera). Godine 2008. pokreće Web stranicu ARTSTOCK.ba – Virtualnu zajednicu umjetnika namijenjenu predstavljanju i promociji vizualnih umjetnika. Sudjeluje na brojnim skupnim izložbama u BiH, Hrvatskoj i Njemačkoj te je upriličio nekoliko značajnih samostalnih izložaba u svojoj domovini. Živi i radi u Sarajevu, BiH. U svom umjetničkom radu bavi se problemima svjetlosti u enterijeru i integriranju svjetla u skulpturu kao i konstruktivizmom i odnosom organskog i anorganskog u skulpturi.

Rad: „Domination“ patinirani gips, 42x32x12 cm

Born in Sarajevo, Bosnia and Herzegovina, in 1983. After finishing the Secondary School of Applied Arts in Sarajevo, he studied at the Academy of Fine Arts, Department of sculpture, graduating in 2006 in the class of Professors Mustafa Skopljak and Ibrahim Krzović. He is now running his own DWS web studio, working as a designer and web master. He also makes applied arts artefacts like lamps and mirrors, as well as reliefs (as part of interior spaces). In 2008 he launched ARTSTOCK.ba webpage, a virtual community of artists aiming to present and promote visual artists. He has participated in numerous group exhibition shows in Bosnia and Herzegovina, Croatia and Germany, as well as in several significant individual shows in his home country. He lives and works in Sarajevo. In his artistic work he engages with the issues of interior lighting and the integration of light into a sculpture, as well as with constructivism and the relationship between the organic and the inorganic in a sculpture.

Work: Domination, patinated plaster, 42x32x12 cm



## Burga Endhardt

Rođena je 1961. godine u Günzburgu, Njemačka. Od 1984. do 1990. godine studirala je na Akademiji likovnih umjetnosti u Münchenu gdje je diplomirala 1991. godine. Od 2002. godine suorganizatorica je urbane galerije Wertingen i dodjele umjetničkih stipendija. Dobitnica je stipendija 1995., 1999., 2000., 2002. i 2008. godine (Magnus Remy Award). Njezini radovi nalaze se u Bavarskoj državnoj slikarskoj zbirci, Umjetničkoj zbirci grada Augsburga, Gradskoj galeriji Wertingen i mnogim privatnim kolekcijama. Dobitnica je nekoliko likovnih nagrada – od kojih je posljednju osvaja ove godine u Babingenu. Izlagala je u mnogim galerijama diljem Njemačke i u Luxemburgu. Živi i radi u Buttenwiesenu, u Njemačkoj.

Njen stvaralački impuls ne zaustavlja se na jednoj slici, već raste i razvija se u fazama, od platna do platna, svjedočeći neposrednost izraza i refleksiju unutarnjih duhovnih stanja.

**Rad: „Bez naziva“, kombinirana tehnika na platnu, 80x60 cm**

Born in Günzburg, Germany, in 1961. Between 1984 and 1990 she attended the Academy of Fine Arts in Munich graduating in 1991. Since 2002 she has worked as a co-organiser of Wertingen urban gallery and arts scholarship awards. She has held the scholarships for 1995, 1999, 2000, 2002 and 2008 (Magnus Remy Award). Her works can be found in the Bavarian National Collection, the Art collection of the city of Augsburg, Wertingen City Gallery and many private collections. She has received several awards for painting – the most recent one this year in Babingen. She has exhibited her work in numerous galleries across Germany and Luxemburg. She lives and works in Buttenwiesen in Germany.

Her creative impulse is never exhausted in one canvas; it grows and develops in stages, from one painting to another, bearing witness to the immediacy of expression and the reflection of inner states of mind.

**Work: Untitled, combined media on canvas, 80x60 cm**



## Toni Franović

Toni Franović rođen je u Zagrebu 1967. godine. Crta i slika od ranog djetinjstva, a izlaže od 1989. godine. Nakon tri godine studija medicine na zagrebačkom Sveučilištu upisuje Akademiju likovnih umjetnosti gdje diplomira 1990. godine. Godine 1993. zapošljava se na „Arad Arts Project“ u Aradu gdje predaje slikanje. Akademске godine 1994/95. boravi na „American University, Wesley Theological Seminary“ u Washingtonu D. C. gdje predaje duhovnost umjetnosti. Krajem 1995. godine zapošljava se na mjestu mlađeg asistenta na katedri slikanja i crtanja ALU u Zagrebu, gdje predaje crtanje akta i slikanje u prirodi do 2004. gostuje kao predavač na „Kresage Academic Center“ u Washington D.C., „School of Visual Arts“ u New Yorku itd. Njegovi značajniji umjetnički zahvati na javnim objektima uključuju centralnu zgradu Name u Zagrebu, interijer zgrade Židovske općine u Zagrebu, Or Kodeš židovski centar u Chevy Chase, Maryland, Oxnam crkvu, Washington D.C., WUJS Institute, Arad, Izrael i dr. Njegove slike i djela nalaze se u brojnim privatnim i javnim zbirkama, te fundusima nekoliko muzeja u Europi, Americi i Izraelu. Upriličio je više od stotinu samostalnih izložaba. Član je HDLU-a, Zuh-a Beit Omanim (zajednice likovnih umjetnika Izraela). Trenutno živi i radi u Zagrebu.

Rad: „Rapski krajolik 3“, ulje na platnu, 90x70 cm

Toni Franović was born in Zagreb on 15 April 1967. He has been drawing and painting since early childhood, and exhibiting since 1989. After three years of medical studies at the University of Zagreb, he enrolled at the Academy of Fine Arts, graduating in 1990. In 1993 he starts teaching art at Arad Arts Project in Arad. He spends the academic year 1994/95 at the American University Wesley Theological Seminary in Washington D. C. where he teaches the spirituality of art. In 1995 he gains employment as a teaching assistant at the Painting and Drawing Department of the Academy of Fine Arts in Zagreb, teaching figure drawing and painting in nature until 2004. He has also worked as a guest lecturer at Kresage Academic Center in Washington D.C., School of Visual Arts in New York, and others. Some of the most significant of his artistic interventions include the downtown Nama building in Zagreb, the interior of the Jewish Townhall in Zagreb, Or Kodeš Jewish Centre in Chevy Chase, Maryland, Oxnam church in Washington D.C., WUJS Institute in Arad, Israel and others. His paintings and works can be found in numerous private and public collections, as well as in museum collections of several museums in Europe, America and Israel. He has exhibited in over a hundred of individual shows. He is a member of the Croatian Association of Artists and Zuh-a Beit Omanim (an association of Israeli artists). Toni currently lives and works in Zagreb.

