

Rab

2014. godina / year

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art kolonija

Paradiso

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Što je svrha umjetnosti? Ima li ona uopće svrhu ili je danas sama sebi postala dostatna. Svrha umjetnosti je, kažu, dati doslovno ili preneseno osvrt na vlastito vrijeme. Proširiti polje uvriježenih interpretacija, ogoliti postojeće poretke te aktivirati publiku i potaknuti promjene u percepciji stvarnosti. Kritičko umjetničko interpretiranje vlastite stvarnosti uvijek je bio nužan i zdrav korektiv društva, ponaosob danas, u vremenu izokrenutih vrijednosti, inferiornosti morala, dominaciji kapitala koji izokreće i degenerira, u apokaliptičnom vremenu idolopoklonstva krivim ikonama. Da, u takvom vremenu reakcija je nužna i neminovna. Umjetnici su posebna, iznimno senzibilna ljudska vrsta. Na stvarnost gledaju drugačije. I različito. Od osjećaja neprilagođenosti i povlačenja u osobni svijet, od nemogućnosti komunikacije, do aktivnog i kritičkog propitivanja. No, ta različitost stvaranja upravo ih čini jedinstvenima i jednakima. Odjekuje snažno i onima koji je mogu i znaju „čuti“ govori mnogo. Olakšava, usmjerava, budi našu podsvijest. I postajemo svjesni posve druge vrste komunikacije, one podsvjesne, s onu stranu razuma koja se putem umjetnosti uključuje u život. Na tu jedinstvenost u različitosti, na reakciju i komunikaciju ukazuje već petnaest godina Art kolonija Paradiso. Na aktualnost i životnost umjetnosti, na nepomirljivost sa stečenim stanjem te na bogatstvo likovne produkcije unatoč epohalnoj krizi i na nastajanje novih ideja koje umjetnici afirmiraju svojim stvaranjem. Upravo i iz ovih pobuda galerija Makek-Paradiso otvara svoja vrata umjetnicima povezujući ih i predstavljajući njihovu recentnu produkciju s ciljem da interakcijom stilskih, ikonoloških i kulturoloških izričaja potvrdi globalno i jedinstveno djelovanje umjetnosti. I ove godine kolonija je djelovala kroz tri saziva, upriličivši tri izložbe na Rabu i četvrtu u galeriji Makek u Zagrebu kojom se publici već tradicionalno predstavlja izbor radova, koncentrirajući se uvijek na novi segment ovog likovnog okupljanja kojem je u bazi prezentacija hrvatske i europske umjetnosti u svrhu obogaćivanja kulturne ponude vlastite zemlje.

Na prvom, ovogodišnjem sazivu, koji se tradicionalno održava u svibnju, stvaralo je i uživalo u neodoljivom „rapskom raju“ desetero zanimljivih likovnih umjetnika: mađarski umjetnici Jozsef Benes i Margit Gerle, Marika Vicari iz Italije, Jernej Forbici i Urška Mazej iz Slovenije, slovačka umjetnica sa hrvatskom adresom Lydia Patafta te Irena Vasilj, Matija Dražović, Natalia Borčić i Nedeljko Tintor iz Hrvatske. Čudesna antropomorfna obličja, natečenih, grotesknih torza punih modrica i krasta, bezglave i bezruke spodobе vizualna su metafora **Jozsefa Benesa** koja u svom izrazu tjeskobe i dvosmislenosti utjelovljuje suvremenu civilizaciju. Apokaliptička vizija nemoćnog humanoidnog bića kao poziv na buđenje. Promjenjiva organska forma, mutirano biće ili drevni, izumrli primjerak neke praživotinje nastao finim sjenčanjem grafita, ne kao konkretan lik, već gotovo kao njegova sjena zaposjeda prostor papira **Margit Gerle**. Ova vrsna grafičarka i istaknuta mađarska inovativna skulptorica od svojih biomorfa ne odustaje ni na Rabu. Svoj

prepoznatljiv likovni kod ima i **Marika Vicari**. Njezino likovno polazište je priroda, točnije krajolik u kojem razvija svoju isprepletenu floralnu senzaciju očišćenu svake suvišnosti, moćnu u svojoj monokromnoj i motivskoj posvećenosti. Fini, minuciozni crtež, kakvog rijetko vidimo u mladih umjetnika, kojim podcrtava jasnoću i čistoću vlastita izraza, njezina su konstanta. **Jernej Forbici** slika prostrani krajolik, magične potopljene ravnice u kojoj se istovjetnost neba i zemlje razdvaja tankom linijom horizonta. No, da nema bujnih krošnja stabala ne bismo znali što je nebo, a što zemlja, jer sve je koloristički tretirano isto, tonovima kojima priziva melankoliju, tugu i kišu, jer: „nema sunca od kada je otišla“. Forbici je majstor imaginarnih pejzaža koji prisjećaju na davne slikarske bravure romantičarskih pejzažista, specifičan po svojim grafičkim intervencijama usijecanja linearne mreže u plan slike. Krajolik **Nedeljka Tintora** pak posve je klasičan. Rapska je to veduta uprizorena jasnim, gotovo školskim pristupom tretiranja slikarskog platna, iznjedrena iz magme čistog gledanja i čuđenja. I u sliku **Urške Mazej** uklopljeni su elementi rapske prepoznatljivosti. Njegova šetnica, plaža, bujna agava, kameni zid, plavi horizont i tipična plastična stolica kao redoviti dio interijera neke terase ili vrta. Likovni medij u kojem stvara ova mlada umjetnica je kolaž. U njega komponira raznovrsne elemente - dijelove istrgnute, izrezane iz njihovog prvobitnog okruženja. Stavlja ih u novi kontekst, u konstrukciju nove likovne stvarnosti. To su asocijativne reprodukcije stvarnih prostora kojima je autorica bila okružena. A apstraktni prostor nastao slojevitim tretiranjem slike kolorom i slaganjem jednostavnih geometrijskih oblika - to je „Tvornica“ Irene Vasilj. Multiplicirajuće pravokutne morfologije, jasnih asocijacija na tvorničke dimnjake i nehumane gradske vertikale, dinamizira snažnim kolorističkim akcentima crvenog kolora unutar slojevite bjeline slika. Rapski prostor **Matije Dražovića** koncentracija je likovnih promišljanja kojima artikulira čistoću analitičkog i redukcionističkog pristupa gotovo geometrijske rekonstrukcije stvarnosti i njezinog ponovnog sistemiziranja u polju slike u kojem ulogu glavnog graditelja ima svjetlost. Svjetlosne refleksije, njezini intenziteti u određenoj spektru boja, sjene kojima naglašava ili skriva, ključ su kojim nam otvara vrata svog likovnog prostora **Natalia Borčić**. Prostor kojeg definiraju stolice kao simboli komunikacije, dijaloga, druženja, prijateljstva, partnerstva, odmora, statičnosti, ali i kao zanimljiva forma kojom autorica pred sebe postavlja nove likovne zahtjeve. Kakve odnose uspostavljamo u svijetu danas, što se sve krije iza masovne histerije i podilaženja civilizacijskom kaosu i otuđenju na svim funkcionalnim razinama? Svijet slike **Lydie Patafte** uvijek je vezan uz postojanje simbolične narativne potke koja u sebi, iza tobožnje fascinacije fenomenima odmora i zabave krije emotivno i psihološki snažan apel, reakciju na sve negativno što nas okružuje. U vlastitoj kozmogoniji građenoj na elementima stvarnog i fantastičnog, figurativnog i gestualnog, stripa ili koloristički snažne ekspresivne priče, autorica pronalazi sigurno mjesto daljnjeg života svojoj urbanoj, ekološkoj i nadasve humanoj priči.

Održavanje sljedećeg, 41. saziva dogodilo se u lipnju. Završilo je, kao i uvijek izložbom nastalih radova kojom su se predstavile izuzetne europske i hrvatske likovne osobnosti: Alfonso Filieri i Pope iz Italije, David Čarsky iz Slovačke, Goranka Supin, Vanja Trobić te dvojica profesora zagrebačke ALU, Danko Friščić i Robert Šimrak iz Hrvatske. Dosljedan u svom izričaju, bez pribjegavanja bilo kakvoj imitaciji i utjecaju trendova, **Pope** je jedan od najkreativnijih i najznačajnijih predstavnika talijanskog analitičkog slikarstva. Njegovo „kromatsko tijelo“ pripada ciklusu kojim je krajem 80-ih krenuo u sustavno propitivanje moći i potencijala same boje, tj. potencijala baznog likovnog jezika – kolora i forme, odnosno formata. Kroz fine, slojevite i vidljive nanose boje prosijava svjetlost i pulsira materija te slika prestaje biti tek dvodimenzionalnim prikazom, već prerasta klasičan pojam slike i postaje tijelo, živi kromatski objekt. Do potpune redukcije slikarskog kako bi posegnuo u samu srž, u bit, dolazi i **David Čarsky** svojim sliko-objektima. Njihovo numeričko označavanje upućuje na kozmički red, uspostavu određenog klasifikacijskog sustava kojim apstrakcija korigira kaotično i slučajno. Tako slike „606“ i „607“ možemo promatrati i kao produkt mentalne koncentracije projicirane na platno. Njegovu površinu Čarsky strukturira potezima boje koju dodaje raznim vezivima i nanosi na platno stvarajući suptilne tragove i pomake u kojima se prelama svjetlost. On kompozicijski lomi sliku horizontalnom granicom razdvajajući dva tona boje spajajući slike u diptihe i triptihe, ujednačavajući tako njihovu apstraktnu prirodu. Strukturalna gradnja bojom okupira i **Goranku Supin**. Bjelinom opredmećenom efektima svjetlosti kroz slojeve slike determinira novu znakovitost koju prepoznajemo kroz njena osobna životna značenja. Slika je polje oblikovne igre u odnosima vidljivog i tek naznačenog, skrivenog, implementacija geometrijskog znaka i gestualnih zasijecanja poput impulsa, naglih trzaja svijesti unutar polja monotone, apsolutne bjeline. Slojevitost, transparentnost, gracilnost i teksturalno bogatstvo rukom rađenog papira koncentrirano je u slici **Alfonsa Filieria**. Njegove poetske vizije nastale suptilnom gradnjom finim papirom natopljenim bojom, stvaranje u fazama, slojevima u kojem svaki emanira drugačijim životom. Njegove slike vizualni su poetski spomenari našeg kulturnog, civilizacijskog nasljeđa u kojem stih, citat il' značajna filozofska misao boji i formi daje smisao. Motiv staviti u određeni kontekst i dati mu podtekst uvijek iznova uspijeva **Robretu Šimraku**. „Velikim meštrom“ evocira nas na vlastita popartistička nagnuća, odnosno na svoje neo inačice pop-arta u kojima je, naglašavajući amblematiku potrošačkog društva, ukazivao na stereotipove, lažni sjaj i idolatriju. Ikonikom koja podsjeća na nekadašnje strategije, reinterpretirajući je, stvara „ikonu umjetnika“, ironizirajući tako sklonost društva obožavanju lažnih idola, podsmijavajući se čak i nekada pretjeranom etiketiranju njegove umjetnosti epitetima popartističkog. Na tragu znaka, simbola slika je i **Vanje Trobić**. Vizualna metafora naznačena već u samom nazivlju kao ključu interpretacije kojom uspostavlja izravnu vezu s vizualnim slike. Rad joj je zasnovan na kontrastima: stvarnog i sanjanog, slikarskog i digitalnog. Slikama uvijek ukazuje na ono čega u svijetu nema, fokusirajući se na odnos čovjeka i prirode. A priroda je uvijek bila okidač radu **Danku Friščiću**, slikaru koji nikada ne kalkuliра i nikome i ničemu ne podilazi, do vlastitog

ludičkoj prirodi. Uvijek u simbiozi apstraktnog i figurativnog donesenog u polje slike jakim i jasnim kolorističkim, nerijetko pointilističkim potezima geste smirene tek u naslućenoj zoomorfnoj formi. I ništa nije jasno, a ipak asocira, fluidno i protežno, raste i metamorfozira, razlaže se u kolorom zasićenu i lucidnu fantazmagoriju.