Work: Rab Landscape 3, oil on canvas, 90x70 cm



## Ales Faley

Rođen je 1959. godine u selu u regiji Baranovichy, Bjelorusija. Studirao je na bjeloruskoj Akademiji likovnih umjetnosti (1983. – 1988.), a 1992. godine završava Tehnološki fakultet u Vitebsku. Član je bjeloruskog Društva likovnih umjetnika od 1998. godine. Sudjelovao je na više od stotinu izložaba, dvadesetak međunarodnih kolonija i simpozija u Bjelorusiji, Poljskoj, Italiji, Njemačkoj. Održao je više od tridesetak samostalnih izložaba. Radovi mu se nalaze u mnogim galerijskim i muzejskim prostorima, u Muzeju moderne umjetnosti u Minsku, Univerzitetu vizualne umjetnosti u Irskoj (Kork), u muzejima u Rusiji te u privatnim kolekcijama diljem svijeta. Dobitnik je Prve nagrade na međunarodnom umjetničkom festivalu u St. Petersburgu 2006. godine, te 2. nagrade na Međunarodnom slikarsko-kiparskom simpoziju - Penza, 2011. godine. Izražava se u raznim likovnim medijima od slikarstva, grafike, tapiserije, obrade metala, instalacijama.

**Rad: „Kompozicija“, akril na platnu, 70x90 cm**

Born in a village in the Baranovichy region in Belarus in 1959. He studied at the Academy of Fine Arts in Belarus (1983 – 1988) and in 1992 he graduated from the Faculty of Technology in Vitebsk. He has been a member of the Belarusian Association of Painters since 1998. Ales has exhibited in more than a hundred shows, about twenty international colonies and symposia in Belarus, Poland, Italy and Germany. He has also had more than thirty individual exhibitions. His work is displayed in many galleries and museums, including the Museum of Modern Art in Minsk, University of Visual Arts in Ireland (Cork), Russian museums and private collections around the world. He received the first place award at the international arts festival in St Petersburg in 2006, and the second place award at the International fine art and sculpture symposium Penza in 2011. He employs various media, from painting to graphics, tapestry, metalwork to installations.

**Work: Composition, acrylic on canvas, 70x90 cm**



Rođena je 1968. godine u Zagrebu, Hrvatska. Godine 1991., nakon studija veterine, upisuje ALU u Zagrebu, nastavnički smjer u klasi prof. M. Šuteja te paralelno upisuje i primijenjenu grafiku kog prof. Z. Tišljara. Diplomirala je 2008. godine pod mentorstvom prof. Rašića. Proučava i posjećuje mnoge kulture svijeta obilazeći Indiju, Nepal, Maleziju, Tibet, Indoneziju, Južnu Ameriku. Prepuna dojmova i događaja, pretače osjećaje u slike i stihove. Bavi se i grafičkim dizajnom, ilustracijom, fotografijom, izradom mandala, vodi edukativne likovne radionice. Bila je članica prve hrvatske ženske alpinističke ekspedicije na Himalaju. Sudjelovala je na mnogim samostalnim i skupnim izložbama u Hrvatskoj i inozemstvu. Članica je HDLU-a, Zagreb. Trenutno je na doktorskom studiju pri ALU u Ljubljani (Slovenija), te paralelno živi i radi u Hrvatskoj i Sloveniji.

Rad: „U zagrljaju mora“, kombinirana tehnika na platnu - diptih, 81x100 cm (x2)

Born in Zagreb in 1968. In 1991, after studying veterinary medicine, Irena enrolls in the Academy of Fine Arts in Zagreb to study painting in the class of Professor Miroslav Šutej, as well as applied graphics with Professor Tišljara. She graduated under the supervision of Professor Rašić. She visited and explored many cultures around the world travelling through India, Nepal, Malaysia, Tibet, Indonesia, South America. Full of impressions and experiences, she transforms her feelings into images and verses. Her interests include graphic design, illustration, photography, making of the wheel of life, running of educational painting workshops. She was a member of the first Croatian female alpinist expedition climbing Himalaya. She took part in many individual and group shows in Croatia and abroad. Irena is a member of the Croatian Association of Artists. She is currently a PhD student at the Academy of Fine Arts in Ljubljana and she lives and works in both Croatia and Slovenia.

Work: *Embraced by the Sea*, combined media on canvas, diptych - 81x100 cm (x2)



## Nikola Grull

Rođen je 1982. godine u Beogradu, Srbija. Nakon osnovne i srednje škole upisuje Umjetničku Akademiju u Banja Luci, BiH, pedagoški smjer (učitelj umjetnosti, akademski slikar), a potom magisterij na Fakultetu primijenjenih umjetnosti u Beogradu pod mentorstvom prof. Miroslava Lazovića. Radio je kao profesor likovne kulture, asistent kamere, obnašao dužnosti grafičkog i tehničkog urednika brojnih novina (*Borba*, *Knock out*). Danas radi kao slobodni dizajner i fotograf baveći se pored slikarstva i grafičkog dizajna i umjetničkom i novinskom fotografijom. Novi slikarski ciklus „Buđenje podsvijesti“ likovni je eksperiment kojemu je inspiracija osobna unutarnja priča inicirana svime što ga okružuje u privatnom i poslovnom svijetu.

Rad: „Bik“, kombinirana tehnika na platnu, 120x150 cm

Born in Belgrade, Serbia, in 1982. After finishing elementary and secondary education, he attended the Academy of Arts in Banja Luka, Bosnia and Herzegovina (becoming an arts teacher and a formally trained painter), and then completed a postgraduate study at the Faculty of Applied Arts in Belgrade under the tutorship of professor Miroslav Lazović. Nikola has worked as an arts teacher, camera assistant, newspapers graphics and technical editor (*Borba*, *Knock Out*). He now works as a freelance designer and photographer, being involved in fine art photography and photojournalism, apart from painting and graphical design. His new painting cycle, *Stirring of the Unconscious*, is an experiment inspired by a personal inner story evoked by everything that surrounds him in the private and the working sphere.

Work: *A Bull*, combined media on canvas, 120x150 cm



## Aksana Haidukovich

Rođena je 1971. godine u Brestu, Bjelorusija. Od 1986. – 1990. pohađa Umjetničku srednju školu u Minsku, a 1991. upisuje Akademiju likovnih umjetnosti gdje diplomira 1997. na Eselovom odjelu slikarstva u klasama triju prof. (V. A. Gromyko, M. V. Danstig, A. A. Marachkin). Članica je bjeloruskog Društva likovnih umjetnika od 2000. godine. Autorica je knjige o značenju boja „Chromatic book“. Živi i radi u Brestu kao docent na katedri arhitektonskog projektiranja i crtanja pri Državnom Tehnološkom univerzitetu. Sudjelovala je na više od stotinu izložaba, šezdesetak međunarodnih kolonija i simpozija u Bjelorusiji, Poljskoj, Litvi, Francuskoj, Italiji, Njemačkoj, USA. Djela joj se nalaze u muzejskim zbirkama u Poljskoj i Bjelorusiji te u brojnim privatnim zbirkama diljem Europe. Dobitnica je i nekoliko nacionalnih nagrada.

Rad: „Paun“, ulje na platnu, 70x90 cm

Born in Brest, Belarus, in 1971. From 1986 to 1990 she attended the Secondary Arts School in Minsk and in 1991 enrolled at the Academy of Fine Arts, graduating in 1997 from Esel Department in the class of professors V. A. Gromyko, M. V. Danstig and A. A. Marachkin. She has been a member of the Belarusian Association of Painters since 2000. She has published a book on the meaning of colours titled Chromatic Book. Aksana lives and works in Brest as an assistant professor at the State University of Technology in the department of architectural design and drawing. She has exhibited her work in more than a hundred exhibitions, about sixty international colonies and symposia in Belarus, Poland, Lithuania, France, Italy, Germany and USA. Her paintings can be seen in museum collections in Poland and Belarus, as well as in numerous private collections across Europe. She has also received several national awards.

Work: *A Peacock*, oil on canvas, 70x90 cm



## Heiko Herrmann

Rođen je 1953. godine u Schrobenhausenu, Njemačka. U razdoblju od 1971. – 1973. pohađa školu staklo-slikarstva u Neugablonzu. Od 1973. – 1974. uči kod Heimrada Prema, a od 1974. – 1981. studira na Akademiji likovnih umjetnosti u Minhenu u klasi prof. Reipka. Od 1976. – 1981. član je grupe „Kollektiv Herzogstase“. Radi i kao dizajner časopisa „Anale“ 1979. godine. Snima dva filma o procesu vlastitog rada (1981). Godine 1982. stipendista je grada Minhena i od tada nositelj brojnih stipendija poput državne stipendije za usavršavanje u San Franciscu, SAD, 1986., stipendije u Odessi, 2006., u Plovdivu 2009. Boravi na mnogim studijskim putovanjima (1988. u Cite des Artes u Parizu), Maroku, Cipru, Malorci, Italiji. Dobitnik je brojnih nagrada – Državne nagrade Bavarske za slikarstvo. Godine 1988. postaje član „Neuen Gruppe“. Organizator je mnogih likovnih radionica i umjetničkih simpozija kao onog Pertozhofner Kunstdingertage“ u svom ateljeu u Pertolzhofenu. Godine 1994. snimljen je dokumentarni film o njegovom radu i djelovanju unutar „Gruppe“. Godine 2005. pokreće djelovanje izložbenog prostora „Kunstverein Pertolzhofen“, koje postaje mjesto raznih umjetničkih događanja – izložba, poetskih večeri, koncerata, radionica. Živi i radi u Minhenu i Pertolzhofenu.

Rad: „Abrakadabra“, akril na platnu, 55x50 cm

Born in Schrobenhausen, Germany, in 1953. From 1971 to 1973 he attended a school for glass painting in Neugablonz. From 1973 to 1974 he studied with Heimrad Prem, and from 1974 to 1981 attended the Academy of Fine Arts in Munich in the class of Professor Reipk. He was a member of 'Kollektiv Herzogstase' group from 1976 to 1981 and worked as a designer for Anale magazine in 1979. Heiko made two films about his own work process (1981). He received a grant from the city of Munich in 1982 and numerous other grants, such as the one in San Francisco in 1986, Odessa in 2006 and Plovdiv in 2009. He went on many study tours – to Cite des Artes in Paris in 1988, to Morocco, Cyprus, Mallorca and Italy, and received numerous awards, including the National Bavarian Award for painting. In 1988 he joined the 'Neuen Gruppe'. He has organized a number of art workshops and symposia, such as Pertozhofner Kunstdingertage in his atelier in Pertolzhofen. A documentary was made about his work and activity in the 'Neuen Gruppe'. In 2005 he opens the Kunstverein Pertolzhofen gallery, which becomes the location of various artistic events – exhibitions, poetry evenings, concerts, workshops. Heiko lives and works in Munich and Pertolzhofen.

Work: Abracadabra, acrylic on canvas, 55x50 cm



## Jozef Jankovič

Rođen je 1937. godine u Bratislavi, Slovačka. Od 1956. -1962. studira na Visokoj školi primijenjenih umjetnosti i dizajna u Bratislavi. Godine 1984. obnaša zvanje gostujućeg profesora na Visokoj školi primijenjenih umjetnosti u Beču, a od 1990. – 1994. savjetnik je pri Akademiji likovnih umjetnosti i dizajna u Bratislavi. Godine 1994. imenovan je za profesora i voditelja katedre kiparstva pri istoj ALU. Od 1965. predstavlja se brojnim izložbama u Brnu, Pragu, Bratislavi, Beču, Dusseldorfu, Turinu, Zagrebu, Essenu, Hagu, Parizu, Baselu, Hamburgu, Passau, Moskvi, Veneciji( kao predstavnik Slovačke na XLVI venecijanskom bijenalu) te nebrojenim skupnim predstavljanjima diljem svijeta. Njegova djela nalaze se u važnim muzejskim zbirkama poput Slovačkih nacionalnih galerija , muzeja u Poljskoj, Češkoj, Njemačkoj, Hustonu(SAD), Seulu, Parizu. Dobitnik je brojnih državnih nagrada te nagrade VI pariškog bijenala 1969., Međunarodnog grafičkog bijenala u Ljubljani 1983. i Krakowu 1984., Ordena Matice Hrvatske, Ordena Ludovik Stur i dr. Smatra se jednim od tvoraca moderne umjetnosti Slovačke, no svojim umjetničkim djelovanjem participirao je u sam vrh svjetskog suvremenog kiparstva. Njegovim ulaskom na umjetničku scenu 1960. otvorili su se novi do tada nepoznati horizonti za slovačko kiparstvo otkrivajući nam već na početku Jankovičeva ishodišta i preokupacije – a to je čovjekova sudbina.