A treći ovogodišnji rujanski saziv zaokružuje rapsko stvaralačko druženje, podcrtava ovogodišnji, izložbeni, predstavljajući koncept, tj. namjeru da se umjetnošću ukaže na aktualnost, na civilizacijska spoticanja, na potrebu za reakcijom i akcijom. Rujan je uvijek rezerviran za iznimne likovne umjetnike koji svojim radom trasiraju nova i poticajna likovna promišljanja ili potvrđuju vrijednosti osobnih umjetničkih dosegâ. Zlatko Kauzlarić Atač, Egidio Budicin, Antonija Balić Šimrak, Anita Parlov i Iva Gluhinić iz Hrvatske, izuzetan slovački trojac: Marek Ormandik, Martin Gerboc i Jana Farmanova, Nina Stoupina iz Belgije i Charlotte von Elm iz Njemačke stvaraju na Rabu. Dolazak **Charlotte von Elm** na Rab susret je dvaju tradicija, kultura, mentaliteta, etnosa – njezinog germanskog nasljeđa kojeg njeguje i revalorizira svojim radom i baštine koja je dio mediteranskog korpusa. Tematizirajući vlastitu tradiciju, sociološke i kulturološke fenomene nerijetko se koristi apropiacijom, konkretizirano u njevoj rapskoj priči Durerovim grafikama koje pronalazi u starim knjigama, dajući im novi život i značenja u kontekstu svoje slike, uobličavajući ih u rapski krajolik. Mediteranska pejzažna konfiguracija motivska je preokupacija i **Egidia Budicina**. Ovome vrsnome, samozatajnome slikaru krajolik je uporište i alat vlastitog obračuna s slikarstvom. Gusti, crni, teški nanosi boje slikani, tek naoko silovitom gestom, zauzdani su u konkretnoj pejzažnoj formi otoka kojeg Budicin promatra, analizira i promišljeno donosi na platno. Pejzaži **Sylvaina Parisa** nalikuju topografskoj karti. Doživljaj rapskog krajolika bilježi pogledom iz ptičje perspektive, koristeći čisti likovni govor – moćni kolor i oslobođenu gestu kako bi zabilježilo vlastitu impresiju Raba. Priroda je poslužila kao inspiracija kako bi se zabilježila ona druga, misaona i duhovna stanja, razmišljanja o temeljnim vrijednostima i smislu ljudskog postojanja potaknutih intenzivnim doživljajem prirode. Sudari kamena i mora, fascinantne rapske stijene koje se gordo izdižu iz pličina, inspirativni su okidač **Nine Stoupine**. Koristeći se elementima konkretne prirode stvara nove imaginativne prostore, pune toplog, bujajućeg kolora, oblika koji izlaze iz same materije boje, njene transparentnosti ili gustoće, gradeći tako sklad igrâ suprotnosti. Rab **Jane Farmanove** trenutak je prepuštanja i odmora na suncu, zabilježen osobni, intimni trenutak snoviđenja ili tek sjećanje. Jer glavni pokretač njezinog djelovanja osobna je memorija, odležana i pohranjena emocija koju vezuje za ređene ljude i situacije iz vlastitog intimnog života, podražavajući atmosferu sna i sjećanja, transparentnim, finim, lažurnim nanosima akrila. Razrijeđena boja koja slobodno curi platnom, slikarski je zapis u službi interpretacije auditivnih senzacija. Glazba kao umjetnička vrsta koju se interpretira drugom umjetničkom vrstom, ovom slikarskom, glavna je inspiracija mlade umjetnice **Ive Gluhinić** u ciklusu Impresije. Jedna slika koja mu tematski pripada našla je svoje mjesto i u kolekciji rapske kolonije. Njen

mentor, pod čijom je profesorskom palicom studirala, **Zlatko Kauzlarić Atač**, ostaje vjeran svojoj vječnoj opsesiji – ženskome tijelu. U svoj intimni stvaralački dnevnik upisuje na Rabu još jednu impresiju tijelom kojeg nikada ne riše kao голу ljudsku materiju. Jer njegov potez odveć je karakteran. U njemu je više erotičnosti nego u eksplicitnosti prikaza ljudske golotinje, jer Atača ne zanima njegova anatomija, već karakter, sadržan u njegovom pokretu, grču udova, njegovom repuštanju ili suspregnutosti. Zario je u samu srž, snažnim „neurotičnim“ potezom bilježeci nestalnost oblika popraćenog silovitim sjenama zamaha. Tijelo kao gola materija ne zanima ni **Mareka Ormandika**. Njegova ljudskolika bića snažne su metafore ljudskih, psiholoških stanja, emocije koja se ne akumulira i zbija u prizor, već razlaže cijelom slikom. Prati je široki potez kojim autor oslobađa svoju stvaralačku strast i razornu energiju kojom rastvara tijelo, ulazi pod epidermu, prkoseći kulturnim stereotipima i uvriježenim kanonima, jer lik je tek medij, slikarsko sredstvo kojim će progovoriti o svojim dubokim egzistencijalnim dvojba. Unutarnji sukob s postojećem stvarnošću, strah, razočaranje, smrt, agresija, sadizam, pornografija, zločin, izmučena tijela, vrišteća lica, ljutite poruke ikonografija je Gerbovog apstraktnog pakla. **Martin Gerboc** svojim radom propituje odnose zbilje i umjetnosti, kritizira ideološke sustave, upućuje na devijacije i društvene degeneracije. Njegova likovna priča izlazi iz umjetničkih estetika, snažno se referira na književnost i filozofiju, nacističku umjetnost i berlinski kabare. On raslojava sliku ne samo u njezinoj vizualnosti, već radikalnije, stvarajući poseban destruktivni mehanizam koji otvara pitanja tematika i žanra izvan estetika slikarskog. I sve postaje izopačeni, katarzički kabare, jer i kad slika mrtvu prirodu kreće od beskraje tuge i osjećaja ljudskog posrnuća. Bolom kao neodvojivim dijelom ljudskog bića bavi se u svom skulptorskom radu i **Antonija Balić Šimrak**. Rad je dio ciklusa Mandale koji je izlagala u zagrebačkoj Gliptoteci, kojom autorica nastavlja propitivanja cjelovitosti i kružne forme. Skulpturu patinira crvenim pigmentom intenzivirajući i vizualnim poticajem osjećaj boli i žarenja. Odnos dvaju bića podjednako može izazvati i ljubav i bol. Svoju intimnu priču, koristeći se simbolima koje utjelovljuju životinjska bića ili pak ona, u njenoj već prepoznatljivoj antropomorfnop-ticolikoj formi odlučila je podijeliti s nama **Anita Parlov**. Motiv kojeg repetira u varijacijama crteža, slike i skulpture pridružuje snažno životinjsko obličje, a ona žena-ptica zauzima distancu, poziva ali i postavlja granicu. Na finom, filigranski strukturiranom polju slika na jednom dijelu diptiha je on, a na drugom stoji ona.

No, kolonija Paradiso nikada nije razdvajala, ona je oduvijek povezivala, spajala različitosti, uspostavljala dijalog. I ove 2014.godine učinila je isto.

Sanda Stanačev Bajzek

What is the purpose of art? Does it have a purpose at all or has it grown to be self-sufficient? They say the purpose of art is to comment, literally or metaphorically, on one's own time. It is to extend the field of conventional interpretations, to reveal the existing systems, to activate audiences and encourage changes in the perception of reality. Critical artistic interpretation of reality has always been a necessary and sound corrective of the society, particularly now at the time of upturned values, impaired morals, domination of capital that corrupts and debases, in this apocalyptic time of the veneration of wrong icons. Yes, at a time like this, reaction is essential and inevitable. Artists are a special kind of people, particularly sensitive. They see reality differently. And in a different way. Their reactions range from feelings of maladjustment, withdrawal into personal worlds and inability to communicate to active and critical interrogation. Their differences are precisely what makes them both singular and same. They reverberate powerfully and say a lot to those who know how to listen. They ease, guide and awaken our subconscious. Thus we become aware of an entirely different kind of communication, the subconscious one, the one beyond reason, which comes into our life through art. Art Colony Paradiso has been pointing to that singularity in difference, to reaction and communication, for the past fifteen years. It has been pointing to the relevance and exuberance of art, to non-acceptance of status quo and the wealth of fine arts production despite the epochal crisis and to the growth of new ideas artists establish by their creative work. It is for these reasons that Makek-Paradiso gallery opens its door to artists, bringing them together and presenting their recent output, aiming to confirm the global and universal impact of art through the interaction of stylistic, iconic and cultural expressions. The colony has, again, been organised in three sessions, each with its own exhibition on the island of Rab and one at the Makek Gallery in Zagreb, traditionally showing a selection of works and always focusing on new aspects of this gathering of painters based on the presentation of Croatian and European art for the purpose of enriching the cultural offering of the country.

An interesting group of ten painters gathered at this year's first meeting, traditionally held in May, working and enjoying the irresistible "paradise of Rab": Hungarian artists Jozsef Benes and Margit Gerle, Marika Vicari from Italy, Jernej Forbici and Urška Mazej from Slovenia, Lydia Patafta, a Slovakian artist living in Croatia, and Irena Vasilj, Matija Dražović, Natalia Borčić and Nedeljko Tintor from Croatia. Wonderful anthropomorphic figures with swollen, grotesque torsos full of bruises and scabs, headless and armless creatures make the visual metaphor created by **Joszeff Benes**, embodying in its anxiety and ambiguity our contemporary world. An apocalyptic vision of a helpless humanoid creature as a call to awakening. A changeable organic form, a mutated creature or some ancient kind of animal created by fine shading in graphite, not as a concrete figure, but almost as its shadow, fills the space of **Margit Gerle's** paper. This skilled graphic artist and distinguished Hungarian sculptor does not give up

her biomorphs even on Rab. **Marika Vicari** also has her recognisable artistic code. Origin of her work is nature, or rather the landscape in which she develops her interwoven floral sensation purged from any superficiality, powerful in its monochromatic and thematic dedication. Refined, detailed drawing rarely seen in young artists, which emphasizes the clarity and purity of her expression, represents a constant in her work. **Jernej Forbici** paints a spacious landscape, magical flooded plains where the sameness of the sky and the earth is divided by a thin line of the horizon. However, if it weren't for the lush canopies of the trees, we would not distinguish the sky from the earth, since everything is treated with the same colour scheme, with nuances that invoke melancholy, sadness and rain because: "even the Sun is not shining since she's gone". Forbici is a master of imaginary landscapes reminiscent of old painterly masterpieces of the romanticist landscape artists and famous for his graphic interventions in the form of linear networks etched into the layout of the painting. The landscape of **Nedeljko Tintor** is, on the other hand, wholly classical. It is a view of Rab staged by a clear, almost school-like treatment of the canvas engendered from a magma of pure observation and wonder. The painting of **Urška Mazej** also contains elements of Rab. Its seafront, the beach, luxuriant agaves, the stone wall, the blue horizon and the typical plastic chair as a regular part of verandas and gardens. This young artist works in the medium of collage. Into it she integrates various elements – pieces torn or cut out from their original contexts. She places them in new contexts, in structures of new artistic reality. They are associative reproductions of real spaces that had surrounded the author. An abstract space created by layered colour treatment of the painting and matching of simple geometrical shapes – this is **Irena Vasilj's** *Factory*. Multiplying orthogonal morphology, with clear associations to factory chimneys and inhumane urban vertical lines, she creates the dynamics of the scene by strong colour accents of red within a layered whiteness of the paintings. Rab in the eyes of **Matija Dražović** is a concentration of painterly deliberation articulating the purity of analytical and reductionist approach to almost geometrical reconstruction of the reality and its repeated systematisation in the field of the painting, where the light is the main building block. Reflections of light and their intensities in certain spectres and shadows, either emphasizing or hiding something, are the key **Natalia Borčić** uses to open the door to the space of her painting. It is a space defined by chairs as symbols of communication, dialogue, companionship, partnership, rest, static quality, but also chairs as an interesting form the author uses to set herself new artistic challenges. What kind of relationships are we establishing in the world today, what lies behind the mass hysteria and flattery to civilizational chaos and alienation on all functional levers? The world of **Lydia Patafta's** painting is always linked to a symbolic narrative thread, concealing a strong emotional and psychological appeal, a strong reaction to all the negativity that surrounds us, behind a seeming fascination with phenomena of relaxation and entertainment. In her own cosmogony, built on the elements of the real and the fantastic, the figurative and the gestural, on the elements of a cartoon or coloristically expressive story, the author finds a safe harbour in which to continue living in her urban, ecological and above all humane narrative.

The following, forty-first, meeting of the colony was held in June. It traditionally ended with an exhibition of created works, presenting distinguished European and Croatian artistic personalities: Alfonso Filieri and Pope from Italy, David Čarsky from Slovakia, Goranka Supin, Vanja Trobić from Croatia with two professors from the Academy of Fine Arts Danko Friščić and Robert Šimrak. Consistent in his expression, without resorting to any kind of imitation or trendy influence, **Pope** is one of the most creative and prominent representatives of Italian analytical painting. His “chromatic body” belongs to the cycle from the end of 1980s, in which he systematically explored the power and potential of paint itself, the potential of basic painterly language – the colour and form, or format. Light shines through and substance throbs between refined, layered and visible strokes of paint, making the painting more than a two-dimensional canvas, allowing it to transcend the classical idea of painting and become a body, a live chromatic object. By his paintings-objects **David Čarsky** also achieves a complete reduction of the painterly in order to reach the essence, the core. The enumeration of paintings suggests cosmic order, establishment of a certain classification system through which abstraction corrects the chaotic and the accidental. The paintings entitled 606 and 607 can thus be seen as products of a mental focus projected onto canvas. Čarsky structures the surface of the canvas by strokes of paint mixed with various adhesives, thus creating subtle traces and shifts that refract the light. His paintings are compositionally divided by a horizontal line that separates two nuances and then brought together into diptychs and triptychs so as to even out their abstract nature. **Goranka Supin** is also concerned with using paint to build structure. The whiteness concretized by light effects coming through the layers of the painting defines new significance, recognizable through her personal stories. Painting is the arena for playing with forms through the relationships of the visible and the sketched, of the concealed; it is the implementation of a geometrical sign and gestural incisions like impulses, sudden tremors of consciousness in the field of a monochrome, absolute whiteness. Concentrated in the painting of **Alfonso Filieri** we find layers, transparency, gracility and textural luxury of hand-prepared paper. His poetic visions, created by subtle structuring of fine paper immersed in paint, evolved in phases, in layers each of which emanates its own life. His paintings are visual poetic mementos of our cultural civilizational heritage in which a line of verse, a quotation or a philosophical thought gives meaning to colour and form. **Robert Šimrak** repeatedly succeeds in placing a motif in a certain context and giving it a subtext. His “Great Master” reminds us of his own tendencies to pop art, or his versions of pop art in which, emphasizing the emblematic of the consumer society, he pointed to stereotypes, false glitter and idolatry. Using iconography reminiscent of older strategies and reinterpreting it, he creates an “icon of the artist”, ironizing the tendency of the society to worship false idols and mocking the sometimes exaggerated labelling of his art as pop art. The painting of **Vanja Trobić** also comes close to the sign, or symbol. A visual metaphor suggested in the very title as the key to interpretation represents a direct link to the visual dimension of the painting. Her work is based on contrast between the real and the dreamt, between the painterly and the digital. She always uses her paintings to point to that which is lacking in the world, focusing on the relationship of man and nature. And nature has always been a

trigger for the work of **Danko Friščić**, a painter who never calculates and flatters no one but his own ludic nature. Always in a symbiosis of abstract and figurative, introduced into the field of the painting by strong and clear, often pointillist, strokes of a gesture brought under control only in a suggested zoomorphic form. Nothing is clear, but is nevertheless evocative, while in a fluid and stretching manner it grows and metamorphoses, dissolving into a colour-saturated and lucid phantasmagoria.