**Rad: „Počovječeni Buren No.4“, kombinirana tehnika na medijapanu, 70x100 cm**

Born in Bratislava, Slovakia, in 1937. Jozef studied at the College of Applied Arts and Design in Bratislava from 1956 to 1962. In 1984 he was a guest professor at the College of Applied Arts in Vienna, and from 1990 to 1994 a consultant at the Academy of Fine Arts and Design in Bratislava. At the same Academy he was appointed Professor and Chair of Sculpture in 1994. He has been exhibiting his work since 1965 in numerous shows in Brno, Prague, Bratislava, Vienna, Dusseldorf, Turin, Zagreb, Essen, Hague, Paris, Basel, Hamburg, Passau, Moscow, Venice (as the representative of Slovakia at the 46<sup>th</sup> Venetian Biennial) as well as many group shows across the world. His works are held in prominent museum collections such as Slovakian national galleries, museums in Poland, Czech Republic, Germany, Huston (USA), Seoul and Paris. He has received countless national awards, including the 6<sup>th</sup> Paris Biennial award in 1969, International Biennial of Graphic Design in Ljubljana in 1983 and Krakow 1984, Order of Matica Hrvatska, Order of Ludovik Stur, and others. He is considered to be one of the founders of modern Slovakian art, but his artistic output has contributed to the best achievements in modern sculpture internationally. His appearance on the artistic scene in 1960 opened new, unknown avenues for Slovakian sculpture, revealing from the start his starting point and his preoccupations – human destiny.

**Work: *Humanised Buren no. 4*, combined media on MDF board, 70x100 cm**



## Lojze Kalinšek

Rođen je 1956. godine u Kranju, Slovenija. Likovni je pedagog, slikar i likovni kritičar. Diplomirao je na Pedagoškoj akademiji u Ljubljani – smjer prof. likovnog odgoja. Učesnik je i organizator brojnih likovnih kolonija, simpozija i likovnih događanja na kojima aktivno izmjenjuje mišljenja i iskustva s drugim likovnim djelatnicima, čime obogaćuje stvaralačku inspiraciju. Baveći se pedagoškim radom organizira bienalni projekt „Dječji portret“ u kojem sudjeluju djeca iz cijelog svijeta. U svom 25-godišnjem radu sudjelovao je na oko pedeset samostalnih i preko stotinu skupnih izložbi u Austriji, Hrvatskoj, Sloveniji, Njemačkoj, Mađarskoj, Finskoj, Indiji, SAD, Egiptu, Turskoj, Rumunjskoj, Moldaviji,... Dobitnik je brojnih domaćih i inozemnih nagrada. Član je ZDLSU-a, IAA i ECA (European Council of Artists). Živi u Cerkovju, Slovenija.

Rad: „Muza 2“, akril na platnu, 70x90 cm

Born in Kranj in Slovenia in 1956. Lojze is a teacher, a painter and an art critic. He graduated from the Academy of Teacher Education in Ljubljana as an Arts teacher. He has participated in and organised numerous art colonies, symposia and events where he likes to exchange opinions and experiences with other colleagues, thus enriching his own creative inspiration. Within the teaching aspect of his work he organised a biennial project “Portraits of Children” in which children from all over the world took part. During his 25-year-long career he participated in about fifty individual and over a hundred group shows in Austria, Croatia, Slovenia, Germany, Hungary, Finland, India, USA, Egypt, Turkey, Romania, Moldavia... He has received many awards, at home and abroad. He is a member of the Union of Slovene Fine Arts Associations (ZDLSU), International Association of Art (IAA) and the European Council of Artists (ECA). He lives in Cerkovje in Slovenia.

Work: *Muse 2*, acrylic on canvas, 70x90 cm



Rođen je 1969. godine u Žilini, Slovačka. Od 1986. – 1991. studira umjetnost i književnost pri Pedagoškoj akademiji, a od 1991. – 1997. slikarstvo i ilustraciju na Akademiji likovnih umjetnosti i dizajna u Bratislavi. Godine 1994. pohađa Ecole des Beaux Arts u francuskom St. Etienne , a 1996. Ecole des Beaux Arts u Muulhouseu.. Godine 1995. boravi u Cite des Artes u Parizu. Sudjelovao je na brojnim skupnim izložbama u Slovačkoj, Njemačkoj, Bjelorusiji, Italiji, Francuskoj, Češkoj, Nizozemskoj, te samostalno i kao dio grupe Miroir Noir u Slovačkoj, Španjolskoj, Austriji – u Beču, Njemačkoj – u Berlinu, Poljskoj – u Varšavi. Živi i radi u Bratislavi. Godine 2007. Koptak i španjolski umjetnik Rai Escala osnivaju Miroir Noir – umjetničku grupu koja djeluje kroz njihov zajednički rad u njihovim ateljeima i zajedničku prezentaciju putem izložaba. Dublje je to zadiranje u samu problematiku portretiranja, tj. eksperimentiranje u području psihološkog portreta kao načela slikovnog izražavanja baziranog na pokušajima oživljavanja , a potom pobijanja najmravnijeg u obje nacionalne tradicije, u djelima Goye, Velazqueza, Saure, Kafke, Barthorya, Vachala,...

Rad: „Hrvatska nevjesta“, akril na platnu, 90x70 cm

Born in Žilina, Slovakia, in 1969. Between 1986 and 1991 he studied arts and literature at the College of Teacher Education, and from 1991 to 1997 he studied painting and illustrating at the Academy of Fine Arts and Design in Bratislava. In 1994 he attended Ecole des Beaux Arts in St Etienne, and in 1996 Ecole des Beaux Arts in Muulhouse. In 1995 he stayed in Cite des Artes in Paris. Miloš participated in numerous group exhibition shows in Slovakia, Germany, Belarus, Italy, France, Czech Republic, Netherlands, as well as individual shows and as part of the group Miroir Noir in Slovakia, Spain, Austria (Vienna), Germany (Berlin) and Poland (Warsaw). He lives and works in Bratislava. In 2007, in collaboration with a Spanish artist Rai Escala he established Miroir Noir, an artistic group that exists through their joint work in studios and joint displays in exhibitions. It represents a profound exploration of the issue of portrait painting, that is, an experiment in the realm of psychological portrait as the principle of painterly expression based on the attempts to revive and then deny the darkest in both national traditions in the work of Goya, Velasquez, Saura, Kafka, Barthory, Vachal...