The creative gathering in Rab was rounded off with the third meeting held in September, underscoring this year's concept behind the showing of the works – an attempt to use art as a pointer to reality, to human stumbling and to the need for reaction and action. September is always reserved for extraordinary fine artists, whose works establish new and inspirational ways of thinking or confirm the values of personal artistic achievements. Zlatko Kauzlarić Atač, Egidio Budicin, Antonija Balić Šimrak, Anita Parlov and Iva Gluhinić from Croatia, an exquisite trio from Slovakia: Marek Ormandik, Martin Gerboc and Jana Farmanova, Nina Stoupina from Belgium and Charlotte von Elm from Germany came to create on Rab. The presence of **Charlotte von Elm** on Rab represents a meeting of two traditions, cultures, mentalities and ethnos – of her German heritage, which she cherishes and re-evaluates through her work, and the heritage that belongs to the Mediterranean corpus. Taking her own tradition and sociological and cultural phenomena as themes, she frequently uses appropriation, which in her Rab opus includes Durer's graphics she finds in old books and gives them new life and meanings in the context of her own painting, placing them in Rab landscapes. **Egidio Budicin** is also preoccupied with using Mediterranean landscape configurations as motifs. For this exceptional self-denying artist landscape is the starting point and the weapon for settling his scores with painting. Thick, dark, heavy application of paint, only seemingly made by fierce gesture, becomes restrained in a concrete landscape form of an island Budicin observes, analyses and cautiously transfers onto the canvas. The landscapes of **Sylvain Paris** resemble a topographical map. He notes his experience of Rab landscape from a bird's eye view, using pure painterly expression – powerful colour scheme and free gesture – to record his impressions. He uses nature as inspiration for recording the other, contemplative and spiritual states and thoughts about the basic values and meaning of human existence encouraged by intensely experiencing nature. The clash of rock and the sea and fascinating Rab cliffs rising proudly from the shallows represent an inspirational trigger for **Nina Stoupina**. Using concrete natural elements, she creates new imaginative spaces filled with warm exuberant colour and shapes coming out of the very substance of the paint, of its transparency or thickness, thus building proportion through the play of opposites. Rab in the work of **Jana Farmanova** is a moment of abandonment and relaxation in the sun, a record of personal intimate moment, a dream vision or just a memory. Her personal memories, absorbed and stored emotions related to certain people and situations from her private life, represent the main force behind her creativity. With refined, transparent application of acrylic she invokes an ambience of dream and memory. Thinned paint trickling freely over the canvas is a painterly record in service of interpreting audio sensations. Music as an art form interpreted through another art form –

painting – constitutes the main inspiration for the young artist **Iva Gluhinić** in her cycle Impressions. One painting thematically related to that cycle has found its place in the Rab colony collection. Her mentor and professor **Zlatko Kauzlaric Atač** remains faithful to his eternal obsession – the female body. In this colony he entered into his creative diary yet another impression of a body, which he never draws as naked human substance. Because his stroke has too much character. It contains more eroticism than an explicit view of human nakedness since Atač is not interested in the anatomy, but in the character contained in the body's movement, in the spasm of its limbs, in its abandonment or restraint. With his strong "neurotic" gesture he cuts into the very essence, recording the ephemerality of the form accompanied by fierce shadows of movement. Body as naked matter does not interest **Marek Ormandik** either. His humanoid creatures are powerful metaphors for human mental states, for emotions he does not cram into the scene, but spills over the whole picture. This is accompanied by a wide stroke releasing the author's creative passion and devastating energy that opens up the body and gets under the skin, defying cultural stereotypes and common cannons, because a figure is only a medium, a painter's means of expression for speaking about his deep existential dilemmas. Inner conflict with the existing reality, fear, disappointment, death, aggression, sadism, pornography, crime, mutilated bodies, screaming faces, angry iconography messages constitute the abstract hell of Martin Gerboc. In his work he examines the relationship between the reality and art, critiques ideologies, points to deviations and social decline. His painterly narrative stems from the aesthetics, strongly referring to literature and philosophy, Nazi art and Berlin cabaret. He stratifies the painting not only in its visual dimension, but more radically, creating a special destructive mechanism that opens up questions of themes and genres outside of the aesthetics of painting. Thus everything becomes a corrupt cathartic cabaret, because even when he paints still life, he starts from an immense sadness and a sense of human faltering. In her sculpture **Antonija Balić Šimrak** also addresses pain as inseparable segment of humans. Her work belongs to Mandala cycle, which she exhibited in the Sculpture Gallery in Zagreb and which is a continuation of her exploration of wholeness and the round form. She patinates the sculpture with red pigment, visually intensifying the sense of pain. A relationship between two people can equally produce love and pain. **Anita Parlov** decided to share with us her intimate story, using symbols embodied by animals or herself in her already recognisable anthropomorphic-birdlike form. She attaches a robust animal form to the motif repeated through the variations in a drawing, painting and sculpture, while she as a bird-woman keeps her distance, inviting but also setting a line not to be crossed. On the fine, filigree-like structured surface of the painting, one part of the diptych belongs to him, the other to her.

However, Paradiso colony has never divided, it has always been bringing together and connecting the differences, starting dialogues. This year it has done the same.

Sanda Stanačev Bajzek



Rođen je 1945. godine u Koprivnici, Hrvatska. Poslije završene gimnazije upisuje se na ALU u Zagrebu. Za vrijeme studija uključuje se u rad Studentskog eksperimentalnog kazališta. Diplomira u klasi prof. Miljenka Stančića i odmah postaje suradnikom majstorske radionice prof. Krste Hegeđušića, a 1973. 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 zatomičuje figurativnim izričajem.

„Leži na boku“, akril na platnu, 81 x 100 cm

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

Lying Sideways, acrylic on canvas, 81 x 100 cm



Rođen je u Bajmoku, današnjoj Srbiji, 1938.godine. U Subotici završava srednju školu, a upriličuje i prvu samostalnu izložbu. Nakon dvije godine studija arhitekture upisuje Akademiju likovnih umjetnosti u Beogradu. Radio je kao učitelj likovne kulture u Senti (Vojvodina). Studijski putuje u inozemstvo, u Pariz. Osnivač je galerije u Senti koju i vodi predstavljajući u njoj radove jugoslavenskih i mađarskih umjetnika nastalih na koloniji koju je vodio. Od 1973. stupa na međunarodnu likovnu scenu izlažući u Londonu. Godine 1978. napušta Jugoslaviju iz političkih razloga, živeći prvo u Szegedu, a potom sve do danas u Kecskemetu. Onivač je radionice Art Association, organizira zimski Art Show i Dane nacionalne suvremene poezije čije publikacije ilustrira. Upriličio je tridesetak samostalnih i osamdesetak skupnih izložbi. Pored slikanja bavi se i crtanjem, grafičkom produkcijom, ilustracijom i skulpturom. Član je Društva mađarskih likovnih umjetnika. Sam je o svom radu rekao: " Iako mu daju brojne epitete suvremeni slikar je realist vlastita života. Ljudsko tijelo je rastrgana, modricama ispunjena groteskna figura, apokaliptična vizija, strah od smrti, protest. Sudbina nemoćnog humanoidnog stvorenja, čovjek bez krajolika".

„Duguljasta figura“, akril na platnu, 100 x 73 cm

Jozsef was born in Bajmok, present-day Serbia, in 1938. He finished secondary school in Subotica and organised his first solo exhibition. After studying architecture for two years, he enrolled at the Academy of Fine Arts in Belgrade. He worked as a teacher of painting in Senta (Vojvodina) and travelled abroad, for a study visit to Paris. He founded and ran a gallery in Senta where he presented works by Yugoslav and Hungarian artists created in an art colony he organised. He appeared on the international scene in 1973 when he exhibited in London. He left Yugoslavia in 1978 for political reasons, living first in Szeged and then in Kecskemet. Jozsef is the founder of Art Association workshop and the organiser of winter Art Show and Days of National Contemporary Poetry, whose publications he illustrates. He has had about thirty individual and eighty group exhibitions, and he is also active in drawing, graphic production, illustration and sculpture. David is a member of the Association of Hungarian Painters. Here is what he says of his own work: "Although they describe him with many epithets, the contemporary painter is a realist of his own life. Human body is a torn, bruised, grotesque figure, an apocalyptic vision, a fear of death, a protest. It is the fate of a helpless humanoid creature, a man without landscape".

An Elongated Figure, acrylic on canvas, 100 x 73 cm



Rođena je 1989. godine na otoku Visu. Godine 2007. upisala je Akademiju likovnih umjetnosti u Zagrebu, nastavnički odsjek te 2013. godine diplomirala u klasi profesora Matka Vekića i stekla naziv Magistra likovne kulture. Održala je sedam samostalnih izložbi u Hrvatskoj i sudjelovala na brojnim žiriranim i bienalnim izložbama u Zagrebu, Leipzigu, Beogradu, Splitu i Visu. Učesnica je brojnih likovnih kolonija i studijskih putovanja i umjetničkih projekata u Budimpešti, Hvaru, Beogradu te umjetničke rezidencije u Leipzigu 2013. Dobitnica je dvaju nagrada – Nagrade Ine za projekt „Energija“ i pohvale dekana ALU za stud. god. 2010/2011. Članica je HDLU-a i HULULK-a. Živi i radi u Zagrebu.

„Razgovor I“, ulje na platnu, 100 x 100 cm

Natalija was born on the island of Vis in 1989. In 2017 she enrolled in the Academy of Fine Arts in Zagreb, studying in the Department of Education, and graduated in the class of Professor Matko Vekić, receiving a master's degree in painting in 2013. She has had seven individual exhibition shows in Croatia and participated in numerous jury and biennial exhibitions in Zagreb, Leipzig, Belgrade, Split and Vis. She has also taken part in many art colonies, study visits and art projects in Budapest, Hvar and Belgrade, as well as in the artist-in-residence programme in Leipzig in 2013. Natalija received two awards – Ina Award for the “Energy” project and the Academy of Fine Arts Dean's Award for the academic year 2010/2011. She is a member of the Croatian Association of Artists (HDLU) and the Croatian Association of Artists and Art Critics (HULULK). She lives and works in Zagreb.

Conversation I, oil on canvas, 100 x 100 cm

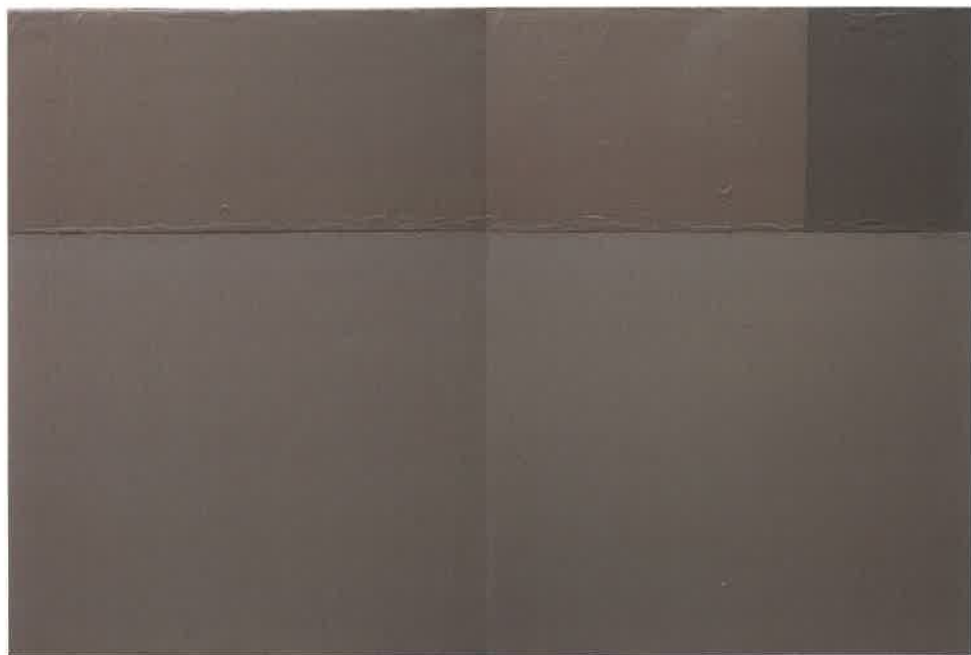


Rođen je u Rovinju, 1946.godine. Poznati je hrvatski slikar, konzervator i restaurator. Diplomirao je 1968. na Likovnoj akademiji u Zagrebu, u klasi prof. Ive Šebalja, a 1983. na poslijediplomskom studiju za restauriranje na Akademiji likovnih umjetnosti u Ljubljani. Samostalno je izlagao u Zagrebu, Karlovcu, Beogradu, Poreču, Labinu i Rovinju te sudjelovao je na tridesetak kolektivnih izložbi u Trstu, Udinama, Londonu, Scaraborgu (Švedska), Sarajevu. S uspjehom se okušao u gotovo svim slikarskim tehnikama. U krugu njegovih tematskih interesa i preokupacija značajno mjesto zauzima zavičajno rovinjsko i istarsko podneblje. Velik je i njegov doprinos restauriranju pokretnih i nepokretnih objekata kulturne baštine na području Hrvatske i u zadnjih petnaest godina gotovo isključivo na području Istre. Godine 2002. – 2003. restaurirao je veliku zidnu sliku iz 1584. u staroj vijećnici grada Rovinja. Do umirovljenja bio je voditelj kolegija restauriranja-konzerviranja zidnih slika na Odsjeku za restauriranje pri Akademiji likovnih umjetnosti u Zagrebu. Danas živi i stvara u Zagrebu i Rovinju.