Work: *A Croatian Bride*, acrylic on canvas, 90x70 cm



## Monika Maria Schultes

Rođena je 1955. godine u Augsburgu, Njemačka. Godine 1978. pohađa Koledž dizajna u Augsburgu, a potom od 1979. putuje svijetom. Od 1981. – 1984. studira talijanski jezik i povijest umjetnosti, a 1989. – 1995. studira na minhenskoj Akademiji likovnih umjetnosti u klasi prof. G. Bergera i stječe diplomu iz slikarstva i grafike. Od 1996. – 1999. na postdiplomskom je studiju vizualne umjetnosti i terapije na istoj Akademiji pod mentorstvom prof. G. Schottenlohera. Godine 1991. stipendistica je grada Augsburga, te od tada dobitnica brojnih stipendija u zemlji, ali i u Italiji, SAD-u. Dobitnica je brojnih nagrada za svoj rad. Članica je Društva profesionalnih likovnih umjetnika – BBK Sjeverna Švapska, članica Udruge likovnih umjetnika Augsburga „Die Ecke“ u kojoj je od 2009. članica Upravnog odbora, članica udruge umjetnika „Neue Munchner Kunstlergenossenschaft“, te članica DFKGT – profesionalne udruge za umjetnost i kreativnu terapiju. Od 1987. godine izlaže na nebrojenim izložbama u Njemačkoj i inozemstvu. Živi i stvara u rodnom Augsburgu. Njezino slikarstvo uključuje dimenzije figurativnog slikarstva, gestualnost i art brut, u njemu se susreću različite razine od mitologije, psihologije, književnosti, povijesti umjetnosti. Pune tog nakupljenog znanja i neizostavnog humora s lakoćom prenesenog, slike postaju idealnim sredstvom za fantastično putovanje za oko, srce i um.

Rad: „Da, da, da“, akril na platnu, 120x80 cm

Born in Augsburg, Germany, in 1955. She attended the College of Design in Augsburg in 1978, and the following year started travelling around the world. From 1981 to 1984 she studied Italian and art history, and from 1989 to 1995 she studied at the Academy of Fine Arts in Munich in the class of Professor G. Berger, graduating in painting and graphic design. Between 1996 and 1999 she was a postgraduate student of visual art and therapy at the same Academy in the class of Professor G. Schottenloher. In 1991 she received the town of Augsburg grant, followed by numerous studentships at home, as well as in Italy and the USA. Monika Maria has received many awards for her work. She is a member of the Association of Professional Painters BBK of the North Schwab region, a member of the Association of Augsburg Painters 'Die Ecke', where she has been a Board member since 2009, a member of the artists' association 'Neue Munchner Kunstlergenossenschaft' and a member of DFKGT, a professional association for art and creative therapy. She has exhibited her work in numerous shows in Germany and abroad since 1987. She lives and works in her hometown of Augsburg. Her painting includes figurative dimensions, the gestural and the outsider art, it is a meeting place of different layers of mythology, psychology, literature, art history. Full of the accumulated knowledge and unavoidable, easily conveyed humour, her paintings are transformed into ideal vehicle for a fantastic journey of the eye, the heart and the mind.

Work: *Yes, Yes, Yes*, acrylic on canvas, 120x80



## Zlatko Milaković

Rođen je 1959. godine u Travniku, Bosna i Hercegovina. Kao sedamnaestogodišnjak dolazi u Zagreb, pohađa zagrebačku XIII gimnaziju, a potom upisuje Studij politologije koji završava sa zvanjem dipl. politologa. Godine 1992. stipendist je Vlade RH za dvogodišnji studij menadžmenta u Londonu, a potom se i dalje usavršava u oblasti financija obnašajući rukovoditeljske dužnosti u vodećim bankarskim grupacijama i osiguravajućim društvima. Jedan je od istaknutih hrvatskih sportaša – prvak države u bacanju koplja. Radio je i kao novinar-urednik u zagrebačkim tiskovinama. Danas se profesionalno bavi slikarstvom. Likovno znanje stječe druženjima i radom s nizom afirmiranih pedagoga i umjetnika poput prof. Carmella Zottia, novosadskog dekana i prof. Zorana Todovića, galeriste Antonia Corattia, Jurja Baldanija i dr. Njegove radove pronalazimo u mnogim galerijskim i privatnim kolekcijama. Upriličio je nekoliko zapaženih izložaba, a ona u SAD-u u organizaciji časopisa *Art&Beyond* na svjetskom otvorenom natjecanju 2013. donijela mu je i nagradu za slikarstvo te ga uvrstila u publikaciju „Living Artist of Today“ (u izdanju vodeće američke kuće Ingram). Živi i radi u Samoboru nedaleko Zagreba.

Rad: „Samoća“, ulje na platnu, 116x90 cm

Born in Travnik, Bosnia and Herzegovina, in 1959. He came to Zagreb as a seventeen-year-old, attended the 13<sup>th</sup> Comprehensive secondary school, and then studied political science, gaining the title of political scientist. In 1992 he received a Croatian government scholarship for a two-year course in management in London, after which he continues his professional development in the field of finance, working in leading positions in banks and insurance companies. He is a prominent Croatian athlete – the national champion in javelin throw. He has also worked as a journalist-editor in Croatian press. Today he is professionally involved in painting. He has acquired the knowledge of painting by associating and working with a number of well-known teachers and artists like Professor Carmello Zotti, the Dean and Professor Zoran Todović from Novi Sad, curator Antonio Coratti, Jurij Baldani. His works can be found in many galleries and private collections. He has organized several noted exhibitions. At the exhibition organized by *Art&Beyond* magazine in the USA in 2013 during a world open competition, he received a painting award and was listed in the publication *The Living Artists of Today* (published by Ingram). He lives and works in Samobor, near Zagreb.

Work: *Solitude*, oil on canvas, 116x90 cm



## Marek Ormandik

Rođen je 1968. godine u Bratislavi, Slovačka. Nakon završene Srednje škole primijenjenih umjetnosti, smjer grafički dizajn, upisuje Akademiju likovnih umjetnosti i dizajna u Bratislavi, odjel grafike (prof. Lebiš, prof. Rumansky, prof. Kallay) gdje diplomira 1993. Bavi se slikarstvom, grafikom, crtanjem, ilustracijom te grafičkim dizajnom. Sudionik je skupnih žiriranih izložaba od 1990. u Slovačkoj, Češkoj, Hrvatskoj, Mađarskoj, Sloveniji, Francuskoj, Japanu, SAD-u i Kanadi, a 2005. boravi u Cite des Arts u Parizu. Učesnik je brojnih simpozija u Francuskoj, Mađarskoj, Češkoj i Sloveniji. Upriličio je brojne samostalne izložbe u Slovačkoj, Češkoj, Norveškoj, Francuskoj(1999.), Mađarskoj(2002.), Italiji(2004.), Rusiji(2007.), Sloveniji(2008.). Dobitnik je brojnih nagrada i priznanja, posebno onih za ilustraciju knjiga ( 1994., 1995., 1997., 2001., 2006. i 2008. – najbolja knjiga godine u Slovačkoj), Grand Prix-a - Mandrač, Hrvatska; Grand Prix-a za ilustraciju 2005. u Slovačkoj; 1. nagrade – Premio Internationale d'arte u San Crispianu u Italiji. Godine 2005. i 2010. izlaze mu likovne monografije, posljednja vrlo znakovita naslova „Čistilište Mareka Ormandika“. Živi i stvara kao slobodni umjetnik u Bratislavi.

Rad: „Prijatelji“, kombinirana tehnika, 150x120 cm

Born in Bratislava, Slovakia, in 1968. After finishing the course in graphic design in the Secondary school of applied arts, he studied at the Academy of Fine Arts and Design in Bratislava in the Department of Graphics (with professors Lebiš, Rumansky and Kallay), graduating in 1993. He is active in painting, graphics, drawing, illustration and graphic design. His works have been exhibited since 1990 in jury exhibitions in Slovakia, Czech Republic, Croatia, Hungary, Slovenia, France, Japan, USA and Canada. In 2005 he stayed in Cite des Arts in Paris. He has participated in many symposia in France, Hungary, Czech Republic and Slovenia. His individual exhibitions were held in Slovakia, Czech Republic, Norway, France (1999), Hungary (2002), Italy (2004), Russia (2007) and Slovenia (2008). He received a number of awards and acknowledgements, particularly for book illustration (in 1994, 1995, 1997, 2001, 2006 and in 2008 for the best book of the year in Slovakia), Grand Prix in Mandrač, Croatia, Grand Prix for illustration in Slovakia in 2005, and awards such as Premio Internationale d'arte in San Crispiano in Italy. Two monographs were published about his work, in 2005 and 2010, the latter with an interesting title *The Purgatory of Marek Ormandik*. He lives and works as an independent artist in Bratislava.

Work: *Friends*, combined media, 150x120 cm



## Hleb Otchyk

Rođen je 1983. godine u Gomelu, Bjelorusija. Nakon završene Umjetničke srednje škole (republički umjetnički koledž) studira na bjeloruskoj Akademiji likovnih umjetnosti (2001. – 2007.), a potom specijalizira monumentalno dekorativno slikarstvo. Od 2007. godine zaposlen je kao učitelj na Državnom Umjetničkom koledžu u Minsku, a od 2008. kao profesor na studiju slikanja, crtanja i skulpture na Bjeloruskoj Likovnoj Akademiji. Član je Društva likovnih umjetnika Bjelorusije od 2008. godine. Od godine 1998. sudjeluje na brojnim međunarodnim, državnim i regionalnim izložbama te na dvadesetak umjetničkih simpozija i kolonija diljem Europe. Njegova djela nalaze se u nekoliko bjeloruskih muzeja te u privatnim zbirkama u Nizozemskoj, Rusiji, Poljskoj, Litvi, Italiji, Mađarskoj, Hrvatskoj. Dobitnik je mnogih priznanja za svoj likovni rad od kojih posebno izdvaja specijalnu Nagradu predsjednika Republike Bjelorusije 1999. godine. Živi i radi u Minsku, u Bjelorusiji.

Rad: „Rapske legende“, kombinirana tehnika na platnu, 70x90 cm

Born in Gomel, Belarus, in 1983. After finishing the Secondary Arts School (Arts College), he studied at the Academy of Fine Arts in Belarus (2001 – 2007) and then specialises in monumental decorative painting. Since 2007 he has been teaching at the State Arts College in Minsk, and since 2008 he has worked as a professor in the painting, drawing and sculpture studies at the Academy of Fine Arts. Hleb has been a member of the Association of Belarusian Painters since 2008. Since 1998 he has exhibited in numerous international, national and regional shows, as well as in two dozen arts symposia and colonies across Europe. His works can be found in several Belarusian museums and in private collections in Netherlands, Russia, Poland, Lithuania, Italy, Hungary and Croatia. He has received numerous awards for his artistic output, among which he singles out the special award given by the President of the Republic of Belarus, which he received in 1999. He lives and works in Minsk, Belarus.