„Otoci“, ulje na platnu, 70 x 100 cm

Egidio was born in Rovinj in 1946. He is a famous Croatian painter, conservationist and restorer. In 1968 he graduated from the Academy of Fine Arts in Zagreb in the class of Professor Ivo Šebalj and in 1983 he completed a postgraduate restoration programme at the Academy of Fine Arts in Ljubljana. He has exhibited in individual shows in Zagreb, Karlovac, Belgrade, Poreč, Labin and Rovinj, as well as in about thirty group shows in Trieste, Udine, London, Scaraborg (Sweden) and Sarajevo. In his work Egidio has used all painting techniques with great success. His home county of Rovinj and Istria plays an important role in terms of his favourite themes and preoccupations. He has also greatly contributed to restoration of movable and immovable cultural heritage objects in Istria. In 2002-2003 he restored a large mural dating from 1584 in the old Rovinj town hall. Until retirement he was a course convenor for restoration-conservation of murals in the Department of Restoration at the Academy of Fine Arts in Zagreb. He now lives and works in Zagreb and Rovinj.

Islands, oil on canvas, 70 x 100 cm



Rođen je 1959.godine u Bratislavi. Diplomirao je 1992.godine na grafičkom odjelu kod prof. Igora Rumanskog na Akademiji likovnih umjetnosti u Bratislavi. No, njegov umjetnički put počeo je pod palicom prof. Hološka u Školi primijenjenih umjetnosti, na kiparstvu, koju je pogađao 1974. – 1978., a potom se upisuje i na restauraciju (1980. – 1982.). Od tada se druži s kamenom, ali i upoznaje razne tehnologije na konzervatorskom odjelu koje mu kasnije pomažu u njegovom slikarskom radu. U razdoblju od 1990./1991.boravio je u SAD-u kao student na razmjeni naodsjeku slikarstvapi Sveučilištuu Pensilvaniji. Dobitnik je stipendija i brojnih nagrada pa je osim u Pensilvaniji boravio kao stipendist u Italij, a stipendirano je i njegovo školovanje u domovini. Dobitnik je nagrade Ronald and Eileen Weiser Professional Development, SAD i Nagrade slovačke udruge likovnih umjetnika. Sudjeluje kao predavač na brojnim simpozijima i stručnim rezidencijama, danas je profesor na Likovnoj akademiji u Bratislavi. Održao je brojne samostalne i sudjelovao na skupnim žiriranim izložbama u zemlji i inozemstvu: SAD-u, Austriji, Poljskoj, Češkoj, Mađarskoj, Kini i Irskoj. Slikarstvo mu karakterizira mentalna koncentracija, očišćenje i asketizam doveden do apsoluta, do osnovnog koje prenosi na platno,gradeći svoje sliko-objekte tonovima zelenog, sivog, smeđeg i oker kolora. Radove uvijek kombinira u diptihe ili triptihe ujednačavajući tako apstraktnu prirodu slike.

„606“ i „607“, diptih, kombinirana tehnika na platnu, 80 x 60 cm (x2)

David was born in Bratislava in 1959. He graduated in graphics from the Academy of Fine Arts in Bratislava in the class of Professor Igor Rumanski in 1992. However, his artistic journey began under the guidance of Professor Hološka in the School of Applied Arts, where he studied sculpture from 1974 to 1978 and restoration from 1980 to 1982. Ever since then he has worked with stone, but has also become familiar with various art conservation technologies that were to help him later in his painting. David was an exchange student studying in the Art Department at the University of Pennsylvania in 1990/91. He has received many awards and studentships, so he was a scholarship student in Italy, as well as in Pennsylvania and his home country. He received the Ronald and Eileen Weiser Professional Development Award in the USA and the Slovakian Association of Painters Award. He has also participated as a speaker in numerous symposia and professional residences, while today he teaches at the Academy of Fine Arts in Bratislava. David has organised many individual exhibitions and taken part in group jury exhibitions in his home country and abroad: in the USA, Austria, Poland, Czech Republic, Hungary, China and Ireland. His painting is characterised by a strong mental focus, clarity and asceticism pushed to the limits, to the basics which he transfers onto the canvas, constructing his paintings-objects with shades of green, grey, brown and ochre. He always combines his works into diptychs or triptychs, thus evening out the abstract nature of the painting.

606 and 607, diptych, mixed media on canvas, 80 x 60 cm (x2)



Rođen je u Zagrebu 1982. godine. Završio je srednju školu Primijenjene umjetnosti i dizajna u Zagrebu 2000. godine. Diplomirao je na Akademiji likovnih umjetnosti u Zagrebu 2007. godine sa stečenim zvanjem – akademski slikar. Bavi se slikarstvom, multimedijom i ilustracijom. Ostvario je jednu samostalnu izložbu (u dvorcu Polhov Gradec u Sloveniji: “Metamorfozni portreti” 2006.) i nekoliko skupnih izložbi u Zagrebu, Zadru, Baden-Badenu gdje je učesnik i znanstveno umjetničkog simpozija (11th special focus symposium on icesaks: information, communication and economic sciences and art in the knowledge society at intersymp-2011). Ilustrirao je 13 objavljenih knjiga za Olimpijski odbor i projekt „Mali sportaši“. Nagrađen je BEST EXIBITION IN DIGITAL ART AWARD– The International Institute for Advanced Studies in Systems Research and Cybernetics, Baden Baden, Germany, 2011. Ističe se i u pedagoškom radu poput Likovne radionice u centru za kulturu “August Cesarec” 2006., a predaje i likovnu kulturu u osnovnoj školi “Matko Leginja” 2008. Učesnik je nekolicine kolonija, a ističe rado i poseban rad: Sredozemnu medvjedicu za Rt kamenjak 2012. Član je HDLU-a i HULULK-a. Živi i stvara u Zagrebu.

„Bez naziva“, ulje na platnu, 100 x 70 cm

Matija was born in Zagreb in 1982. He completed the School of Applied Arts and Design in 2000. He graduated from the Academy of Fine Arts in Zagreb in 2007, receiving the title of academic painter. He works in the field of painting, multimedia and illustration. He exhibited in one individual show (*Portraits of the Metamorphosis*, Polhov Gradec castle, Slovenia, 2006) and several group exhibitions in Zagreb, Zadar and Baden-Baden, where he participated in an art and science conference (11th special focus symposium on icesaks: information, communication and economic sciences and art in the knowledge society at intersymp-2011). Matija has illustrated 13 books published for the Olympics Committee and the “Little Sportsmen” project. He was awarded the BEST EXIBITION IN DIGITAL ART AWARD – The International Institute for Advanced Studies in Systems Research and Cybernetics, Baden Baden, Germany, in 2011. He also gave his noted contribution to the field of education, running the painting workshop at the August Cesarec Centre in 2006 and teaching painting in the elementary school Matko Leginja in 2008. He has participated in several colonies and is particularly fond of one work: a Mediterranean monk seal made for cape Kamenjak in 2012. Matija is a member of the Croatian Association of Artists (HDLU) and the Croatian Association of Artists and Art Critics (HULULK). He lives and works in Zagreb.

No Name, oil on canvas, 100 x 70 cm



Rođena je 1957. godine u Nurnbergu, Njemačka. Slikarica i konceptualna umjetnica koja je svoje formalno likovno obrazovanje (ljetni semestar pri „Stadelschule“ u Frankfurtu 2004. te Likovnu akademiju 2014.) stekla relativno kasno, ali likovna znanja i neosporan talent upražnjavala daleko ranije. Počela se predstavljati izložbama i drugim umjetničkim projektima od 1999., a do danas je upriličila značajan broj samostalnih konceptijskih izložbi te sudjelovala na zapaženim skupnim izložbama u svojoj zemlji. Diplomirala je u klasi B. Lokaia, a specijalku odradila kod velikog Gerharda Richtera. Njezina druga ljubav je kulinarstvo iz kojeg crpi brojna nadahnuća za svoje slikarstvo. Održava brojne radionice kuhanja i kulinarске prezentacije, a njezin studio mjesto je likovnih radionica kroz koje propagira slikanje kao kreativnu disciplinu velikih učinaka na um i psihu čovjeka. Priklonjena je motivima krajolika i mrtve prirode, hrana je također čest motiv, a u svom radu propituje simboliku i znakovlja kao dijela nacionalnog identiteta njezine regije oslanjajući se na rekvizite iz svakodnevnog života nekada poput crnih suknjenih ženskih pregača ili limenih transportnih posuda. Tradiciju injektira u svoj rad i tzv. apropijacijama – starim objektima, grafikama, ilustracijama starih knjiga koje dorađuje vlastitim kolorističkim intervencijama kao posudbu, reciklažu ili tek reanimaciju naše vizualne kulture. Živi i radi u Nurnbergu.

„Albrecht Dürer posjećuje Rab“, kombinirana tehnika na platnu, 73 x 81 cm

Charlotte was born in Nurnberg, Germany, in 1957. She is a painter and a conceptual artist who gained her formal education relatively late (a summer term at Stadelschule in Frankfurt in 2004 and the Academy of Fine Arts in 2014), but practiced her painting skills and unquestionable talent much earlier. She has been presenting her works in exhibitions and other artistic projects since 1999, having participated in a significant number of individual conceptual and noted group shows in her home country. She graduated in the class of B. Lokai, specialising with the great Gerhard Richter. Culinary art is her second favourite passion from which she often draws inspiration for painting. She runs many cooking and culinary presentation workshops, as well as painting workshops which take place in her atelier and which she uses to promote painting as a creative discipline strongly influencing human mind and psyche. She favours landscapes and still life, frequently uses food items as motifs, while her works explore symbolism and signification as segments of national identity of the region in which she lives, focusing on objects from everyday life in the past, such as black cloth aprons or tin transport bowls. She includes tradition in her work by means of appropriation as well – of old objects, graphics and illustrations of old books to which she gives finishing touches in the form of borrowing from, recycling or just reanimating our visual culture. Charlotte lives and works in Nurnberg.

Albrecht Dürer Visits Rab, mixed media on canvas, 73 x 81 cm



Rođena je 1970.godine u Nitri, Slovačka. Od 1989. do 1996. studira pri Akademiji likovnih umjetnosti i dizajna u Bratislavi. Djeluje u statusu slobodnog umjetnika. U njezinim umjetničkim projektima prate ju poznati slovački kuratori i teoretičari umjetnosti Peter Vanous, Ivana Mancolova, Barbora Geržova, Beata Jablonska,... Zastupljena je u nacionalnim galerijskim i muzejskim prostorima, a zastupaju je i galerije poput Korkusa u Bratislavi, gal. Vernon u Pragu i Kubik u Portu. Do danas je upriličila tridesetak samostalnih izložbi i predstavljala se na značajnim skupnim izložbama u zemlji i inozemstvu: Bratislavi, Brnu, Zlinu, Nitri, Pragu, Beču, Arlesu, Oslu, Briselu,... Živi i stvara u rodnoj Nitri.

Glavni pokretač njezina stvaralačka djelovanja osobna je memorija, odležane i pohranjene emocije koje vezuje za određene ljude i događaje, nerijetko iz njezina obiteljskog života. Njene slike vizualne su metafore ispunjene simbolima i atributima koje Jana preuzima iz povijesti umjetnosti, književnosti, ali i iz segmenata prirodnih pojava. Propituje identitete, vlastiti i opći, nesigurnost, strah i tjeskobu kao faktore suvremenog beznađa, neskriveno se poigrava melankolijom, maštom i snom kao bogatim izvorima stvaralačka materijala.

„Jako sunce I“, akril na platnu, 100 x 80 cm

Jana was born in Nitra, Slovakia, in 1970. She studied at the Academy of Fine Arts and Design in Bratislava. She now works as a freelance artist. Her work is followed by known Slovakian curators and art historians Peter Vanous, Ivana Mancolova, Barbora Geržova, and Beata Jablonska. She is represented in national galleries and museums, including galleries like Korkus in Bratislava, Vernon in Prague and Kubik in Porto. Her works have been shown in around thirty solo exhibitions and she has also participated in noted group exhibitions in her home country and abroad: Bratislava, Brno, Zlin, Nitra, Prague, Vienna, Arles, Oslo, Buxelles. Jana lives and works in her native Nitra.

The main force behind her creativity are her personal memories, absorbed and stored emotions related to certain people and events, frequently from her family circle. Her paintings are visual metaphors filled with symbols and attributes that she takes from art history and literature, as well as from segments of natural phenomena. She interrogates identities, uncertainties, fear and anxiety as factors of contemporary hopelessness and openly plays with melancholy, imagination and dream as rich sources of creative material.

Strong Sun I, acrylic on canvas, 100 x 80 cm



Rođen je 1946.godine u Rimu, Italija. Završio je slikarstvo na Likovnoj akademiji (Accademia di Belle Arti) u Rimu gdje i danas živi. Izlagao je samostalno i skupno u Rimu, Milanu, Labinu, Veneciji, Tokiu, New Yorku, Parizu. Osamdesetih godina počinje ga intenzivnije zanimati odnos slike i papira, nakon objavljivanja umjetničke knjige „Odisejevo putovanje i Ikarov let“. Od tada ručno rađeni papir postaje temeljni medij njegovog izričaja, kojeg kolorira, na njega tiska stihove ili poznate citate. Urednik je brojnih izdanja tiskanih u jednom primjerku ili više njih koja se nalaze u mnogim zbirkama i muzejima: Muzeju moderne umjetnosti u New Yorku, Muzeju umjetnosti i književnosti u Tokiu, Povijesnom arhivu Venecijanskog bijenala, firentinskoj Nacionalnoj knjižnici i Nacionalnoj knjižnici u Rimu, St. Peterzburgu, Nacionalnoj knjižnici Centra Pompidou u Parizu, Muzeju suvremene umjetnosti u Trentu i Roveretu,... Posebnost papirne teksture, njegova debljina, boja, pa čak i miris preobražen bojom – pastelom, temperom ili tintom, zajedno s tekstom koji postaje dio volumena preobražava se u skulpturu – knjigu objekt. Filerijeva zaokupljenost strukturom očituje se i u slikama. Postiže ju gužvanjem papira, njegovim apliciranjem na podlogu, stvarajući slojevitost i profinjene odnose izrazite suptilnosti i poetičnosti koju naglašava i samim naslovljavanjem radova.

„Pogodio sam albatrosa svojim samostrijelom“, akril i transparentni ručno rađeni papir na platnu, 90 x 116 cm

Alfonso was born in Rome, Italy, in 1946. He graduated in painting from the Academy of Fine Arts (Accademia di Belle Arti) in Rome, where he still lives today. He has exhibited his works in individual and group shows in Rome, Milan, Labin, Venice, Tokyo, New York and Paris. In the 1980s, after *The Journey of Ulysses and the Flight of Icarus* was published, he became strongly interested in the relationship between painting and paper. Since then hand-prepared paper has been the primary medium of his expression, coloured and imprinted with verses or famous quotations. Alfonso has edited a number of publications, printed in one or more copies, which can be found in many collections and museums: Museum of Modern Art in New York, Museum of Art and Literature in Tokyo, History Archives of the Venetian Biennial, National Library of Florence, National Library of Rome, National Library of St Petersburg, National Library of Pompidou Centre in Paris, Museum of Contemporary Art in Trento and Rovereto. The singularity of paper texture, its thickness and colour, even the smell transformed by paint – by crayon, tempera or ink – becomes one with the text and transforms itself into a sculpture, into a book-object. Fileri's dedication to structure is evident in his paintings as well. It is visible in crumpled paper applied onto canvas, resulting in layered appearance and refined relationships of exquisite subtlety and a poetic quality emphasized by the very titles of the paintings.

With my crossbow I shot the albatros, acrylic and transparent hand-prepared paper on canvas, 90 x 116 cm



Rođen je 1980. godine u Mariboru. Godine 1999./2000. studirao je slikarstvo na Visokoj školi za vizualnu umjetnost u Ljubljani u klasi prof. Darka Slavca. Godine 2000. primljen je na Akademiju lijepih umjetnosti u Veneciji gdje je 2005. diplomirao. Poslijediplomski je završio kod prof. Carla di Raca. Živi i radi u Veneciji, Vicenzi i Ptuj. Njegovi radovi prezentirani su na mnogim samostalnim i skupnim izložbama u Italiji, Austriji, Belgiji, Njemačkoj, Švicarskoj, Francuskoj, Slovačkoj, Češkoj, Hrvatskoj, Engleskoj, Argentini, Kanadi, SAD-u, i Japanu. Posljednjih nekoliko godina pozivan je na sudjelovanja na različitim bienalnim izložbama poput Hicetnunc (Pordenone, 2003.), IBCA, Međunarodnog Bijenala suvremene umjetnosti - njemački paviljon (Prag, 2005.), projekta Accade na 51. Venecijanskom bijenalu (Venecija 2007.) i talijanskom paviljonu - Akademija na 53. Venecijanskom bijenalu (2011). Još od studentskih dana slika prostrane krajolike koji izazivaju asocijacije na biblijske teme. U naglašenoj perspektivi i pogledu iz zraka prezentira neizmjerne ravnine koje se vijugajući gube u beskonačnost. Blizak u perspektivi venecijanskom manirizmu 16. st., u koloru sjevernjačkom novom ekspresionizmu, slikarstvo je to aktualno i opominjuće, koje kroz teme lokalnog progovara o univerzalnom.

„Ni sunce ne sja otkada je otišla“, akril i ulje na kartonu, 103 x 72cm

Jernej was born in Maribor in 1980. He studied art at the College of Visual Art in Ljubljana under the tutorship of Professor Darko Slavec in 1999/2000. In 2000 he enrolled in the Academy of Fine Arts in Venice, where he graduated in 2005. He completed postgraduate studies under the supervision of Prof. Carlo di Raco. He lives and works in Venice, Vicenza and Ptuj. His works have been presented in numerous individual and group exhibition shows in Italy, Austria, Belgium, Germany, Switzerland, France, Slovakia, Czech Republic, Croatia, England, Argentina, Canada, USA and Japan. Over the last few years he has been invited to participate in various biennial exhibitions, such as Hicetnunc (Pordenone, 2003), IBCA International Biennial of Contemporary Art, German pavillion (Prague, 2005), Accade project at 51st Venice Biennial (Venice, 2007) and Italian pavilion – Academy at 53rd Venice Biennial (Venice, 2011). Since his student days he has painted vast landscapes that evoke Biblical themes. With a highlighted perspective and from an aerial viewpoint he presents endless plains that disappear windingly into infinity. Close to Venetian sixteenth century mannerism in his treatment of perspective, and to northern new expressionism in his palette, he makes painting that is topical and admonishing, speaking of the universal through the particular.

„There is no sunshine when she is gone“, acrylic and oil on cardboard, 103 x 72 cm

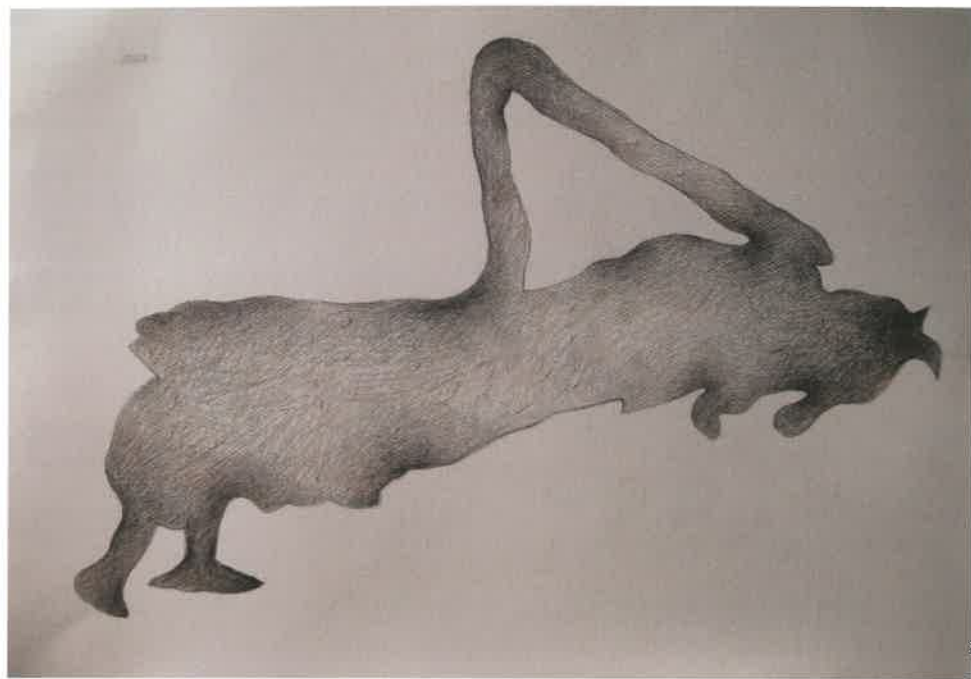


Rođen je 1970. godine u Zagrebu, Hrvatska, u umjetničkoj obitelji. Otac Ivo bio je jedan od značajnijih hrvatskih slikara. Nakon završene Škole za primijenjenu umjetnost, 1994. g. upisuje ALU u Zagrebu te diplomira na slikarstvo u klasi prof. Đure Sedera. Za vrijeme studija izlaže samostalno i s kolegama u zajedničkim projektima koji prerastaju u multimedijiska istraživanja. Zatim slijede mnogi umjetnički projekti u koje uključuje kolege i prijatelje (Mitrova, Crtalića, Ružekovića Šalića). Laureat je rektorove nagrade Sveučilišta u Zagrebu za slikarstvo 1995.g. Svojim slikarskim izričajem priključio se generacijski onim umjetnicima koji su inovativnim projektima uspostavili komunikaciju unutar svojih estetskih kriterija i javnosti, nastojeći umjetničku problematiku revitalizirati, pojednostaviti, ali i obogatiti suvremenu likovnu umjetnost. Član je HDLU-a i HSZU-a, te djeluje kao samostalan umjetnik. Godine 1999. odlazi na studijski boravak u Cite International Des Artes u Pariz. Nakon niza zapaženih samostalnih i važnih skupnih, koncepcijskih, problemskih, bienalnih i trienalnih izložaba, postupno u svoje slike velikih formata uvodi meditativnu apstrakciju kao prostornu slikarsku intervenciju. Godine 2006. zapošljava se kao viši asistent na ALU u Zagrebu, gdje upisuje i poslijediplomski studij slikarstva. Živi i radi u Zagrebu.

„Na planini ludila“, akril na platnu, 100 x 80 cm

Danko was born in Zagreb in 1970, in a family of artists. His father Ivo Friščić was a well-known Croatian artists. After completing the School of Applied Arts and Design in 1994 he enrolled in the Academy of Fine Arts in Zagreb, where he graduated in painting in the class of Professor Đuro Seder. During his studies he exhibited his work individually and in joint projects with other students, many of which grew into multi-media explorations. This was followed by numerous artistic projects involving his friends and colleagues (Mitrov, Crtalić, Ružeković, Šalić). In 1995 Friščić received the University of Zagreb Chancellor's Award for painting. His painterly expression places him generationally alongside those artists who through their innovative work established a contact between their own aesthetic criteria and the public, aiming to revive the problematisation of art and to simplify as well as enrich the scene of contemporary painting. He is a member of the Croatian Association of Artists and the Croatian Freelance Artists' Association, and works as a freelance artist. In 1999 he took a study year at the Cite International Des Artes in Paris. After a number of noted individual exhibition shows and important group, conceptual, problem-oriented, biennial and triennial shows, he gradually introduces a meditative abstraction as a spatial painterly intervention into his large-format paintings. In 2006 he took up a position of an assistant professor at the Academy of Fine Arts in Zagreb and started a postgraduate degree in painting. He lives and works in Zagreb.

On the Mountain of Madness, acrylic on canvas, 100 x 80 cm



Rođena je 1949.godine u Mađarskoj. Godine 1973. diplomirala je na mađarskoj Likovnoj akademiji u Budimpešti, gdje je studirala na odjelu keramike od 1968. uklasama Csekovszky Arpada, George Janossya, Imre Oaksa. Karijeru započinje kao industrijski dizajner. Boravi na brojnim studijskim putovanjima, ali i kao znanstvenik predavač u Finskoj, Italiji i Nizozemskoj. Godinu dana radila je kao učitelj likovne kulture pri srednjoj školi, a od 1990. do 1993. profesor je na Visokoj školi za umjetnost pri specijalističkom odjelu (HUAC). Stalna je sudionica nacionalnih bijenala keramike. Doktorirala je 2005. Od 1980. do 2006. realizirano joj je 46 narudžbi murala u Mađarskoj, Austriji i SAD-u. Sklonost cilindričnim i kuglastim formama zamijenila je početkom 2000-ih inovativnim formama kaširanog, kartoniziranog papira. Redovita je sudionica nacionalnih i međunarodnih natjecanja i izložbi, kao pozvana umjetnica i na simpozijima, vodi radionice i predavanja u domovini i inozemstvu. Njena djela možemo naći u privatnim i javnim kolekcijama, a o njenom radu objavljeni su stručni tekstovi u specijaliziranim tiskovinama. U slikarskom, tj. crtačkom segmentu njene umjetnosti ističe se ciklus *Biomorfa* – figura koje podsjećaju na organske i drevne forme, zoomorfna ili biljna oblića fantastične botanike ili zoologije, pseudoprirode, kreirane vegetacije kao fikcije – *Biomorfa*.

„Biomorf“, pastel i olovka na papiru, 50 x 70 cm

Margit was born in Hungary in 1949. She graduated from the Hungarian Academy of Fine Arts in Budapest in 1973, where she studied in the Department of Ceramics from 1968 in the class of Csekovszky Arpad, George Janossy and Imro Oaks. At the start of her career she worked as an industrial designer. She made numerous study visits and travelled abroad as a lecturer to Finland, Italy, The Netherlands, etc. For a year she worked as a teacher of painting in a secondary school, and from 1990 to 1993 as a professor in the specialist department at the College of Arts (HUAC). She regularly attends national biennials of ceramics. She took her PhD in 2005. Between 1980 and 2006 she received 46 orders for murals in Hungary, Austria and the USA. Her preference for cylindrical and spherical forms was replaced at the start of 2000 with innovative forms made of lined paper and cardboard. She regularly participates in national and international competitions, exhibitions and symposia, runs workshops and gives lectures in her home country and abroad. Her works can be found in private and public collections and texts about her work in specialist publications. The *Biomorph* cycle – figures resembling organic ancient forms, zoomorphic or vegetative shapes from some fantasy botany or zoology, from a pseudo-nature and plants created as fiction – stands out in the painting/drawing segment of her art.