Work: *Rab Legends*, combined media on canvas, 70x90 cm



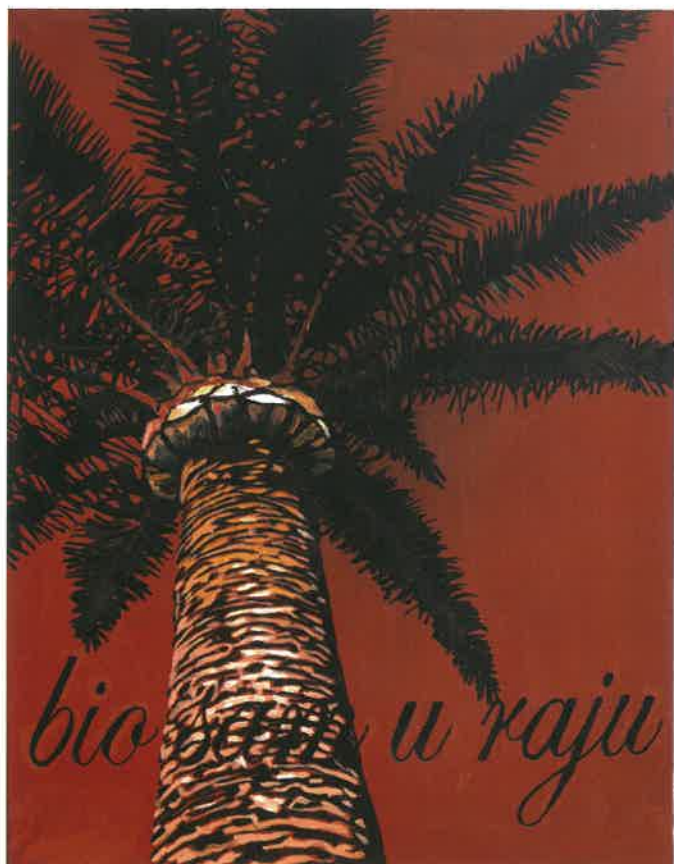
## Anita Parlov

Anita Parlov rođena je u Zagrebu 1971. godine. Godine 1989. završila je Školu primijenjene umjetnosti i dizajna u Zagrebu, tekstilni odjel. Na Akademiji likovnih umjetnosti u Zagrebu u klasi prof. Mira Vuće diplomirala je kiparstvo 1997. godine. Od iste godine radi kao profesorica stručnih predmeta na Školi primijenjene umjetnosti u Zagrebu. Od 2000. do rujna 2006. bila je voditeljica izložbenog salona „Izidor Kršnjavi“ u Zagrebu, a od 2012. predaje na Učiteljskom fakultetu u Zagrebu kao vanjski suradnik. Do sada je održala pet samostalnih i sudjelovala na brojnim skupnim izložbama. Od 1992. godine članica je HDLU-a. Godine 2010. zajedno sa Sinišom Majkusom predstavila se na izuzetno zapaženoj izložbi u Mađarskoj. Njezino slikarstvo pripada tradiciji lirske apstrakcije koju danas više tumačimo kao slikarstvo obojenog polja u koje u posljednje vrijeme integrira figuraciju pticolikih formi, čijem je crtanju i modeliranju posvećena još od studentskih dana.

**Rad: „Korak u dan“, akril na platnu, diptih – 81x60 cm (x2)**

Anita Parlov was born in Zagreb in 1971. She finished the School of Applied Arts and Design, Department of textiles, in 1989. In 1997 she graduated in sculpture from the Academy of Fine Arts in Zagreb in the class of Professor Mira Vuće. Since that same year she has been teaching occupational subjects at the School of Applied Arts and Design in Zagreb. Between 2000 and 2006 she worked as a curator of the show-room Izidor Kršnjavi in Zagreb, and since 2012 she has been teaching at the Faculty of Teacher Education in Zagreb as an associate teacher. So far she has exhibited in five individual shows and participated in a number of group shows. Since 1992 she has been a member of the Croatian Association of Artists. In 2010 she exhibited her work with Siniša Majkus at a highly noted exhibition show in Hungary. Anita's painting belongs to the tradition of lyrical abstraction, which is increasingly interpreted as colour-field painting, into which she integrates bird-like forms that she has been drawing and modelling since her student days.

**Work: *A Step into the Day*, acrylic on canvas, diptych - 81x60 cm (x2)**



## Robert Šimrak

Rođen je 1967. godine u Zagrebu, Hrvatska. Diplomirao je grafiku na Akademiji likovnih umjetnosti u Zagrebu u klasi prof. A. Kuduza 1992. godine. Po završenom školovanju djeluje kao samostalni umjetnik i član ZUH-a i HDLU-a. Intenzivno se bavi grafičkim dizajnom i ilustracijom te radi kao grafički urednik u izdanjima Vjesnika. Samostalno izlaže od 1989. na pedesetak te skupno na gotovo dvjestotinjak izložaba u zemlji i inozemstvu – Lisabonu, Kairu, Krakovu, Oldenburgu, Beču, Bopalu u Indiji. Dobitnik je brojnih nagrada i priznanja za svoj umjetnički i društveni rad od kojih se izdvaja Nagrada Ministarstva kulture na 3. Hrvatskom trijenalu grafike, Nagrada Grada Zagreba i Vjesnikovu nagradu za najbolju samostalnu izložbu u Hrvatskoj. Boravio je na brojnim studijskim putovanjima u Indiji, Egiptu, Francuskoj, Italiji, Njemačkoj, Maroku i Austriji. Djela mu se nalaze u mnogim muzejskim i galerijskim prostorima u Hrvatskoj. Od 2001. – 2003. predsjednik je HDLU-a, a od 2005. radi u zvanju asistenta na ALU u Zagrebu. U zvanju je izvanrednog profesora na grafičkom odsjeku na diplomskom te poslijediplomskom studiju grafike. Godine 2006. izabran je za prodekana za studente i nastavu na ALU u Zagrebu, a od 2011. predstojnik je Grafičke katedre na ALU, Zagreb. Sudjeluje u radu brojnih povjerenstava pri Sveučilištu i umjetničkih savjeta i žirija. Godine 2012. objavljena mu je umjetnička monografija u izdanju AM Kontura.

**Rad: „Bio sam u raju“, ulje na platnu, 90x70 cm**

Born in Zagreb, Croatia, in 1967. Robert graduated in graphic design from the Academy of Fine Arts in Zagreb in the class of Professor A. Kuduz in 1992. Afterwards he worked as an independent artist and a member of the Alliance of Croatian Artists and Croatian Association of Artists. He is deeply engaged in graphic design and illustration and works as graphics editor in *Vjesnik* newspaper. He has exhibited his work since 1989 in about fifty individual shows and almost two hundred group shows in the country and abroad – in Lisbon, Cairo, Krakow, Oldenburg, Vienna and Bopal in India. He has received many awards and acknowledgements for his artistic achievement and his social work, including the Ministry of Culture Award at the third Triennial of Croatian Graphic Design, the City of Zagreb Award and the Vjesnik Award for the best individual exhibition show in Croatia. He has been on many study tours to India, Egypt, France, Italy, Germany, Morocco and Austria. Many museums and galleries in Croatia exhibit his works. From 2001 to 2003 he was the chair of the Croatian Association of Artists, and in 2005 was appointed an assistant teacher at the Academy of Fine Arts in Zagreb. He has worked as an associate professor in the Graphics Department, teaching graduate and postgraduate courses on the Graphic Design module. In 2006 he was appointed a Vice-dean at the Academy of Fine Arts in Zagreb and since 2011 has worked as the Chair of Graphics at the Academy of Fine Arts in Zagreb. He participates in numerous committees of the University, arts councils and panels. His monograph was published in 2012 by AM Kontura.