Biomorph, pastel and pencil on paper, 50 x 70 cm



Rođen je 1971. godine u Bratislavi, Slovačka. Od 1991. studira na odjelu grafike pri Akademiji likovnih umjetnosti i dizajna u Bratislavi koju završava 1996. Kao student ima priliku pohađati umjetničke rezidencije u SAD-u i Danskoj gdje završava i postdiplomski studij na Koledžu danskog dizajna u Koldingu. Od 2001. do 2004. pohađa doktorski studij pri ALUD-u u Bratislavi. Usavršava svoje umjetničko znanje i na studijskim boravcima u Parizu (Cite Internationale des Arts) 1998., 2002. i 2007. Godine 2007. jedan je od kuratora međunarodne izložbe „Jeune creation europeenne / Salon tinerant d'art contemporain“ u Parizu. Od 1991. predstavlja se samostalnim izložbama u Slovačkoj, Češkoj, Francuskoj, SAD, te brojnim skupnim izložbama u prestižnim galerijskim prostorima. Godine 2013. u izdanju češke izdavačke kuće Arbor objavljena mu je monografija „Sezona u paklu“ s tekstovima Otta M. Urbana, Petra vanousa i Miroslava Marceelia. Zajedno s prestižnim svjetskim likovnim imenima poput Cindy Sherman i Jeffa Koonsta predstavlja se na izložbi „Dekadencija sad?“ u praškoj galeriji Rudolfinum te na izložbi slovačkog i francuskog recentnog stvaralaštva – Le Bell peinture Piše poeziju, prozu, autor je pet knjiga iz područja filozofske esejstike, snima kratke filmove i video spotove. Djeluje u Bratislavi i Pragu.

„Vanitas (Ispraznost)“, akril i uljni pastel na platnu, 80 x 100 cm

Martin was born in Bratislava, Slovakia, in 1971. He started studying graphics at the Academy of Fine Arts and Design in Bratislava in 1991, graduating in 1996. As a student he had the opportunity to participate in artist-in-residence programmes in the USA and Denmark, where he also took a postgraduate degree from the College of Danish Design in Kolding. He studied as a doctoral student at the Academy of Fine Arts and Design in Bratislava from 2001 to 2004. He improved his artistic expertise during study visits to Paris (Cite Internationale des Arts) in 1998, 2002 and 2007. In 2007 Martin was one of the curators of the international exhibition „Jeune creation europeenne / Salon tinerant d'art contemporain“ in Paris. Since 1991 he has been exhibiting in individual shows in Slovakia, Czech Republic, France, USA, as well as numerous group exhibitions in distinguished galleries. A Czech publishing house Arbor published his monograph *A Season in Hell*, including texts by Otto M. Urban, Petar Vanous and Miroslav Marceeli. Together with world-renowned artists like Cindy Sherman and Jeff Koonst, he exhibited his works at the exhibition „Decadence now?“ held at a Prague gallery Rudolfinum, as well as the exhibition of recent Slovakian and French creative output Le Bell peinture. Martin writes poetry and prose, he authored five books in philosophic essay genre, he makes short films and promotional videos. He works in Bratislava and Prague.

Vanity, acrylic and oil pastel on canvas, 80 x 100 cm



Rođena je 19. ožujka 1986. godine u Zagrebu. Godine 2005. završila je Školu primijenjenih umjetnosti i dizajna u Zagrebu. Sveučilišni studij slikarstva (baccalaurea) završila je 2010. godine, a slikarstvo je magistrirala 2012. na Akademiji likovnih umjetnosti u Zagrebu, u klasi prof. Z. Kauzlarića Atača. Sudionica je više skupnih izložbi. Članica je ULUS- a i umjetničke skupine PIR.

„Impresija 1“, akril na platnu, 73 x 81 cm

Iva was born in Zagreb on 19 March 1986. She completed the School of Applied Arts and Design in 2005. She took her BA in painting in 2010, and an MA in painting in 2012, both from the Academy of Fine Arts in Zagreb in the class of Professor Zlatko Kauzlarić Atač. Iva has participated in several group exhibitions. She is a member of the Association of Painters of Samobor (ULUS) and the Pir group.

Impression 1, acrylic on canvas, 73 x 81 cm



Rođena je 1988. godine u Slovenj Gradecu, Slovenija. Nakon završene Umjetničke gimnazije u Velenju, upisuje 2007. Akademiju likovnih umjetnosti i oblikovanja u Ljubljani, smjer slikarstvo. Izlagala je još kao studentica na značajnim međunarodnim izložbama poput 15. Bijenala grafike u Beogradu, Europskom bijenalu likovnih akademija– Transform u Sofiji, a poslije i brojnim žiriranim samostalnim i skupnim izložbama te za svoj rad bila nekoliko puta nagrađivana. Bavi se i scenografijom i suosnivateljica je Umjetničkoga društva Koncentrat. Pokretač njezinih stvaralačkih ideja suvremeni je svijet koji je okružuje, bombardiranja prekomjernim količinama informacija i slika kojima, nažalost hranimo naše emocije, otupljujući svijetom medija i tehnološkog napretka. Upravo zato njezine su slike kolaži kojima okuplja različite elemente u novu vizualnu cjelinu istovremeno ih zasijecajući jasnim rezovima. Istrgnuti, izrezani iz izvornog okruženja – časopisa, reklamnih letaka ili plakata) i stavljani u novi kontekst stvaraju neposredne i zanimljive vizualne efekte i identitet nove stvarnosti koja je slika realnog ili pak autoričinog imaginarnog prostora. Njezina umjetnička praksa pokazuje neupitnu ljubav za materijal i eksperimente koje on omogućuje, na potrebu za dijalogom sa samim sobom, na potragu za vlastitim identitetom, na nove senzacije u slikarskom polju. Živi i radi u Velenju i Ljubljani.

„Oko mene“, kombinirana tehnika (kolaž) na platnu, 116 x 90 cm

Urška was born in Slovenj Gradec, Slovenia, in 1988. After completing the Comprehensive School of Arts in Velenje, she enrolled at the Academy of Fine Arts and Design in Ljubljana to study painting in 2007. As a student, she already exhibited her work at important international shows, such as the 15th Biennial of Graphic Arts in Belgrade, Transform – European Biennial of Fine Arts Academies in Sofia, and afterwards continued to exhibit at numerous jury exhibitions, individual and group ones, receiving several awards for her work. Urška also works in set design and is a co-founder of the arts association Koncentrat. Her creativity is spurred by the contemporary world that surrounds her and by the exposure to excessive quantities of information and images that, unfortunately, feed our emotions as we become numbed by the world of media and technological progress. For that reason, her paintings are collages that bring together various elements into new visual wholes, while at the same time they are being marked by clear cuts. Torn out, extracted from their original environments – magazines, advertisement brochures or posters – and placed in new contexts, they create immediate and interesting visual effects and an identity of a new reality that is an image of the real or of the author's imagined space. Her artistic practice reveals an unquestionable love for the material and the experiments the material facilitates, a need for dialogue with the self, a search for one's own identity and new sensations in the field of painting.

Around Me, mixed media (collage) on canvas, 116 x 90 cm



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.

„Madonna“, akril i uljni pastel na platnu, 116 x 90 cm

Marek was 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 PremioInternationale 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 MarekOrmandik*. He lives and works as an independent artist in Bratislava.

Madonna, acrylic and oil pastel on canvas, 116 x 90 cm



Rođen je 1965. godine u Charlevilleu, Francuska. Godine 1984. počinje njegova likovna karijera i već tada Paris se predstavlja kao umjetnik kojemu je crtež i kompozicija stripa najprihvatljiviji izraz. Reproducira sličice iz albuma *Tintin*, izrezuje u kvadrate i slaže po četiri u jednu kompoziciju. Ta forma četverostrukog kvadrata moduliranih elemenata postaje konstanta njegovog izričaja koja vuče inspiraciju iz genetike i Tarota. Preispituje spoj tradicije i znanosti kao jedne od bitnih uloga koje može imati umjetnost. Posjeduje formalno umjetničko obrazovanje – Srednju umjetničku školu, diplomu Više škole plastičkog oblikovanja i diplomu Likovne akademije (1995. *Maîtrise Mixte d'Arts Plastique – Université VIII*). Godine 2004. pokreće „Innuitsiniswichi“ konceptualni projekt, odnosno svoj alter ego – lik koji predstavlja različite umjetničke prakse – fotografiju, performanse, video, strip i publikacije. Predstavljao se samostalnim i skupnim izložbama u Luxemburgu, Belgiji, Turskoj, Senegalu, Berlinu, Nizozemskoj, Hong Kongu, New Yorku, te značajnim galerijskim prostorima u Francuskoj – Parizu, Remsu, Rouenu, Junivillu, Toulouseu, Creteilu. Objavljuje nekoliko knjiga stripova, dobitnik nekoliko stipendija i rezidencijalnih boravaka u Francuskoj i inozemstvu te Prve nagrade za mlade slikare grada Reimsa. Svog alter ega, prepoznatljivog po masci slona koju stavlja na lice, oživljava u filmovima koji su ekranizacija njegovih stripova.

„Landscape 1“, akril na platnu, 51 x 70 cm

Sylvain was born in Charleville, France, in 1965. His painting career started in 1984 when he appeared as an artist who favoured drawing and cartoon composition as the most suitable form of expression. He reproduced images from the comic album *Tintin*, cut them into squares and assorted them into compositions of four. That quadruple form of modulated elements became a constant of his expression, drawing inspiration from genetics and Tarot cards. He explores the fusion of tradition and science as one of the important roles art can take. Paris has formal artistic education – he graduated from the Secondary School of Arts, College of Plastic Design and the Academy of Fine Arts (1995 *Maîtrise Mixed Arts Plastique – Université VIII*). In 2004 he launched “Innuitsiniswichi”, a conceptual project, or his alter ego – a figure representing different artistic practices such as photography, performance art, video, cartoons and publishing. He has exhibited his output in individual and group exhibitions in Luxembourg, Belgium, Turkey, Senegal, Berlin, The Netherlands, Hong Kong, New York and distinguished galleries in France – in Paris, Reims, Rouen, Juniville, Toulouse and Creteil. Sylvain has published several books of comics, received several studentships and artist-in-residence placements in France and abroad, as well as the City of Reims Award for young painters. His alter ego, recognisable by the face mask shaped as an elephant, comes to life in the films that are screen versions of his cartoons.

Landscape 1, acrylic on canvas, 51 x 70 cm



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.

„Ništa nije kako se čini“, diptih, akril na platnu, 100 x 81 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.

Nothing Is As It Seems, diptych, acrylic on canvas, 100 x 81 cm (x2)



Rođena je 1974. godine u Bratislavi, Slovačka. Nakon završene škole za primijenjenu umjetnost u Bratislavi, odjel grafika, upisuje Fakultet za primijenjenu umjetnost u Beču, klasa prof. R. Arada, gdje diplomira 1998. godine. Potom preseljava u Zagreb gdje zajedno sa suprugom osniva dizajn studio *Veronica* transformiran poslije u concept studio gdje izlaže svoje radove. Osnovala je časopis za umjetnost i kulturu – *Valter* koji je izložen na nedavnoj godišnjoj izložbi članova HDLU-a kao jedinstveni umjetničko-literarni autorski projekt. Izlaže mnogo samostalno i skupno u Hrvatskoj i Slovačkoj, te surađuje s prestižnim hrvatskim galerijama. Njezino slikarstvo je 2010.g. uvršteno u knjigu Romine Peritz - *Moderni slikari*. Osim slikarstva bavi se ilustracijom, stripom, fotografijom, grafičkim dizajnom, dizajnom te pisanjem proze za odrasle i djecu. Strip o slovačkom predsjedničkom kandidatu uvršten je u predizbornoj kampanju na društvenim mrežama za slovačkog predsjednika 2014. godine. Članica je HDLU-a, HULULK-a, a 2013. osniva Udrugu OS koja promiče, razvija i unapređuje široki spektar disciplina u području autentičnog umjetničkog stvaralaštva pojedinaca ili grupa. Pokretačica je međunarodnog projekta *Dani slovačke kulture* koji prikazuje najbolja europska dostignuća pojedinih autora iz slovačkog filma, animiranog filma, fotografije, književnosti. Suraduje sa krovnim kulturnim centrima u Hrvatskoj i Veleposlanstvom Republike Slovačke.

„Vjeveřiča proslava“, akril na platnu, 90 x 116 cm

Lydia was born in Bratislava, Slovakia, in 1974. After completing the study of graphics in the School of Applied Arts in Bratislava, she enrolled in the Faculty of Applied Arts in Vienna, studying in the class of Professor R. Arad. She graduated in 1998 and moved to Zagreb where, jointly with her husband, she founded a design studio *Veronica*, which she afterwards transformed into a concept studio for exhibiting her works. She launched *Valter*, a journal for arts and culture, presented at the recent annual exhibition of the Croatian Association of Artists as a unique artistic-literary project. Lydia has exhibited her works in numerous individual and group shows in Croatia and Slovakia and collaborated with prestigious Croatian galleries. Her painting was included in Romina Peritz's book *Modern Painters* in 2010. Apart from painting, she works in illustration, comics, photography, graphic design, design and literary writing for children and adults. Her cartoon about the Slovakian presidential candidate was included in the social networks election campaign for Slovakian president in 2014. She is a member of the Croatian Association of Artists (HDLU) in Zagreb and Croatian Association of Artists and Art Critics (HULULK). In 2013 she founded the OS Association for the promotion, development and advancement of a wide range of disciplines in the area of authentic artistic output of individuals and groups. She has initiated an international project “Days of Slovakian Culture”, showcasing best European achievements of Slovakian authors in the area of film, animated film, photography and literature. She also works with the main cultural centres in Croatia and with the Slovakian Embassy.