**Work: *I was in Heaven*, oil on canvas, 90x70 cm**



Rođen je 1971. godine u Sofiji, Bugarska. Završio je Visoku školu likovnih umjetnosti „Illiya Petrov“ 1990. godine. Potom upisuje specijalku iz ilustracije i grafičkog dizajna pod mentorstvom V. Paskaleva i prof. N. Alexieva. Mnoga njegova djela nastala još za studentskih dana postala su dijelovima nacionalnih muzejskih zbirki, a nalaze se i u brojnim galerijskim i privatnim zbirkama u Rusiji, Rumunjskoj, Nizozemskoj, Njemačkoj, Mađarskoj, Slovačkoj, Turskoj, Vel. Britaniji, SAD-u, Kanadi,... Živi i radi kao samostalni profesionalni umjetnik u Sofiji, a uz slikarstvo bavi se „klasičnom“ i kompjutorskom grafikom. Član je Udruge likovnih umjetnika Art Balkan. Izlaže na brojnim samostalnim i skupnim izložbama u Bugarskoj i inozemstvu te je sudionik brojnih likovnih kolonija i simpozija u Češkoj, Rumunjskoj, Turskoj, Mađarskoj, Njemačkoj, Italiji, Hrvatskoj, Slovačkoj. Živi i stvara u Sofiji, Bugarska.

Rad: „Rapski krajolik“, ulje na platnu, 60x81 cm

Born in Sofia, Bulgaria, in 1971. He completed the Arts College *Illiya Petrov* in 1990, and then specialised in illustration and graphic design with V. Paskalev and Professor N. Alexieva. Many of his student works became parts of national museum collections, and can also be seen in numerous galleries and private collections in Russia, Romania, Netherlands, Germany, Hungary, Slovakia, Turkey, Great Britain, USA and Canada. He lives and works in Sofia as an independent professional artist and apart from painting engages in classic and computer graphics. He is a member of the Art Balkan Association of Painters. He exhibits his work in many individual and group shows in Bulgaria and abroad, and has participated in many art colonies and symposia in the Czech Republic, Romania, Turkey, Hungary, Germany, Italy, Croatia and Slovakia. He lives and works in Sofia, Bulgaria.

Work: *Rab Landscape*, oil on canvas, 60x81 cm



## Mariola Wawrzusiak-Borc

Rođena je 1971. godine u Rzeszowu, Poljska. Studira na odsjeku za kiparstvo Akademije likovnih umjetnosti u Krakowu 1992. – 1997. gdje diplomira u klasi prof. J. Sekowskog. Potom doktorira na istoj Akademiji (2006. – 2007.). Zaposlena je kao docent na odjelu kiparstva ALU u Krakowu (2. i 5. godina). Izražava se u mediju skulpture, crteža i fotografije. Sudjelovala je na brojnim značajnim žiriranim skupnim i samostalnim izložbama diljem Poljske te Češkoj, Austriji, Švicarskoj, Slovačkoj, Sloveniji, B i H, SAD-u, Njemačkoj,... Nositeljica je i nekoliko izvedbenih projekata za uređenje interijera u Poljskoj i surađuje s poljskim proizvođačem namještaja Vox, a dobitnica je stipendije grada Graza, Nagrade grada Krakowa i Nagrade Ministarstva kulture Poljske (2000.) Fokus njezinog umjetničkog izražavanja je čovjek i njegova priroda. Očaranost dvojnošću – uma i tijela, ali najviše svijetom primitivnih instinkta i atavizmima naslijeđenih od davnih predaka. Čovjek i životinja.

Rad: „Vuk“, željezo, 200x97x67 cm

Born in Rzeszow, Poland, in 1971. Mariola studied in the Department of Sculpture at the Academy of Fine Arts in Krakow from 1992 to 1997, graduating in the class of Professor J. Sekowski. She did her PhD at the same Academy (2006 – 2007). She works as an assistant professor in the Department of Sculpture at the Academy of Fine Arts in Krakow (second and fifth year students). She creates in the medium of sculpture, drawing and photography. She has participated in numerous significant jury exhibition shows, both group and individual ones, across Poland, as well as in Czech Republic, Austria, Switzerland, Slovakia, Slovenia, Bosnia and Herzegovina, USA and Germany. She has also created several construction designs for interiors in Poland and has been working for the Polish furniture manufacturer Vox. She received the town of Graz grant, the town of Krakow Award and the award of the Polish Ministry of culture (2000). Her artistic expression focuses on humans and their nature. She expresses a fascination with duality – of the mind and the body, but mostly with the world of primitive instincts and atavisms inherited from ancient predecessors. The human and the animal.

Work: *The Wolf*, iron, 200x97x67 cm



Rođen je 1986. godine u Krakowu, Poljska. Diplomirao je s izvrsnim uspjehom na Akademiji likovnih umjetnosti u Krakowu u klasi prof. B. Slawinskog 2011. godine. Trenutno pohađa doktorski studij na istoj Akademiji. Živi i radi u Krakowu. Izražava se u mediju skulpture, crteža i slike. Do sada je sudjelovao na nekoliko kiparskih simpozija na kojima je pokazao umijeće rada na otvorenom. Lakoća kojom izvodi svoje skulpture zasigurno će mu osigurati put u sam vrh poljskog i europskog kiparstva.

Rad: „Memorijska kartica“, drvo-hrast, 135x120x75

Born in Krakow, Poland, in 1986. He graduated with distinction from the Academy of Fine Arts in Krakow in the class of Professor B. Slawinski in 2011. He is now a doctoral student at the same Academy. He lives and works in Krakow. He works in the medium of sculpture, drawing and painting. He has participated in several sculptural symposia so far, where he displayed his skill of working in the open. The ease with which he executes his sculptures will certainly enable him to reach the very top of Polish and European sculpture.

Work: *A Memory Card*, oak wood, 135x120x75

# 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 ating", 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“

2013. godina

- Rab, Galerija Paradiso, Izložba radova / Artwork exhibition - 37. Art Kolonija Paradiso
- Rab, Galerija Paradiso, Izložba radova / Artwork exhibition - 38. Art Kolonija Paradiso
- Rab, Galerija Paradiso, Izložba radova / Artwork exhibition - 39. Art Kolonija Paradiso

# 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  
Giorgo Pahor  
Predrag Purić  
Paolo Viterbini  
Jasna Bogdanović  
Joško Eterović  
Bogomil Karlavariš  
Ivan Kožarić  
Antun Vrlić  
Dražen Filipović-Pegla  
Sabina Miconi  
Sergej Mihić  
Jerica Šantelj  
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  
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