Squirrel's Feast, acrylic on canvas, 90 x 116 cm



Rođen kao Giuseppe Galli 1942. godine u Portogruaru (Ve), Italija. Od 1957. do 1960. pohađa Umjetnički licej u Rimu kod slikara/prof. Montenarinia, a potom preselivši se u Fano upisuje Umjetničku školu koju završava 1962. Vrativši se u rodni kraj, u Veneciji pohađa satove akta i graviranja kod Magnolata. Godine 1968. stječe diplomu Likovne akademije (Accademia di Belle Arti) u Veneciji. Ovo razdoblje obilježili su sklonost za slikarstvo materije, odnosno informela. Boravak u Parizu polovicom 60-ih obilježavaju pak utjecaji konstruktivizma i op-arta po uzoru na Maljeviča i Vasarelyja, koji završavaju Popeovom priklanjanju slikarstvu „obojenog polja“ u 70-ima. Strukturalizam, kontrolirana gesta i monokromi osamdesetih kulminiraju u kromatskim tijelima (1989./92.). Slikarstvo mu danas obilježavaju površine čiste boje u kojoj se reflektira svjetlost s interventnim pomacima, perforacijama, tj. usijecanjima druge boje i asimetrijama u formi. U najnovijim radovima još je više sofisticiran, dovodeći svoj duktus do perfekcije, u tretiranju podloge kolorom i formom koji prelazi samu dvodimenzionalnost slike. Jedan je od najkreativnijih predstavnika analitičkog slikarstva stekavši pozornost od kritike i kolekcionara u Italiji i Europi već 70-ih od kada niže brojne izložbene projekte izlažući na gotovo sto samostalnih i preko stotinu skupnih izložbi te sudjeluje na važnim skupovima i simpozijima. Godine 2009. objavljena mu je monografija, još jedna potvrda stvaralačke dosljednosti koja ne pribjegava imitacijama i utjecajima trendova. Živi i radi u Portogruaru.

„Kromatsko tijelo – crveno“, akril na platnu, 100 x 81 cm

Pope was born as Giuseppe Galli in Portogruaro (Veneto), Italy, in 1942. He attended the Artistic Boarding School in Rome from 1957 to 1960, working with the painter and Professor Montenarini, and then moved to Fano where he completed the School of Arts in 1962. Upon returning to his home town, he took classes in nude painting and engraving with Magnolato, and in 1968 graduated from the Academy of Fine Arts (Accademia di Belle Arti) in Venice. This creative period was marked by a tendency towards matter and informel painting. Staying in Paris in mid-sixties, he was influenced by constructivism and op art, with Maljevič and Vasarely as models, which made him embrace colour field painting in the 1970s. Structuralism, controlled gesture and monochromes of the 80s culminated in chromatic bodies (1989-92). His painting today is characterised by areas of pure colour reflecting light in interpolated shifts, perforations, or incisions of different colour and asymmetrical form. His most recent works are even more sophisticated, his mannerism brought to perfection in the treatment of the base with colour and form that transcend the two-dimensionality of the canvas. Pope is one of the most creative representatives of analytical painting, attracting attention from critics and art collectors in Italy and Europe as early as 1970s. He has participated in numerous exhibitions since then, displaying his works in almost a hundred individual and over a hundred group shows and taking part in important gatherings and symposia. His monograph, another confirmation of his creative consistency that does not resort to imitation and trendy influences, was published in 2009. He lives and works in Portogruaro.

Chromatic Body – Red, acrylic on canvas, 100 x 81 cm



Rođena je 1955. godine u Serpuhovu u Rusiji. Upisuje 1975. Umjetnički institut u Moskvi, dizajn tekstila i diplomira 1980. godine. Dvanaest godina radi kao dizajner u najvećoj moskovskoj kompaniji za proizvodnju i prodaju tepiha. Likovna iskustva stječe kroz brojna studijska putovanja u Maleziju, Indiju, Sjevernu Ameriku, Kavkaz i Srednju Aziju. Već od 80-ih počinje eksperimentirati s tehnikama slikanja na tekstilu i papiru, preferirajući rad na velikim formatima. Godine 1987. postaje članicom Međunarodnog udruženja dizajnera, a 1989. Udruženja likovnih umjetnika SSSR-a. Od 1992. Živi u Belgiji gdje radi za njihovu poznatu tvrtku Domo Sint-Niklass kao dizajnerica tepiha. Danas je potpuno posvećena likovnom stvaranju pa u „srcu“ Genta u kojem i živi, predstavlja svoj rad izložbama u svojem studiju – ateljeu. Sudjelovala je i na zapaženim izložbama u Belgiji i inozemstvu: Nizozemskoj, Italiji, SAD-u, Latviji, Francuskoj. Plohe bijelog papira ili platna za nju su mjesta neizmjenja inspiracije u kojima stvara imaginativne prostore, postizujući harmoniju oblicima, sučeljavanjem ploha, transparentnošću ili gustoćom boje gradeći tako skladnu cjelinu igrama suprotnosti. Slika je za nju živa tvar koja apsorbira energije i koje potom emanira gledatelju. Njezina slika polje je dinamičnih sila koje oživljavaju oblike i boje, ravnoteža propitivanja vlastitog bića i svijeta koji je okružuje u dinamičnoj kompoziciji slikarskog. Produkt vlastitog svjetonazora stvorenog dugogodišnjim inspiracijama kulturama i ljudima koje je susretala na svome putu.

„Igra s olujom“, kombinirana tehnika na platnu, 70 x 50 cm

Nina was born in Serpuhov, Russia, in 1955. She enrolled at the Art Institute in Moscow in 1975 to study textile design and she graduated in 1980. For twelve years Nina worked as a designer in the largest Moscow carpet company. She gained painterly experience on numerous study visits to Malasia, India, North America, Caucasus and Central Asia. She started experimenting with painting on textiles and paper as early as 1980s, preferring to work in large formats. In 1987 she joined the International Association of Designers and in 1989 the Association of USSR Painters. She has been living in Belgium since 1992, where she has worked as a designer of carpets for a famous company Domo Sint-Niklass. Today she is fully dedicated to painting, exhibiting her works in her own atelier in the heart of Gent, where she lives. Nina has participated in noted exhibitions in Belgium and abroad, in the Netherlands, Italy, USA, Latvia and France. Surfaces of white paper or canvas represent for her areas of immense inspiration on which to create imaginative spaces, achieving harmony by means of shapes, juxtaposition of planes, transparency or thickness of the paint, thus building a proportioned whole through the play of oppositions. A painting is for her live matter that absorbs energies and emanates them to the viewer. Her painting is a field of dynamic forces that revive contours and colours, it is an equilibrium of self-questioning and the world that surrounds her, in a dynamic composition of the painterly. It is the product of a personal view of life created through long-term inspiration by cultures and people she encountered on her way.

Playing With the Storm, mixed media on canvas, 70 x 50 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.

„Bolno“, pigmentirani poliester, v.175 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. The following year she started 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 held the position of the Vice-dean for academic affairs since 2012. 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 9th 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 also the author of several children's books and portfolios published by Profil. She lives and works in Zagreb.

Painful, pigmented polyester, h 175 cm



Rođen je 1967. godine u Zagrebu, Hrvatska. Diplomirao je grafiku na Akademiji likovnih umjetnosti u Zagrebu u klasi prof. A. Kuduz 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, Bophalu 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.

„Veliki meštar“, akril na platnu, 140 x 100 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 Bophal 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.

The Great Master, acrylic on canvas, 140 x 100 cm



Goranka Supin rođena je 09.09.1963.godine u Rijeci. Godine 1984. diplomirala je na Pedagoškom fakultetu kao odgajatelj predškolske djece, a 1991.g. upisuje na istom fakultetu smjer likovna kultura. Tijekom studija bila je stipendista grada Rijeke kao daroviti student. Godine 1998. diplomirala je na Filozofskom fakultetu na Odsjeku likovnih umjetnosti. Specijalizirala je grafiku u klasi prof. J. Butkovića. Suradnica je kaligrafskog ateljea na Sušaku od 1997.godine. Bavi se grafikom, slikarstvom i fotografijom. Sudjelovala je na nekoliko skupnih izložaba u zemlji i inozemstvu: Trijenalu autoportreta, Izložbi minijatura,...i upriličila nekoliko samostalnih u Hrvatskoj. Dobitnica je nekoliko nagrada i priznanja na različitim likovnim manifestacijama, a zadnja joj je Velika nagrada „Ex tempore – Piran“, 2012. Članica je likovne udruga LIRAC, HDLU-a Zagreb i HULULK-a. . Živi i rad u Rijeci.

„Iza velova 1“, akril na platnu, 100 x 80 cm

Goranka Supin was born in Rijeka on 9 September 1963. She graduated from the Faculty of Teacher Education in 1984 as a nursery-school teacher, and in 1991 began studying visual arts at the same Faculty. During her studies she received a grant for talented students from the city of Rijeka. In 1998 she graduated from the Faculty of Philosophy, Visual Arts Department, specialising in graphic design in the class of Professor Butković. She has collaborated with the calligraphic studio in Sušak, Rijeka since 1997. Goranka works in graphic design, painting and photography. She has participated in several exhibition shows in Croatia and abroad and received several awards at various artistic events. She is a member of LIRAC association in Crikvenica, and she lives and works in Rijeka.

Behind the Veils I, acrylic on canvas, 100 x 80 cm



Rođen je 1942. u Koreničanima kraj Daruvara. Pedagošku akademiju (likovni odgoj) kod prof. Mladena Veže završava 1965., a Akademiju likovnih umjetnosti u Zagrebu, u slikarskoj klasi prof. Raula Goldonija diplomira 1970. Godine 1973./74. kao stipendist francuske vlade usavršava se u Parizu, gdje pohađa ÉCOLE DES BEAUX-ARTS (atelje prof. Gustava Singiera). Profesor je likovne kulture u osnovnoj školi 38 godina sve do umirovljenja. Povremeno se bavi scenografijom. Sudionik je mnogih likovnih kolonija, kao i dobitnik priznanja i zahvalnica za donatorska djela. Dobitnik je brončane medalje 1981. (Grubišno Polje). Do sada je samostalno izlagao na preko šezdeset izložbi te na stotinjak skupnih, kod nas i u euro-američkim prostorima: Paris 1974., 1986.; Toronto 1990.; Königswinter i Ittenbach (Njemačka) 1992.; Raciborz (Poljska) 1998.; San Felice i Cremona (Italija) 1999.; Den Haag (Holandija) 2000.; Buenos Aires (Argentina) 2000.,... Bavi se i ilustracijom, vodi tečajeve crtanja i slikanja u Zagrebu i Grubišnom Polju. Duži niz godina bavi se i kopiranjem ikona, predstavljajući ovu drevnu vrstu slikarstva izložbama diljem Hrvatske, a ovaj projekt, tj. radionicu koja je i edukativnog karaktera podržao je i HDLU. Član je HDLU-a i LIKUM-a. Živi i radi u Zagrebu.

„Pogled na Rab“, ulje na platnu, 60 x 81 cm

Nedeljko was born in Koreničani near Daruvar in 1942. In 1965 he graduated from the Academy of Teacher Education (painting) in the class of Professor Mladen Veža and in 1970 from the Academy of Fine Arts in Zagreb in the class of Professor Raul Goldoni. As a French government scholarship student he attended ÉCOLE DES BEAUX-ARTS (atelier of the Prof. Gustav Singier) in 1973/74. Nedeljko worked as a teacher of painting in an elementary school for 38 years, until retirement. He occasionally works in set design and has participated in numerous art colonies and received awards and acknowledgements for the works he had donated. He was given a bronze medal in 1981 (Grubišno Polje). He has exhibited his works in over 60 exhibition shows and a hundred group shows in the country, Europe and USA: Paris 1974 and 1986, Toronto 1990, Königswinter and Ittenbach (Germany) 1992, Raciborz (Poland) 1998, San Felice and Cremona (Italy) 1999, Den Haag (The Netherlands) 2000, Buenos Aires (Argentina) 2000. He also works in illustration and runs drawing and painting courses in Zagreb and Grubišno Polje. For a number of years he has been copying icons, presenting that ancient form of painting at exhibitions around Croatia. His project, that is, an educational workshop has received support from the Croatian Association of Artists (HDLU). Nedeljko is a member of both HDLU and LIKUM (Visual Arts Society). He lives and works in Zagreb.

A View of Rab, oil on canvas, 60 x 81 cm



Rođena je 1987. godine u Zagrebu. Diplomirala je slikarstvo na ALU u Zagrebu, te postala članicom HDLU-a 2012. Izlagala je na deset samostalnih a sudjelovala na više skupnih izložbi, festivala i likovnih radionica među kojima i na 2. *Bijenalu slikarstva* 2013. na kojem izlaže kao jedna od deset pozvanih umjetnika prema odabiru stručnog žirija, sudjelovanje na izložbi *Miniprint* u Finskoj, na umjetničkom sajmu *Fountain Art Fair* u New Yorku te izložbi *Mlada hrvatska umjetnost* u Neue Isenburg u Njemačkoj 2014. godine. Suradnica je *Muzeja ulične umjetnosti* (Zagreb) od 2010. te autorica desetak murala u javnim prostorima u Zagrebu, Puli i Rijeci. Suorganizatorica je i moderatorica crtačke radionice C.R.T.A. (2010.-2013.). U studenom 2012. boravila je u Kijevu (Ukrajina) u sklopu Umjetničkog rezidencijalnog programa u organizaciji HDLU-a. Njeni su radovi dio zbirke Erste banke, fundusa Galerije umjetnina grada Slavonskog Broda, te nekoliko privatnih zbirki u Hrvatskoj i inozemstvu. Članica HDLU-a i HULULK-a. Živi i radi u Zagrebu. Slikarstvo je njena primarna umjetnička praksa, iako ju zanimaju i drugi vizualno-umjetnički mediji. Slike gradi poput snoviđenja i intimnih mitova, fokusirajući se na duhovnost i odnos čovjeka i prirode.

„Premu suncu“, akril i print transfer na platnu, 100 x 80 cm

Vanja was born in Zagreb in 1987. She graduated in painting from the Academy of Fine Arts in Zagreb and became a member of the Croatian Association of Artists (HDLU) in 2012. She has exhibited her works in ten individual shows and participated in several group shows, festivals and painting workshops, including the Second Biennial of Painting 2013, where she was one of the ten artists invited by an expert jury, *Miniprint* exhibition in Finland, *Fountain Art Fair* in New York and the exhibition *Young Croatian Art* in Neuelsenburg in Germany in 2014. She has been an associate of the *Street Art Museum* (Zagreb) since 2010 and is an author of about a dozen murals in the public spaces of Zagreb, Pula and Rijeka. From 2010 to 2013 Vanjawas a co-organiser and moderator of the drawing workshop C.R.T.A. In November 2012 she stayed in Kiev (Ukraine) as a participant of the Residential Artistic Programme organised by the Croatian Association of Artists. Some of her works belong to Erste Bank collection, Arts Gallery of SlavonskiBrod, as well as several private collections in Croatia and abroad. She is also a member of the Croatian Association of Artists and Art Critics (HULULK). Vanja lives and works in Zagreb. She is primarily a painter, although she is attracted to other visual artistic media. Her paintings are constructed of apparitions and personal myths, focusing on spirituality and the relationship between man and nature.

Towards the Sun, acrylic and transfer printing on canvas, 100 x 80 cm



Rođena je 1976. godine u Zagrebu. Diplomirala je na Akademiji likovnih umjetnosti Široki Brijeg sa stečenim zvanjem akademski grafičar i profesor likovne kulture. Stručno se usavršava na School of Visual Arts, New York, USA, 2009./2010. gdje i izlaže. Izlagala je na jednoj samostalnoj izložbi („La ti da“, Klub-galerija „Koncept“, Mostar, BiH, 2007.) i tridesetak zajedničkih žiriranih i bienalnih izložbi u Hrvatskoj i inozemstvu : Zagreb, Mostar, SVA Chelsea gallery - New York, Istambul, Samobor, Zadar, Varaždin, Tuzla, Zaprešić...Voditeljica je tečajeva i radionica crtanja i slikanja te kreativnih radionica. Likovno područje njezina rada uglavnom su kolaži, prostorni kolaži i instalacije.

Članica je HDLU-a Zagreb i HULULK-a.

„Tvornica II“, kombinirana tehnika na platnu, 70 x 90 cm

Irena was born in Zagreb in 1976. She graduated from the Academy of Fine Arts in Široki Brijeg, receiving the title of an academic graphic artist and a teacher of painting. She specialised at the School of Visual Arts, New York, USA, in 2009/2010, where she also exhibited her works. She had one individual exhibition („La ti da“, club-gallery *Koncept*, Mostar, Bosnia and Herzegovina, 2007) and about 30 jury and biennial exhibitions in Croatia and abroad: Zagreb, Mostar, SVA Chelsea Gallery in New York, Istambul, Samobor, Zadar, Varaždin, Tuzla, Zaprešić. Irena runs drawing and painting courses and workshops and creative workshops. Her work in painting mostly includes collage, spatial collage and installations. She is a member of the Croatian Association of Artists (HDLU) in Zagreb and the Croatian Association of Artists and Art Critics (HULULK).

Factory II, mixed media on canvas, 70 x 90 cm



Rođena je 1979. u Vicenzi. Diplomirala je na Akademiji lijepih umjetnosti u Veneciji i završila studij specijalizacije Vizualnih umjetnosti i produkcije na Sveučilištu za arhitekturu u Veneciji. Izlagale je na brojnim skupnim i samostalnim internacionalnim te je dobitnica značajnih nagrada na bienalnim internacionalnim izložbama. Živi i radi u Vicenzi, Veneciji i Ptuj. Njeno slikarsko istraživanje izvire iz istraživanja imaginarnih formi u procesu rekonstrukcije prikazanog, koje se razvija uglavnom na intelektualnom planu, da bi dovela priču do prirode. To su linearni elaborati, monokromni koje vodi složena strogost. Marika istražuje ustvari prirodu slike sastavljajući strukturu vizije u njenom dvodimenzionalnom značenju.

„Land(e)scape to Rab (Krajolik/Bijeg na Rab)“, olovka na drvu, 30 x 60 cm

Marika was born in Vicenza in 1979. She graduated from the Academy of Fine Arts in Venice and completed professional training in Visual arts and production at the University of Architecture in Venice. She has exhibited in numerous group and individual exhibitions, and received major awards in biennial international exhibitions. She lives and works in Vicenza, Venice and Ptuj. Her painterly explorations spring from the study of imaginary forms in the process of reconstruction of the represented, which is developed mostly at an intellectual level in order to lead the story towards the concept of nature. Her canvases are linear surveys, monochromes governed by a complex rigour. Marika explores the nature of the painting, compiling the structure of her vision in its two-dimensional signification.

Land(e)scape to Rab, pencil on wood, 30 x 60 cm

Izložbe / Exhibitions

- 2000. godina** - Rab, Galerija Paradiso, Izložba radova / Artwork exhibition - 1. Art Kolonija Paradiso
- Rab, Galerija Paradiso, Izložba radova / Artwork exhibition - 2. Art Kolonija Paradiso
- Rijeka, Sveti Kuzam, Galerija Sveti Kuzam i Damjan, Izložba / Exhibition 2. Art Kolonija Paradiso
- 2001. godina** - Trakošćan, foaje hotela Trakošćan, Izložba radova / Artwork exhibition - 3. Art Kolonija Paradiso
- Rab, Ivan Kožarić, 80. rođendan umjetnika, samostalna izložba / autonomous exhibition
- Trakošćan, foaje hotela Trakošćan, Izložba radova / Artwork exhibition - 4. Art Kolonija Paradiso
- Trakošćan, foaje hotela Trakošćan, Izložba radova / Artwork exhibition - 5. Art Kolonija Paradiso
- Rab, Galerija Paradiso, prodajna Izložba iz zbirke / Artwork exhibition - Art Kolonija Paradiso
(polovica prihoda namijenjena je Fondu za zaštitu kulturne baštine otoka Raba)
- 2002. godina** - Rab, Galerija Paradiso, Izložba radova / Artwork exhibition - 6. Art Kolonija Paradiso
- Rab, Galerija Paradiso, Izložba radova / Artwork exhibition - 7. Art Kolonija Paradiso
- Rab, Dinko Svoboda, "Jadranske marine", samostalna izložba / autonomous exhibition
- Düsseldorf, Galerija "Werkstatt arting", kolekcija Makek i Vitomir Kelava, skupna izložba
- 2003. godina** - Rab, Galerija Paradiso, Izložba radova / Artwork exhibition - 8. Art Kolonija Paradiso
- Rab, Galerija Paradiso, Izložba radova / Artwork exhibition - 9. Art Kolonija Paradiso
- Rab, Galerija Paradiso, Izložba radova / Artwork exhibition - 10. Art Kolonija Paradiso
- Koprivnica, izložbeni prostor hotela Podravina, Zbirka Galerije Paradiso
- 2004. godina** - Rab, Galerija Paradiso, Izložba radova / Artwork exhibition - 11. Art Kolonija Paradiso
- Rab, Galerija Paradiso, Krešimir Nikšić, samostalna izložba / autonomous exhibition
- Rab, Galerija Paradiso, Tomo Gerić, samostalna izložba / autonomous exhibition
- Rab, Galerija Paradiso, Izložba radova / Artwork exhibition - 12. Art Kolonija Paradiso
- 2005. godina** - Rab, Galerija Paradiso, Izložba radova / Artwork exhibition - 13. Art Kolonija Paradiso
- Rab, Galerija Paradiso, Izložba radova / Artwork exhibition - 14. Art Kolonija Paradiso
- Rab, Galerija Paradiso, Izložba radova / Artwork exhibition - 15. Art Kolonija Paradiso
- Nürnberg, Poslovni centar "Europagates", kolekcija Galerije Makek - Paradiso
- 2006. godina** - Rab, Galerija Paradiso, Izložba radova / Artwork exhibition - 16. Art Kolonija Paradiso
- Rab, Galerija Paradiso, Izložba radova / Artwork exhibition - 17. Art Kolonija Paradiso
- Rab, Galerija Paradiso, Izložba radova / Artwork exhibition - 18. Art Kolonija Paradiso
- 2007. godina** - Rab, Galerija Paradiso, Izložba radova / Artwork exhibition - 19. Art Kolonija Paradiso
- Rab, Galerija Paradiso, Izložba radova / Artwork exhibition - 20. Art Kolonija Paradiso
- 2008. godina** - Brno, skupna izložba 22 autora iz kolekcije Galerije Makek - Paradiso
- Rab, Galerija Paradiso, Izložba radova / Artwork exhibition - 21. Art Kolonija Paradiso

- Rab, Galerija Paradiso, Izložba radova / Artwork exhibition - 22. Art Kolonija Paradiso
- Rab, Galerija Paradiso, Izložba radova / Artwork exhibition - 23. Art Kolonija Paradiso
- Reggio Emilia, Italia, Immagina Arte in Fiera, 18 autora iz kolekcije Makek - Paradiso
- 2009. godina**
 - Rab, Galerija Paradiso, Izložba radova / Artwork exhibition - 24. Art Kolonija Paradiso
 - Rab, Galerija Paradiso, Izložba radova / Artwork exhibition - 25. Art Kolonija Paradiso
 - Rab, Galerija Paradiso, Izložba radova / Artwork exhibition - 26. Art Kolonija Paradiso
- 2010. godina**
 - Rab, Galerija Paradiso, Izložba radova / Artwork exhibition - 27. Art Kolonija Paradiso
 - Rab, Galerija Paradiso, Izložba radova / Artwork exhibition - 28. Art Kolonija Paradiso
 - Rab, Galerija Paradiso, Izložba radova / Artwork exhibition - 29. Art Kolonija Paradiso
- 2011. godina**
 - Rab, Galerija Paradiso, Izložba radova / Artwork exhibition - 30. Art Kolonija Paradiso
 - Rab, Galerija Paradiso, Izložba radova / Artwork exhibition - 31. Art Kolonija Paradiso
 - Rab, Galerija Paradiso, Izložba radova / Artwork exhibition - 32. Art Kolonija Paradiso
 - Dunajska Stréda, Art Ma Galerija, Hrvatska u oku
 - Krakow, Galerija A1 izložba radova iz zbirke Galerije Paradiso
 - Zagreb, Art galerija Makek, Made in Croatia
- 2012. godina**
 - Trnava, Slovačka, izložba „Made in Croatia“
 - Krakow, Poljska, izložba „Made in Croatia“
 - Bialsko Biala, Poljska, izložba „Made in Croatia“
 - Tychy, Poljska, izložba „Made in Croatia“
 - Rab, Galerija Paradiso, Izložba radova / Artwork exhibition - 33. Art Kolonija Paradiso
 - Rab, Galerija Paradiso, Izložba radova / Artwork exhibition - 34. Art Kolonija Paradiso
 - Rab, Galerija Paradiso, Izložba radova / Artwork exhibition - 35. Art Kolonija Paradiso
 - Rab, Galerija Paradiso, Izložba radova / Artwork exhibition - 36. Art Kolonija Paradiso
 - Passau, Njemačka, izložba „Europa u Hrvatskoj“
 - Krakow, Poljska, izložbe kolekcije Makek-Paradiso
 - Bratislava, Slovačka izložba kolekcije Makek-Paradiso
 - Zagreb, Art galerija Makek, izložba „Hrvatski pogled“
- 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
 - Zagreb, Art galerija Makek, izložba “Priče iz Raja” / “Stories from paradiso”
- 2014. godina**
 - Rab, Galerija Paradiso, Izložba radova / Artwork exhibition - 40. Art Kolonija Paradiso
 - Rab, Galerija Paradiso, Izložba radova / Artwork exhibition - 41. Art Kolonija Paradiso
 - Rab, Galerija Paradiso, Izložba radova / Artwork exhibition - 42. Art Kolonija Paradiso
 - Zagreb, Art galerija Makek, izložba „Slavlje umjetnosti” / “A celebration of art“

KRONOLOGIJA / CHRONOLOGY Kolonije / Colonies

year 2000. godina

Istvan Balind
Morena Brnčić
Alessandro Cadamuro
Vitimir 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 Karlavarić
Ivan Kožarić
Antun Vrljić
Dražen Filipović-Pegla
Sabina Miconi
Sergej Mihić
Jerica Šantej
Paolo Valle
Mariagrazia Turco

year 2002. godina

Klas Grdić
Vladimir Meglič

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

year 2003. godina

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

year 2004. godina

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

year 2005. godina

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

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

year 2006. godina

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

Zlatko Kauzlarić Atač
Emilio Pian
Pope
Đuro Seder
Mauro Stipanov

year 2007. godina

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

year 2008. godina

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

Mare Šuljak
Martina Vrbanić
Herwig Zens
Margareta Milačić

year 2009. godina

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

Vitomir Kelava
Alfred De Locatelli

year 2010. godina

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

year 2011. godina

Robert Almaši
Rudy Barborini
Brigitte Brand
Klemen Brun
Tomislav Buntak
Alessandro Cadamuro
Jelena Dabić
Vitar Drinković
Burga Endthardt
Danko Frišić
Thesa Gamma Terheyden
Lila Herceg
Irena Gayatri Horvat
Snježana Idrizović
Elena Ilyina
Lojze Kalinšek
Dora Katanić
Zlatko Kauzlarić Atač
Natalie Knotkova
Mišo Kokovnik
Koraljka Kovač
Massimo Lomi
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